

Year 7

Music Booklet

Autumn Term (2nd half)

2020-2021

Unit 1: Originally Keyboard for Voice


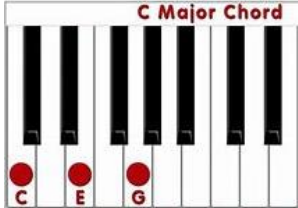
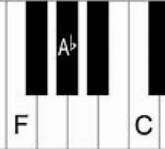
Name: _____

Class: _____



Design an image to distinguish your booklet from others

Knowledge Organiser: Music Y7 Unit 1 Using MAD T-SHIRT to help us remember
Keyboard for Voice: Song: GENERIC

 <p>1. <u>Melody - Pitch:</u> C is to the left of the two black keys. The notes are in alphabetical order from A to G. They then repeat this pattern.</p>	<p>2. <u>Articulation:</u></p> <p>Should we play this piece:</p> <p>Smoothly (<i>Legato</i>)</p> <p>OR</p> <p>Detached (<i>Staccato</i>)</p>	<p>3. <u>Dynamics:</u></p> <p>I hear:</p> <p>'mezzo' (moderately)</p> <p>'piano' (soft)</p> <p>'forte' (loud)</p>	<p>4. <u>Texture:</u></p> <p>Adding a bassline with your left hand thickens the texture of the music</p> <p>Adding the voice to the keyboard completes the piece.</p> <p>Voice with accompaniment is called homophonic texture</p>
<p>5. <u>Structure:</u></p> <p>This song is strophic; it has verses and a chorus</p> <p>OR:</p> <p>This song is through-composed; it is changing all the time</p>	<p>6. <u>Harmony:</u></p> <p>We build a chord by starting with the named note:</p> <p>Play, miss, play, miss, play</p> 	 <p><u>Harmony:</u></p> <p>Some Major chords will need a black note</p> <p>Some minor chords will need a black note</p>	<p>7. <u>Instruments:</u></p> <p>The instruments used in this piece are:</p> <p>A)</p> <p>B)</p> <p>C)</p>
<p>8. <u>Rhythm:</u></p>	<p>9. <u>Tempo:</u></p> <p>This piece is:</p> <p>Fast: Allegro</p> <p>Moderately (Walking pace): Andante</p> <p>Slow: Adagio</p>	<p>10. <u>Time Signature:</u></p> <p>4/4 3/4</p> <p>6/8 2/2</p>	<p>11. <u>Expression:</u></p> <p>What emotion is behind this song?</p>

Attainment Band:	Assessment Ladder Y7 Unit 1 – Keyboard for Voice. Song: Revolting Children	
	Knowledge and Understanding	Skills
Yellow Plus 8-9	<ul style="list-style-type: none"> Knows exactly where all the notes and chords are for the piece Uses inverted chords for voice leading Has emotional understanding of the music. 	<ul style="list-style-type: none"> Plays and sings fluently and musically, with expression. The music sounds complete to the listener.
Yellow 6-7	<ul style="list-style-type: none"> Knows where all notes and chords lie on the keyboard. Understands how to 'break up' a chord for greater effect. Understands which black notes to play for certain chords Understands how the lyrics fit with the keyboard accompaniment 	<ul style="list-style-type: none"> Plays notes fluently, with LH accompaniment. Moves easily from one chord to the next. 'Breaks up' the chords for a more musical effect. Plays the correct black notes for certain chords. Accompanies the song appropriately
Blue 4-5	<ul style="list-style-type: none"> Knows where all the notes for the chords are on the keyboard 	<ul style="list-style-type: none"> Plays all chords fluently
Green 2-3	<ul style="list-style-type: none"> Understands how to form a chord 	<ul style="list-style-type: none"> Plays the chords with prompts
White 0-1	<ul style="list-style-type: none"> Knows that 'C' is to the left of the two black keys on the keyboard 	<ul style="list-style-type: none"> Plays a 'C'

Lesson 7

LI: To learn about different layers of texture in music and how to use them for effect in a performance.

CONNECT: Find the tempo markings in the wordsearch

Tempo Markings

A	G	V	A	D	A	G	I	O	F
L	J	D	Q	A	Y	E	C	G	P
L	G	O	C	N	L	D	O	T	M
E	X	T	B	D	F	A	U	N	M
G	E	S	T	A	W	P	R	H	S
R	F	E	N	N	C	W	F	G	P
O	Z	R	V	T	O	C	W	A	O
Q	M	P	W	E	G	T	C	D	H
M	O	D	E	R	A	T	O	N	L

R V C S K I M X E Z

PRESTO ALLEGRO MODERATO ANDANTE ADAGIO LARGO

Look at your KO and fill in the blank words below:

Adding the bass note in the left handthe texture.
Voice with accompaniment istexture.
Adding ato a piece completes the piece.

ACTIVATE: Read the DART and answer the questions

MR. WORMWOOD, THE GREAT CAR DEALER (PAGES 16-18)

Matilda's parents owned quite a nice house with three bedrooms upstairs, while on the ground floor there was a dining-room and a living-room and a kitchen. Her father was a dealer in second-hand cars and it seemed he did pretty well at it. 'Sawdust,' he would say proudly, 'is one of the great secrets of my success. And it costs me nothing. I get it free from the sawmill.' 'What do you use it for?' Matilda asked him. 'Ha!' the father said. 'Wouldn't you like to know.' 'I don't see how sawdust can help you to sell second-hand cars, Daddy.' 'That's because you're an ignorant little twit,' the father said. His speech was never very delicate but Matilda was used to it. She also knew that he liked to boast and she would egg him on shamelessly. 'You must be very clever to find a use for something that costs nothing,' she said. 'I wish I could do it.' 'You couldn't,' the father said. 'You're too stupid. But I don't mind telling young Mike here about it seeing he'll be joining me in the business one day.' Ignoring Matilda, he turned to his son and said, 'I'm always glad to buy a car when some fool has been crashing the gears so badly they're all worn out and rattle like mad. I get it cheap. Then all I do is mix a lot of sawdust with the oil in the gear-box and it runs as sweet as a nut.' 'How long will it run like that before it starts rattling again?' Matilda asked him. 'Long enough for the buyer to get a good distance away,' the father said, grinning. 'About a hundred miles.' 'But that's dishonest, Daddy,' Matilda said. 'It's cheating.' 'No one ever got rich being honest,' the father said. 'Customers are there to be diddled.' Mr Wormwood was a small ratty-looking man whose front teeth stuck out underneath a thin ratty moustache. He liked to wear jackets with large brightly coloured checks and he sported ties that were usually yellow or pale green. 'Now take

mileage for instance,' he went on. 'Anyone who's buying a second-hand car, the first thing he wants to know is how many miles it's done. Right?' 'Right,' the son said. 'So I buy an old dump that's got about a hundred and fifty thousand miles on the clock. I get it cheap. But no one's going to buy it with a mileage like that, are they? And these days you can't just take the speedometer out and fiddle the numbers back like you used to ten years ago. They've fixed it so it's impossible to tamper with it unless you're a ruddy watchmaker or something. So what do I do? I use my brains, laddie, that's what I do.' 'How?' young Michael asked, fascinated. He seemed to have inherited his father's love of crookery. 'I sit down and say to myself, how can I convert a mileage reading of one hundred and fifty thousand into only ten thousand without taking the speedometer to pieces? Well, if I were to run the car backwards for long enough then obviously that would do it. The numbers would click backwards, wouldn't they? But who's going to drive a flaming car in reverse for thousands and thousands of miles? You couldn't do it!' 'Of course you couldn't,' young Michael said.

