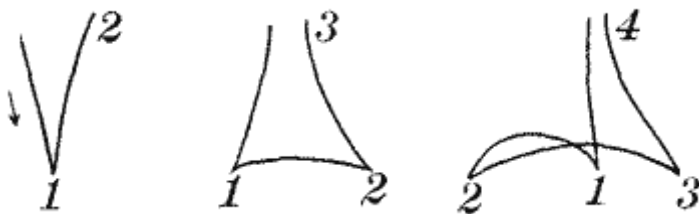


<p>LEARNING OBJECTIVES <i>(Pupils should know/understand/be able to do/be aware of by the end of the lesson)</i></p> <ul style="list-style-type: none"> Recognise aurally and respond to the characteristics of marches and waltzes, move appropriately in time to each, beat time to music in duple, triple and quadruple time. 	<p>LEARNING OUTCOMES <i>(The evidence to show that pupils have achieved the learning objectives)</i></p> <p>Level 3 (working towards) All Pupils : Distinguish between a march and a waltz when moving, listening, singing and performing</p> <p>Level 4 (working at) Most Pupils Beat time using 2, 3 and 4 beats in a bar using the correct conducting movements Identify different time signatures and beat time appropriately when listening to a variety of music from different times and places</p> <p>Level 5/6+ (working beyond/GAT) Some Pupils : Discriminate clearly between 2, 3 and 4 beat time signatures when moving, listening, singing and performing and be able to identify how many beats there are in a bar from the time signature given at the beginning of a piece of music.</p>
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LESSON STRUCTURE

		NC KS3 POS
Starter Activity	<p>Introducing Time Signatures – Audio 16 Begin with the march. Ask the class to march on the spot in time with the first extract given on Audio 16 beginning with the left foot. The exercise can be done sitting down, but it is better if tables can be moved back and more space used. When all are in time they can be encouraged to march about the room (for safety's sake, all going in the same direction!) (5 mins)</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>
Core Main Activities	<p>1. Learning about Time Signatures - Song Sheet 5 & MIDI 14 & Song Sheet 4 & MIDI 13 & Starter/Plenary 5 & Starter/Plenary 6 & Starter/Plenary 3 & Audio 10 Link the starter to the development of the lesson by teaching pupils how to beat duple time in time to a simple melody such as “Twinkle, Twinkle, Little Star” (shown in the diagram below).</p>  <p>Next, teach pupils “The French Grenadiers” from Song Sheet 5 as an example of a marching song, using MIDI 14 to support learning if required. Explain the TIME SIGNATURE of 2/4, given at the opening of the song which corresponds to two crotchets beats per BAR. Explain the concept of BAR LINES used to divide the music into sections (teachers could refer back to “The Rite of Spring” or “Talking Drums” which used the concept of time signatures). Allow pupils to sing “The French Grenadiers” and beat time while singing. The “left, right” ostinato could be sung or performed by a small group of pupils to accompany the song.</p> <p>Next, move onto the waltz and teach pupils the basic waltz step of <i>step-together-change</i> and its characteristic 3-beat pattern. Teach pupils “Oom-pah-pah” from Song Sheet 4 as an example of a “waltzing” song with a strong “3-in-a-bar” feel, using MIDI 13 to support learning if required. Look again at the time signature of “Oom-pah-pah” and its 3/4 marking. Allow pupils to sing “Oom-pah-pah” while beating time or use Audio 10 to sing and beat time along with.</p> <p>Finally, move onto quadruple time and teach pupils how to beat four beats in a bar using the diagram above. Starter/Plenary 5 & Starter/Plenary 6 could be used as display for reinforcing the concept of simple and compound time signatures. Distribute Starter/Plenary 3 and revise the concept of rhythm grid notation and note values (from lesson 4). Ask pupils to give each grid an appropriate time signature (2/4 for the top grid and 3/4 for the bottom). Perform each rhythm grid as a class emphasising the first beat of the bar so that each has a characteristic march or waltz feel. (25 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>Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions</p>

