**CPD session with Tara Franks (SoundsCreative Projects) – Music (rhythm focused)**

\* Some musical language is used for the music specialists/secondary teachers to engage with. For anyone who is less confident in music please use activities as you feel confident to and ignore the musical terms you don’t understand!

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| **Exercise** | **Move around the room** |
| Aims/Objectives | Eye contact, spatial awareness, tuning in as a collective - feeling actions as a group |
| Timings | Can be used as a warm to lead into other activities or extended with actions, sounds, visual cues etc. Perhaps base it around a theme. |
| Resources Needs | An open space/room |
| What Happens | Walk around room – find own path, change directions, change pace, change instructions for how to walk. Add Sounds that signify an action. Add actions that signify a sound. Try stopping and starting together without an aural or visual cue.  A |
| Role of Facilitator | Lead instructions but then the leading can be passed on to a member of the group |
| Useful Reflection Questions | What age groups can you use this activity with? How can it be adapted for younger kids? How can it be adapted for SEN students (whether this involves impaired movement, hearing, sight)?  H |
| Notes and Tips |  |

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| **Exercise** | **Pass the names round a circle – on a pulse** |
| Aims/Objectives | To feel a collective steady pulse and work together to say names around the circle (It is all about working together not just each person getting their name on the beat!) |
| Timings | Warm up – with potential to extend into a more complex rhythm activity depending on age of students. |
| Resources Needs | Just the group and space for a circle |
| What Happens | Click/stomp a steady pulse together – do this as a group and just the leader keeping it. 1. Say each persons name on the beat, everyone say it back. 2. Say each name together around the circle 3. Pass and say the name of the person on your right/left 3. EXTENTION - Double time. Try triplets! 4. Pass across the circle – random pathways (practice this in smaller groups as well as everyone together) |
| Role of Facilitator | Keep a constant pulse throughout |
| Useful Reflection Questions | Can the group do this – with the pulse going out loud and without (so just feeling it inside) |
| Notes and Tips | EXTENTION activity to both the above. Move around the room with a pulse and pass names across the space. You could also move around the room with a pulse and add sounds on particular beats. |
| **Exercise** | **1 - 8 SOUNDS GAME** |
| Aims/Objectives | Counting, feeling a pulse, understanding cyclic patterns |
| Activity | Make a sound of one beat in an 8 beat cycle. Choose another sound to make on another beat. Listen to whole cycle not just your own part, work out who you are responding to, who is making a sound on the same beat.  Think about how to extend the activity. How you develop this into a whole composition? – small group work, sound on the off beats, bring sounds in an out, compose or improvise a structure. |
| **Exercise** | **Plug the gap in 4**(teach a set body percussion pattern first. I used a pattern over 4 beats taken from a Senegalese rhythm) |
| Aims/Objectives | Feel and play a 4 rhythm.  Improvise a rhythm in the gap |
| What Happens | Play the learnt rhythmic pattern in unison (altogether), then leave a gap of 4 beats. Take turns improvising a solo in the gap. |
| Role of Facilitator | Keep the pulse steady, make sure the unison rhythm is always coming back in and out after 4 beats |
| Useful Reflection Questions | Hone the type of sound each student can make in his or her solo eg. Just with voice, just with body.  Ask each student to compose a 4 beat rhythm to play in the gap (work in pairs or groups to do this) |
| **Exercise** | **Structure a piece using some of the above ideas and musical material created** |
| Aims/Objectives | Follow visual signals from a leader and work together to create a whole piece |
| Timings | This could be the focus of a whole lesson or two at the end of a series of lessons using the above activities. |
| Resources Needs | Nothing a part from yourselves and the group!  \* You could transfer these ideas onto instruments later |
| What Happens | Decide signals together for each part of the piece and choose a leader (conductor) to bring parts in and out. |
| Role of Facilitator | Model the leading to start with and then pass onto some of the students to lead. |
| Useful Reflection Questions | Do you want the leader to decide the structure in the moment? Do you want to decide the structure before you start the piece? |