LEARNING OBJECTIVES	LEARNING OUTCOMES
(Pupils should know/understand/be able to do/be aware of by the end of the lesson) • Identify common characteristics in impressionist art and music by listening to impressionist pieces and relating them to impressionist paintings • Learn about the whole tone scale • Learn about the way melodies can be accompanied and how compose a bank of cluster chords based on the whole tone scale	*(The evidence to show that pupils have achieved the learning objectives)* **Level 3 (working towards) All Pupils :** Make connections between impressionist art and music Perform the notes of the whole tone scale ascending and descending in time with a sense of rhythm and pitch Recognise the difference between melody and accompaniment **Level 4 (working at) Most Pupils** Aurally identify impressionist music from other types and styles Perform the notes of the whole tone scale on a keyboard Understand how the whole tone scale is constructed of a pattern of tones Create cluster chords with a sense of effect using the notes of the whole tone scale **Level 5/6 (working beyond/GAT) Some Pupils :** Perform and construct the notes of the whole tone scale starting on any note Create, refine and record effective chord clusters with a clear sense of mood, emotion and effect.

LESSON STRUCTURE

		NC KS3 POS

Starter Activity	**Introducing Impressionist Painting & Music – Starter/Plenary 10 & Presentation 1 & Presentation 2 & Audio 13**
	 Either copy or distribute **Starter/Plenary 10** (side 1) or show pupils **Presentation 1** which contains a painting by Claude Monet. Ask the pupils to work with a 'talking partner' and discuss the following questions:
	     1. *What can you see in this picture?*
	     2. *What effect does this picture create?*
	 Discuss the pupil's responses – try to draw out responses that start to build up the understanding that Impressionist paintings are giving an 'impression' of what the artist might have seen as opposed to a definite clear image.
	 Next, show pupils the Modern Impressionist painting from **Starter/Plenary 10** (side 2) or **Presentation 2**. Again, in 'talking partners', ask the pupils to discuss the following questions:
	     1. *What is different about this painting?*
	     2. *What similarities does this painting share with the previous one?*
	 Discuss the pupil's responses – they should comment on the fact that the choice of colours are much brighter and that the second painting has more of a 'dazzling' effect. This painting also gives an 'impression' of the view the artist might have seen. Again, the image is blurred and the colours tend to merge into one another
	 Next, play pupils three excerpts of Impressionist music given on **Audio 13** and discuss what images the composer might be trying to create. *How do these excerpts of music create a 'dazzling effect'?* List the pupil's responses. (10 mins)
		Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices
		
		 Listen with increasing discrimination to a wide range of music from great composers and musicians
		
		 Develop a deepening understanding of the music that they perform and to which they listen, and its history

1. Introducing the Whole Tone Scale – Worksheet 10 & Audio 14
Play pupils an extract from **Audio 14**, *"Voiles"* (Sails) by Debussy. Discuss the effect of the music. Next, Distribute Worksheet 10 and explain that Debussy used a type of scale called the **WHOLE TONE SCALE** on which to base *"Voiles"*. If pupils have worked through theory on tones and semitones, they should be able to construct both the C and C# Whole Tone Scales (answers given below). As stated on the worksheet, the whole tone scale can begin on any note, but the remaining 10 all have the same order of notes as those given.

C, D, E, F#, G#, Bb WHOLE TONE SCALE

C#, Eb, F, G, A, B WHOLE TONE SCALE

Discuss the sound this scale produces with pupils. Now play the C major scale. Invite pupils to *compare the two scales and encourage them to discuss which one might be more useful for composing Impressionist music*? The whole-tone scale is very similar to the C major scale apart from the addition of sharpened notes – these sharpened notes almost represent a disguised version of the C major scale, hence the whole tone scale is better for Impressionist music.
Next, allow pupils to perform the whole tone scales of C and C# working in pairs and using keyboards. Invite suitable pupils to perform to the rest of the class and then perform both scales as a class in a variety of rhythms, ascending and descending varying the number of repetitions of each note, changing tempo, dynamics and pitch to experiment with the different effects achieved.   (20 mins)