Questions

How is Matilda treated by her family?

What do they think of her?

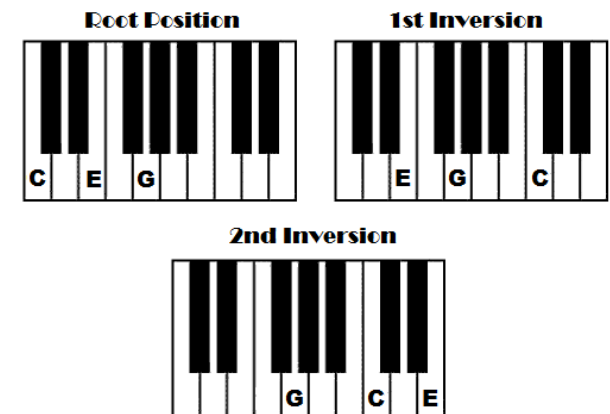
What are your views on the way they treat her?

Do you think it is right?

Watch this video on chord inversions

https://www.youtube.com/watch?v=Xuuq8DtUy_g

Chord Inversions (C Major Chord)



Now try out a C Major chord inversion on the virtual piano or if you have a keyboard at home try out the inversions whilst watching the inversion video:

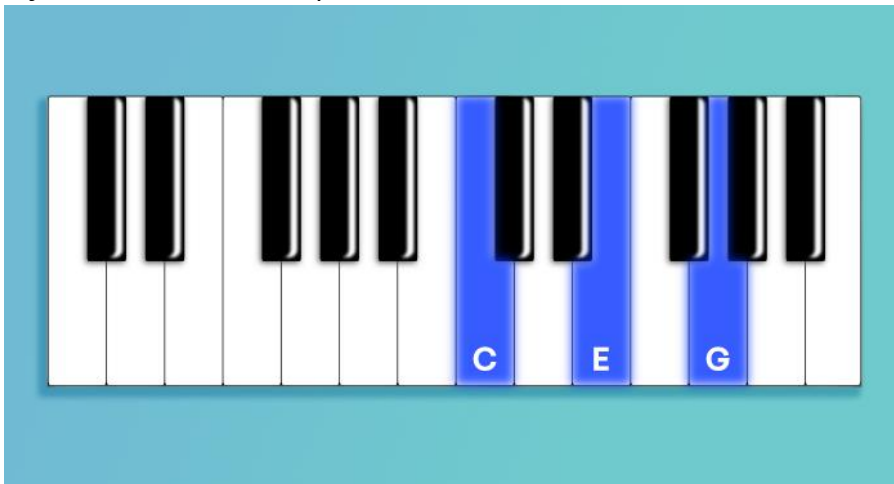
<https://www.onlinepianist.com/virtual-piano>

Identify Major chords vs Minor Chords- watch the video here:

<https://www.youtube.com/watch?v=8knTeb2JFzk>

The difference between Major and minor chords is the way they are spaced out, it follows a pattern as you saw in the video.

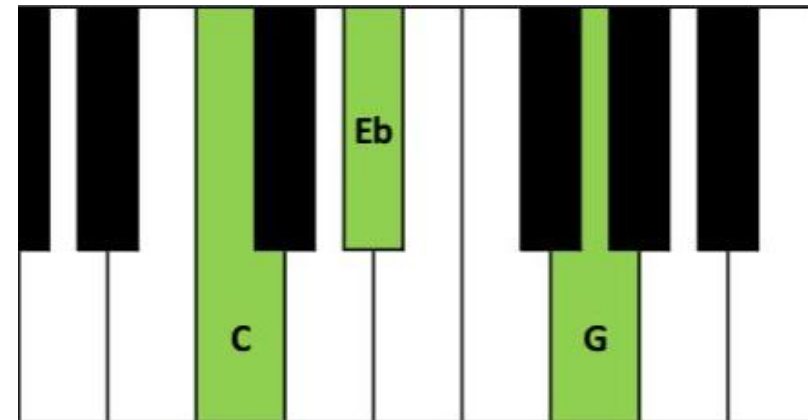
Major Chords follow this pattern:



There are **4 semitones** between the root note C and 3rd E and **3 semitones** between the 3rd E Major.

Minor chords follow this pattern:

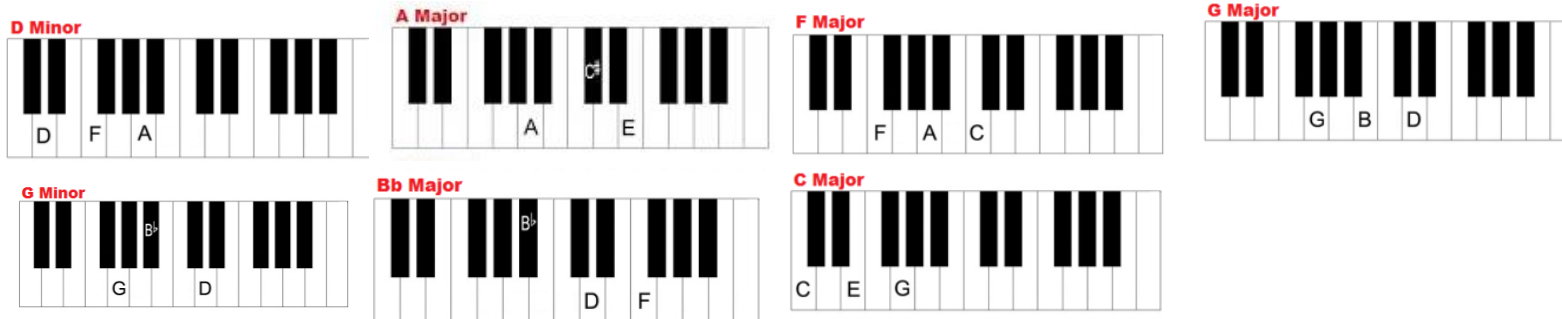
There are **3 semitones** between the root note and the 3rd -E flat and **4 semitones** between the 3rd E flat and the 5th G.



