

Leicester-Shire Schools Music Service

Unit 1 – Pulse – Year 5

In this unit, children will get many focused opportunities to work in small groups, composing bars of rhythms which are then practised with an emphasis on maintaining pulse. Children will also have a chance to explore graphic and formal notation, using crotchets, quavers and rests and they will compare how these representations can look when placed side by side. The unit ends with the children composing their own bars of rhythms and performing them to the class. The audience and performers then get to assess their performances against the success criteria.

Unit breakdown

Lesson 1: In this lesson, children will experience a range of musical styles, listening to several songs with a varied range of tempos. They will then have opportunities to find and play along to the pulse using instruments.

Lesson 2: In this lesson, children will look at forms of notation, including graphical notation. They will then create their own and share their compositions with others. The children will then have an opportunity to perform their peers' compositions and discuss whether their interpretations were accurate or not.

Lesson 3: In this lesson, children will be put into small groups and given their own individual graphically scored rhythm to play. They must attempt to play their part, whilst maintaining a consistent tempo, trying hard to stay together as a group.

Lesson 4: In this lesson, children will be put into small groups and given their own individual standardised notation rhythm to play. They must attempt to play their part, whilst maintaining a consistent tempo, trying hard to stay together as a group.

Lesson 5: In this lesson, children will now get the option to notate their own rhythm using either graphical or standard notation. In small groups, they must then work together to begin, end and stay in time whilst performing their rhythms as a group. The performances will be recorded for the next lesson where they will be evaluated.

Lesson 6: In this lesson, children will watch back their performances and carry out peer and self assessment. Children will be encouraged to use a range of the vocabulary they have learnt over the unit when providing thoughtful and relevant feedback.

Unit Outcomes

Learning Outcomes

I can maintain a strong sense of pulse throughout pieces with and without syncopation.

I can create simple rhythmic pieces which demonstrate understanding of rhythm / melodies / accompaniments.

I can maintain an independent part in a group when singing or playing.

I can offer comments about own and others' work and ways to improve, using appropriate musical vocabulary; accept feedback and suggestions from others.

I can respond to and use graphic / standard notation (crotchets and quavers) when playing and creating melodies and rhythms.

Glossary and Acknowledgements

Glossary

Graphic notation – using none standard symbols to represent written music

Pulse – The regular 'heartbeat' of a piece, holding the core timing together in a song

Rhythm – The pattern of sounds played through time, formed by a series of notes

Standard notation – Notation using universal symbols to represent and record music

Tempo – The speed at which a piece of music is played.

Acknowledgements

Unit 1 – Pulse – Year 5 – Lesson Plans

Lesson 1

LO: I can identify and play to the pulse of music.	
Starter and input	Plenary
<p>Play 1st music clip (see resource folder) and model / explain the pulse. Model counting the pulse as 1, 2, 3, 4 and invite chn to join in. Then take it to clapping the pulse. Chn to join. Repeat with 2nd music clip. Model again.</p> <p>Split chn into groups of about 4.</p> <p>Chn to establish and find the pulse, in their groups, and click or micro clap together to the music. Play 3rd music clip</p> <p>Allow 30 seconds and then get a group to demonstrate the pulse, over the music clip, to the class.</p> <p>Repeat with clip 4 and 5. Address misconceptions about pulse.</p>	<p>Ask chn to self assess with colour fans or thumbs down, middle or up.</p> <p>How well do you think they can identify a pulse?</p> <p>Now play through the music clips again and ask individuals, who assessed themselves as a thumbs up, to volunteer to play the pulse on their own in front of the class. Can you play along to the pulse confidently independently? How about with an instrument?</p> <p>Once the independent child confidently models and maintains the pulse, invite the rest of the chn to join in with them for a few bars. (guide the less able if needs be).</p> <p>Repeat with the next music clip and a new confident child to model.</p>
	Resources
	Audio clips for lesson 1.
Activities	
<p>Step 1 - With chn working in groups of 4, give the group 4 percussion instruments.</p> <p>Tell chn that you will play the 5 song clips again and that they must work as a group to play their instruments along to the pulse of the songs.</p> <p>Explain that you will signal to the chn approximately every 30 seconds with a hand in the air. This is the signal for them to pass their instrument on to someone else in their group to allow them a chance to play that instrument.</p> <p>Step 2 - After each song, ask groups to swap their 4 instruments with another group's instruments. Repeat the process again by playing the next song and chn playing to the pulse. Signal to swap instruments in their group approximately every 30 seconds.</p> <p>To assist groups which are struggling, you can appoint some competent chn to be conductors who can play and count the 1, 2, 3, 4 of the music to guide struggling groups.</p>	