2. Exploring Accompaniment and Cluster Chords – Audio 15 & Worksheet 9
Play pupils **Audio 15** containing three excerpts from Erik Saties 'Gymnopedies'. Explain to pupils that you want them to listen in particular to accompaniment. Ensure that all pupils understand that the accompaniment is the background to the music (i.e. not the melody).
Ask the pupils the following questions:
  1. *How can you tell that these excerpts are examples of Impressionist music?*
  2. *How are the melodic phrases accompanied in these excerpts?*
All three excerpts use **CLUSTER CHORDS** – these are groups of notes from the whole tone scale played simultaneously. All three excerpts are accompanied by a single note followed by a cluster chord. Explain that Erik Satie clusters different notes from the whole tone scale together to create chords that have different characters and moods. These are then arranged to add depth to the melodic phrases. Most cluster chords contain notes that are close together (e.g. C, D, F#, G#) to get the discordant cluster effect.
Next, explain to pupils that they are required to work in pairs and produce a bank of cluster chords based around the whole tone scale that can be used as the accompaniment for an Impressionist composition. They should aim to give their cluster chord a mood or emotion and can either jot down their cluster chord by letter name or if able, using music notation. Each pair should ideally have a bank of 5 or 6 chords which can be recorded on **Worksheet 9**   (25 mins)

Core Main Activities

Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression

Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions

Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices

Listen with increasing discrimination to a wide range of music from great composers and musicians

Develop a deepening understanding of the music that they perform and to which they listen, and its history

Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions

Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions

Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices

Listen with increasing discrimination to a wide range of music from great composers and musicians

Develop a deepening understanding of the music that they perform and to which they listen, and its history

Plenary	Invite pupils to share their cluster chords and discuss the mood or emotion that they have created. Discuss how cluster chords can be useful for providing a relatively simple accompaniment to a piece of music. (5 mins)	Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices

CROSS CURRICULAR - LITERACY/ NUMERACY/CITIZENSHIP/ICT **Art –** Impressionist Paintings and Painters **ICT** – pupils could be asked to use Audacity to record and manipulate vocal/body/instrumental sounds as an alternative to Core 2 above. **Worksheet A** contains advice as to how pupils may use this ICT package to create, develop and record their own sounds. Audacity can be used in subsequent lessons for pupils to create their own impressionist piece.	**EAL/SEN/GAT** **(GAT)** Higher ability pupils could play the notes of the whole tone scale on their own instruments or be asked to improvise a short melodic phrase using the whole one scale to represent a certain emotion or mood *e.g. happy, sad, laughing, crying, calm* **(SEN)** Lower ability pupils can work as a combined group with the support of an LSA/TA to produce their bank of cluster chords **(GAT)** Higher ability pupils may be able to notate their cluster chords using staff notation **(GAT)** Higher ability pupils can be encouraged to experiment with other ways of using chords and clusters such as the effect of chord spacing, parallel chords and sustained chords
LANGUAGE FOR LEARNING - spell/use/understand Accompaniment, Cluster Chord, Debussy, Impressionism, Monet, Pitch, Scale, Timbre, Tone, Tone Colour, Whole Tone Scale	**HOMEWORK SUGGESTIONS** Pupils can be asked to complete **Cover/Homework 8** to revise key points of impressionism in both art and music. Pupils could be asked to listen to further examples of impressionist music by the composer Debussy. Pupils could be asked to select a particular impressionist painting which they could use as a possible basis for a group composition during lessons 9 & 10.

LESSON RESOURCES
Selection of Tuned and Untuned classroom percussion instruments; keyboards

Y7U10SP10 – Impressionist Paintings	Y7U10PPT1 – Presentation 1	Y7U10PPT2 – Presentation 2
Y7U10A13 – Impressionist Music	Y7U10W9 – Accompaniments and Cluster Chords	
Y7U10W10 – The Whole Tone Scale	Y7U10A14 – Voiles - Debussy	Y7U10CH8 - Impressionism
Y7U10WA – Using Audacity		