Demonstrate-

Listen to the video of 'Revolting Children' - <https://www.youtube.com/watch?v=Up-ZKRhyDO8>

Practice the chord shapes on the virtual piano:



Now try piecing the first verse together for 'Revolting Children' – In the lead sheet below if you see a slash like this / it means play the same chord again e.g. Dm /// means play D minor 4 times. See how far you can get!

Revolting Children from Mathilda! By Tim Minchin

Chords:

Dm / / / A / / / F / / / G / / / Gm / / / Dm C Bb / / / A / C Dm

Woaaaahh!

Never again will she get the best of me,
Never again will she take away my freedom,
And we won't forget the day we fought for the right
To be a little bit naughty.
Never again, will the chokey door slam.
Never again, will I be bullied and
Never again will I doubt it when my mummy says I'm a miracle.
(NEVER AGAIN)
Never again will we live behind doors,
Never again now we know we are

Chorus:

Dm / / / A / / /
Are Revolting children, living in revolting times

/ F / / / G / / / /
We sing revolting songs, using revolting rhymes.

Gm / / / Dm C Bb
We'll be revolting children til our revoltings done,

Bb Bb Bb A A C Dm
And we'll have the Trunchbull bolting, we're REVOLTING!

We are revolting children, living in revolting times
We sing revolting songs, using revolting rhymes.
We'll be revolting children til our revoltings done,
And we'll have the Trunchbull bolting, we're REVOLTING!
We will become a screaming hoard.
Take out your hockey sticks and use it as a sword.
Never again will we be ignored.
We'll find out where the chalk is stored
And draw rude pictures on the board.
It's not insulting, we're REVOLTING!
We can S-P-L how we like, if enough of us are wrong, wrong is right.
Everyone N-O-R-T-Y cos we're a little bit naughty.
They say we ought to stay inside the line,
But if we disobey at the same time,
There is nothing that the Trunchbull can do,
She can take her hammer and S-H-U.
You never thought you could push us too far,
But there's no going back now we are.
R-E-V-O-L-T-I-N (COME ON)
We'll S-I-N-G, U-S-I-N-G
We'll be R-E-V-O-L-T-I-N-G
It is 2-L-8-4-U we are REVOLTING!

We are revolting children, living in revolting times
We sing revolting songs, using revolting rhymes.
We'll be revolting children til our revoltings done,
And we'll have the Trunchbull bolting, we're REVOLTING!
We are revolting children, living in revolting times
We sing revolting songs, using revolting rhymes.
We'll be revolting children til our revoltings done,
And we'll have the Trunchbull bolting, we're REVOLTING!

Consolidate-

Write down 'What went well' with your chord practice here:






'Even better if' to help with practice for next time write your comments here:

Lesson 8 LI: To Identify Major and minor chords

CONNECT

Do Now Puzzle:

Write down how many beats each one lasts. Write the answer next to the name:

	Semibreve
	Minim
	Crotchet
	Quaver
	Semi-quaver

Extension:

How long does this dotted minim last?



Now watch the video link below and test yourself on Major and Minor chords by listening and writing either Major or minor for each question below.

<https://www.youtube.com/watch?v=xWvhHef02F8>

- 1.
- 2.

- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

How did you do? Correct your answers in blue. Answers are at the end of the video!

ACTIVATE: Read the DART for Matilda:

THE TRUNCHBULL (PAGES 80-81)

'Squashing a bad girl is like trying to squash a bluebottle. You bang down on it and the darn thing isn't there. Nasty dirty things, little girls are. Glad I never was one.' 'Oh, but you must have been a little girl once, Headmistress. Surely you were.' 'Not for long anyway,' Miss Trunchbull barked, grinning. 'I became a woman very quickly.'

She's completely off her rocker, Miss Honey told herself. She's barmy as a bedbug. Miss Honey stood resolutely before the Headmistress. For once she was not going to be browbeaten. 'I must tell you, Headmistress,' she said, 'that you are completely mistaken about Matilda putting a stink-bomb under your desk.' 'I am never mistaken, Miss Honey!' 'But Headmistress, the child only arrived in school this morning and came straight to the classroom ...' 'Don't argue with me, for heaven's sake, woman! This little brute Matilda or whatever her name is has stink-bombed my study! There's no doubt about it! Thank you for suggesting it.' 'But I didn't suggest it, Headmistress.' 'Of course you did! Now what is it you want, Miss Honey? Why are you wasting my time?' 'I came to you to talk about Matilda, Headmistress.'

I have extraordinary things to report about the child. May I please tell you what happened in class just now?' 'I suppose she set fire to your skirt and scorched your knickers!' Miss Trunchbull snorted. 'No, no!' Miss Honey cried out. 'Matilda is a genius.' At the mention of this word, Miss Trunchbull's face turned purple and her whole body seemed to swell up like a bullfrog's. 'A genius!' she shouted. 'What piffle is this you are talking, madam? You must be out of your mind! I have her father's word for it that the child is a gangster!' 'Her father is wrong, Headmistress.' 'Don't be a twerp, Miss Honey! You have met the little beast for only half an hour and her father has known her all her life!' But Miss Honey was determined to have her say and she now began to describe some of the amazing things Matilda had done with arithmetic. 'So she's learnt a few tables by heart, has she?' Miss Trunchbull barked. 'My dear woman, that doesn't make her a genius! It makes her a parrot!' 'But Headmistress, she can read.' 'So can I,' Miss Trunchbull snapped.

Now look over the SAL at the beginning of this booklet to see what you need to do against the different colour grading.

Watch the live video of revolting children here :

https://www.youtube.com/watch?v=uN_62lO4zlk

DEMONSTRATE:

Using a keyboard or the virtual keyboard (link in lesson 1) practice the chord progression of the chorus:

Chorus:

Dm / / / A / /

Are Revolting children, living in revolting times

/ F / / / G / / /

We sing revolting songs, using revolting rhymes.

Gm / / / Dm C Bb

We'll be revolting children til our revoltings done,

Bb Bb Bb A A C Dm
And we'll have the Trunchbull bolting, we're REVOLTING!

Perform to a member of your household with them checking the SAL (if using virtual keyboard show the correct chord shapes for the chorus- can be found in lesson 7)

'What went well?' in the performance write your comments here?

'Even better if?', write your comments here to improve for next time and move up the SAL assessment ladder!

CONSOLIDATE: Questions

From the video clip on 'revolting children' Do you think the children were right to revolt against Miss Trunchbull?

How should they do it?

What other revolts have occurred in the world?

Were they right to stand up for what they believe in?

Why is it important to play and sing together?

Set a target to reach on your SAL for your next performance.

