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| **Subject: Music** | **Course/Year group: 7** | **Topic: Recycled Rhythms** |

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| Overview: **Overview**This unit begins by looking at how “junk” and “recyclable” objects can be used as percussion instruments and explores the different timbres available from these non-conventional sound sources. Pupils watch and listen to a number of performances by percussion groups such as STOMP and Weapons of Sound, to see how they have used “junk” objects to create percussive pieces using elements of music such as rhythm, ostinato, beat/pulse, how a piece is structured and how different “junk” percussion timbres have been selected and combined to create an intended effect. Pupils create their own “junk” percussion piece as part of the extended project and perform with them at the end of the unit. |

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| Literacy Focus**Writing**Self and peer assessment of performances. Writing exercise to provide feedback and suggested areas for improvement on student performances. **Reading**Understand and comprehension of student APP tracker in relation to practical activities. **Speaking & Listening**Providing verbal feedback during rehearsals to other students within the group and after whole group performances to the class.Listening skills are tested through musical listening analysis of pre-recorded material. | Numeracy Focus**Number**Use of fractions to decode rhythmic notation. e.g. crotchet = quarter note, quaver = eighth note. Time signatures to help students understand how many beats are in a bar. **Shape and Space**Use of graphic score to suggest tempo, dynamic and rhythmic pulse.  | Habits of Mind Focus (delete as appropriate and add brief details)**Inquisitive -** Wondering & questioning, Exploring possibilities, Challenging assumptions**Collaborative -** Co-operating appropriately, Giving & receiving feedback, Sharing the ‘product’ |

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| Key Concepts and Processes | Expectations and Assessment Objectives | Cross-curricular and inter-disciplinary links |
|  | **All will** discover a selection of timbres available from a “junk” percussion object when composing and performing; know that an ostinato is a repeated musical pattern and be able to recognise some rhythmic ostinato patterns in listening exercises; perform simple rhythmic and melodic ostinati with support and contribute towards a group junk-inspired composition exploring and selecting different sound sources. **Most will** discover and demonstrate, with a basic sense of structure, how different timbres can be produced from “junk” instruments to create different effects; understand that an ostinato can be rhythmic, melodic, or a combination of both and perform these individually; recognise more complex rhythmic ostinato patterns when listening; contribute more fully towards a junk-inspired composition combining sound sources and commenting on their effectiveness. **Some will** discover, perform and describe how a “junk” object can produce a number of different timbres, demonstrating with a clear performance; identify structural features, including the use of ostinati in a range of junk percussion and other types and styles of music; correctly identify rhythmic ostinato patterns showing a degree of accuracy in aural dictation skills; select, combine and refine an effective group ostinato pattern from a selection of rhythmic ostinato motifs selecting different sounds and combining them with an awareness of effect; take on a leading role in a group junk-inspired composition allocating parts, roles and responsibilities to other members. | Identity and cultural diversity. Creativity and critical thinking. Global dimension and sustainable development.Students will be creating their own “junk” percussion instruments to perform with as part of a homework project linked to Design & Technology. |

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|  | Learning Objectivesincluding literacy, numeracy and habits of mind (as appropriate) | Differentiated teaching pints/activities including stretch and challenge | Suggested resources | Suggested AfL activities and formal assessment (when appropriate) | Extended enquiry |
