

RHYTHM AND PULSE



Key Stage	3	 MUSICAL CONTEXTS			
General Topic	Exploring Rhythm and Note Values				
Element Focus	Rhythm	√	Pitch	Texture	√
	Timbre & Dynamics		Melody & Harmony	Structure & Form	
Scheme of Work Overview	<p>This unit introduces pupils' awareness to the importance of pulse as a fundamental upon which music is built and performed. Through the integrated activities of performing, composing and listening, pupils will begin development of their own feeling for and awareness of a regular pulse. Pupils will be able to make a clear distinction between pulse and rhythm and learn to use rhythm grids as a method of recording rhythm patterns. Pupils perform and compose rhythm patterns of differing complexity including rests, half-beats and accents.</p> <p>The note values of a breve, semibreve, minim, crotchet, quaver and pair of quavers are introduced and pupils learn the name, shape and duration of each before analysing the names of stations on different lines of the London Underground to construct a rhythm chant which is notated using note values.</p> <p>Rhythm games form an integral part of this project and each learning objective can be introduced by a practical rhythmic starter activity with the class in a circle. Beginning each lesson like this will help focus student's attention to the aims of the unit, while rhythm games also help release pupil's inhibitions for further rhythm work and increase their confidence in performing.</p>				
Unit Learning Objectives	<ul style="list-style-type: none"> • Increase pupils' awareness to the importance of pulse as a fundamental upon which music is built and performed. • Develop a feeling for and awareness of a regular pulse • Distinguish between rhythm and pulse • Learn about note values, bars and notation 				
Cross-Curricular Links	<p>This unit provides cross-curricular links to:</p> <ul style="list-style-type: none"> • Literacy – Pupils should be able to spell correctly words relating to – PULSE, BEAT and RHYTHM; keywords relating to rhythm and pulse can be reinforced throughout this unit; following a listening map from left to right also has links with literacy; correct musical names for notes of different duration; the names of some underground stations in lessons 5 & 6 can be quite obscure and some pupils may need help with pronunciation. • Numeracy – Most of this unit has strong links with Numeracy – pulse, patterns, grouping of beats etc.; division of musical beats into groupings and introduction of half-beats links well with numeracy work on Fractions and Division. • ICT – A backing track on a CD or sequencer could be used in clapping games to help keep pupils in time to a regular pulse • Dance – Lesson 5 has strong cross-curricular links with dance and the way in which metre and time signature affects movement in particular the march and the waltz 				
Prior Learning	<p>It is helpful if pupils have:</p> <ul style="list-style-type: none"> • listened to a range of music with different pulses at Key Stage 2 • worked in groups performing and creating music with a focus on rhythm • used different types of notation – staff and graphic notation • been introduced to the duration of basic musical notes – breve, semibreve, minim, crotchet, quaver and pair of quavers 				

Expectations & Learning Outcomes

All Pupils will: (working towards)	Most Pupils will: (working at)	Some Pupils will: (working beyond/GAT)
<ul style="list-style-type: none"> Understand the word “pulse” and the importance of being “on the beat” Clap a regular rhythm in a class/group improvising patterns over a regular pulse Follow a graphic score for a rhythm piece and perform rhythms from graphic scores as part of a group with support Perform and compose simple rhythms and ostinati using rhythm grid notation including rests and half-beats Aurally identify pulse in a wide variety of music from different times and different places Understand a crotchet and minim in terms of shape, name and duration/note value Distinguish between a march and a waltz when moving, listening, singing and performing Rehearse, refine and perform group composition to the rest of the class with some assistance 	<ul style="list-style-type: none"> Clap a regular pulse individually, identify the pulse in different pieces of music and distinguish rests and accents Recognise “silent” beats as musical rests Perform simple rhythmic ostinati patterns following a listening map Respond to the pulse in a wide variety of music from different times and different places Understand a semibreve and quaver in terms of shape, name and duration Beat time using 2, 3 and 4 beats in a bar using the correct conducting movements Identify different time signatures and beat time appropriately when listening to a variety of music from different times and places Match rhythms and words together producing a graphic score of rhythm piece with correct note values and perform with confidence to the rest of the class. 	<ul style="list-style-type: none"> Compose and perform rhythmically accurate and more complex pieces, performing own and use rhythm notation to record ideas with confidence and how to perform independently Understand a pair of quavers and a breve in terms of shape, name and duration Discriminate clearly between 2, 3 and 4 beat time signatures when moving, listening, singing and performing and be able to identify how many beats there are in a bar from the time signature given at the beginning of a piece of music. Produce a fully accurate graphic score with rhythms correctly notated and a rhythm composition that is interesting rhythmically and performed with confidence and flair.

