

Performing Arts @ Budmouth
Music: Scheme of Work
Year 7 Unit Title: I've got Rhythm! Autumn 1

General Topic	Exploring Rhythm and Pulse
Scheme of Work Overview	<p>A sense of pulse is fundamental, a prerequisite of almost all musical activity. As such, it needs to be understood from the outset and then developed and strongly reinforced throughout Key Stage 3. This unit introduces or reintroduces the concept of pulse through a variety of experiences which include pulse games and other rhythmic activities, the creation of patterns, including ostinati, and repetitive rhythmic textures – cyclic and polyrhythms, listening activities and the composition and performance of class and group rhythm pieces. Through composing and performing, pupils are introduced to rhythm grids and rhythm grid notation which can be extended to include single line rhythm notation using the note values of a semibreve, minim, crotchet, quaver and pair of quavers. Accents are introduced as an articulation marking providing variety to a regular pulse along with how pulse patterns can be grouped into two, three and four-beat patterns forming a basis of time signatures, bars and bar lines and conducting patterns in 2/4, 3/4 and 4/4 times.</p> <p>The unit has an optional pathway into using junk percussion (Stomp! and Weapons of Sound) to explore further rhythm work.</p>
Unit Learning Objectives	<ul style="list-style-type: none"> • Understand that pulse is a fundamental upon which music is built and performed. • Develop a feeling for and an awareness of a regular pulse in music from different times & places. • Distinguish between pulse/beat and rhythm. • Develop & understanding of note values in terms of duration, bars and simple time signatures.
Key Words, Concepts and Musical Knowledge	Rhythm, Pulse, Beat, Time Signature, Conducting, Accent, Rhythm Grid Notation, Semibreve, Minim, Crotchet, Quaver, Pair of Quavers, Bar, Bar Line, Ostinato, Cyclic Rhythm, Polyrhythm.
Musical Theory	<ul style="list-style-type: none"> • Note Values (Semibreve, Minim, Crotchet, Quaver, Pair of Quavers).

	<ul style="list-style-type: none">• Simple Time Signatures (2/4, 3/4 and 4/4)• Bars and Bar Lines.	
Links to GCSE Music	Rhythms of the World, Music for Ensemble.	
Key Concept:	<p>Communication Related Concepts: Structure Global</p> <p>Context: Orientation in Space and Time</p> <p>Statement of Inquiry: Rhythm is communicated through the language of a structured regular beat or pulse in music which influences our orientation in space and time as listeners and performers.</p> <p><u>Factual Inquiry Questions:</u></p> <ol style="list-style-type: none">1. What is rhythm?2. What is pulse?3. How is duration used to perform and record sounds of different length in music?4. How can we tell the difference between the pulse/beat of a piece of music and its rhythm? <p><u>Conceptual Inquiry Questions:</u></p> <ol style="list-style-type: none">1. How is rhythm used in music from different times and places?2. How can rhythms be written down and recorded?3. How can we perform rhythms on different sound sources or musical instruments? <p><u>Debatable Inquiry Questions:</u></p> <ol style="list-style-type: none">1. To what extent is rhythm important in music?2. To what extent does music need rhythm?3. What would music without rhythm sound like?	
Expectations & Learning Outcomes		
All Pupils will (working towards): <ul style="list-style-type: none">• Be able to define the terms pulse/beat, rhythm and notation.• Identify basic levels of	Most Pupils will: (working at): <ul style="list-style-type: none">• Distinguish between pulse/beat and rhythm when listening, performing and composing music.• Identify more complex levels of pulse when	Some Pupils will: (working beyond): <ul style="list-style-type: none">• Identify more complex rhythm patterns including irregular time signatures.• Use single line rhythm notation utilizing basic note values and symbols effectively

<p>pulse/beat when listening to music from different times and places.</p> <ul style="list-style-type: none"> • Identify a regular vs. irregular beat. • Establish whether a pulse/beat is a 2, 3 or 4-beat pulse. 	<p>listening to music from different times and places.</p> <ul style="list-style-type: none"> • Use rhythm grid notation to record ideas when composing and performing. • Explain why rhythm is important in organising music. 	<p>when performing and composing.</p> <ul style="list-style-type: none"> • Take on a leading role when performing and composing rhythmic music as part of a group e.g. performing on own instruments or counting the group in establishing a level of pulse/beat appropriate to the performance.
<p>Language for Learning/Glossary</p>	<p>Through the activities in this unit, pupils will be able to understand, use and spell correctly words relating to:</p> <p>Sounds:</p> <p>PULSE/BEAT – A regular beat that is felt throughout much music.</p> <p>RHYTHM – A series of notes of different lengths that create a pattern. Usually fits with a regular beat or pulse.</p> <p>OSTINATO – A short repeated musical pattern. Can be rhythmic or melodic of both.</p> <p>SEMIBREVE – A musical note worth four beats. MINIM – A musical note worth two beats.</p> <p>CROTCHET – A musical note worth one beat.</p> <p>QUAVER – A musical note worth half a beat.</p> <p>PAIR OF QUAVERS – Worth one musical beat formed of two quavers.</p> <p>REST – A silent beat.</p> <p>CYCLIC RHYTHM – a rhythm which is repeated over and over again (in a cycle) many times.</p> <p>POLYRHYTHM – the use of several rhythms performed simultaneously, often overlapping to create a thick texture.</p> <p>Processes:</p> <p>RHYTHM GRID NOTATION – A way of writing down and recording rhythms using boxes.</p> <p>TIME SIGNATURE – Tells us how many beats (and what type of beats) there are in each bar of music and is made up of two numbers – the top numbers tells us how many beats and the bottom number tells us what types of beats.</p> <p>BAR – How music is divided up into different units called “bars”.</p> <p>BAR LINE – a single line to divide music up into sections adding up to a certain number of musical beats shown by the time signature.</p> <p>Music often ends with a DOUBLE BAR LINE.</p>	