| Week 1 | I**ntroduction to Recycled Rhythms** · Learn how a range of different timbres can be produced by non-conventional sound sources. · Learn about the importance of ostinato, rhythm and form and structure in a piece of music for “junk” percussion.  · Explore how “junk” objects can be used to create a number of different timbres and identify these different timbres when listening. | · **All** – Use basic musical vocabulary to describe how STOMP use “junk” instruments to create a range of different timbres. Discover a selection of timbres available from a “junk” object. · **Most** – Use musical vocabulary to describe how STOMP combine different timbres to create an overall percussive piece. Discover and perform, with a basic sense of structure, a short demonstration of how different timbres can be produced from a “junk” objects to create different effects. · **Some** – Use more advanced musical vocabulary including words such as timbre, ostinato, rhythm, beat/pulse, syncopation and form and structure in describing how STOMP combine timbres and textural layers in a percussive piece. Discover, perform and describe how a “junk” object can produce a number of different timbres, demonstrating with a clear performance. Appreciate the importance of the elements of music and rhythm on a successful piece of music for junk percussion. | · STOMP performance “Suspension”<http://youtu.be/5NcnP8W7n8o>· Prepared “junk” kits.· Recycled Rhythms Worksheet 1 *‘Everyday Objects, Everyday Music’* from Musical Contexts to go with Audio 1.· STOMP performance “Brooms”<http://youtu.be/8CEwnXt-zk4> | · Shared responses to tasks · **Reflective Learners** – pupils reflect on the effectiveness of a piece of junk percussion music before and after the imposition of musical elements  | Students will work with the Design & Technology department to start creating their own “junk” percussion instrument for use in the their composition in lessons later in the unit. |
| Week 2 | **Learning the bassline to Tommy in pairs and coming up with rhythmic ostinato ideas. Rhythmic notation exercise? / Graphic Score**· Learn how ostinati can be both rhythmic and melodic and how these are used in junk percussion pieces to provide repetition and add to the overall structure of the piece. · Follow and perform from a graphic score, composing own rhythmic ostinato. · Learn how rhythmic and melodic ostinati have been used by composers in different types and styles of music from different times and places. | · **All** – Know that an ostinato is a repeated musical pattern. Perform simple rhythmic and melodic ostinati with support. Follow a graphic score and melodic/rhythmic notation with support. · **Most** – Understand that an ostinato can be rhythmic, melodic, or a combination of both and perform these individually. Correctly identify the number of repetitions of rhythmic and melodic ostinati in a variety of different types and styles of music. Realise a graphic score, as part of a group, contributing towards the composition of a rhythmic ostinati and overall performance · **Some** – Identify structural features, including the use of ostinati in a range of junk percussion and other types and styles of music. Compose effective rhythmic ostinati which fit with melodic ostinato. Take on a leading role in a group performance realising a graphic score using melodic ostinato and junk percussion to full effect. | · Weapons of Sound ‘Fishbucket’<http://youtu.be/IEXuUUVfzA0>· Cue cards for Weapons of Sound (Ostinato, Cyclic Rhythm etc...)· ‘Tommy’ score and ‘Tommy’ audio.· Keyboards x 15 | **Reflective Learners** – pupils reflect on how successful their realisation of “Tommy” was and give peer to peer feedback based on the success of playing the bassline to ‘Tommy’ on keyboards. |  |
| Week 3 | **Getting into groups and learning how to perform ‘Tommy’ as an ensemble. Leaders hand out job roles in the group.**· Learn how ostinati can be both rhythmic and melodic and how these are used in junk percussion pieces to provide repetition and add to the overall structure of the piece. · Follow and perform from a graphic score, composing own rhythmic ostinato. · Learn how rhythmic and melodic ostinati have been used by composers in different types and styles of music from different times and places. | · **All** – Know that an ostinato is a repeated musical pattern. Perform simple rhythmic and melodic ostinati with support. Follow a graphic score and melodic/rhythmic notation with support. Understand that every member of the group has a specific job role and be assigned to a specific role. · **Most** – Understand that an ostinato can be rhythmic, melodic, or a combination of both and perform these individually. Correctly identify the number of repetitions of rhythmic and melodic ostinati in a variety of different types and styles of music. Realise a graphic score, as part of a group, contributing towards the composition of a rhythmic ostinati and overall performance. Be successful in a specific job role and reflect on what that job entails. · **Some** – Identify structural features, including the use of ostinati in a range of junk percussion and other types and styles of music. Compose effective rhythmic ostinati which fit with melodic ostinato. Take on a leading role in a group performance realising a graphic score using melodic ostinato and junk percussion to full effect. Lead other students into understanding the importance of their job role and direct other students in the group in this capacity. | · ‘Tommy’ score and ‘Tommy’ audio.· Junk percussion instruments· Boomwhackers (E, B, D, A)· Keyboards x 15 | **Reflective Learners** – pupils reflect on how successful their realisation of “Tommy” is within their group and give peer and self-feedback based on the success of playing together. |  |
