

LEARNING OBJECTIVES	LEARNING OUTCOMES
<p><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 about strong beats and weak beats of the bar</li> <li>Understand how chords are used in reggae music and contribute to the texture of a song performing offbeat chords along with a bass line</li> <li>Create a reggae arrangement of a Caribbean song featuring offbeat chords and other features of reggae music</li> </ul>	<p><i>(The evidence to show that pupils have achieved the learning objectives)</i></p> <p><b>Level 3 (working towards) All Pupils :</b>                      Understand that the first beat of the bar is the strongest                      Perform a reggae beat clapping on the weak beats with the class                      Take part in a group reggae arrangement of a Caribbean song providing a rhythmic backing which emphasises the offbeats</p> <p><b>Level 4 (working at) Most Pupils</b>                      Understand that the third beat of the bar is the next strongest beat with beats two and four being the weakest                      Perform repeated chords off the beat in a reggae style                      Contribute to a group reggae arrangement of a Caribbean song by performing the bass line or offbeat chords part</p> <p><b>Level 5/6+ (working beyond/GAT) Some Pupils :</b>                      Take on a leading role in a group reggae arrangement of a Caribbean song by performing or singing the melody line in time and in tune with other parts with an awareness of how all parts fit together to form a texture reminiscent of reggae music.</p>

