

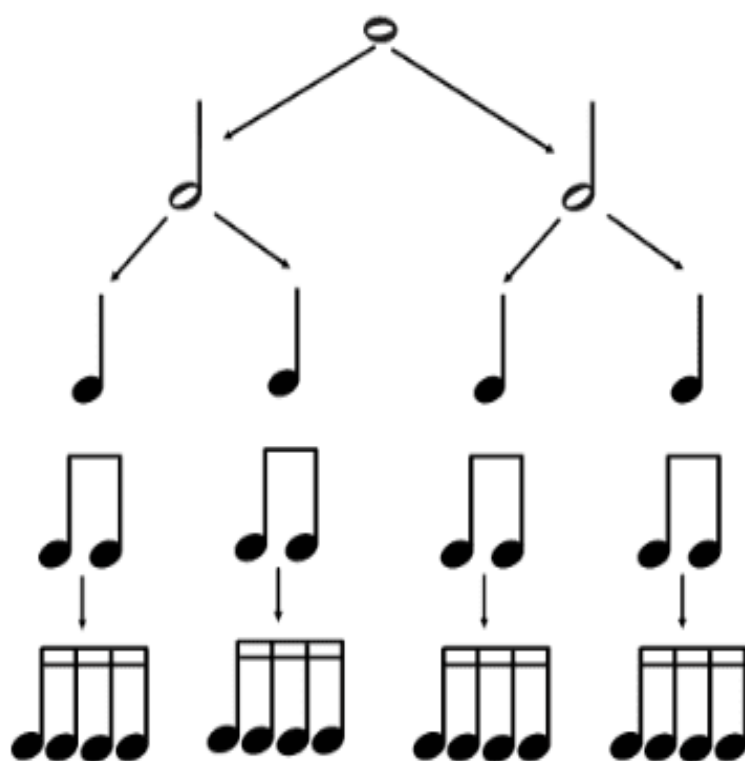
Rhythm Pyramid/Clock

It's important for students to understand that different types of notes have different values. Formal notation should always be introduced in connection with kinesthetic and auditory experiences.

Exploring
Rhythm

Find more resources at [artslive.com](https://www.artslive.com)

The Rhythm Pyramid



A whole note - Ta-a-a - (1-2-3-4-)

Half note- Ta-a (1-2-)

Quarter notes - Ta (1-)

Eight notes - Ti-ti (1-and1-)

Sixteenth notes Ti-ke ti-ke (1-ee-and-a)



Year F-2

- After introducing Rhythm Pyramid, the Rhythm Clock (on the opposite page) can be used regularly to reinforce TA and TEE-TEE rhythms (crotchets and quavers) in 4/4 time (4 crotchet beats per bar).
- Clap one at a time (call and answer) – both student and teacher led.
- Demonstrate how these rhythms can be demonstrated using body percussion such as slapping knees or stamping feet.