Lesson 9: LI- To listen for errors in performance and correct them

CONNECT:

KO quiz-

What pattern of semitones does a Major chord triad have?

Between the root note and the third of a Major triad there aresemitones, between the third and the fifth notes in the Major triad there are semitones.

What pattern of semitones does a minor chord triad have?

Between the root note and the third of a minor triad there aresemitones, between the third and the fifth notes in the minor triad there are semitones.

Try to answer before looking back at the answers in lesson 7.

Tempo wordsearch

T T C E C A K E T S S I W D F E Y
E D O T T E D C R O T C H E T D N
P F Y H T H H R E V A U Q A D D R
A A T E C T R E V R M A E L E L R
E R T S I R E V A U Q D E T T O D
D R S A C D C E U F T H G R N I O
F R H T R M G M Q W Y A E R T V E

A R A D T E E C I M C I T T A E I
H Y S E R G L R M N G N T B I T F
M E V E R B I M E S I M H O H N U
J A A T U T U E S H E M E D I T J
V O S L L T W G D E L T M D E A B
P D M I N I M D E T T O D D O A A
N E H T I L E H T W E W S R L O P
S S E O H H T I T I N N N E O N R
T W N H L T P I O C O E T D T L V
P P O A A M I J D C A A G O O A N

CROTCHET
DOTTEDCROTCHET
DOTTEDMINIM
DOTTEDQUAVER
DOTTEDSEMIQUAVER
MINIM
QUAVER
SEMIBREVE
SEMIQUAVER

ACTIVATE: DART Activity

THE PARENTS (PAGES 93-94)

Miss Honey decided that if she was going to get anywhere with these people she must not lose her temper. 'I haven't told you all of it yet,' she said. 'Matilda, so far as I can gather at this early stage, is also a kind of mathematical genius. She can multiply complicated figures in her head like lightning.' 'What's the point of that when you can buy a calculator?' Mr Wormwood said. 'A girl doesn't get a man by being brainy,' Mrs

Wormwood said. 'Look at that film-star for instance,' she added, pointing at the silent TV screen, where a bosomy female was being embraced by a craggy actor in the moonlight. 'You don't think she got him to do that by multiplying figures at him, do you? Not likely. And now he's going to marry her, you see if he doesn't, and she's going to live in a mansion with a butler and lots of maids.'

Miss Honey could hardly believe what she was hearing. She had heard that parents like this existed all over the place and that their children turned out to be delinquents and drop-outs, but it was still a shock to meet a pair of them in the flesh. 'Matilda's trouble,' she said, trying once again, 'is that she is so far ahead of everyone else around her that it might be worth thinking about some extra kind of private tuition. I seriously believe that she could be brought up to university standard in two or three years with the proper coaching.'

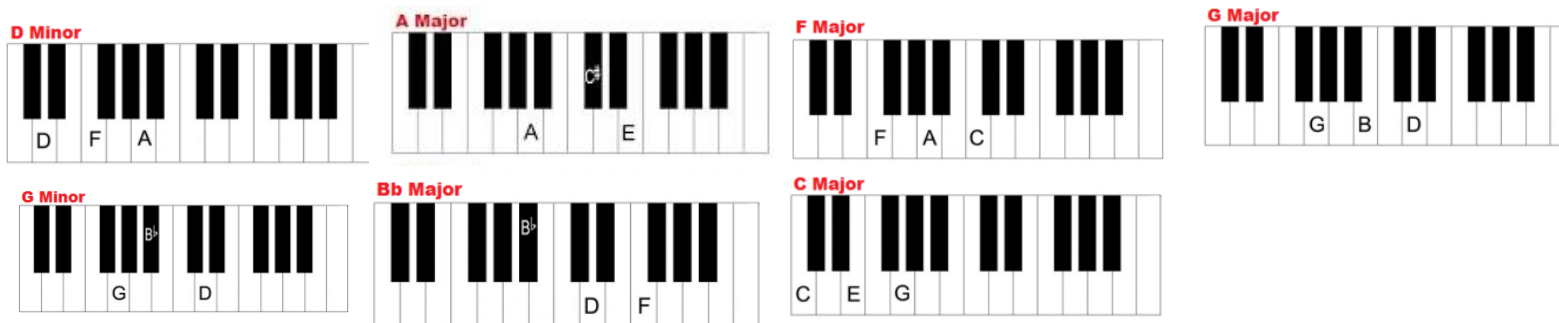
'University?' Mr Wormwood shouted, bouncing up in his chair. 'Who wants to go to university, for heaven's sake! All they learn there is bad habits!' 'That is not true,' Miss Honey said. 'If you had a heart attack this minute and had to call a doctor, that doctor would be a university graduate. If you got sued for selling someone a rotten second-hand car, you'd have to get a lawyer and he'd be a university graduate, too.'

Do not despise clever people, Mr Wormwood. But I can see we're not going to agree. I'm sorry I burst in on you like this.' Miss Honey rose from her chair and walked out of the room. Mr Wormwood followed her to the front door and said, 'Good of you to come, Miss Hawkes, or is it Miss Harris?' 'It's neither,' Miss Honey said, 'but let it go.' And away she went.

LI- To listen and reflect on our own playing

DEMONSTRATE:

Try playing the chords to the verse of 'Revolting children' – Every slash / represents playing the same chord again with a steady beat. Once you have a practice you can try playing in time in the right sequence below. Use the virtual keyboard link if you do not have a keyboard and make the shapes of the chords instead. <https://www.onlinepianist.com/virtual-piano>



Dm / / / A / / / F / / / G / / / Gm / / / Dm C Bb / / / A / C Dm

Woaaaahh!

Never again will she get the best of me,
Never again will she take away my freedom,
And we won't forget the day we fought for the right
To be a little bit naughty.
Never again, will the chokey door slam.
Never again, will I be bullied and
Never again will I doubt it when my mummy says I'm a miracle.
(NEVER AGAIN)
Never again will we live behind doors,
Never again now we know we are

CONSOLIDATE:

Let's compare the two songs 'When I grow up' and 'revolting children'

'when I grow up' explores the themes of nostalgia (looking back to childhood), memories, growing up, dreams and plans. The **RHYTHM** in this piece is **syncopated** (offbeat- doesn't come in on the first beat) to create a flowing, dreamy effect.

'revolting Children' explores a horrible teacher who doesn't like children, she puts them down and uses terrible words to describe them causing them to fight back! The **RHYTHM** in this piece is **rigid** and, on the beat, to make it clear it is a song about fighting back and aggression.

Play the chord sequence you have practiced to someone in your household. Have you moved onto your target SAL assessment?

Can you teach it to them or the chords if you are using a virtual piano?

Can they do it?

What problems did they encounter?

