

## 12 Tone Music

### Lesson 1

Learning Intention: To define musical terminology associated with the relationships between notes.

1. Gather pupils round the piano with the keyboard facing them. Ask them about the black notes on the piano – what are they called? (Sharps and Flats) Using smart board/white board ask pupils to draw the symbols for sharp (#) and flat (b).

Can they define which is which? (flat is note immediately below – if you sit DOWN you will squash whatever is beneath you to make it flat.)

(sharp is note immediately above – if you sit on something sharp ie. drawing pin – you will go up!)

2. Explain that when drawing notes on the staff, the symbol for sharp or flat needs to be before the written note and in the same space or on the same line as the note – demonstrate and then ask for pupils to draw some other sharp and flat notes.

3. Stress that white notes can also be sharps and flats as the sharp or flat is the immediate note above or below another note. So E sharp is actually an F. Historically before keyboards existed a sharp and flat were slightly different pitches, but when keyboards were invented it was too awkward to have 2 notes in between the ordinary notes, so 'equal temperament' was devised where the sharp became a little sharper and the flat a little flatter so they were in the middle of the ordinary notes.

4. What happens if you need to cancel out a sharp or flat? - introduce natural signs  
A sharp, flat or natural lasts for a complete bar of music. Sharps and flats can also be placed next to the clef in which case they last for the whole piece unless cancelled by a natural.

1. Return to tables and fill in plan of keyboard with sharps and flats. Then on manuscript paper copy and complete exercises from sheets 10 and 11. mark work individually or as a class. File work and write on contents page.

Plenery: House quiz. Write up a variety of notes with sharps or flats on smart board or get pupils to draw notes for housepoints.

If time, check folders are in order with appropriate covers and contents pages.

## Lesson 2

Learning Intention: To define musical terminology associated with the relationships between notes.

1. Gather pupils round the piano/smart board. Revise main points of last week (sharp, flat, natural) Use smart board to get pupils to demonstrate how to draw the different symbols.

2. Explain that the distances between notes are called 'intervals'. Usually intervals are counted by number eg. C to E is a third. (C is one, D – two and E three – hence a third) C to G is a fifth (C – one, D- two, E – three, F – four and G five – hence a fifth). Give some other notes for pupils to work out the intervals.

3. What is an 'eighth' usually known as? (An octave)

4. The shortest interval using this method is a second, but is also known as a tone (C to D). Therefore C to C# is a semitone as it is half of a tone. A semitone is the next door note either up or down. A tone is the next but one note either up or down.

5. To play a major scale there is a certain pattern of tones and semitones and the notes of any major scale can be worked out using this pattern. Demonstrate using C major.  
(Tone, Tone, Semitone, Tone, Tone, Tone, Semitone)  
C-D, D-E, E-F, F-G, G-A, A-B, B-C

NB. The information on tones, semitones and scales in Music Matters (yellow book) Page 27  
The more able may be asked to work out other major scales using this pattern.

6. Return to tables and fill in Tones and semitones sheet. Any pupils who have not finished sheets 10 and 11 need to do so. File work and write on contents page.

7. Discuss/explain what a chromatic scale is. (Every semitone between C and C)  
Write out ascending chromatic scale (using sharps) on smart board. Pupils to copy onto reverse side of manuscript paper they have been using so far. Use **pencil** to write notes.

8. When ascending chromatic has been copied, pupils are to work out how to write descending scale – this time using flats. Use keyboard plan to help.

Plenery: In pairs, using diary or keyboard plan test each other on intervals.  
Alternatively, work out some major scales from different starting points.

### Lesson 3

Learning Intention: To use knowledge of sharps and flats to create, write and play a tone row.

1. Use smart board to revise chromatic scale (C – C). (NB If any pupils have not written out ascending and descending scales they will need to do this before composing their tone row.)
2. Briefly explain what 12 tone music is and play some examples.  
(‘Modern’ music developed in 20<sup>th</sup> century. Every note from the chromatic scale is used. The composer creates a ‘tone row’ which includes all the notes of the scale in the order they decide. They then keep the notes in that order but vary the pitch or rhythm or they may play the notes in chords or retrograde (reverse order) .)
3. Use work sheet of 12 tone composition to show this information in more detail.
4. Explain that the pupils are going to create their own tone row. They need to be able to play it on any instrument. Most pupils will find a keyboard the easiest. Encourage the less able to create an easily remembered pattern. The more advanced can ‘jump’ around the chromatic scale more and/or use their own instrument to play on. NB. The ascending or descending chromatic scale is not acceptable, they do need to reorganise the notes a little. Below are two easy suggestions.

5. Give the pupils time to create their tone row. They should then write the letter names of the notes they have used in rough to begin with.

6. Return to tables and firstly number the notes of the ascending chromatic scale. (See worksheet on 12 tone composition). Underneath the chromatic scales, pupils should then notate their tone row (as in examples above).

Plenery: Pupils could play their tone row to the class or any points not understood could be gone over or more 12 tone examples could be listened to.

