

A Music Lesson in Key Stage 3

Unit Focus: Composing a melody to the words of a Haiku poem. The song should reflect the mood and natural rhythm patterns of the word and will be performed vocally by each group (3-4 pupils) and accompanied by tuned percussion.

Lesson 2 (60 minute lesson):

Lesson Objectives:

- Explore and understand the relationship between words and sentences and music (rhythm and pitch).
- Use singing voices to copy and compose melodic motifs.
- Transfer vocal pitch notes to instrument and notate (using letters or graphic notation).
- Sing in tune with confidence.

Learning Outcomes:

By the end of the lesson pupils should:

- Recognise, maintain and perform the natural rhythm patterns found in words and phrases.
- Hear, recognise and analyse pitch shape – by step, leap, upwards, downwards.
- Compose melodic motifs vocally and find the pitch notes instrumentally.
- Compose, notate and perform 1 or more line vocally within group and class.
- Sing in unison - a cappella or accompanied.

Introduction / Starter Activities (8-10mins):

All pupils are sitting in a horseshoe of chairs (no desks / tables).

- a) Call and response singing: Che Che Kule (with hand signs to illustrate pitch shape).

Discuss the use of hand signs...Why did I use them? How do they help you to sing the song accurately?

- b) Learn 'Down, Down, Down' in 3 parts.

Discuss pitch shape of 'Down'. Which of the 3 parts actually goes down in pitch? In pairs create new words which best fit the melodic shape of lines 2 and 3.

For example: Line 2 'up, up, we're going up'

Line 3: 'highthen we're down again'

Present and explain the key learning objectives:

Today we are going to learn how to keep the natural rhythm of word patterns; compose using your voices and how to transfer what you sing to your glockenspiel so that you can notate using letters and or traditional notation.

Key Vocabulary:

Rhythm patterns
Pitch shapes
Unison
A cappella

Identification of key vocabulary

Resources:

- a) sufficient tuned percussion instruments for 1 between 2 and beaters in centre of the horseshoe.
- b) OHP or white board with Japanese Haiku written up.

Starter activities brings prior learning and skills to the fore and are clearly linked to lesson objectives

Learning Outcomes: what the pupils should know, do and understand by the end of this lesson. These should be shared with the pupils at the start and/or in the plenary

The layout - (chairs only) in horseshoe with instruments on floor in middle or on desks behind pupils facilitates effective interaction/sight lines

Learning objectives are shared in language that is understood by the pupils



Main teaching phase:

Ask pupils to have their Haikus written last week and for homework ready.

Explain that we shall do this in 3 stages/episodes before they work in pairs on setting their own Haiku to music.

Focus on inclusion - all pupils involved, engaged and learning

Episode 1: Rhythm patterns (6- 8 mins):

- Copy me: pulses in 4s and 8s using different timbre.
- Maintaining the same tempo send a 4 beat rhythm pattern around the circle then a different one and so on so that 3 patterns are travelling around the circle at one time.

Discuss the role and importance of pulse and the difference between pulse and rhythm.

Teacher models processes

- Copy me: clap 4 beat patterns which whole class repeat on the next beat.
- Copy me: on one note of tuned percussion instrument individually/pairs.
- Copy me: Teacher says a word or phrase and then the class repeats vocally whilst the teacher plays the pattern, then the class plays the pattern.
- Rehearse different phrases/words: - Speak it – Speak and clap - Play it on one pitched note.

Again, focus on inclusion - all pupils involved, engaged and learning

The process is repeated in pairs to secure skills

Discuss how the words/phrase patterns are exaggerated. Ask a pupil to read out a first line of his/her Haiku. Using the same process ask the pupil or class to apply this to this Haiku line. In pairs read and apply this process to a line in each of their Haiku poems. Select a few pairs to speak and perform the rhythm of their Haiku line. Other pupils listen, agree or suggest alternatives.

Episode 2: Pitch (8-10 mins):

All pupils to have 1 tuned percussion instrument between 2 pupils. The pupil of the left should have the beaters first.