Lesson 10 LI: To show courage through singing and performing in front of an audience

CONNECT:

Add up the notes and write the answer



= 1



= 2



= 4

♪ + ♪ = 2



It All Adds Up!

♪ + ♪ =
♪ + ♪ =
♪ + ♪ =
♩ + ♪ =
♪ + ♪ =
♩ + ♩ =
♩ + ♪ =
♪ + ♩ =
♩ + ♪ =
♪ + ♪ =

Score: _____ of 10

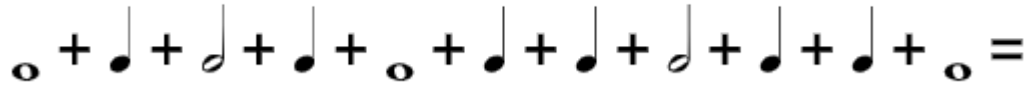
♪ + ♪ =
♪ + ♪ =
♩ + ♪ =
♪ + ♪ =
♪ + ♩ =
♪ + ♪ =
♩ + ♪ =
♪ + ♪ =
♩ + ♩ =
♪ + ♪ =

Score: _____ of 10

♪ + ♪ =
♪ + ♩ =
♩ + ♪ =
♩ + ♩ =
♪ + ♪ =
♩ + ♪ =
♪ + ♪ =
♪ + ♪ =
♩ + ♩ =
♪ + ♪ =

Score: _____ of 10

Bonus Question:



From: Makingmusicfun.net

Total: /30

What are the differences in rhythm for the two songs 'when I grow up' and 'Revolting children'?

Why do you think they are different, thinking of the topic of both songs?

ACTIVATE: DART Activity

BRUCE BOGTROTTER AND THE CAKE (PAGES 123-124)

The Trunchbull stood with hands on hips, glaring at him. 'Get on with it!' she shouted. 'Eat it up!' Suddenly the boy let out a gigantic belch which rolled around the Assembly Hall like thunder. Many of the audience began to giggle. 'Silence!' shouted the Trunchbull.

The boy cut himself another thick slice and started eating it fast. There were still no signs of flagging or giving up. He certainly did not look as though he was about to stop and cry out, 'I can't, I can't eat any more! I'm going to be sick!' He was still in the running. And now a subtle change was coming over the two hundred and fifty watching children in the audience. Earlier on, they had sensed impending disaster.

They had prepared themselves for an unpleasant scene in which the wretched boy, stuffed to the gills with chocolate cake, would have to surrender and beg for mercy and then they would have watched the triumphant Trunchbull forcing more and still more cake into the mouth of the gasping boy. Not a bit of it. Bruce Bogtrotter was three-quarters of the way through and still going strong. One sensed that he was almost beginning to enjoy himself. He had a mountain to climb and he was jolly well going to reach the top or die in the attempt. What is more, he had now become very conscious of his audience and of how they were all silently rooting for him. This was nothing less than a battle between him and the mighty Trunchbull.

Suddenly someone shouted, 'Come on, Brucie! You can make it!' The Trunchbull wheeled round and yelled, 'Silence!' The audience watched intently. They were thoroughly caught up in the contest. They were longing to start cheering but they didn't dare. 'I think he's going to make it,' Matilda whispered. 'I think so too,' Lavender whispered back. 'I wouldn't have believed anyone in the world could eat the whole of a cake that size.' 'The Trunchbull doesn't believe it either,' Matilda whispered. 'Look at her. She's turning redder and redder. She's going to kill him if he wins.'

DEMONSTRATE:

Using a keyboard practice putting the verse and chorus together for revolting children. If you are using a virtual keyboard play all the chords for the whole song. Do this several times, so that you become more and more fluent.

You can now try singing along, too, if you don't have a keyboard practice singing along with the audio here: <https://www.youtube.com/watch?v=Up-ZKRhyDO8>

Words:

Dm / / / A / /
Are Revolting children, living in revolting times

/ F / / / G / / /
We sing revolting songs, using revolting rhymes.

Gm / / / Dm C Bb
We'll be revolting children til our revoltings done,

Bb Bb Bb A A C Dm
And we'll have the Trunchbull bolting, we're REVOLTING

CONSOLIDATE:

Learn the tempos for each song we have learnt- **Tempo = speed** of the song

When I grow up- **Andante** – *Walking pace/ moderate*

Revolting Children – **Allegro**- *fast*

Get someone to join in, if you can, and do a small performance of the chorus. 😊

Lesson 11: LI: To show courage through singing and performance

LI- To show resilience by correcting my mistakes

CONNECT: Do Now Activity:

Questions

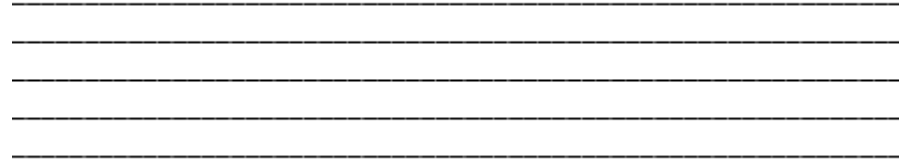
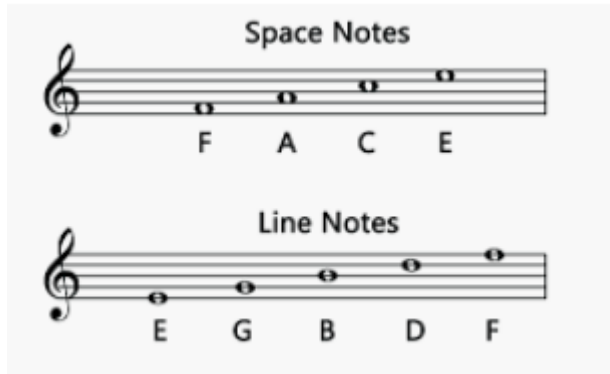
1. What is the speed for Revolting children? Slow/ moderate/ fast (circle the correct answer)
2. What is the speed for When I grow up? Slow/ moderate/ fast (circle the correct answer)

Stretch- Can you remember the Italian term for both?