## Lesson 4/5

Learning Intention: To use a tone row to compose a piece of 12 Tone music.

1. Remind pupils that their tone row needs to include all the notes of the chromatic scale once only.

2. Give out worksheets for composing 12 Tone music and the example of notated music. Read through worksheet with pupils, ensuring they understand what the task is. Each pupil should aim for a tone row plus at least three variations (ie change of pitch, retrograde, change of rhythm, chords of 3.)

3. Play through example sheet showing how the composer has used the tone row to produce his music.

4. Give the pupils time to work out their variations using a keyboard or other appropriate instrument.

1. Pupils can either perform to the teacher, class or record their work.

2. Underneath the written tone row, pupils need to write down their variations either in words (eg: retrograde one octave lower played in minims, chords of three notes at a time held for a semibreve,) or the more able may be able to notate their work.

Plenary: Any pupils who have completed composition could play to the class. Alternatively a quiz or questions about the topic.

5. Give the pupils time to create their tone row. They should then write the letter names of the notes they have used in rough to begin with.

6. Return to tables and firstly number the notes of the ascending chromatic scale. (See worksheet on 12 tone composition). Underneath the chromatic scales, pupils should then notate their tone row (as in examples above).

Plenary: Pupils could play their tone row to the class or any points not understood could be gone over or more 12 tone examples could be listened to.

## **Rock and Roll**

### **Lesson 1**

Learning Intention: To understand a brief history of Rock and Roll music and its background.  
To sing a Rock and Roll song

1. Play some short examples of music and ask the children what style the music is and possibly who they think the performers are.
2. Ask the children what era this type of music started (1950's). Why? Put the music into context i.e. end of 2<sup>nd</sup> WW, end of rationing, more freedom. Read through pages on Rock and Roll history from Music Matters (blue book).
3. Learn the song 'Let's Dance' from Music Matters.
4. Discuss chord sequence using C, F and G chords. Remind the children how to work out the notes of a triad/chord (play a note, miss a note, play a note, miss a note, play a note – i.e. 1<sup>st</sup> 3<sup>rd</sup> and 5<sup>th</sup>.)
5. If time, they may be able to try playing these chords on keyboard (or guitar for some).

Plenary: Sing through 'Let's Dance' as a performance.

### **Lesson 2**

Learning Intention: To learn the chord sequence for 'Let's Dance' using the chords C, F and G

1. Sing through 'Let's Dance'. Remind class of 'geography' of the piece. (repeats, DS, Coda)
2. Look at chord sequence and write it on board for those who wish to copy it into rough books. Stress that each chord lasts for a whole bar (4 beats).
3. Demonstrate how to play single finger and fingered chords. More able to play fingered, less able to play single finger chords. Either can then be rehearsed with a Rock and Roll style on the keyboard.
4. Give children time to rehearse chord pattern in pairs per keyboard. (some may be able to use guitars)
5. More able may be able to attempt melody line if they finish chord pattern.

Plenary: Play and sing through 'Let's Dance' as a class.

### **Lesson 3**

Learning Intention: To consolidate chord pattern and to learn one other part (melody or riff)

1. Sing through 'Let's Dance'.
2. Look at riff pattern (in 3rds) NB a Bb is needed! Pupils may wish to use tuned percussion and two beaters or they can try on the keyboard. Less able usually find the tuned percussion easier to cope with.
3. Give pupils time to rehearse. More able may have time to have another look at the melody line.

4. In pairs per keyboard, with a backing rhythm, pupils can then play chords at bass end of keyboard and riff at treble end or on percussion. Swap roles when a successful version has been played.

Plenary: Explain that next week they will be in groups of 3-6. They need a player for the chords, the riff and one or more singers. They may also have someone who is able to play the melody, plus some dancers.

#### **Lesson 4**

Learning Intention: To rehearse a Rock and Roll song as a group.

1. Remind pupils of roles needed within the group (see last lesson's plenary).
2. Split children into groups or let them choose as appropriate. Allocate rehearsal areas.
3. Give pupils time to rehearse.

Plenary: Show/discuss any problems or good points noted in rehearsal so far.

#### **Lesson 5/6**

Learning Intention: To refine the performance of 'Let's Dance' to performance standard.

1. Remind pupils of expectations – you may even wish to go through analysis sheet. Look at NC levels on back of sheet too.
2. Give pupils rehearsal time.
3. Video performances.
4. Those who finish can start to make comments on their performance in rough.

#### **Lesson 6/7**

Learning Intention: To evaluate 2 performances of 'Let's Dance' and if possible to compare and contrast the differing performances.

1. Play back video for class. (You may wish to show examples from other classes too).
2. Go through points for evaluation from sheet. More advanced can compare both groups as they go along. Easier option is to write about one group at a time.
3. Encourage note taking as you show video for the second time.
4. Finish write up for homework – due in next lesson.

Follow up: Give back work. Read out good examples. Corrections if necessary and then file work in folders.