Ask pupils to:

- Copy me: Teacher sings short melodic motif and pupils **sing** them back.

Move from voice to instrument and explain that only 3 pitch notes in C, D, and E will be used in the pitch shape. Listen to the 3 notes and discuss which is high / middle / low pitch.

Teacher models processes

- Teacher plays a short melodic motif and pupils indicate the pitch shape by hand signs when repeated. For example: C-D-E then E-D-C.
- Introduce repeated notes but maintain the same shape C DD E / EE DD C.
- Pupils to sing the letter names and eventually play by ear as the 'calls' become more complex.

Pupils rehearse processes in context of whole class practical workshop

Episode 3: Applying these processes (6-8 mins):

- Teacher demonstrates both rhythm and pitch processes using the Japanese Haiku on the board.

Teacher models processes

- a) Speak an exaggerated version of each line- emphasising the rhythm patterns.
- b) Find a melody vocally (give a starting note – C).
- c) Transfer this to the glockenspiel – write the letters under each word /syllable.
- d) Get the whole class to sing it in unison.

(10-12 mins)

- In pairs work on one Haiku and set a minimum of 1 line to a melody and write the letters in.
- Teacher listens, observes and questions pupils to support, extend and assess learning.

Independent / pairs practise follows on

Plenary (10 mins)

- Listen to 5-6 pairs performances of at least 1 line (more if completed).
- Discuss the strengths of each composition in relation to the learning objectives (rhythm patterns maintained and interesting pitch shape- appropriate pentatonic scale [major-minor] to fit the mood etc.).
- Ask each pair to discuss what they found the most difficult aspect of the task and how they tackled it/mastered it? Give 20 –30 seconds thinking /discussion time to prepare their responses.
- Select one pair to lead the discussion.

Thinking time allows pupils to reflect, consider and prepare responses

Teacher asks further questions:

- Why is your 'ear' so important in this task?
- Who has managed to notate/find the letters that match their tune? How did you do this?
- What makes a melody effective / successful?
- If your melody had lots of repeated notes how would that sound/feel?
- What if your melody had lots of big leaps? Could you sing it?
- Ask pupils to identify what they have learnt today and what they need further practice on.

Extend by performing the pupils' or teacher's Haiku in different ways: Unison, as a round, different dynamics - speeds - with solo lines - with improvised fills - a cappella.

Note all devices used on the OHT/whiteboard to inform next lesson.

Homework:

Ask the pupils to write a simple guide for a Yr 6 pupil about how to compose a tune to fit the words of a poem they have written.

Homework consolidates processes learnt today

Speaking and listening central

Pupils take lesson forward

Planned questions for the plenary

By focussing on and extending this performance new ideas are introduced (link to next lesson) and performing skills are improved



**Context:**

This is lesson 2 of 3/4, which is part of a unit for Year 7 on Words and Music. Lesson 1 introduces Japanese music generally and more specifically the pentatonic scale (major and minor) through listening to music. Haiku poems are read, discussed and analysed (structure and content). The pupils begin to write their own Haikus and complete 3 for homework.

In Lesson 3 the pupils complete the Haiku melodic composition and extend the performance by repeating this 3-4 times with variations e.g. as a round, in unison and/or A Capella, accompanied by a drone, ostinato or counter melody performed on tuned percussion. Pupils are encouraged to develop an expressive performance by considering dynamics, texture (solo / unison / harmonies) and tempo changes. Lesson 4: The compositions / performances are audio recorded and appraised.

Following this 4-week Haiku project pupils are then engaged in a whole-class singing activity (2 weeks) (Montego Bay) where all pupils learn to sing the song, discuss the word setting and explore the instrumental accompaniments, which are rehearsed and performed with the singing.

In Year 8 and 9 the scheme of work may include a unit of words and music with higher demands e.g. Yr 8 writing a ballad (verses / chorus + simple chord sequences) whilst in Year 9 a pop song (verse / chorus / bridge + chords / bass line / backing harmonies / rhythm section).