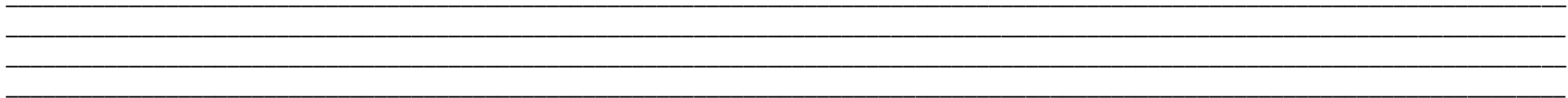
1. Draw 5 or more treble clefs, below SCORE: /30

(Watch this beforehand)

https://www.google.com/search?q=how+to+draw+a+treble+clef&rlz=1C1GCEB_enGB866GB866&oq=How+to+draw+a+treble+clef&aqs=chrome.0.0l8.5247j0j9&sourceid=chrome&ie=UTF-8#kpvalbx= Em8lX9eoBM3vgAaKyaP4Aw66



2. Draw a treble clef
3. Draw the named notes, on the staff.
4. Use bar lines and a double bar line at the end.
5. The time signature is 4/4 (four crotchets in a bar)
6. The key is G Major. 7. The tempo marking is the Italian for fast. 8. The dynamic is Italian for loud. 9. Write crotchets with semibreve at the end



B E A D D E A D A C E D G A B E F

ACTIVATE: DART:

A kind of electricity seemed to be gathering inside them. A sense of power was brewing in those eyes of hers, a feeling of great strength was settling itself deep inside her eyes. But there was also another feeling which was something else altogether, and which she could not understand. It was like flashes of lightning. Little waves of lightning seemed to be flashing out of her eyes. Her eyeballs were beginning to get hot, as though vast energy was building up somewhere inside them. It was an amazing sensation.

She kept her eyes steadily on the glass, and now the power was concentrating itself in one small part of each eye and growing stronger and stronger and it felt as though millions of tiny little invisible arms with hands on them were shooting out of her eyes towards the glass she was staring at. 'Tip it!' Matilda whispered. 'Tip it over!' She saw the glass wobble. It actually tilted backwards a fraction of an inch, then righted itself

again. She kept pushing at it with all those millions of invisible little arms and hands that were reaching out from her eyes, feeling the power that was flashing straight from the two little black dots in the very centre of her eyeballs. 'Tip it!' she whispered again. 'Tip it over!'

Once more the glass wobbled. She pushed harder still, willing her eyes to shoot out more power. And then, very, very slowly, so slowly she could hardly see it happening, the glass began to lean backwards, farther and farther and farther backwards until it was balancing on just one edge of its base. And there it teetered for a few seconds before finally toppling over and falling with a sharp tinkle on to the desktop. The water in it and the squirming newt splashed out all over Miss Trunchbull's enormous bosom.

The Headmistress let out a yell that must have rattled every window-pane in the building and for the second time in the last five minutes she shot out of her chair like a rocket. The newt clutched desperately at the cotton smock where it covered the great chest and there it clung with its little claw-like feet. The Trunchbull looked down and saw it and she bellowed even louder and with a swipe of her hand she sent the creature flying across the classroom. It landed on the floor beside Lavender's desk and very quickly she ducked down and picked it up and put it into her pencil-box for another time. A newt, she decided, was a useful thing to have around.

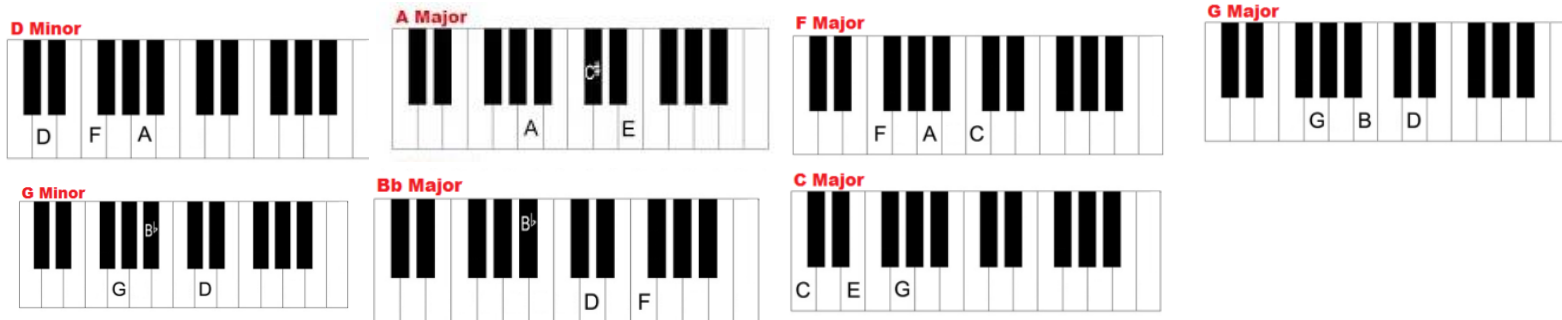
The Trunchbull, her face more like a boiled ham than ever, was standing before the class quivering with fury. Her massive bosom was heaving in and out and the splash of water down the front of it made a dark wet patch that had probably soaked right through to her skin.

DEMONSTRATE:

Now you have put the verse and the chorus together try playing the rest of the song from start to finish. You could start by practicing the singing of the whole song first with the live video recording: https://www.youtube.com/watch?v=uN_62IO4zlk

Practice the verse and chorus separately at first

Put the verse and chorus together and play from start to finish with verses and chorus' repeats. If using the virtual keyboard, make sure you know all the chords to the song using these diagrams and make sure you are playing the right chords in the right order 😊



Revolting Children from Mathilda! By Tim Minchin

Chords:

Dm / / / A / / / F / / / G / / / Gm / / / Dm C Bb / / / A / C Dm

Woaaaahh!

Never again will she get the best of me,

Never again will she take away my freedom,

And we won't forget the day we fought for the right

To be a little bit naughty.

Never again, will the chokey door slam.

Never again, will I be bullied and

Never again will I doubt it when my mummy says I'm a miracle.

(NEVER AGAIN)

Never again will we live behind doors,

Never again now we know we are

Chorus:

Dm / / / A / / /

Are Revolting children, living in revolting times

/ F / / / G / / /

We sing revolting songs, using revolting rhymes.

Gm / / / Dm C Bb
We'll be revolting children til our revoltings done,

Bb Bb Bb A A C Dm
And we'll have the Trunchbull bolting, we're REVOLTING!

We are revolting children, living in revolting times
We sing revolting songs, using revolting rhymes.
We'll be revolting children til our revoltings done,
And we'll have the Trunchbull bolting, we're REVOLTING!
We will become a screaming hoard.
Take out your hockey sticks and use it as a sword.
Never again will we be ignored.
We'll find out where the chalk is stored
And draw rude pictures on the board.
It's not insulting, we're REVOLTING!
We can S-P-L how we like, if enough of us are wrong, wrong is right.
Everyone N-O-R-T-Y cos we're a little bit naughty.
They say we ought to stay inside the line,
But if we disobey at the same time,
There is nothing that the Trunchbull can do,
She can take her hammer and S-H-U.
You never thought you could push us too far,
But there's no going back now we are.
R-E-V-O-L-T-I-N (COME ON)
We'll S-I-N-G, U-S-I-N-G
We'll be R-E-V-O-L-T-I-N-G
It is 2-L-8-4-U we are REVOLTING!
We are revolting children, living in revolting times
We sing revolting songs, using revolting rhymes.
We'll be revolting children til our revoltings done,
And we'll have the Trunchbull bolting, we're REVOLTING!

