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| <p><b>LEARNING OBJECTIVES</b><br/> <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"> <li>• Add accents and half-beats to rhythm grids to form a polyrhythmic “Pulse Piece” composition</li> <li>• To evaluate own and others work justifying opinions with musical vocabulary</li> <li>• To perform simple rhythmic ostinati in time to a regular pulse</li> </ul> | <p><b>LEARNING OUTCOMES</b><br/> <i>(The evidence to show that pupils have achieved the learning objectives)</i></p> <p><b>Level 3 (working towards) All Pupils :</b><br/>                 Perform from simple rhythm grid notation as part of a group with support performing rests and half-beats<br/>                 Evaluate own work<br/>                 Perform simple ostinati as part of a group counting number of repetitions</p> <p><b>Level 4 (working at) Most Pupils :</b><br/>                 Perform from rhythm grid notation individually including rests, accents and half-beats.<br/>                 Evaluate other’s work<br/>                 Perform simple ostinati individually following a listening map</p> <p><b>Level 5/6 (working beyond/GAT) Some Pupils :</b><br/>                 Perform from rhythm grid notation with awareness of pulse and how parts fit together independently and interdependently.<br/>                 Comment on the effectiveness of own and other’s work<br/>                 Perform more complex ostinati at sight individually</p> |
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**LESSON STRUCTURE**

|                             |  |  |    |    |    |    |    |    |   |   |   |   |  |    |  |   |  |    |  |   |   |    |  |  |   |    |  |  |   |    |    |    |  |    |    |    |  |   |  |  |  |    |  |  |  |    |  |
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| <b>Starter Activity</b>     | <p><b>Revising Half-Beats into Rhythm Grids – <a href="#">Starter/Plenary 12</a> &amp; <a href="#">Audio 12</a></b><br/>                 Begin the lesson by revising the rhythm grid, used during the plenary of lesson 2, using the above presentation slide, or by copying the following rhythm grid onto the board. Revise the concept of “half-beats” where pupils will need to clap two “half beats” in the time it took to originally clap one whole beat. Add note stems to each of the circles in the rhythm grid turning the single beats into crotchets and the two “half beats” into a pair of quavers to introduce note durations. Divide the class into four groups and practice clapping each line, first separately and then in four parts to create a polyrhythmic texture. Note the rests (or “silent beats”) which pupils learned about during lesson 2 where they will need to “feel the pulse” but not to clap. A regular pulse can be established and maintained by the teacher, or by using <a href="#">Audio 12</a>.</p> <p style="text-align: center;">(5 mins)</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td></td> <td>1</td> <td>2</td> <td>3</td> <td>4</td> <td>5</td> <td>6</td> <td>7</td> <td>8</td> </tr> <tr> <td>A</td> <td>●</td> <td></td> <td>●●</td> <td></td> <td>●</td> <td></td> <td>●●</td> <td></td> </tr> <tr> <td>B</td> <td>●</td> <td>●●</td> <td></td> <td></td> <td>●</td> <td>●●</td> <td></td> <td></td> </tr> <tr> <td>C</td> <td>●●</td> <td>●●</td> <td>●●</td> <td></td> <td>●●</td> <td>●●</td> <td>●●</td> <td></td> </tr> <tr> <td>D</td> <td></td> <td></td> <td></td> <td>●●</td> <td></td> <td></td> <td></td> <td>●●</td> </tr> </table> |  | 1  | 2  | 3  | 4  | 5  | 6  | 7 | 8 | A | ● |  | ●● |  | ● |  | ●● |  | B | ● | ●● |  |  | ● | ●● |  |  | C | ●● | ●● | ●● |  | ●● | ●● | ●● |  | D |  |  |  | ●● |  |  |  | ●● | <p><b>NC KS3 POS</b></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> |
|                             | 1  | 2  | 3  | 4  | 5  | 6  | 7  | 8  |   |   |   |   |  |    |  |   |  |    |  |   |   |    |  |  |   |    |  |  |   |    |    |    |  |    |    |    |  |   |  |  |  |    |  |  |  |    |  |
| A                           | ●  |  | ●● |    | ●  |    | ●● |    |   |   |   |   |  |    |  |   |  |    |  |   |   |    |  |  |   |    |  |  |   |    |    |    |  |    |    |    |  |   |  |  |  |    |  |  |  |    |  |