| Week 4 | **Rehearsing parts for group performance of ‘Tommy’.**· Learn how ostinati can be both rhythmic and melodic and how these are used in junk percussion pieces to provide repetition and add to the overall structure of the piece. · Follow and perform from a graphic score, composing own rhythmic ostinato. · Learn how rhythmic and melodic ostinati have been used by composers in different types and styles of music from different times and places. | · **All** – Perform simple rhythmic and melodic ostinati with support. Follow a graphic score and melodic/rhythmic notation with support. Understand that every member of the group has a specific job role and be assigned to a specific role. · **Most** – Realise a graphic score, as part of a group, contributing towards the composition of a rhythmic ostinati and overall performance. Be successful in a specific job role and reflect on what that job entails. · **Some** – Take on a leading role in a group performance realising a graphic score using melodic ostinato and junk percussion to full effect. Lead other students into understanding the importance of their job role and direct other students in the group in this capacity. | · ‘Tommy’ score and ‘Tommy’ audio.· Junk percussion instruments· Boomwhackers (E, B, D, A)· Keyboards x 15 | **Reflective Learners** – pupils reflect on how successful their realisation of “Tommy” is within their group and give peer and self-feedback based on the success of playing together. |  |
| Week 5 | **Performances to the class of ‘Tommy’.** · Learn how to perform ‘Tommy’ as a group, making accurate use of dynamics and texture. · Learn how to listen effectively and respectfully to other student performances. | · **All** – Follow a graphic score and melodic/rhythmic notation with support. Perform as a supportive member of a group ensemble using ‘junk’ percussion. · **Most** – Realise a graphic score, as part of a group, contributing towards the composition of a rhythmic ostinati and overall performance. Perform either within a supportive or leading capacity, helping other students to make sure that all the parts are in time with each other. · **Some** – Take on a leading role in a group performance realising a graphic score using melodic ostinato and junk percussion to full effect. Using improvisation to enhance the performance and make effective use of dynamics and texture to enhance the performance. | · ‘Tommy’ score and ‘Tommy’ audio.· Junk percussion instruments· Boomwhackers (E, B, D, A)· Keyboards x 15· Recycled Rhythms progress trackers x 30 | Summative assessment – teaching grading the student performance by use of the progress tracker. |  |
| Week 6 | **Self and peer assessment lesson on student group performances of ‘Tommy’.**· To learn how to assess my own work and the work of others. · To learn how to provide quality feedback to others in order to help them improve their level. · To know how to use APP levels to mark student performances. | · **All** – To be able to provide feedback in the form of ‘what went well’ and ‘even better if’ for each recorded group performance. · **Most** – To be able to use the APP level tracker in order to evaluate and assess the performance of their own group and the work of others. Give ‘Even better if’ advice to other students in the class. · **Some** – To be able to use the APP to evaluate their own performance and the work of others and provide quality feedback to help other students improve their work next time around. They will write self reflective statements that will conclude what steps they need to take to improve their performance level if they embarked upon this task again. | · Kitchen Music’ starter<http://youtu.be/pzBaicqm_P8>· STOMP in the Kitchen video<http://youtu.be/XXD76CSpfc0>· APP progress trackers for Recycled RhythmsPowerpoints featuring recorded videos of student performances from previous week | AFL – peer and self assessment lesson focusing on student recorded performances. Writing down feedback and giving formative and summative feedback to their own group and other groups in the class. |  |
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