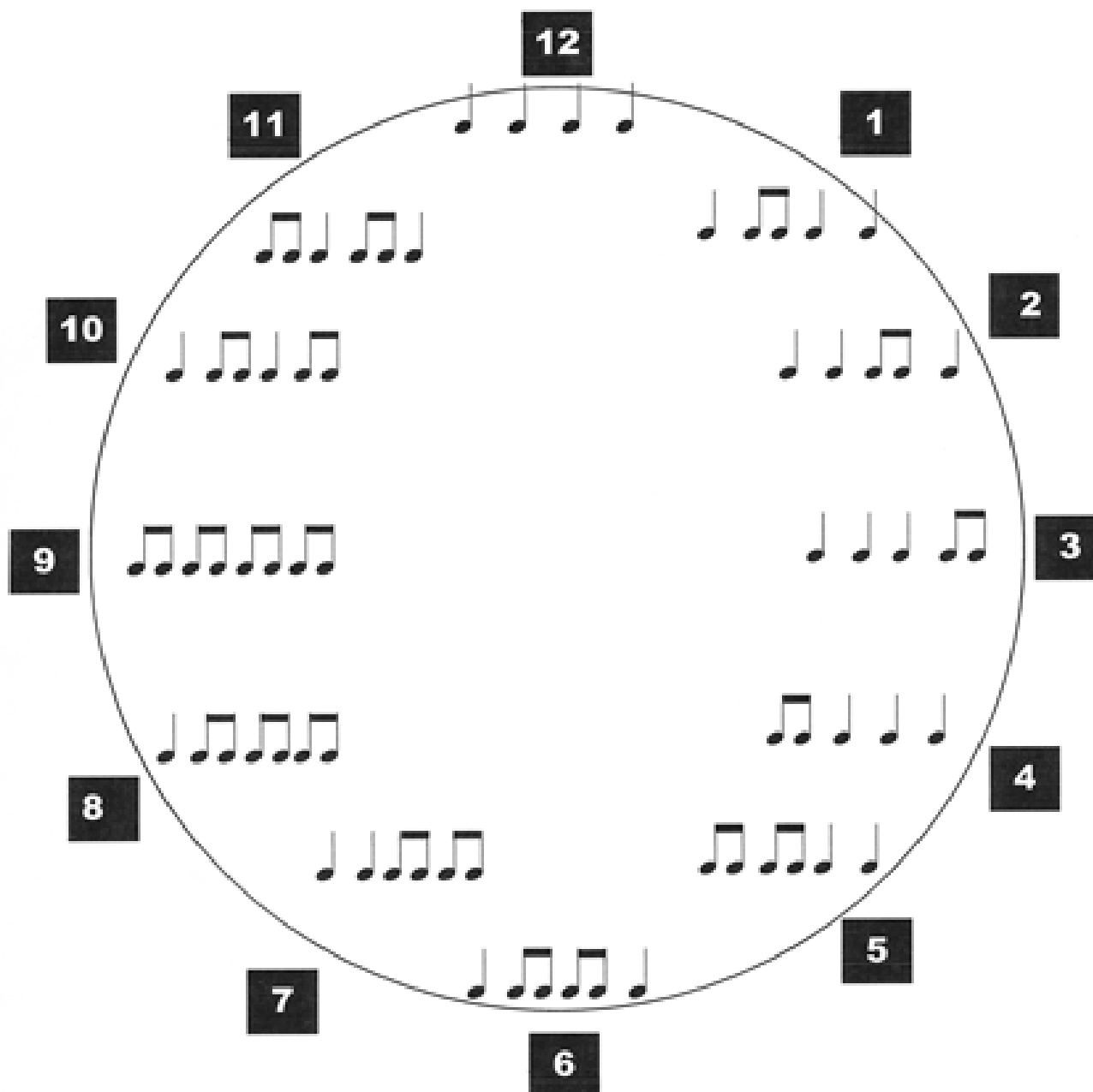
Rhythm Pyramid/Clock

The Rhythm Clock (pictured below) includes lots of different simple rhythmic phrases. Try clapping each of the bars. Try clapping around the clock. Can you join two phrases together in a continuous loop?

Exploring
Rhythm

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The Rhythm Clock



Rhythm Pyramid/Clock

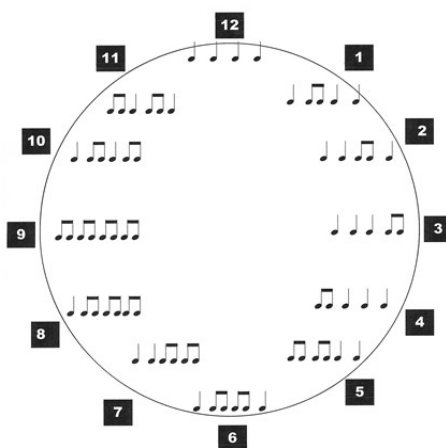
Older students can experiment with combining rhythmic phrases and play these phrases on percussion instruments or as an ensemble. Students can also explore how the pyramid connects with their knowledge of fractions.

Exploring
Rhythm

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Year 3-4

- After introducing Rhythm Pyramid, use the Rhythm Clock (see below) to reinforce TA and TEE-TEE rhythms (crotchets and quavers) in 4/4 time (4 crotchet beats per bar).
- Clap one at a time (call and answer) – both student and teacher led.
- Play a rhythm and students need to guess which number has been played.
- Clap 4 in a row (as a 4-bar phrase) – example 'play one o'clock through to four o'clock'.
- Ask students to create a 4-bar phrase using any 4 rhythms (times on the clock).
- Have students play in an ensemble of 4-5 students; each using their 4-bar phrase for a rhythmic clapping composition and performance.



Year 5-6

- After introducing Rhythm Pyramid, use the Rhythm Clock to reinforce TA and TEE-TEE rhythms (crotchets and quavers) in 4/4 time (4 crotchet beats per bar).
- Clap one at a time (call and answer) – both student and teacher led.
- Play a rhythm and students need to guess which number has been played.
- Clap 4 in a row (as a 4-bar phrase) – example 'play one o'clock through to four o'clock'.

- Play around the clock – clockwise.
- Play around the clock – anticlockwise.
- Split the class in half – have one half start at 12 and play clockwise; the other half start at 12 and play anticlockwise – where do they meet?
- Ask students to create a 4-bar phrase using any 4 rhythms (times on the clock).
- Have students play in an ensemble of 4-5 students; each using their 4-bar phrase for a rhythmic clapping composition and performance.