“All...Most...Some” Learning Outcomes replace the now obsolete “National Curriculum Level Descriptors”

Language for Learning/Glossary

Through the activities in this unit, pupils will be able to understand, use and spell correctly words relating to:

BREVE – A musical note worth eight beats (often used in older, medieval music)

CROTCHET – A musical note worth one beat

MINIM – A musical note worth two beats

OSTINATO – A short repeated melody

PAIR OF QUAVERS – Worth one beat

PULSE – A regular beat that is felt

QUAVER – A musical note worth one eighth of a beat

REST – A silent beat

RHYTHM – A series of notes of different lengths that create a pattern. Usually fits with a regular beat or pulse

SEMIBREVE – A musical note worth four beats

A Glossary – “Language for Learning” provides clear definitions of the Key Words covered by each unit.

of both.

Future Learning

Pupils could go on to:

- explore further the concept of time signatures by composing a four-bar melody in three or four beats
- make up a recurring group percussive texture using instruments of body sounds to a song such as “Drunken Sailor” or other shanty or work song
- listen to further examples of music E.g. “Winter” from ‘The Four Seasons’ which opens with a steady, pulsating ritornello section, and “She’s got a Ticket” by Tracy Chapman, a song in which the introduction is supported by a percussion texture
- Learn about the use of **SYNCOPIATION** and the affect which this has on the rhythm of a piece of music. A good example is the song “I Got Rhythm” given on **Song Sheet 1** and supported with **MIDI 7** and **Audio 9**

Enrichment

Learning could be enriched through:

attending concerts/musical events that include music with a variety of different pulses

Schemes of Work and Lesson Plans are available in both .pdf and .doc formats, so teachers and schools can edit and customise them to suit their individual needs and preferences

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Musical Contexts Resources Listings

Starter/Plenary Activities

- SP1 – Note Duration Flash Cards
- SP2 – Rhythm Clock (*contains accompanying ideas and suggestions on use*)
- SP3 – Rhythm Notation
- SP4 – Note Values Notation Matchin
- SP5 – Simple Time Signatures (*useful for display on work on time signatures*)
- SP6 – Compound Time Signatures (*useful for display on work on time signatures*)
- SP7 – Rhythm & Pulse Definition Dominoes
- SP8 – 4/4 Assorted Rhythm Flash Cards
- SP9 – “Big Notes” 4/4 Rhythms Flash Cards
- SP10 – Note Durations Poster (*useful for display on work on note duration*)
- SP11 – Percussion Rhythm Grid
- SP12 – Half Beats into Rhythm Grids
- SP13 – Learning about Note Values (available as .ppt presentation or .pdf handout)
- SP14 – Tea, Coffee, Soup (available as .ppt presentation or .pdf handout)
- SP15 – A Journey on the Circle Underground Line (available as .ppt presentation or .pdf handout)
- SP16 – My Rhythm and Pulse Learning

Worksheets

- W1 – Pulse Piece Composing Sheet
- W2 – Evaluating Pulse Pieces
- W3 – Musical Maths
- W4 – London Underground Rhythms Sheet
- W5 – Composing Underground Music (uses Worksheet 6 and/or 7)
- W6 – Standard Tube Map
- W7 – Large Print Tube Map
- W8 – Listening to The Viennese Musical Clock (uses Audio 8)
- W9 – Checking the Pulse (uses Audio 17)

Songsheets

- SS1 – I Got Rhythm (song melody on MIDI 7 and piano version on Audio 9)
- SS2 – Ticking Clocks (parts separately and together on MIDI 8-11)
- SS3 – And All Stations To.... (rhythm track on MIDI12)
- SS4 – Oom-pah-pah (song melody on MIDI 13 and song example on Audio 10)
- SS5 – The French Grenadiers (song melody on MIDI14)
- SS6 – My Grandfather’s Clock (song melody on MIDI15)

Scores

- S1 – The Rite of Spring (uses Audio 1 and lines demonstrates on Audios 2-7)
- S2 – Ostinato Bells (uses MIDI1)
- S3 – Talking Drums (parts on MIDI 2-5 and all parts together on MIDI6)

Cover or Homework Worksheets

CH1 – Rhythms Word Search

CH2 – Watch the Time

Presentations

PPT1 – Black 4-part eight-beat rhythm grid

Includes full listings of
all resources to
support the unit of
learning from Musical
Contexts