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Lesson 2

LO: I can create graphic notation to represent rhythms.

Starter and input

Same starter as previous lesson where chn are in groups of approximately 3 and have to micro-clap or click to the **pulse** of music clips. (Use some of the music clips from last lesson's resource folder)

This time introduce the word syncopation to the chn. Get them to repeat it back.

Syncopation is a word which refers to a part in a piece of music which doesn't play on the predictable or stressed part of the songs beat (or pulse). Syncopation can be heard in many reggae songs where notes can often be heard playing on the upbeat of the music.

Play Bob Marley One love and demonstrate. Identify the upbeat with the chn but still show how the pulse is counted on the 1, 2, 3, 4 beat like they heard in previous lesson's songs.

Plenary

Ask half of the groups to return to their notation work and to briefly discuss with the other group at their notation how they both interpreted the rhythm.

Did the group interpret it correctly? Is the group playing the rhythm as the composing group had intended it to be played? Yes? No? Why not? How could it be improved or made to be clearer?

Ask some groups to feedback to the class on their discussion. See if any groups played the composed rhythm as the composing group intended. Allow as many rotations of groups interpreting and performing other group's pieces as you can but allow at least 6-8 minutes for a plenary.

Resources

Instruments, feathers, cubes, small plastic shapes (from maths cupboard), string, buttons etc for graphical scoring, print out of rhythm grids to place objects inside.

Activities

Step 1 - All chn standing in a circle, tchr in the circle. Get class to model it back and perform it with you. Get chn confident with the **rhythm**.

1	2	3	4
Stamp	Clap-clap	Stamp	clap

Ask chn, **Who thinks they can show me what that rhythm could look like using these objects in the middle of the circle?** – Invite a child to make a representation of the rhythm in the middle of the circle for everyone to see. Peers feedback – **Do you think the visual representation using the objects is accurate and shows the rhythm? Why? Why not?** Teach class another rhythm. Get chn confident playing the rhythm.

1	2	3	4
Stamp	Clap-clap	Clap-clap	stamp

Again, invite chn into the middle of the circle to arrange the objects to represent this rhythm. **Do peers agree? Why? Why not? Does it need to be changed?**

Step 2 - Split class into groups of approximately 3 (mixed ability) and get chn to create their own **graphical scores** for the rhythms. Use rhythm grids printout to place objects inside to assist chn. Ask chn to make and practice performing their rhythm. Each group given 3 minutes to make one. Allow each group to perform their 4 rhythm to the whole class. Allow them to repeat the bar a few times so peers get a chance to hear it and get familiar. Ask the groups to all move around to the next group's notated rhythm and try to interpret what the other group have composed. Allow a few minutes and let chn perform their interpretation of other group's compositions and explain why they performed it in that way.

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Lesson 3

LO: I can independently maintain a part in a group performance.

