

<p>LEARNING OBJECTIVES <i>(Pupils should know/understand/be able to do/be aware of by the end of the lesson)</i></p> <ul style="list-style-type: none"> • The importance of a steady pulse in music. • The difference between rhythm and pulse. • About the importance of accents 	<p>LEARNING OUTCOMES <i>(The evidence to show that pupils have achieved the learning objectives)</i></p> <p>Level 3 (working towards) All Pupils : Clap a regular pulse as part of a class/group Improvise rhythms over a steady pulse Follow a graphic score</p> <p>Level 4 (working at) Most Pupils Clap a regular pulse individually Identify the pulse in different pieces of music Distinguish and demonstrate between rhythm and pulse</p> <p>Level 5/6+ (working beyond/GAT) Some Pupils : Perform parts of a graphic score emphasising certain beats identified by musical accents (>)</p>
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LESSON STRUCTURE

		NC KS3 POS
Starter Activity	<p>Circle Game – “Finding the Pulse” Assemble pupils in a circle. Introduce the concept of pulse by referring to pupils’ own pulse as a sign of life and suggest that life in music is maintained by its pulse. <i>Can pupils find their own pulse?</i> Fingers on wrists or side of neck. When pupils have found pulse, ask them to count silently how many times their heartbeats in one minute. Demonstrate your own pulse by tapping it out on your knee. Ask pupils to find their own pulse again. Call out someone’s name and ask that pupil to tap the speed of their pulse on their knee. Select another pupil and ask them to tap their pulse. Can the two pupils tap their different pulses simultaneously without altering the speed to match each other? (5 mins)</p>	<p>Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression</p>
Core Main Activities	<p>1. Rhythm Patterns over a regular Pulse Link the starter to the development of the lesson by establishing a regular pulse by clapping and encouraging pupils to join in. It may be difficult not to speed up and the emphasis here should be made on keeping the pulse regular. Ask pupils <i>how they could show that the pulse could be grouped into a pattern of 4 beats?</i> - suggestions may include emphasising the first of the four claps; try changing to a 3 beat pulse pattern; extending this further and trying a 2 and a 5 beat pulse pattern. Divide group in half. One side is to clap a regular pulse (crotchet pulse), the other group to clap <i>two</i> pulses to each one of the other groups (quaver pulse). Shouting, “Change” and the two groups swap roles. Maintain a regular pulse again and add a rhythmic pattern over the pulse pattern. Ask the class to describe what I have done. <i>Can anyone copy the rhythm pattern I have just composed?</i> Individual pupils can improvise their own short rhythm patterns while the class maintains a regular pulse. The rest of the class can be asked to copy any particular noteworthy patterns made up by pupils. (10 mins)</p> <p>2. Finding the Pulse – Audio 15 Play pupils all, or some, of the extracts given on Audio 15 which demonstrate different speeds of pulse in a variety of different music. Ask pupils to clap/tap the pulse of the music in time, as they listen. All pupils should be tapping at the same time but some may feel faster or slower “levels” of pulse! Discuss whether each piece has a fast, moderate or slow pulse. Discuss with pupils: <i>what types/styles of music would use a slow pulse, what about a fast pulse?</i> (10 mins)</p> <p>3. Exploring the effect of Accents on a Regular Pulse – Score 1 (or presentation Score 1) & Audio 1 & Audio 2 & Audio 3 & Audio 4 & Audio 5 & Audio 6 & Audio 7 Introduce “The Rite of Spring” and explain how the graphic score from Score 1 works. There is also a presentation Score 1 of this graphic score if teachers prefer to use this as a class display) Prepare pupils for listening by looking at Line 1. Pupils will see a regular quaver pulse with some notes having an accent (>) over the top of them. Explain that more emphasis is to be given on the accented beats. Ask them to tap the quaver pulse on one knee and the accents <i>Continued...</i></p>	<p>Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions</p> <p>Listen with increasing discrimination to a wide range of music from great composers and musicians</p> <p>Develop a deepening understanding of the music that they perform and to which they listen, and its history</p> <p>Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression</p> <p>Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions</p>