SAMPLE

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Media File Listings

<u>Audio Track</u>	<u>Timing</u>	<u>Track Information</u>
Audio 1	(01:18)	The Rite of Spring – Stravinsky (Score 1)
Audio 2	(00:10)	The Rite of Spring First Line Rhythm (Score 1)
Audio 3	(00:08)	The Rite of Spring – Third Line Rhythm (Score 1)
Audio 4	(00:08)	The Rite of Spring – Sixth Line Rhythm (Score 1)
Audio 5	(00:08)	The Rite of Spring – Seventh Line Rhythm (Score 1)
Audio 6	(00:07)	The Rite of Spring – Eighth Line Rhythm (Score 1)
Audio 7	(00:08)	The Rite of Spring – Ninth Line Rhythm (Score 1)
Audio 8	(02:08)	The Viennese Musical Clock from 'Háry János Suite' – Kodaly (Worksheet 8)
Audio 9	(01:19)	I Got Rhythm (piano version) – George Gershwin (Song Sheet 1)
Audio 10	(03:54)	Oom-pah-pah from 'Oliver' – Lionel Bart (Song Sheet 4)
Audio 11	(02:17)	Hung Up – Madonna
Audio 12	(05:00)	110bpm Pulse Track – (can be used in any rhythm or clapping game to keep the pulse or steady beat)
Audio 13	(05:03)	144bpm Pulse Track – (can be used in any rhythm or clapping game to keep the pulse or steady beat)
Audio 14	(05:01)	Rhythm BackingTrack – (can be used in any rhythm or clapping game to keep the pulse or steady beat)
Audio 15	(04:09)	Finding the Pulse (5 extracts for pulse/beat or time signature identification) <ol style="list-style-type: none"> 1. "La Mourisque" – Susato 2. "Oi, Ivan, Iva, Oi" – Russian Traditional 3. "Arabian Dance" from 'The Nutcracker Suite' – Tchaikovsky 4. "Pavanne : La Bataille" – Susato 5. "Pomp and Circumstance March No.1" – Elgar
Audio 16	(12:52)	Watch the Time (6 longer extracts for pulse/beat or time signature identification) <ol style="list-style-type: none"> 1. "Veni, Veni, Venitas" from 'Carmina Burana' – Orff 2. "March" from 'Love of Three Oranges' – Prokofiev 3. "March" from 'William Tell Overture' – Rossini 4. "Anitra's Dance" from 'Peer Gynt Suite' – Grieg 5. "Waltz in A flat" – Schubert 6. "Waltz" from 'The Sleeping Beauty' – Tchaikovsky
Audio 17	(03:04)	Checking the Pulse (Worksheet 9) <ol style="list-style-type: none"> 1. Symphony No.101, 2nd Movement - Haydn 2. "Carillon" from 'L'arlesienne Suite No.2' – Bizet 3. "Praeludium for Orchestra" – Jarnefelt
<u>MIDI Track</u>		<u>Track Information</u>
MIDI1		Ostinato Bells (all parts together) (Score 2)
MIDI2		Talking Drums Part 1 (Score 3)
MIDI3		Talking Drums Part 2 (Score 3)
MIDI4		Talking Drums Part 3 (Score 3)
MIDI5		Talking Drums Part 4 (Score 3)
MIDI6		Talking Drums – all parts together (Score 3)
MIDI7		I Got Rhythm – song melody (Song Sheet 1)
MIDI8		Ticking Clocks Part 1 (Song Sheet 2)
MIDI9		Ticking Clocks Part 2 (Song Sheet 2)
MIDI10		Ticking Clocks Part 3 (Song Sheet 2)
MIDI11		Ticking Clocks – all parts together (Song Sheet 2)
MIDI12		And All Stations To.... – rhythm track (Song Sheet 3)
MIDI13		Oom-pah-pah – song melody (Song Sheet 4)
MIDI14		The French Grenadiers – song melody (Song Sheet 5)
MIDI15		My Grandfather's Clock – song melody (Song Sheet 6)

Media File Listings give file details for the Audio, Video and MIDI Files used for Performing and Listening Activities, together with their associated resource.