**LESSON STRUCTURE**

		NC KS3 POS
<p><b>Starter Activity</b></p>	<p><b>Offbeat Warm-up – <a href="#">Starter/Plenary 4</a> &amp; <a href="#">Audio 9</a></b>                      Assemble pupils in a circle and enlarge and display the “onbeat rhythm grid” from <a href="#">Starter/Plenary 4</a>. Begin by establishing a pulse counting “1, 2, 3, 4” repeatedly. Next look at the “strong” beat rhythm and ask pupils to clap in the beats with a crotchet note and rest in the boxes with the crotchet rest symbol while you keep a steady pulse on a suitable untuned percussion instrument. Next, ask pupils – <i>what do you notice about the size of the crotchet notes in the “strong” beat rhythm line?</i> The crotchets on beats 1 are larger than those on beat 3. Explain that the strongest beat of the bar always comes on the first beat, with beat 3 having the second strongest feel. Perform again with a large emphasis on beats 1 and a smaller emphasis on beats 3.                      Then, display the “offbeat” rhythm grid from <a href="#">Starter/Plenary 4</a> and ask pupils – <i>what is the difference between the two rhythm grids?</i> The “offbeat” rhythm grid shows beats 2 and 4 (the weakest two beats of the bar). Perform the “offbeat” rhythm grid, by clapping, with the same emphasis on both beats 2 and 4 along with a steady pulse. Explain that this “offbeat” feature is one of the main characteristics of reggae music which pupils learned about during lesson 1. Finally, play pupils <a href="#">Audio 9</a>, an excerpt from “Rat in my Kitchen” by the 20<sup>th</sup> century reggae group UB40 and try stamping on the first beat of the bar and clapping in time on the weaker beats – beats 2 and 4.                      (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>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>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>Core Main Activities</b></p>	<p><b>1. Performing a Caribbean Song – “Yellow Bird” – <a href="#">Song Sheet 1</a> &amp; <a href="#">Audio 8</a> &amp; <a href="#">MIDI 6</a> &amp; <a href="#">Score 2</a> &amp; <a href="#">MIDI 7</a> &amp; <a href="#">MIDI 8</a></b>                      Listen to “Yellow Bird” from <a href="#">Audio 8</a> and sing through the song to remind pupils from lesson 1 using <a href="#">Song Sheet 1</a>, with <a href="#">Audio 8</a> and <a href="#">MIDI 6</a> to support learning, and perform in unison as a class. Attempt to sing with a Jamaican accent!                      Next, play pupils <a href="#">MIDI 7</a> to remind them how the bass line and chords sounded. Then play <a href="#">MIDI 8</a> asking pupils – <i>what is different about the chords in this version?</i> They are performed “offbeat” on the weak parts of the bar – beats 2 and 4 (relate to starter)                      Now, issue page 2 (and/or 3 – see SEN below), of <a href="#">Score 2</a>, showing the bass line and “offbeat” chords to accompany “Yellow Bird”. Model (using <a href="#">MIDI 8</a>, if required) how the notes of each chord are repeated <b>TWICE</b>, on the second and fourth beats of the bar as opposed to holding each chord on the first beat for a count of 4, as in lesson 1.                      Allow pupils to work in the same pairs as in lesson 1 and to learn and practice the bass line and offbeat chords.                      (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 style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Core Main Activities Continued</b></p>	<p><b>2. Arranging “Yellow Bird” in a Reggae Style - <a href="#">Song Sheet 1</a> &amp; <a href="#">Score 2</a></b>                  Once each pair of pupils can perform the bass line and offbeat chords to “Yellow Bird”. Group 2 or 3 pairs together to form groups of 4-6. Each group must create their own Reggae arrangement of “Yellow Bird” which must feature the bass line (reiterate how important the bass line is in reggae music!), the offbeat chords and the melody (sung or performed). Along with the key three elements, they are to create their own Reggae backing rhythm using either untuned percussion or keyboard rhythms. Allow each group suitable time to put together their group arrangements and then perform to the rest of the class recording performances. (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>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);"><b>Plenary</b></p>	<p><b>Evaluating Reggae Arrangements – <a href="#">Worksheet 4</a></b>                  Issue <a href="#">Worksheet 4</a> and play pupils recordings of their “Yellow Bird” reggae arrangements. Pupils complete their evaluations 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><b>CROSS CURRICULAR - LITERACY/ NUMERACY/CITIZENSHIP/ICT</b>  <b>Literacy</b> – Jamaican “nation-language”  <b>Geography</b> – the Caribbean  <b>R.E./Citizenship</b> – Rastafarianism  <b>Technology</b> – sound systems and amplification  <b>Dance</b> – associated dance moves to Reggae and other Caribbean dances</p>		<p><b>EAL/SEN/GAT</b>  <b>(GAT)</b> Higher ability pupils may be able to perform parts of “Yellow Bird” on their own instruments - particularly guitarists.  <b>(SEN)</b> Lower ability pupils may be able to perform the chords to “Yellow Bird” using the single-finger function available on many keyboards.  <b>(GAT)</b> Higher ability pupils can be given the role of “mentor” helping lower ability pupils learn to play the offbeat chords to “Yellow Bird”  <b>(EAL)</b> Pupils from a Jamaican origin may be able to share some of the similarities and differences between English and the nation-language of Jamaican with the class</p>
<p><b>LANGUAGE FOR LEARNING</b> - spell/use/understand                  Arrangement, Bass Line, Beat, Chords, Crotchet, Crotchet Rest, Melody, Offbeat, Onbeat, Reggae, Strong Beat, Texture, Weak Beat</p>		<p><b>HOMEWORK SUGGESTIONS</b>                  Pupils could be asked to complete <a href="#">Cover/Homework 2</a> to develop their knowledge and understanding of reggae music.</p>
<p><b>LESSON RESOURCES</b> – recording and playback equipment, keyboards, untuned percussion, drum (for starter activity)  <a href="#">Y8U2SP4 – Onbeat and Offbeat Rhythm Grids</a>  <a href="#">Y8U2SS1 – Yellow Bird</a>  <a href="#">Y8U2MIDI6 – Yellow Bird Song Melody</a>  <a href="#">Y8U2MIDI7 – Yellow Bird Bass Line and On Beat Chords</a>  <a href="#">Y8U2W4 – Evaluating Reggae Arrangements</a></p>		<p><a href="#">Y8U2A9 – Rat in my Kitchen – offbeat clap-a-long</a>  <a href="#">Y8U2A8 – Yellow Bird</a>  <a href="#">Y8U2S2 – Yellow Bird</a>  <a href="#">Y8U2MIDI8 – Yellow Bird Bass line and Offbeat Chords</a>  <a href="#">Y8U2CH2 - Reggae</a></p>