<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Core Main Activities continued</p>	<p>when they occur on the other knee. This can be quite tricky and some perseverance may be required. Emphasise that Stravinsky uses a REGULAR PULSE with IRREGULAR ACCENTS. Play “The Rite of Spring” from Audio 1 two or three times and ensure pupils follow the score correctly. <i>Discuss any key points with pupils such as the effect that the music had on the pulse of the music, how the music made them feel, whether they liked the music and what the music reminded them of.</i> Next, divide the class into groups allocating each group either the first, third, sixth, seventh, eighth or ninth lines to perform, first by clapping and then on untuned classroom percussion instruments.</p> <p>Supporting audio files (Audio 2-7) are given to help learning and can be used to demonstrate each of the rhythmic lines mentioned above. More able pupils can attempt to perform the whole of “The Rite of Spring” realising sections 2 and 5 using their own interpretations from what they see in the graphics, perhaps on a range of instruments with a contrasting timbre.</p> <p>Allow each group time to rehearse before performing their line to the class. This could be in the form of a quiz with each group rehearsing their allocated line or part “in secret” without telling the rest of the class which line they are performing. As the rest of the class listen, then can try and work out which line, depending on the correct placements of accents, the group is performing.</p> <p style="text-align: right;">(30 mins)</p>	<p>Develop a deepening understanding of the music that they perform and to which they listen, and its history</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Plenary</p>	<p>Circle Game – “Passing the Clap”</p> <p>Assemble pupils in a standing circle. Ask them to “pass” a clap around the circle, without a pulse. Each student will clap once after the person to his/her left/right. Now set a pulse. The whole class should clap the pulse so pupils get a sense of it. Now pass the clap around the circle. Each student must place his/her clap exactly on the beat. (5 mins)</p>	<p>Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression</p>
<p>CROSS CURRICULAR - LITERACY/ NUMERACY/CITIZENSHIP/ICT</p> <p>Numeracy – Most of this unit has strong links with Numeracy – pulse, patterns, grouping of beats etc</p> <p>ICT – A backing track on a CD or sequencer could be used as part of the starter, plenary or clapping games to help keep pupils in time.</p> <p>Literacy – Pupils should be able to spell correctly words relating to – PULSE, BEAT and RHYTHM</p> <p>EAL/SEN/GAT</p> <p>(GAT) – More able pupils can be asked to improvise their own rhythms in the clapping game part of the lesson which can them be echoed by the rest of the class</p> <p>(GAT) – Higher ability pupils can be set the challenge of performing some or all of the parts of “The Rite of Spring”. Lines 2 and 5 could be “realised” by pupils, who can interpret the graphics using their knowledge of graphic notation. The symbols at the end of line 11 could be “realised” to produce a suitable ending.</p> <p>(SEN) – Less able pupils might need more help following the graphic score of “The Rite of Spring”</p> <p>(GAT) – Higher ability pupils, or those who receive instrumental tuition, can be asked to identify any Italian musical words relating to different levels of pulse and tempi e.g. <i>Allegro, Andante, Largo, Presto, Moderato etc.</i></p>		
<p>LANGUAGE FOR LEARNING - spell/use/understand Accent, Beat, Graphic Score, Pulse, Rhythm, Untuned Percussion</p> <p>HOMEWORK SUGGESTIONS</p> <p>Pupils could be asked to compose and notate their own rhythm composition in the style of “The Rite of Spring”. They could be asked to write out a regular pulse in quavers (or use a line similar to one of those on “The Rite of Spring”) and explore the effects of adding accents to some of the beats. They could be asked to rehearse this for performance in a subsequent lesson and once they are happy with their “draft”, be asked to create a professional looking graphic rhythm score similar to the one used when performing rhythms from “The Rite of Spring”</p>		
<p>LESSON RESOURCES – a selection of untuned classroom percussion instruments</p> <p>Y7U2A15 – Finding the Pulse (5 linked extracts) Y7U2S1 – The Rite of Spring (presentation version) Y7U2A2 – The Rite of Spring First line rhythm Y7U2A4 – The Rite of Spring Sixth line rhythm Y7U2A6 – The Rite of Spring Eighth line rhythm</p> <p>Y7U2S1 – The Rite of Spring Y7U2A1 – The Rite of Spring - Stravinsky Y7U2A3 – The Rite of Spring Third line rhythm Y7U2A5 – The Rite of Spring Seventh line rhythm Y7U2A7 – The Rite of Spring Ninth line rhythm</p>		