	<p>CONDUCTING – conductors often “beat time” or “keep the beat” by beating 2, 3 or 4 beats in a bar with their hand or ‘baton’ to establish the pulse/beat or to keep the orchestra or ensemble “in time” with each other.</p> <p>Context e.g. how music from different times and places using different pulse patterns e.g. Samba.</p> <p>Speaking and listening – through activities pupils could: discuss and question what they are learning and how it is relevant in other contexts or when using different variables; discuss and respond to initial ideas and information, carry out the task and then review and refine ideas.</p>
Future Learning	Pupils could go on to: Explore and research other “junk percussion” artists and groups e.g. Donald Knaack aka “The Junkman”.
Enrichment	Learning could be enriched through: Attending a live performance of a junk percussion group/band such as STOMP! or Weapons of Sound or inviting a local junk percussion group into school to conduct a workshop with pupils.
<p style="text-align: center;"><u>Notes on using “Junk Percussion” instruments within this unit</u></p> <p>If following the “junk percussion” idea, learning can be enhanced by the use of junk percussion being used as alternative sound sources which pupils can use (compose/perform). Some may ask pupils to bring in a “junk object” which can be used throughout the unit (homework) One of the main problems is H&S & this should be paramount for teachers & pupils. Glass objects should be avoided, anything sharp or dangerous should be eliminated from use immediately. School kitchen can often be a source of “junk” tins, plastic buckets and tubs, old pans. The DT department may be asked to file sharp edges off large tin cans to make objects safer for pupils to use of may have pieces of wood, plastic or metal that they will be willing to donate, particularly useful for alternative “beaters”. The main problem is that of storage! These objects take up a large amount of space & can be bulky to store One suggestion is to recycle all objects once the unit has been completed and then look towards building a new collection for the following year, this has good environmental and “green” links too! While the following list is not exhaustive, it could help you on deciding the different types of “junk” to use: Storage Bins and Boxes, Plastic Buckets, Drainpipes (or sections of!), Tennis Balls (as beater heads); Bamboo Sticks, Plastic or Metal Dustbins (huge to store but can be stored ‘inside’ each other); Metal Flue Gas Pipes, Shopping Trolleys, Inside Car Tyres, Brushes, Clothes Rails with tubes hanging on it (like a tubular bells set), Plastic Bread Crates, Cooking Pans and Lids, Cheese Graters, Milk Cartons, Foil Pastry Cases, Plastic Bottles.</p>	

Lesson By Lesson Guide

Unit 1 - I've got Rhythm

Task Introduction to Standard Notation	Differentiated Learning Objective	Assessment Opportunities Assessment Criteria	Resources
<p>Lesson 1: Bentley test Students complete the four listening tests to determine their end of KS3 targets.</p> <ol style="list-style-type: none"> 1. Pitch 2. Melody 3. Chords 4. Rhythm <p>Self Mark and target set, collect in marks/targets</p>	<p>All students will be able to answer the questions</p> <p>Few students will answer 50% of the questions accurately</p> <p>Some students will be able to accurately answer 75% of the answer</p>	<p>This is an assessment lesson to determine the ability to identify musical features.</p>	<p>Google Slide Unit 1 - Rhythm where the test is explained and the audio embedded.</p> <p>Bently test answer sheets in booklets</p> <p>Listening extras</p> <p>Answers!</p>
<p>Lesson 2 Introduce simple rhythm patterns- Starting with the pulse.</p> <p>Clap along to another one bites the dust fading the track in and out to see if the tempo can be maintained.</p> <p>4/4 clap rhythms written as numbers.</p> <p>Introduce the idea of notation - explaining about the different shape notes and rests.</p> <p>Performing Task:</p> <ol style="list-style-type: none"> a) echo clapping of given rhythms - whole class, small groups, pairs. b) create a performance out of the given rhythms 	<p>ALL be able to clap rhythms at a steady tempo as an echo to a teacher demonstration.</p> <p>Most Clap a 2 rhythm in time and identify patterns.</p> <p>Some be able to clap from written rhythms and lead a group performance</p> <p>G and T Students who already read music will have the opportunity to practise their own pieces for assessment at the end of the unit work. Or can be working through their Associated Board Theory books/ worksheets.</p>	<p>Continual questioning and verbal feedback to ensure that all students are performing using a steady pulse.</p> <p>Developing: performance is lacks fluency and accuracy or a sense of pulse</p> <p>Secure: performance is fluent and accurate shows a sense of pulse and ensemble</p> <p>Advanced: student performs a moderately difficult piece accurately and fluently</p> <p>Exceptional: student performs a difficult piece accurately, fluently and with a sense of style.</p>	<p>Google Slides - UNit 1 Rhythm"</p> <p>Workbooks</p>

