

<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"> Evaluate own and other's theme and variations compositions Learn about different ways to vary a melody Identify variation techniques when listening to a piece of music 	<p>LEARNING OUTCOMES <i>(The evidence to show that pupils have achieved the learning objectives)</i></p> <p>Level 3 (working towards) All Pupils : can vary a melody using ONE of the techniques of retrograde, augmentation, diminution, inversion or sequence identify some musical variations when listening</p> <p>Level 4 (working at) Most Pupils : can vary a melody using TWO OR MORE of the techniques of retrograde, augmentation, diminution, inversion or sequence identify how the elements of music have been manipulated in musical variations when listening</p> <p>Level 5/6 (working beyond/GAT) Some Pupils : can vary a melody using ALL of the techniques of retrograde, augmentation, diminution, inversion or sequence describe how variation has been achieved through correct identification of instruments, timbres and more advanced variation techniques when listening</p>
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LESSON STRUCTURE

		NC KS3 POS
Starter Activity	<p>Listening to “Frère Jacques” Variations at different levels – Pupil Audio Notes & Pupil Audio 1 & Pupil Audio 2 & Pupil Audio 3 & Pupil Audio 4 & Pupil Audio 5 Using the Pupil Audio Notes for guidance, explain to pupils that they are going to listen to a range of examples completed by pupils who have been working on the same “Frère Jacques” theme and variations composition task. Play each of the Pupil Audio examples, ranging from a Level 3 to a Level 6 and discuss with the pupils for each example:</p> <ul style="list-style-type: none"> <i>Comment on the accuracy of the performance of the “Frere Jacque” Theme</i> <i>Describe the different variation techniques used in each of the variations</i> <i>Count how many different variation techniques each pair used as a whole</i> <i>Describe how the pair achieved musical contrast in their set of variations</i> <i>Describe what they liked about the set of variations/what they felt the pair did well</i> <i>Suggest how the pair could have achieved a higher level (AFL)</i> <p style="text-align: right;">(10 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>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. Evaluating “Frère Jacques” Theme and Variations – Worksheet 2 Link the starter to the development of the lesson by explaining that pupils are now going to listen to their recordings of their own classes’ theme and variations and evaluate this using Worksheet 2. (15 mins)</p> <p>2. Exploring further Melodic Variation Techniques – Worksheet 7 Worksheet 7 shows some more complex ways to provide musical variation to the melody of “Frère Jacques”, including retrograde, inversion, augmentation, diminution and sequence. Allow pupils to work in pairs together with a keyboard or tuned percussion instrument to work individually through the sheet at their own pace to explore the different variation techniques. Higher ability pupils can be encouraged to record their varied melodies using staff notation (see GAT below) and selected examples of the different variation techniques can be performed to the rest of the class to illustrate each example. (20 mins)</p> <p style="text-align: right;"><i>Continued...</i></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>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>

Core Main Activities Continued	<p>3. Listening to Variations on ‘America’ – Worksheet 4 & Audio 3 Play Audio 3 as pupils complete the listening activity on Worksheet 4. You may need to guide pupils through the structure of the piece marking the beginning and end of each section</p> <p style="text-align: center;">(10 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>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>
Plenary	<p>Self Assessment – Worksheet 7 Ask pupils to reflect on their learning of the lesson and to complete the self-assessment activity at the bottom of Worksheet 7</p> <p style="text-align: right;">(5 mins)</p>	
<p>CROSS CURRICULAR - LITERACY/ NUMERACY/CITIZENSHIP/ICT Numeracy – sequence, retrograde and inversion have mathematical links with shape and sequences ICT – ICT software could be used to demonstrate melodic variation techniques met during this lesson Literacy – words to describe how the “mood” of the theme could be discussed in relation to how each of the variation techniques affects the sound of the original theme.</p>		<p>EAL/SEN/GAT (GAT) Higher ability pupils can perform examples of melodic variation techniques from Worksheet 7 on their own instruments (SEN) Lower ability pupils may only be able to attempt notation and perform one or two melodic variation techniques from Worksheet 7 (GAT) Higher ability pupils could be asked to consider melodic decoration as an alternative form of melodic variation such as trill, mordent, inverted mordent and grace notes and perform examples of these on their (own) instruments</p>
<p>LANGUAGE FOR LEARNING - spell/use/understand Augmentation, Diminution, Inversion, Melodic, Melody, Pitch, Retrograde, Sequence, Theme, Variation</p>		<p>HOMEWORK SUGGESTIONS Pupils could be asked to write a short illustrated dictionary definition of one of the key words encountered in this lesson for clarification on concepts learned or for display on a word wall.</p>
<p>LESSON RESOURCES – recordings of pupils’ theme and variations from lesson 2; keyboards and/or tuned percussion instruments Y8U3PA – Musical Contexts In Action Pupil Audio Notes Y8U3PA2 – Pupil Audio 2 – Lower Level 4 Y8U3PA4 – Pupil Audio 4 – Level 5 Y8U3W2 – “Frère Jacques” Variations Evaluation Sheet Y8U3W4 – Listening to Variations on ‘America’</p>		<p>Y8U3PA1 – Pupil Audio 1 – Level 3 Y8U3PA3 – Pupil Audio 3 – Higher Level 4 Y8U3PA5 – Pupil Audio 5 – Level 6 Y8U3W7 – Exploring Further Variation Techniques Y8U3A3 – Variations on ‘America’ – Charles Ives</p>