We are revolting children, living in revolting times
We sing revolting songs, using revolting rhymes.
We'll be revolting children til our revoltings done,
And we'll have the Trunchbull bolting, we're REVOLTING!

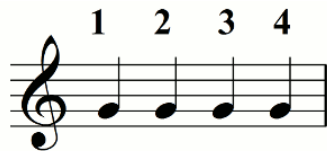
CONSOLIDATE:

Time signature-

Both 'Revolting Children' and 'when I grow up' have a time signature of 4/4.



This means there are 4 crochet beats in every bar, like in the picture to the left. For each bar you would count 1,2,3,4 to stay in the correct time as underneath.



Lesson 12 LI: To be able to memorise the lyrics to the song

LI- To be able to interpret the emotions behind the song

CONNECT:

Question

What time signatures are both Matilda songs in?

Do Now Activity:

Music Basics Word Search



S B F H Y T P A K F E L T S D A N I Z B E I
K U C L O R A S C T T E N T K U H F B R A A
V Y E E A S K P R O E D C A A I L S L A S F
J D T H G A R O J V M G V C C Z V O U A S D
W L L T N A F B E H P E G C J B E A R M T S
E L N S H H V R I R O R P A R W B T K F R G
H X Z S L P E I X T I L E T H B Z C A F V Y
M F F E Z T M L S S Y I Y O D M I F L M R E
L J T Q R L N E C I M N J S B Q H A E C P E
C T N A B I R P L Y W E N J L T H T T X I I
M T U A R G M E A S U R E C H D R Y O W T L
L Q R J S E I B Y F X C T G E O D T P C C T
J G D E A T P W H O L E I T N X S Z R H H K
E B P K B T A E S Q K E T O R E Q A B X P J
J U H S B L X F A S J O M N R T B M F I I M
X A X E F J E L F T D E Y P I U F D A J M O
D N Q P U L F A C E O Q I E B J U N N W U D
C P K E P L D M L Y Y N G Y S V O M Z P K F

METRONOME
SHARP
REST
TIE
MEASURE
TEMPO

EIGHTH
STACCATO
QUARTER
WHOLE
TREBLE
LEDGER LINE

FORTE
PITCH
STAFF
PIANO
BAR
DOTTED HALF

HARP
FACE
FLAT
BASS
PRESTO
REPEAT

ACTIVATE: DART

THE FIRST MIRACLE (PAGES 158-160)

The Trunchbull seated herself behind the teacher's table. It was the first time she had sat down during the lesson. Then she reached out a hand and took hold of her water-jug. Still holding the jug by the handle but not lifting it yet, she said, "I have never been able to understand why small children are so disgusting. They are the bane of my life. They are like insects. They should be got rid of as early as possible. We get rid of flies with fly-spray and by hanging up flypaper. I have often thought of inventing a spray for getting rid of small children. How splendid it would be to walk into this classroom with a gigantic spray-gun in my hands and start pumping it. Or better still, some huge strips of sticky paper. I would hang them all round the school and you'd all get stuck to them and that would be the end of it. Wouldn't that be a good idea, Miss Honey?"

"If it's meant to be a joke, Headmistress, I don't think it's a very funny one," Miss Honey said from the back of the class.

"You wouldn't, would you, Miss Honey," the Trunchbull said. "And it's not meant to be a joke. My idea of a perfect school, Miss Honey, is one that has no children in it at all. One of these days I shall start up a school like that. I think it will be very successful."

The woman's mad, Miss Honey was telling herself. She's round the twist. She's the one who ought to be got rid of.

The Trunchbull now lifted the large blue porcelain water-jug and poured some water into her glass. And suddenly, with the water, out came the long slimy newt straight into the glass, plop!

The Trunchbull let out a yell and leapt off her chair as though a firecracker had gone off underneath her. And now the children also saw the long thin slimy yellow-bellied lizard-like creature twisting and turning in the glass, and they squirmed and jumped about as well, shouting, "What is it?"

Oh, it's disgusting! It's a snake! It's a baby crocodile! It's an alligator!"

"Look out, Miss Trunchbull!" cried Lavender. "I'll bet it bites!"

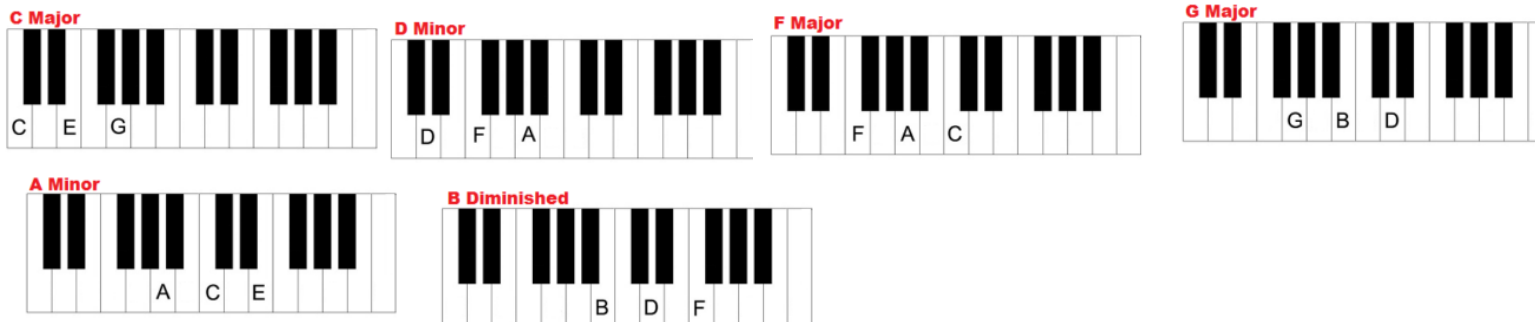
The Trunchbull, this mighty female giant, stood there in her green breeches, quivering like a blancmange. She was especially furious that someone had succeeded in making her jump and yell like that because she prided herself on her toughness. She stared at the creature twisting and wriggling in the glass. Curiously enough, she had never seen a newt before. Natural history was not her strong point. She hadn't the faintest idea what this thing was. It certainly looked extremely unpleasant. Slowly she sat down again in her chair. She looked at this moment more terrifying than ever before. The fires of fury and hatred were smoldering in her small black eyes.

DEMONSTRATE:

Remind yourself of the chords and structure of When I Grow Up. Practice both 'When I grow up' and 'Revolting children'.

Try the words and the chords separately, then together, several times. Have a look at the video and practice singing the words, especially if you do not have a keyboard. <https://www.youtube.com/watch?v=e0tRDhEmdO4>, <https://www.youtube.com/watch?v=Up-ZKRhyDO8>. Try the chords with the virtual keyboard <https://www.onlinepianist.com/virtual-piano>.