| B                           | ●  | ●●   |    |    | ●  | ●● |    |    |   |   |   |   |  |    |  |   |  |    |  |   |   |    |  |  |   |    |  |  |   |    |    |    |  |    |    |    |  |   |  |  |  |    |  |  |  |    |  |
| C                           | ●●   | ●●   | ●● |    | ●● | ●● | ●● |    |   |   |   |   |  |    |  |   |  |    |  |   |   |    |  |  |   |    |  |  |   |    |    |    |  |    |    |    |  |   |  |  |  |    |  |  |  |    |  |
| D                           |  |  |    | ●● |    |    |    | ●● |   |   |   |   |  |    |  |   |  |    |  |   |   |    |  |  |   |    |  |  |   |    |    |    |  |    |    |    |  |   |  |  |  |    |  |  |  |    |  |
| <b>Core Main Activities</b> | <p><b>1. Adding half-beats (or pairs of quavers) to Pulse Pieces – <a href="#">Worksheet 1</a></b><br/>                 Link the starter to the development of the lesson by setting the challenge. Pupils are to reform into their groups of four along with a copy of <a href="#">Worksheet 1</a>. First, they are to revise their own group’s “pulse piece” composition from lesson 2. Then, ask each pupil to choose one or two of their “circles” (or crotchets) and to turn it into two “half beats” (or a pair of quavers). Finally, ask them to add an “accent” (revise from lesson 1 – “&gt;”) to one of their crotchet beats. This will add variety in note duration and articulation to the piece with the half-beats and accents falling on different beats. Allow suitable time for pupils to rehearse their pieces using a variety of untuned percussion instruments as used in lesson 2.</p> <p style="text-align: right;">(10 mins)</p> <p><b>2. Performing and Evaluating “Pulse Pieces” - <a href="#">Worksheet 2</a></b><br/>                 Using <a href="#">Worksheet 2</a> to help pupils evaluate and assess their own and other’s “Pulse Pieces”, either allow each group to perform their piece, recording the performances and then playing them back for evaluation using <a href="#">Worksheet 2</a>, or allow pupils to evaluate each group’s “Pulse Piece” performance as the group perform it “live”. For suggestions on establishing a regular pulse and starting each performance, see SEN/GAT below.</p> <p style="text-align: right;">(15 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>Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions</p> <p>Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions</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> |    |    |    |    |    |    |   |   |   |   |  |    |  |   |  |    |  |   |   |    |  |  |   |    |  |  |   |    |    |    |  |    |    |    |  |   |  |  |  |    |  |  |  |    |  |

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| <p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Core Main Activities Continued</b></p>  | <p><b>3. Listening &amp; Performing – “The Viennese Musical Clock” – <a href="#">Worksheet 8</a> &amp; <a href="#">Audio 8</a></b><br/>                 To reinforce the importance of a regular pulse in music, introduce pupils to “The Viennese Musical Clock” using <a href="#">Worksheet 8</a>. Begin by discussing how the ticking of a clock is a steady sound, it doesn’t get faster or slower (refer back to the opening discussion on the importance of pulse in music from lesson 1). Explain that this piece of music is describing a mechanical clock and as such, the pulse of the music needs to remain steady and constant, but the composer uses a variety of different rhythms in each of the different sections. Read the text at the top of <a href="#">Worksheet 8</a>, to introduce the context of the work and then, playing <a href="#">Audio 8</a>, ask pupils to complete the questions on page 1 of <a href="#">Worksheet 8</a>. Next, discuss the word “Rondo” and the structure of the piece how the “A” section keeps returning, by referring to the listening map of page 2 of <a href="#">Worksheet 8</a> (pupils may have used this to answer question 3).