Lesson	Learning Objectives	Suggested Teaching & Learning Activities	Learning Outcomes	Key Words	National Curriculum KS3 Music Programmes of Study Covered
<p>1</p> <p>Exploring Pulse and Accents</p>	<p>The importance of a steady pulse in music. The difference between rhythm and pulse. About the importance of accents</p>	<p>Starter Activity – Ask pupils to find their own pulse and tap this out. Invite a second pupil to tap their pulse asking the two pupils to “tap their pulses” simultaneously without altering the speed to match each other</p> <p>1. Use whole class clapping activities to establish a regular pulse and then invite suggestions as to how the pulse can be “grouped” into a pattern of 4 beats (using an <i>accent</i>). Try this with patterns of 2 and 5 beats. Divide the class in two, one half clapping a regular pulse, the other a quaver of half-beat pulse. Shout “change” and the two groups swap roles. Improve a rhythm pattern over the regular pulse. Invite volunteers to improvise</p> <p>2. Explore a range of different music asking pupils to clap</p> <p>3. Use a rhythm/graphic and clap the different lines with <i>accents</i></p> <p>Plenary – Play “pass the pulse” and even pulse without</p>	<p>All Pupils (working towards): Clap a regular pulse as part of a class/group Improvise rhythms over a steady pulse Follow a graphic score</p> <p>Most Pupils (working at): Clap a regular pulse individually Identify the pulse in different pieces of music Distinguish and demonstrate between rhythm and pulse</p> <p>Some Pupils (working beyond/GAT): Perform parts of a graphic score emphasising certain beats identified by musical accents (>)</p>	<p>Accent, Beat, Graphic Score, Pulse, Rhythm, Untuned Percussion</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 Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions</p>
<p>2</p> <p>Exploring Rests and Rhythm Grids</p>	<p>The importance of silence and rests in a musical rhythm Perform and compose rhythms using rhythm grid notation</p>	<p>Starter Activity – Introduce pulse by asking pupils to tap their heads as they clap on the first beat of the bar</p> <p>1. Introduce/revise rhythm grid notation adding dividing the class into four groups and then putting these to work</p> <p>Texture.</p> <p>2. Allow pupils to work in groups to create and compose their own “Pulse Piece” either through clapping or using untuned classroom percussion instruments</p> <p>3. Sing a song with a regular pulse e.g. “My Grandfather’s Clock” including “tick” and “tock” vocal sounds to a regular pulse as an introduction or interlude between verses</p> <p>Plenary – Repeat the starter activity but add half-beats (quaver beats) into the original rhythm grid on various beats</p>	<p>All Pupils (working towards): Develop a sense of pulse and understanding of “on the beat” Use the rhythm grid notation as part of their work</p> <p>Most Pupils (working at): Use rests in notation Use notation for quaver beats as rests Use notation for half-beats Use notation for a rhythmic piece using rhythm grid notation</p> <p>Some Pupils (working beyond/GAT): Compose and perform rhythmically accurate pieces using rhythm grid notation to record ideas with an awareness of pulse and timing</p>	<p>Accents, Half Beats, Polyrhythm, Pulse, Rests, Rhythm, Rhythm Grid Notation, Silence Texture</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 Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions</p>
<p>3</p> <p>Exploring Half Beats into Rhythms</p>	<p>Add accents and half-beats to rhythm grids to form a polyrhythmic “Pulse Piece” composition To evaluate own and others work justifying opinions with musical vocabulary To perform simple rhythmic ostinati in time to a regular pulse</p>	<p>Starter Activity – Repeat the plenary activity from lesson 2 revising how half-beats are performed at double the speed of a “regular” or “single” beat in a 4-part rhythm grid.</p> <p>1. Add half-beats to “Pulse Pieces” created in lesson 2 and then add an accent to one of the crotchets. Rehearse and perform on untuned percussion instruments</p> <p>2. Evaluate “Pulse Pieces” in terms of effectiveness and keeping to a regular pulse/beat</p> <p>3. Listen to “The Viennese Musical Clock” following a listening map and how the music sticks to a regular pulse. Add rhythm ostinato parts either clapping or using a variety of untuned classroom percussion instruments</p> <p>Plenary – Sing songs with a regular pulse on the theme of “Clocks” e.g. revise “My Grandfather’s Clock” from lesson 2, adding a coda of gradually slowing down the pulse as the clock “runs out” or a three part vocal chant such as “Ticking Clocks”</p>	<p>All Pupils (working towards): Perform from simple rhythm grid notation as part of a group with support performing rests and half-beats Evaluate own work Perform simple ostinati as part of a group counting number of repetitions</p> <p>Most Pupils (working at): Perform from rhythm grid notation individually including rests, accents and half-beats. Evaluate other’s work Perform simple ostinati individually following a listening map</p> <p>Some Pupils (working beyond/GAT): Perform from rhythm grid notation with awareness of pulse and how parts fit together independently and interdependently. Comment on the effectiveness of own and other’s work Perform more complex ostinati at sight individually</p>	<p>Accents, Coda, Graphic Score, Half Beats, Intro, Ostinato, Pulse, Rests, Rhythm, Rhythm Grid Notation, Rondo, Silence</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 Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions Listen with increasing discrimination to a wide range of music from great composers and musicians Develop a deepening understanding of the music that they perform and to which they listen, and its history</p>

Scheme of Work Overviews include a summary of all lessons together with Learning Objectives, Suggested Teaching and Learning Activities, Learning Outcomes and Key Words

Also includes coverage of the new National Curriculum for Music Key Stage 3 Programme of Study (effective from September 2014).

Only lessons 1-3 are shown here on this free sample, the full Scheme of Work contains all 6 lessons.