Chords for 'When I grow up':



F / / /
And when I grow up I will

C / /
eat sweets every day

/ Dm / /
on the way to work and I

/ / C / / /
will go to bed late every night!

F / /
And I will wake up

/ C / /
when the sun comes up and I

/ Dm / / /
will watch cartoons until my eyes go square

Bdim / / / / / /
and I won't care 'cause I'll be all grown up!

/ Am / / /
When I grow up!

Try to play through all you have learnt and even add a left-hand part to give the sound more substance. If you have playing a C chord, put a C in the left hand. If you are playing an F chord, put an F in the left hand.

Now do the same with 'revolting Children' – Chords found in last lesson in booklet. Have a look back.

CONSOLIDATE:

What emotions are behind both songs? Answer below

'when I grow up'?

'Revolting Children'?

Lesson 13 LI: To be able to sing and play with appropriate emotion of the song

CONNECT: Do Now Activity: Word Search Puzzle below-

Broadway Musicals

L D S B E E U I E E I N F O P S R T R R X S L O
 E I O D O C E P E T E L I U Y E K E E P I K Y R
 G A F N W N K A H O E E E H N E A P B D S E L Z
 A M M S T U N R A A I C E L E H N O E C L A H A
 L R L O E H A I F C N D E T N L O S N A S E E D
 L E D B H O E O E A I T E L M Y H M A T B L V B
 Y M D D O A G T A A D B O F O O A S E S T L O O
 B E E H D E L G O L N D O M W I H N N H I R H F
 L L E A E U A A N W A D E O O Y H R E R Y R R L
 O T C I A T O H K I N D C K T F F D Y A T P L B
 N T C R S L G S S O H O D L C L T H E G A E O E
 D I U S D R L A C R V T H I Y I Y H Z U P O K I
 E L S P W O N E H O N E Y E N D W G E S K B T H
 A E O R I D L E R F Z K M N M H E S D O Y E T E
 E H T A D A D T L E Z S Y A A D I O F E P I E H
 E T W Y C O E O E E D G D G O E G M B E I E T F
 A A O O H Y G H S P D N A I R K O Y J N E F R L
 G N H A I O E F C H O F I J H R E D C O F D I A
 B A N L B C H P I R I E D C M B N M O H G I T L
 C C C I A T I V E G I A B O I D R E R A C R I L
 S I Y A E E L I E B H O N R A A R W L C B I R U
 U M N I O I C L A C L T D Y O G A C I H C N H I
 S H R E K T H E M U S I C A L R N L C A E O A A
 B O O T M H A S O M E T H I N G R O T T E N S I

- | | | | |
|----------------|------------------|----------------------|-------------------|
| Aladdin | Annie | Anything Goes | Bonnie and Clyde |
| Book of Mormon | Bye Bye Birdie | Cats | Chicago |
| Cinderella | Dogfight | Evita | Fun Home |
| Godspell | Hairspray | How to Succeed | Legally Blonde |
| Okalahoma | On the Town | Phantom of the Opera | Shrek the Musical |
| Sideshow | Something Rotten | The Little Mermaid | Wicked |

ACTIVATE: DART:

Roald Dahl

These powerful quotes from Roald Dahl's Matilda are guaranteed to light a fire in your belly.

In 1988, Roald Dahl gave us Matilda. And, in doing so, he changed our lives forever.

Why? Well, because the brilliant little Matilda Wormwood is **definitely the** hero of her own story. When she finds herself bullied and belittled by her family and the evil Miss Trunchbull, she refuses to give in or let them shape her character, choosing instead to seek solace in the local library.

The books she devours night after night teach her the value of love and kindness – traits we see in her as she cheers on Bruce Bogtrotter, rescues her fellow classmates from the Trunchbull's over-the-top punishments, and hatches a plan to save Miss Honey from her tyrannical and abusive aunt.

Most importantly, however, we see that Matilda may be small, but she is mighty. There's a power hidden away inside of her, which she can tap into whenever she wants to roar against the lions of injustice – and, through her own tiny acts of rebellion, she brings about change.

No wonder, then, that she's become synonymous with the word 'bravery' over the years.

Here, we look back over the *Matilda* quotes which inspired us to have courage, to be kind, and to be the heroes of our own stories.

On power: 'A sense of power was brewing in those eyes of hers'

On projects: "Never do things by halves. Go the whole hog."

On hard work:

"She felt fairly confident that with a great deal of practice and effort, she would succeed in the end."

On perseverance

"It's going to be tough, but I'm determined to do it."

On toughness

"We may be small, but we're quite tough."

On strength

"It is not easy for somebody as small as that to score points against an all-powerful grown up."

On heroism

"It was her turn now to become a heroine."

On determination

“Even so, she was determined to have a go.”

On friendship

“Matilda liked her because she was gutsy and adventurous. She liked Matilda for exactly the same reasons.”

On taking charge

“It was her turn now to become a heroine if only she could come up with a brilliant plot.”

On standing up to bullies

“At this moment she felt ready to take on anybody.”

On fear

“A strange feeling of confidence and serenity swept over her and all of a sudden she found that she was frightened by nobody in the world.”

On goals

“She longed to do something truly heroic.”

DEMONSTRATE:

Practice chords and singing both songs ‘When I grow up’ and ‘Revolting Children’ all the way through. Try to sing and play at the same time. If you need to slow down the chords make both songs a lot slower. You can speed them up once you have had a bit of practice, it will get easier!

In the name of musicality, we will now try to sing expressively and play the chords in a special way:

Think about the meaning of the songs, When I Grow Up and how nostalgic and bitter-sweet it is. See if you can put this emotion into your voice when you sing. Sing to someone near you and ask them if they think you are singing with emotion.

Think about Revolting Children and how the song is full of anger and rebellion against control and treating children badly. Having the courage to rebel when it is appropriate. How will you get this anger into your voice and playing? Look back at the videos of the songs to get ideas!

Chords: instead of playing all three notes of the chords at the same time, try playing the upper two notes first, followed by the first note.

For example, instead of playing C E G all at the same time, play the E & G then the C, and repeat.

This breaks up the chord and makes it sound more sophisticated and interesting.

CONSOLIDATE:

Put on a performance of one song from your household. Ask for feedback on how you sang, performed with the correct emotion. How did you show the emotion, what did you do? E.g. 'I sang louder and staccato (detached notes) on 'Revoltng Children' to show anger and fighting against corruption', 'I sang/performed slow and softly to convey a gentle nostalgic emotion for 'When I Grow Up'.

See if you can play from the start to the finish without stopping and with great emotion and enjoyment.

Congratulations! You have completed this half-term's Music Unit
