





# Springdale First School


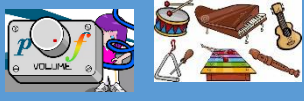






*Imagine, Believe, Achieve*

Year 4 – Time signatures

*Why do some pieces of music make us want to dance?*

 Children's prior learning in this area	 Cultural Capital Opportunities	 Key vocabulary and glossary
<p><b>Expressive Arts - Reception</b></p> <ul style="list-style-type: none"> <li>-Lyrics to a growing number of songs</li> <li>-Tempo refers to the speed of music</li> <li>- Play instruments with increasing control to express their feelings and ideas</li> <li>-Play instruments within a song</li> <li>- The children know how to walk or move to a steady beat where the tempo does not change.</li> </ul> <p><b>Year One and Two</b></p> <ul style="list-style-type: none"> <li>- The children can play copycat rhythms, copying a leader and inventing rhythms.</li> <li>- The children can group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.</li> <li>- The children can read and respond to chanted rhythm patterns and represent these with stick notation including crotchets, quavers and crotchet rests.</li> <li>- The children understand that the speed of the beat can change, creatign a faster or slower pace (tempo).</li> </ul> <p><b>Year Three</b></p> <p>The children can identify the beat groupings in familiar music that they sing regularly and listen to (e.g. In 2 Maple Lead Rag by Joplin), in 3 The Elephant from Carnival of the Animals)</p>	<p>Upcoming – Live and inspired concert in November</p> <p>Children to perform in assembly when ready.</p> <p>Discuss with the children what makes a good performance, and how to perform their music.</p> <p><a href="#">What is a musical performance? - BBC Bitesize</a></p> <div style="text-align: center;">  <p><b>To play a wrong note is insignificant; to play without passion is inexcusable.</b></p> <hr style="width: 20px; margin: 0 auto;"/> <p>Ludwig Van Beethoven</p> </div>	<p>Pulse/ beat of the music is the basic unit of time that sets the speed of the music. It is the feeling when you tap your foot or nod your head along to the music.</p> <p>Time signatures - Two numbers sit on top of each other next to the clef and specify how many beats are contained in each musical bar, and which note value is equivalent to a musical beat.</p> <p>Rhythm - patterns of long and/or short sounds that fit over a steady pulse or beat</p> <p>Dynamics – the volume of the music, loud and quiet.</p> <p>Pitch - How high or low the note is.</p> <p>Pentatonic scale - A scale of 5 notes. e.g. CDFGA</p>

<p><b>Enquiry Question:</b> Why does some music make us want to dance?</p>	<p><b>Enquiry Question:</b> How do all musicians play together?</p>	<p><b>Enquiry Question:</b> How does the rhythm and pulse affect the overall feel of a piece of music?</p>
<p><b>Concept:</b> Composers, style and history <b>Key Element:</b> Pulse</p> 	<p><b>Concept:</b> Performance (Instrumental) <b>Key Element:</b> Dynamics</p> 	<p><b>Concept:</b> Composers, style and history <b>Key Element:</b> Rhythm</p> 
<p> Students will know that two numbers sit on top of each other next to the clef and these specify how many beats are contained in each musical bar, and which note value is equivalent to a musical beat.</p> <p>Students will know how to maintain a steady beat when playing in different time signatures.</p> <p>learn that in music,</p> <p><b>For each of these lessons, the associated Charanga links are saved in Schemes – Springdale’s Music Curriculum.</b></p> <p><u>Listening:</u> Listen to ‘I get by with a little help from my friends’ (key year 2 piece of music). Is the music in 2,3 or 4? What do we mean by this? Do we count it in groups of 2 beats, 3 beats or 4? This is in 4.</p> <p><u>Key Element: Pulse</u> Pulse/ beat of the music is the basic unit of time that sets the speed of the music. It is the feeling when you tap your foot or nod your head along to the music.</p> <p><u>Teach:</u> Listen to Maple Leaf Rag by Joplin. This is in 2. Let’s count it in 2. This gives the tempo a fast (allegro) feel. Listen to ‘The Elephant’ by Saint Seans. This is in 3. What feel does this time give the piece? We call these <b>time signatures</b>. Time signatures - Two numbers sit on top of each other next to the clef and specify how many beats are contained in each musical bar, and which note value is equivalent to a musical beat. Show a piece of music and notice the numbers on top of each other at the very start of the piece (see resources). This tells the musician what time the music is counting in. It also tells the conductor what to conduct in.</p> <p><u>Practise:</u> Using the rhythm grid app, explore clapping a pulse in 4, with a strong clap on the 1<sup>st</sup> beat of each line.</p>	<p> Students will know that forte means loud and piano means soft.</p> <p>Students will know how to perform simple rhythmic scores to a steady beat. They will learn how to maintain individual parts.</p> <p><u>Listening:</u> Listen to Elvis ‘Hound Dog’ (year 2 key listening piece). What time signature is this in? 2, 3 or 4?</p> <p>Listen to Rock a bye baby – what time signature is this in? Why do you think it is written in 3? 3 is for dances, this is a lullaby, it makes you naturally sway.</p> <p>Listen to the pulse of the rhythm games on autumn 2, lesson 1. What time signature is this in? (2). What feel does this give this piece of music? Makes it feel like a march.</p> <p>Complete rhythmic games and pitch games for this song.</p> <p><u>Key Element: Dynamics</u> Dynamics – the volume of the music, loud and quiet.</p> <p><u>Teach:</u> A time signature of three is usually used for dances. A time signature of two is usually used for marches. Music can be grouped into different beat values.</p> <p><u>Practise:</u> Now listen to Radetsky’s march. What time signature is this in? It is in 2. Introduce the percussion writer app. Use the example rhythms. Split the class into 4. Triangles, circles, crosses and lines. Circles = drums triangles = wood blocks Lines = maracas</p>	<p> Students will know that time signatures can be in 2,3,4 or 5!</p> <p>Students will know how to perform simple rhythmic scores. They will recap their knowledge of ostinato, knowing that an ostinato rhythm is repeated constantly.</p> <p><u>Listening:</u> Listen to ‘Mars’ by Holst but don’t say the name of the piece. Whilst listening, ask the children draw:</p> <ol style="list-style-type: none"> <li>If the music was describing a colour, which colour would it be?</li> <li>If the music was describing a shape, which shape would it be?</li> <li>If the music was describing a line, would it be curvy and smooth or spiky and jagged?</li> </ol> <p><u>Key Element: Rhythm</u> Rhythm - patterns of long and/or short sounds that fit over a steady pulse or beat</p> <p><u>Teach:</u> Reveal the name. Explore the history of the piece - Gustav Holst was born in 1874 and died in 1934, he was a British composer. His most famous work was The Planets written between 1914 and 1918. The music of the Planets describes all the known planets in the solar system at that time and their characters. The first part of the musical work, called the first movement, is Mars the Roman god of war. How does this music make you feel? What does it make you think of? The music feels military, like the army, because of the drum ostinato (repeated pattern – learnt in Year 2 when learning about the Bolero by Ravel).</p> <p>What time signature is this piece in? 5! This is very unusual.</p> <p><u>Practise:</u></p>

