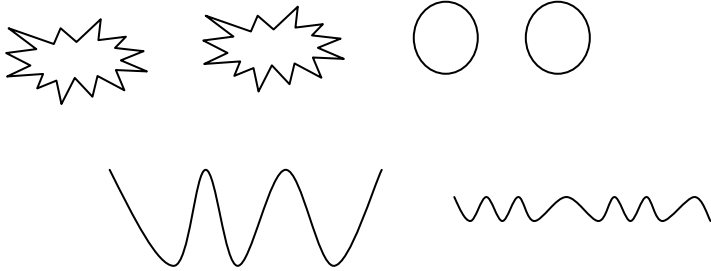


<p><b>LEARNING OBJECTIVES</b>  <i>(Pupils should know/understand/be able to do/be aware of by the end of the lesson)</i></p> <ul style="list-style-type: none"> <li>Learn how a range of different timbres can be produced by non-conventional sound sources</li> <li>Learn about the importance of ostinato, rhythm and form and structure in a piece of music for “junk” percussion</li> <li>Explore how “junk” objects can be used to create a number of different timbres and identify these different timbres when listening</li> </ul>	<p><b>LEARNING OUTCOMES</b>  <i>(The evidence to show that pupils have achieved the learning objectives)</i></p> <p><b>Level 3 (working towards) All Pupils :</b>                  Use basic musical vocabulary to describe how STOMP use “junk” instruments to create a range of different timbres                  Discover a selection of timbres available from a “junk” object</p> <p><b>Level 4 (working at) Most Pupils</b>                  Use musical vocabulary to describe how STOMP combine different timbres to create an overall percussive piece                  Discover and perform, with a basic sense of structure, a short demonstration of how different timbres can be produced from a “junk” object to create different effects</p> <p><b>Level 5/6+ (working beyond/GAT) Some Pupils :</b>                  Use more advanced musical vocabulary including words such as timbre, ostinato, rhythm, beat/pulse, syncopation and form and structure in describing how STOMP combine timbres and textural layers in a percussive piece                  Discover, perform and describe how a “junk” object can produce a number of different timbres, demonstrating with a clear performance.                  Appreciate the importance of the elements of music and rhythm on a successful piece of music for junk percussion</p>
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**LESSON STRUCTURE**

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<b>Starter Activity</b>	<p><b>Introducing Junk Percussion – <a href="#">Video 1</a></b>                      Without telling pupils anything about the new unit, play Video 1, “Suspension” taken from the junk percussion group STOMP’s “Stomp Out Loud” performance. Discuss with the pupils:</p> <ul style="list-style-type: none"> <li><i>What have the group used as instruments?</i></li> <li><i>How have STOMP created their music?</i></li> <li><i>How have STOMP made their rhythms sound interesting?</i> (5 mins)</li> </ul>	<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>
<b>Core Main Activities</b>	<p><b>1. Exploring Junk Timbres – pre-prepared “junk kits” (see below)</b>                      Link the starter to the development of the lesson by explaining that pupils are going to be working on a unit based on rhythms and using junk objects as percussion instruments, like the group STOMP have used during the starter activity. Divide the pupils into groups of 5-6 and allocate each group with a pre-prepared “junk kit” (see <i>lesson resources below</i>). Ask groups to explore each of the items in their junk kit as fully as possible and discover as many different <b>TIMBRES</b> which are possible from each other junk objects. Encourage new and unusual ways of obtaining sounds from the objects, new ways of hitting, striking or combining objects together in order to produce different sounds. Allow groups 5-10 minutes to explore their junk kits before allowing each group to perform their discovered sounds to the rest of the class. Discuss as a class:</p> <ul style="list-style-type: none"> <li><i>Did any of the group’s produce similar sounds on the same objects?</i></li> <li><i>Which pupil/group made the most interesting sound on a certain object?</i></li> <li><i>Which of the sounds were most unusual/effective?</i></li> <li><i>How could some of the sounds and timbres be improved?</i> (20 mins)</li> </ul> <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>Core Main Activities Continued</p>	<p><b>2. Order out of Chaos! - pre-prepared “junk kits” (see below)</b>                  Invite a selected group to come to the front of the classroom, together with their “junk kit” and ask them to perform a group improvisation, in the style of STOMP, which will last for 30 seconds. After the performance discuss with pupils:</p> <ul style="list-style-type: none"> <li>• <i>How did pupils find listening to the piece?</i></li> <li>• <i>Were the different timbres made clear?</i></li> <li>• <i>Did everyone play together or did some parts have solos?</i></li> <li>• <i>How was rhythm used (if at all!) in the piece?</i></li> <li>• <i>How did the piece compare to a performance by STOMP?</i></li> </ul> <p>Unless the group were particularly talented, the class probably found that the performance was a jumble of sounds put together without any particular order, whereas STOMP use rhythm, ostinato and form and structure to give their performances order to the listener. Next, (using whiteboards if available), ask the class to produce a symbol to represent one of the sounds made by the group at the front. Repeat the process until a “key” of symbols has been established for each of the “junk” sounds made by the group. These could be as follows:</p> <div style="text-align: center;">  </div> <p>Using the main whiteboard, work with the class to plan a 30 second performance constructing a graphic score. Allow the class to construct the piece through the use of questioning: (the class could copy the graphic score onto their whiteboards)</p> <ul style="list-style-type: none"> <li>• <i>How will the piece start? How did STOMP start their piece during the Starter Activity?</i></li> <li>• <i>Will one “junk” instrument be used to “keep the beat” or “pulse”?