<br/>                 Now turn to the “Rhythm play along” parts of the score shown on the listening map. Explain to pupils that each “Rhythm play along” is made up of a series of whole beats (crotchets), two half beats (pairs of quavers) and rests (silent beats) covering work already completed by pupils in the unit to date. Distribute hand-held untuned percussion instruments to all members of the class and teach them to play the different rhythms in the different sections paying careful attention to the number of repeats! Perform the whole piece as a class, first unaccompanied and then along to <a href="#">Audio 8</a>. This activity can be developed in a number of different ways – the class could be divided into four groups A-D for each of the sections of the piece and all play in the “ending” – dynamics could be added to the different sections or even accents to certain beats.<br/>                 (20 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>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 style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Plenary</b></p>   | <p><b>Singing Songs about Clocks with a Regular Pulse – <a href="#">Song Sheet 6</a> &amp; <a href="#">MIDI 15</a> &amp; <a href="#">Song Sheet 2</a> &amp; <a href="#">MIDI 8</a> &amp; <a href="#">MIDI 9</a> &amp; <a href="#">MIDI 10</a> &amp; <a href="#">MIDI 11</a></b><br/> <b>EITHER</b> – revise “My Grandfather’s Clock” from lesson 2, using <a href="#">Song Sheet 6</a> &amp; <a href="#">MIDI 15</a>. This can be developed by imagining that the clock is “running out” towards the end of the song and the pulse can be gradually slowed down towards the last line of the song.<br/> <b>OR</b> – teach pupils “Ticking Clocks” given on <a href="#">Song Sheet 2</a>, a three part vocal chant that introduces different levels of pulse. The accompanying MIDI files can be used to support learning, demonstrating each of the three parts individually and together. There are some accompanying ostinati which more able pupils, or groups of pupils, may be able to perform.<br/>                 (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><b>CROSS CURRICULAR - LITERACY/ NUMERACY/CITIZENSHIP/ICT</b><br/> <b>Numeracy</b> – Division of musical beats into groupings and introduction of half-beats links well with numeracy work on Fractions and Division.<br/> <b>Literacy</b> – Keywords relating to rhythm and pulse can be reinforced throughout this unit. Following the listening map from left to right also has links with literacy</p>  |  | <p><b>EAL/SEN/GAT</b><br/> <b>(GAT)</b> More able pupils can perform their own rhythmic part without support from other pupils or may be able to notate their “Pulse Piece” using single line rhythm notation<br/> <b>(SEN)</b> Less able pupils can work in groups when composing their “Pulse Pieces” where rhythmic support can be given in performing. Less able pupils may need extra support in understanding the concept of rhythm grid notation<br/> <b>(GAT)</b> Higher ability pupils can be encouraged to set their own pulse for the performances of their “Pulse Pieces”, some groups may choose to use a “count in”<br/> <b>(SEN)</b> Lower ability pupils may need extra help in establishing a suitable pulse for the performance of the “Pulse Pieces” and the teacher could assist by setting a suitable speed and “counting the group in”<br/> <b>(GAT)</b> Higher ability pupils can perform the vocal ostinati from “Ticking Clocks” either individually or in groups</p> |
| <p><b>LANGUAGE FOR LEARNING</b> - spell/use/understand Accents, Coda, Graphic Score, Half Beats, Intro, Ostinato, Pulse, Rests, Rhythm, Rhythm Grid Notation, Rondo, Silence</p>  |  | <p><b>HOMEWORK SUGGESTIONS</b><br/>                 Pupils could be asked to find out about the story of <i>Háry János</i>.</p>  |
| <p><b>LESSON RESOURCES</b> – selection of untuned classroom percussion; recording and playback facilities (optional see Core 2)<br/> <a href="#">Y7U2SP12 – Half-beats into Rhythm Grids (presentation)</a><br/> <a href="#">Y7U2W1 – Pulse Piece Composing Sheet</a><br/> <a href="#">Y7U2W8 – The Viennese Musical Clock</a><br/> <a href="#">Y7U2SS6 – My Grandfather’s Clock</a><br/> <a href="#">Y7U2SS2 – Ticking Clocks</a><br/> <a href="#">Y7U2MIDI9 – Ticking Clocks (part 2)</a><br/> <a href="#">Y7U2MIDI11 – Ticking Clocks (all parts together)</a><br/> <a href="#">Y7U2A12 – 110bpm Pulse backing track</a><br/> <a href="#">Y7U2W2 – Pulse Piece Evaluation Sheet</a><br/> <a href="#">Y7U2A8 – The Viennese Musical Clock</a><br/> <a href="#">Y7U2MIDI15 – My Grandfather’s Clock (song melody)</a><br/> <a href="#">Y7U2MIDI8 – Ticking Clocks (part 1)</a><br/> <a href="#">Y7U2MIDI10 – Ticking Clocks (part 3)</a></p> |  |  |