Then change the rhythm grid to in 3. Emphasise the 1<sup>st</sup> beat again, how does it feel? Explain that dances like the waltz tend to be in 3.

Apply: Listen to [Dmitri Shostakovich - Waltz No. 2 - YouTube](#).

Can they hear the 1<sup>st</sup> beat being played by the lower pitched instruments (Tuba, trombone, bassoon) and the 2<sup>nd</sup> and 3<sup>rd</sup> beat are being played by the strings.

Using the rhythm grid again, have half of the class as the lower brass playing on 1 while the other half play on 2 and 3. 1<sup>st</sup> beat play on something like the low bamboo tamboos or a drum and 2 and 3 on a higher pitched classroom percussion like a triangle or cow bell.

Crosses = triangles

Ask each group to just watch their part to start with as it plays. Then try clapping their part.

Apply: Why are some symbols large? What do you notice happens to the music? This shows us the Dynamics. It is going from loud to quiet. In music, the musical word for loud is **forte** and quiet is **piano** (pronounced pee-ar-no).

This may take 2 lessons to get the class playing as a group. Bring in 1 group at a time, adding layers until playing as a class.

Focus now on the ostinato rhythm - When a phrase or a rhythm is repeated constantly like this, we call it an **ostinato**. This rhythm (rhythm being a combination of long and short notes) goes Short/short/short/short/long/long/long. What does this ostinato making you think of? The marching feet? The movement of an army?

Teach everyone the following rhythm –



Discuss the rhythm being played. Discuss the challenges of keeping a beat steady, without getting faster or slower (have to keep a steady **tempo**).

Model playing this on untuned classroom percussion. My turn/ your turn.

Apply: Recap the words **melody and accompaniment**. Now focus on the first five minutes of the piece. This time focussing on the sounds of the different instruments that play the **melody (tune)** – lower brass (tubas, trombones), then it moves to trumpets before moving to the higher woodwind and strings.

**Enquiry Question:** How do composers start to create music?

**Concept:** Composing

**Key Element:** Dynamics, Rhythm and pitch



*Students will know that a pentatonic scale consists of a note range of 5. E.g. C,D,E,G,A,*

*Students will know how to arrange individual notation cards of known note values (crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.*

Listening: Watch a video of an orchestra playing Mars by Holst. Notice how physically involved the performers are – moving to the beat, feeling the pulse.

<https://www.youtube.com/watch?v=cXOanvv4plU>

*Watch the ostinato rhythm being repeatedly played. It is being passed around the orchestra.*

Compare this to Bolero by Ravel (key year 2 listening piece). Can they hear an ostinato rhythm being played here? It is being played by ONE drummer here for 15 solid minutes!

**LESSON FIVE** - Work in groups of six to create an ostinato pattern. Encourage to use word patterns with long/short rhythms (e.g we love fish and chips). Hear each group's simple pattern ostinato composition.

**LESSON 6** - Now listen to Mars again and notice how a different melody comes above the ostinato. Split the group in half and have one half play the ostinato while the other plays a melody consisting of 5 notes (**pentatonic scale**) over the top. Stick to C,D,E,G, A on a xylophone. Give melody cards to play (see resources).

**Listen to compositions and film.**

Both columns 2 and 4 of this knowledge organiser may need to be stretched over 2 lessons to consolidate the performance of different groups at this stage.