

<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"> Learn about hooks, riffs and textures in reggae Perform a reggae hook Create an arrangement of a reggae song with awareness of the different textural layers 	<p>LEARNING OUTCOMES <i>(The evidence to show that pupils have achieved the learning objectives)</i></p> <p>Level 3 (working towards) All Pupils : Understand that a riff, or a hook, is a short repeated melodic phrase and how this contributes to the overall texture of reggae music Perform a reggae hook with support along with a beat Begin creating an arrangement of a reggae song with some awareness of the different textural layers which make up reggae music</p> <p>Level 4 (working at) Most Pupils Understand and identify the different textural layers which make up reggae music Perform a reggae hook in time with awareness of syncopation Begin creating an arrangement of a reggae song with a clear plan of which group members will perform which textural layer and how these will be combined towards a final performance</p> <p>Level 5/6+ (working beyond/GAT) Some Pupils : Perform and help others to perform syncopated hooks Take on a leading role in organising the arrangement of a group reggae performance showing awareness of style and a clear understanding of the intended effect.</p>
---	--

LESSON STRUCTURE

		NC KS3 POS
Starter Activity	<p>Introducing Hooks in Reggae – “Three Little Birds” – Starter/Plenary 5 & MIDI 12 & MIDI 13 Issue Starter/Plenary 5 one between each pair of pupils. Read the text at the top with pupils to ensure that they are familiar with the similar meaning of the words RIFF and HOOK. Play pupils MIDI 12, which features an arrangement of “Three Little Birds” and point out the hook during the introduction. Ask pupils to put their hand up briefly whenever they hear the hook being performed through the remainder of the track. Pupils can be encouraged to sing along to the hook whenever they hear it – (the rhythm of “Now I can hear _____ the __ hook now” works well)</p> <p style="text-align: right;">(5 mins)</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>Develop a deepening understanding of the music that they perform and to which they listen, and its history</p>
Core Main Activities	<p>1. Performing a Reggae Hook from “Three Little Birds” - Starter/Plenary 5 & MIDI 13 Link the starter to the development of the lesson by looking at both the staff notation and rhythm grid notation of the hook from “Three Little Birds” on Starter/Plenary 5. Begin with the rhythm grid and establish a steady count – 1, and, 2, and, 3, and, 4, and – revising that the “ands” here for the “weak” parts of the bar. Invite a pupil to try and clap when a note appears in the bottom box while the rest of the class count out loud. Next, divide the class in half, one half counts out loud while the other claps the rhythm of the hook, then sings using the note names. Swap over so that the other half of the class gets to try. Play pupils MIDI 13 which models how this hook sounds alone with a drum lead in on beats 1 and 2 before allowing pupils to work in pairs at a keyboard to learn the hook. Ensure pupils choose a suitable voice (brass works well) on which to perform their hook. Invite suitable pairs to perform their hook to the rest of the class and then try performing as a class while you maintain a steady count.</p> <p style="text-align: right;">(20 mins)</p> <p style="text-align: right;"><i>Continued..</i></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>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>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);">Core Main Activities Continued</p>	<p>2. Creating a Reggae Arrangement – “Three Little Birds” – Score 4 & Song Sheet 2 Issue pupils with Score 4, a “Lead Sheet” of Bob Marley’s “Three Little Birds”. Write the words “BASS LINE RIFFS” on the board at the bottom and explain where these are found on the lead sheet (pupils learned these during lesson 3). Next, write “OFFBEAT CHORDS” on the board above “bass line riffs” explaining that this is another layer or TEXTURE to reggae music. Show pupils where the chords are on the lead sheet, looking at the triads and how these are performed “offbeat” (on the “ands”) to give a reggae feel. Next, write “LYRICS” above “offbeat chords” and explain that these are another textural layer and where these are found on the lead sheet (Song Sheet 2 can be used here too). Write “HOOK” on the board showing where the hook which pupils learned above appears and finally “RHYTHM” as the final textural layer. Refer to side 2 of Score 4, which shows how the different textural layers are combined to form the song. The large letters (A, D & E) show which bass line riff and chord (repeated four times off the beat) to perform along with the lyrics and when to perform the hook. Pupils are to work in groups of about 6 to put together their own reggae arrangement of “Three Little Birds” using the different textural layers given on the lead sheet. They can create their own rhythms, suitable to give a reggae feel, or use a backing beat on the keyboard. (30 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>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 style="writing-mode: vertical-rl; transform: rotate(180deg);">Plenary</p>	<p>Work in Progress – Score 4 & Song Sheet 2 Invite suitable groups to perform their arrangements “in progress” to the rest of the class. Ask pupils to suggest how each group could refine and improve their arrangement for performance during the next lesson. (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>Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions</p>
<p>CROSS CURRICULAR - LITERACY/ NUMERACY/CITIZENSHIP/ICT Literacy – Jamaican nation-language and pronunciation of accent Numeracy – counting – on-beat and off-beat; irregular beats</p> <p>EAL/SEN/GAT (GAT) Higher ability pupils could be encouraged to perform parts of “Three Little Birds” on their own instruments bringing other timbres to their group’s arrangement (SEN) Lower ability pupils may need further help in learned to perform the reggae hook with the correct syncopation. The key to a clear understanding of syncopation within reggae is the grid comparison activity on Starter/Plenary 5. It s very clear within this task that syncopation, in its simplest form, is created by notes appearing on “weak” or “off” beats of the bar. Higher ability pupils could be “paired” with lower ability pupils to teach them to perform this correctly or lower ability pupils could provide a bass line accompaniment on the note “A” to keep the rest of the class in time. (GAT) Higher ability pupils may be able to maintain the vocal line as part of a small group of singers. Boys may find it helpful to sing down the octave! Jamaican accents are to be encouraged!</p>		
<p>LANGUAGE FOR LEARNING - spell/use/understand Bass Line, Chords, Chorus, Hook, Introduction, Lead Sheet, Offbeat, Reggae, Rhythm, Riff, Syncopation, Tied notes, Verse</p> <p>HOMEWORK SUGGESTIONS Pupils could be asked to complete Cover/Homework 7 on Bob Marley to develop knowledge and understanding of him as a reggae musician and his influence on reggae music worldwide.</p>		
<p>LESSON RESOURCES – keyboards; untuned percussion instruments Y8U2SP5 – A Reggae Hook from Three Little Birds Y8U2MIDI13 – A Reggae Hook (repeated 4 times with drum) Y8U2S4 – Three Little Birds Lead Sheet Y8U2MIDI12 – Three Little Birds complete arrangement example Y8U2SS2 – Three Little Birds Y8U2CH7 – Bob Marley Fill in the Gaps</p>		