Starter and input	Plenary
<p>Put graphic notation on the board but definitely have these printed out to hand out to chn.</p> <p>Ask chn to perform the rhythms that they think are being created on the graphical score.</p> <p>Stand in a circle and get chn to perform the rhythms.</p> <p>Tchr to provide a 1, 2, 3, 4 count to help support less confident chn when they clap the rhythm.</p> <p>Look at and discuss / perform each rhythm independently of the others. Let the chn clap the rhythm repeatedly a few times. Extend by stamping the pulse with their feet whilst clapping the rhythm.</p> <p>Model to chn the correct interpretations of the rhythms. Get class to model back with you and then split the class in half. Start one half clapping one of the rhythms. Then start the other half clapping a different rhythm from the grid.</p>	<p>Audience to carry out feedback on performance.</p> <p>Ask audience to assess by thinking about:</p> <p>Who played their part and kept in time?</p> <p>Did the group get faster / slower / stay consistent with the tempo and pulse?</p> <p>Did each person know when to come in and when to stop playing?</p> <p>Ask people self assessment questions. Ask performers:</p> <p>Was there anything which you found difficult when playing?</p> <p>Did the performance go as well as it could have? Any mistakes?</p> <p>Did the group have to overcome any problems or challenges when practicing? How were these problems overcome?</p> <p>Did you feel confident playing your rhythm? (thumb up, middle or down)</p>
	Resources
	Instruments, rhythm grids.
Activities	
<p>Step 1 - Put chn into groups of approximately 4.</p> <p>Explain that each group will get to do a performance using percussion instruments.</p> <p>Each member of the group will have to perform an individual part. What does this mean? (Each child will play a pattern by themselves in a group where others are playing different patterns). They must all try to keep in time and follow the same pulse.</p> <p>Tchr will give each group 4 graphically notated parts (see resource folder). Each member of the group then takes one of the parts and this will be their rhythm to perform on their instrument with their group.</p> <p>Step 2 - To extend confident learners, they could play a two bar pattern (see resource folder).</p> <p>Tell the chn to start off by one person playing their rhythm twice and then the group deciding the next person to come in.</p> <p>Get confident child to help model by letting them start off and play their rhythm pattern and then the tchr to join in by playing a rhythm after two repetitions.</p>	

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Lesson 4

LO: I can read and play musical notation to create rhythms.

Starter and input	Plenary
<p>Chn to sit / stand in a circle. Play My Favourite Colour clapping game. Tchr model clapping and saying the rhythm of: “My favourite colour’s yellow.” chn reply and clap back “Your favourite colour’s yellow”. The next person in the circle then gets to clap and say their favourite colour. “My favourite colour’s red” everyone then claps and responds “Your favourite colour’s red”. The circle goes round and continues. Try to get it so that the rhythms and pulse are uninterrupted and go around the circle without breaks for chn to think. Encourage and reward chn who keep the rhythm going fluently. Alternatively, switch the phrase for “My name is” With the chn responding “Your name is”</p>	<p>Let the performing group stand in front of the audience, ideally so the audience can’t easily see the groups order they have arranged their bars of rhythms in. Ask audience to listen carefully to the order in which the performing groups perform their bars. Ask the audience to try and identify the order in which the performers clapped their bars. This will encourage the audience to listen and also to look at the notation in order to identify the bars performed. Allow each group to perform and allow audience a chance to identify bars.</p>
<p style="text-align: center;">Resources</p> <p>Instruments, activity hand out sheets.</p>	

Activities

Step 1 - Introduce chn to the crotchet and quaver notes. Show them the file (see resource folder) and explain that they are sometimes called quarter and eighth notes. Clap 4 crotchet notes and count with them (1, 2, 3, 4). Get chn to clap and repeat with you a few times. Explain that 4 of these notes make up a bar of music. Explain that there are different time signatures of music which they will learn about later in the year, however most of the music you hear in the charts contains 4 crotchets worth of notes in one bar. Do the same with the quaver notes counting 1, 2, 3, 4, 5, 6, 7, 8 as you clap them. Explain that twice of many of these notes are needed to fill the same bar of music as the crotchets. Get one half of the class to clap a medium **tempo** pulse of crotchets on repeat. Tchr then leads the other half of the class by clapping 8 quavers over the top of the pulse created being clapped by the first group. Leave a 1 bar rest in between each bar of quavers so that the chn can hear the 8 quaver notes clearer. See below for visual description.