<p>Core Main Activities Continued</p>	<p>2. Listening to music in different time signatures - Audio 16 Play pupils the six extracts contained on Audio 16 and ask them to identify whether they think each extract has 2, 3, or 4 beats in a bar. Replay the extracts asking pupils to beat time, using the patterns learned about, along with the music. (10 mins)</p> <p>3. Checking the Pulse – Worksheet 9 & Audio 17 Distribute Worksheet 9 and explain that pupils are going to listen to three different pieces of music using different time signatures. Revise the concept of the word OSTINATO (refer back to the “left, right” repeated pattern in “The French Grenadiers”) and play Audio 17 asking pupils to answer the questions accompanying each extract. (Extract 1 is in 2/4; Extract 2 is in 3/4 and Extract 3 is in 4/4) (10 mins)</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>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</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>Plenary</p>	<p>And All Stations To..... - Song Sheet 3 & MIDI 12 To prepare pupils for their final composing task in the following lesson, teach pupils the vocal chant “And All Stations To....” using the names of different stations found on the London Underground. Begin by looking at the time signature and asking pupils how many beats there are in a bar – 4. Next, using the “tea, coffee, soup” method, or any other alternative preferred method of teaching rhythms and note duration, begin by working out, or teaching by rote, using the supporting rhythm track on MIDI 12 if desired, the rhythm pattern of the chant. Notice the addition of some musical accents (>) on some of the syllables (refer back to lesson 1). Perform as much of the chant as possible in the time available or attempt as a vocal round if time allows. (10 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 Dance – this lesson has strong cross-curricular links with dance and the way in which metre and time signature affects movement in particular the march and the waltz</p>		<p>EAL/SEN/GAT (SEN) Lower ability pupils may need further help in distinguishing between 2/4 and 4/4 time signatures. Placing a clear emphasis on the first beat of the bar should help identify the difference between the two. (GAT) Higher ability pupils may be able to perform pieces of music on their own instrument which demonstrate the difference between different time signatures (GAT) Higher ability pupils can be asked to improvise a short rhythmic or melodic phrase in a given time signature to illustrate the difference in metre</p>		
<p>LANGUAGE FOR LEARNING - spell/use/understand 2 beats in a bar, 3 beats in bar, 4 beats in a bar, Accent, Bar, Bar line, March, Ostinato, Time Signature, Waltz</p>		<p>HOMEWORK SUGGESTIONS Pupils could be asked to complete Cover/Homework 2 – “Watch the Time” where the concept of time signatures is developed</p>		
<p>LESSON RESOURCES – selection of untuned classroom percussion instruments</p> <table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <p>Y7U2A16 – Watch the Time Y7U2MIDI14 – The French Grenadiers (song melody) Y7U2MIDI13 – Oom-pah-pah (song melody) Y7U2SP6 – Compound Time Signatures (poster) Y7U2W9 – Checking the Pulse Y7U2SS3 – And all Stations To.... Y7U2CH2 – Watch the Time</p> </td> <td style="width: 50%; vertical-align: top;"> <p>Y7U2SS5 – The French Grenadiers Y7U2SS4 – Oom-pah-pah Y7U2SP5 – Simple Time Signatures (poster) Y7U2SP3 – Rhythm Notation Y7U2A17 – Checking the Pulse Y7U2MIDI12 – And all Stations To...(rhythm track) Y7U2A10 – Oom-pah-pah</p> </td> </tr> </table>			<p>Y7U2A16 – Watch the Time Y7U2MIDI14 – The French Grenadiers (song melody) Y7U2MIDI13 – Oom-pah-pah (song melody) Y7U2SP6 – Compound Time Signatures (poster) Y7U2W9 – Checking the Pulse Y7U2SS3 – And all Stations To.... Y7U2CH2 – Watch the Time</p>	<p>Y7U2SS5 – The French Grenadiers Y7U2SS4 – Oom-pah-pah Y7U2SP5 – Simple Time Signatures (poster) Y7U2SP3 – Rhythm Notation Y7U2A17 – Checking the Pulse Y7U2MIDI12 – And all Stations To...(rhythm track) Y7U2A10 – Oom-pah-pah</p>
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