<p>Lesson 3 Starter: Re-visit the given rhythms. ASked students to identify which one you have demonstrated.</p> <p>Students to work out where and when to clap/not clap. Vocal sounds given to support.</p> <p>All rhythm patterns on ppt.</p> <p>Performing Task: Practise in small groups a 2 rhythm polyrhythm one of which should be the pulse.</p> <p>Performing and Listening: Each group claps their polyrhythm. The remainder listen carefully to identify the 2nd rhythm pattern.</p>	<p>ALL be able to clap rhythms at a steady tempo by ear</p> <p>Most Clap and identify the rhythms in a 2 rhythm polyrhythm</p> <p>Some be able to perform and identify rhythms by ear and from symbols</p> <p>G and T Students who already read music will have the opportunity to practise their own pieces for assessment at the end of the unit work. Or will be working through their Associated Board Theory books</p>	<p>Continual questioning and verbal feedback to ensure that all students are performing using a steady pulse.</p> <p>Developing: performance is lacks fluency and accuracy or a sense of pulse Secure: performance is fluent and accurate shows a sense of pulse and ensemble Advanced: student performs a moderately difficult piece accurately and fluently Exceptional: student performs a difficult piece accurately, fluently and with a sense of style.</p>	<p>Google Slides - UNit 1 Rhythm”</p> <p>Workbooks</p>
<p>Lesson 4 Starter: Echo clapping to recap previous learning Clap rhythms from ppt to refresh and consolidate.</p> <p>Composing Task: Complete the two rhythms that have been started to make two - four bar rhythms.</p> <p>Performance Task: Perform the completed 4 bar rhythms.</p>	<p>ALL will know the letter names on the stave</p> <p>Most will know and understand how to interpret notation</p> <p>Some will be able to read simple notation at sight</p>	<p>Continual questioning and verbal feedback to ensure that all students are performing using a steady pulse.</p> <p>Developing: Can identify the names of notes with some support Secure: Can identify the names of notes easily and independently Advanced: student can read a moderately difficult piece accurately and fluently Exceptional: student sights reads music.</p>	<p>Google Slides - UNit 1 Rhythm”</p> <p>Workbooks</p> <p>Untuned instruments</p>
<p>Lesson 5 Composing Task: Students to write their own 2 x 4 bar rhythms, learning to clap and perform them.</p>	<p>ALL will be able to perform with a small degree of accuracy.</p> <p>Most will be able to perform accurately and fluently</p>	<p>Continual questioning and verbal feedback to ensure that all students are performing using a steady pulse.</p>	<p>Google Slides - Unit 1 Rhythm</p> <p>Workbooks</p>

<p>Performing Task: Pair work. Using their written rhythms students are to create a performance using the idea of structure and texture to create polyrhythms.</p> <p>Listening: Each group performs their polyrhythm composition. Remainder of class listens to work out which rhythms patterns are being used.</p>	<p>Some will be able to play accurately, fluently and with a sense of style.</p>	<p>Developing: performance is lacks fluency and accuracy or a sense of pulse Secure: performance is fluent and accurate shows a sense of Advanced: student performs a moderately difficult piece accurately and fluently Exceptional: student performs a difficult piece accurately, fluently and with a sense of style.</p>	<p>Untuned Percussion Instruments n workbook</p>
<p>Lesson 6 END OF UNIT ASSESSMENT Students are given time to practise a piece for assessment by the teacher.</p> <p>Complete assessment sheet in workbook.</p>	<p>ALL will be able to play accurately</p> <p>Most will be able to play accurately and fluently</p> <p>Some will be able to play accurately, fluently and with a sense of style.</p>	<p>Continual questioning and verbal feedback to ensure that all students are performing using a steady pulse.</p> <p>Developing: performance is lacks fluency and accuracy or a sense of pulse Secure: performance is fluent and accurate shows a sense of Advanced: student performs a moderately difficult piece accurately and fluently Exceptional: student performs a difficult piece accurately, fluently and with a sense of style.</p>	<p>Google Slides - Unit 1 Rhythm</p> <p>Workbooks</p> <p>Untuned Percussion Instruments</p>