</i></li> <li>• <i>Will all instruments play together or separately?</i></li> <li>• <i>Can anyone think of a rhythm which can be repeated over and over (ostinato) which the group could use?</i></li> <li>• <i>How will the piece end? How did STOMP end their piece during the Starter Activity?</i></li> </ul> <p>Once the piece has been constructed, ask the group at the front to perform it all the way through. <i>How did this compare to their previous unprepared attempt at a “junk” rhythm piece?</i> Emphasise that through the use of rhythm, beat/pulse, ostinato and form and structure, a rhythmic piece, like STOMP, takes on a more organised and effective feel and explain that pupils will be composing and performing their own “junk” pieces in the style of STOMP later in the unit.</p> <p style="text-align: right;">(15 mins)</p> <p><b>3. Everyday Objects, Everyday Music – <a href="#">Worksheet 1</a> &amp; <a href="#">Audio 1</a></b>                  Distribute <a href="#">Worksheet 1</a> and explain to pupils that they are going to hear six different extracts of music which use different sound sources shown on the pictures to the right. Four of these pieces are by the junk percussion group, STOMP. As pupils listen to each of the extracts from <a href="#">Audio 1</a>, they are to identify which object or objects are being used in each extracts. Discuss responses as a class.</p> <p style="text-align: right;">(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>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>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>
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<p><b>Plenary</b></p>	<p><b>Producing Different Timbres with only one “junk” instrument – <a href="#">Video 3</a></b>                  Watch <a href="#">Video 3</a> with pupils, “Brooms” taken from another scene of STOMP’s “Stomp Out Loud” performance. Unlike the “Suspension” scene in the starter activity, here the group are using just one instrument – a broom – and exploring and exploiting its timbres and sounds to the full. Discuss with pupils:</p> <ul style="list-style-type: none"> <li>• <i>How many different sounds do you think it’s possible to create from a broom?</i></li> <li>• <i>What unusual ways have STOMP used a broom to create different timbres?</i></li> <li>• <i>What other “junk” objects would make exciting instruments?</i></li> </ul> <p>If you have a broom or brush to hand (the nearest cleaners cupboard is a good place, but ask first as they can be possessive about their implements!) you could invite a pupil to come out to the front of the class and perform a solo improvisation using just the broom/brush as a solo sound source. Pupils could count or identify the number of different way timbres and sounds have been produced as they listen.                  (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>
<p><b>CROSS CURRICULAR - LITERACY/ NUMERACY/CITIZENSHIP/ICT</b>  <b>Science/Geography/Technology/Citizenship</b> – Recycling “junk” objects and the effect on the environment  <b>Dance</b> – Use of movement and choreography in STOMP performances  <b>Drama</b> – Sense of staging, use of props in STOMP performances  <b>Geography/Numeracy</b> – Using a “key” to record how symbols represent sounds</p>	<p><b>EAL/SEN/GAT</b>  <b>(SEN)</b> Lower ability pupils will need increased focus during the exploring timbres activity in Core 1. Rules regarding the use of “junk kits” established clearly at the beginning of the activity may help prevent this turning into a “bashing about” activity. Even though the “junk kits” contain recycled items, they can be described as musical instruments and pupils should use them with the same respect as classroom musical instruments.  <b>(GAT)</b> Higher ability pupils may be able to perform solo improvisations on their “junk” instrument already with a sense of beat/pulse, use of ostinato and form/structure. This could be modelled to the rest of the class as a successful strategy in constructing a more effective junk percussion piece.</p>	
<p><b>LANGUAGE FOR LEARNING</b> - spell/use/understand                  Beat, Form and Structure, Graphic Score, Improvisation, Instrument, Ostinato, Percussion, Pulse, Rhythm, Solo, Sound, Sound Source, Timbre</p>	<p><b>HOMEWORK SUGGESTIONS</b>                  Pupils could be asked to:</p> <ul style="list-style-type: none"> <li>• Write a short account of the object which they worked with from the “junk kit” during the lesson and the way in which they explored the sounds and timbres available from it.</li> <li>• Complete <a href="#">Cover/Homework 1</a> to further their knowledge and understanding about the junk percussion group STOMP</li> <li>• Bring in a “junk” object from home (a <b>safe</b> one, of course!) for use in next week’s lesson</li> </ul>	
<p><b>LESSON RESOURCES</b> – see <a href="#">Notes on using Junk Percussion Instruments in this Unit</a> from the <a href="#">Scheme of Work</a>                  It is useful for this lesson to have ready assembled “junk kits” for distribution to groups of pupils to use in the practical activities when exploring timbres. This way, groups have the same sound sources and are able to explore timbre in a different way. A suggested “junk kit” might include: <i>a plastic dustbin, plastic water bottle, rhythm sticks (pieces of wood), cheese grater, plastic comb, a cooking pan, poster mailing tube etc;</i> A broom or brush (plenary activity); Individual Whiteboards (if available for Core 2)  <a href="#">Y8U5VID1 – “Suspension” from STOMP Out Loud</a> <a href="#">Y8U5W1 – Everyday Objects, Everyday Music</a>  <a href="#">Y8U5A1 – Everyday Objects, Everyday Music (6 extracts)</a> <a href="#">Y8U5VID3 – “Brooms” from STOMP Out Loud</a>  <a href="#">Y8U5CH1 – Learning about STOMP</a></p>		