Step 2 - Put chn in groups of approximately 4. Hand out the 4 bars of **notation** (see resource file). Tchr to model clapping each bar to class and get them repeating it back and gaining confidence with them. Allow chn to try and interpret the bar of notation before modeling. See if they can clap it correctly to you first. Establish rhythms and address misconceptions.

Tell chn they will now work in their groups to try and clap all 4 bars of notation one after the other correctly. They must decide which order to put them in and then practice clapping through all four one after the other without stopping or breaking the pulse of the rhythms. Tchr model by putting 4 bars in any order and clapping through them. Tell chn they will perform it to the class at the end of the lesson. If groups struggle, allow them to only use 2 bars and to clap through them twice.

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Lesson 5

LO: I can help to compose a group performance using either standard or graphic notation.

Starter and input	Plenary
<p>Ask chn what a crotchet is and what a quaver is to recap last lesson. (crotchet is a quarter note and a quaver is an eighth note). Put chn in their groups of 4 from last lesson. Give each group a pack of standard and graphic notation bars cut up and mixed up. (see resource file). Tell them that they need to match the graphic notation to the correct standard notation bar.</p> <p>Answers:</p> <p>Bar A goes with bar E Bar B goes with bar G Bar C goes with bar H Bar D goes with bar F</p>	<p>Ask chn, Who feels confident clapping the rhythm that they have composed? Allow chn to clap the rhythm a few times. Show class the notation. Is it correct to what the performer clapped? Which groups feel confident clapping all of their groups rhythms? (either continuously or each bar individually). Allow volunteers to clap their rhythms. Show class the notation., Was it correctly played by the group? Get chn to put names on their composed bars and collect in for next week.</p>
	<p style="text-align: center;">Resources</p> <p>Starter activity hand out, rhythm grids and notation paper cut up.</p>

Activities

Step 1 - Tell chn that they will now work in their groups of 4 to compose a short piece where they will have a choice of either using graphic notation or standard notation to compose. Explain that their piece must contain 4 different composed **rhythms** (with each person having composed at least one bar). As a group, they must then arrange those bars and then practice playing them through as a group. They will only be using crotchets, quavers and rests (if using standard notation) or one or two symbols or a symbol for a rest (if using graphic score). Each child in a group can choose their own preferred method to notate so a group might end up with a combination of standard and graphic notation to read and perform.

Step 2 - Ask chn, **What could you do if you struggle to play a bar someone has written?** (practice playing it repeatedly until they are confident with that bar's rhythm, try practising it slowly, just focusing on that bar or change the rhythm to make it easier). To give structure to the performances, explain that each group must play through their 4 bars twice so that 8 bars are played in total. Ask chn, **How can you start the pieces so that everyone knows when to start?** (One member of the group could count them in "1, 2, 3, 4")

Put a pile of blank graphic bars and blank standard notation bars on a table and invite groups to come and choose their preferred method of notation and begin composing. When each member of the group has composed a bar, the groups can begin practicing clapping their rhythms.

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Lesson 6

LO: I can perform a composed piece as part of a group.	
Starter and input	Plenary
Give chn their composed bars and put them in their groups from last lesson. Allow all groups 5 to 8 minutes to practice playing through their bars as a continuous piece. Then go straight into performances.	Watch each performance back and then allow self and peer evaluation of the performances using question prompts provided. Tchr to complete evaluation sheet whilst watching the performances to allow for timely assessments.
	Resources
	Recording device and resources to watch the video, evaluation sheet.
Activities	
Step 1 - Record all performances on digital camera. Play through each group and record them with little to no breaks in between so that there is time in the second part of the lesson to watch the performances back and evaluate. Remember that each group must play through their bars twice so that they play 8 bars in total.	
Step 2 - Once recorded, play the performances back to the class and get the audience to think about some of these certain features.	
Did the group start together and end together?	
Did the group keep a regular tempo which didn't get noticeably quicker or slower?	
Did the group play through their bars twice?	
Did the group play all of the rhythms correctly? Did someone seem less confident? Did someone seem to be leading the group?	
Was there a certain bar which was harder to read / perform? Why?	
How could the performance be improved next time?	