Call and Response Rhythm

In this activity, the leader claps an eight count rhythmic pattern using a steady tempo which the group then has to copy. The patterns used below increase in complexity. This can be adapted using body percussion.

Invite students to lead the activity. What other 8 count Call and Response rhythms can you create?

Exploring
Rhythm

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Year F-2

Counts	1	2	3	4	5	6	7	8
Actions	Tap head	Tap head	Tap head	Tap head	Tap shoulders	Tap shoulders	Tap shoulders	Rest

Year 3-4

Counts	1	2	3	4	5	6	7	8
Actions	Tap head	Tap head	Tap shoulders	Tap shoulders	Tap shoulders	Clap	Clap	Rest

Year 5-6

Counts	1	2	3	4	5	6	7	8
Actions	Tap head	Tap head	Tap shoulders	Tap shoulders	Clap	Knees	Knees	Rest

Rhythmic Composition

This activity encourages both rhythmic coordination and creativity. Students are asked to compose rhythmic 'poems' based on the natural rhythm of language.

Exploring
Rhythm

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Year F-2

- Give students (in small groups of 3-5) different coloured circles or stickers to paste on a larger piece of paper.
- The children can decide the order of the circles, and are then asked to practice and perform saying their 'composition' aloud together. For instance, a short composition might be 'purple, purple, pink, pink, green purple, green, purple'.

My Musical Composition



- Emphasis should be put on keeping a steady beat during the performance, in which the whole group is coordinated to recite the composition.
- Activities like this can help to develop language processing skills by emphasising the rhythmic nature of language (such as syllables within words and how individuals words can be accented or emphasised differently). This activity can also reinforce students reading skills by encouraging students to read their compositions from left to right and to look ahead at the next item in each sequence in order to stay in time when reciting the composition.

Year 3-4

Explore the approaches described in the F-2 section (above) and then try this extension:

- Have students compose their own short poem based on a specific theme (e.g. trip to the beach); and perform rhythmically, clapping and speaking, as they did with the coloured circles.

My Musical Composition



Year 5-6

Explore the approaches described in the F-2 and 3-4 sections and then try this extension:

- Students translate the rhythm of their poem into musical notation (e.g. red = one crochet, yell-ow = two quavers).

Rhythmic Layers

This activity challenges students to stretch their listening skills, practice rhythm and requires them to work as a team. Prepare by writing a few single-bars of 4/4 rhythms on the board or use the rhythm clock and choose two or more different rhythms.

Exploring
Rhythm

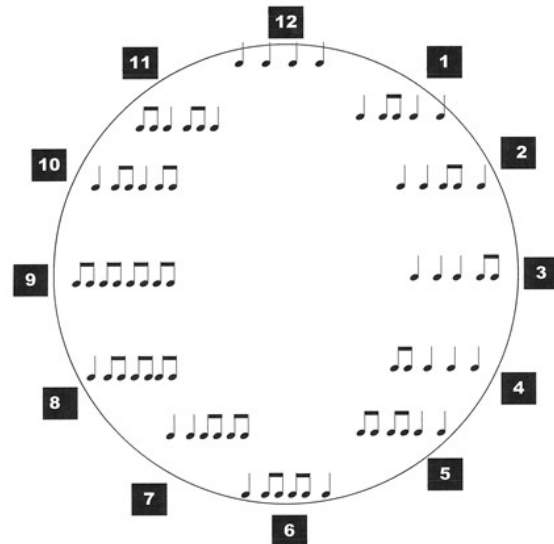
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Year F-2

Using either body percussion or untuned percussion instruments, go through each of the prepared rhythms together as a class, to make sure everyone is comfortable with playing each of the rhythms prepared. Then split the class in half – have one half play one rhythm; the half other plays another rhythm.

Try and choose two rhythms that both end on a crotchet/TA beat (for clarity) and work on playing these two different rhythms together, with a steady tempo, and ending together with clarity and accuracy.

You can ask groups to swap rhythms, and have another go; you can also try adding dynamic variation into the phrases used.



Year 3-4

Explore the approaches described in the F-2 section (above) and then try these extensions:

- Split the class in half and have each play a different two-bar rhythm at the same time; this means that both groups are using patterns that are twice as long.

Year 5-6

Explore the approaches described in the F-2 and 3-4 sections and then try these extensions:

- Ask students to break into four groups and create a two-bar rhythm of 4/4 time
- Come back together as a full class, then practice each rhythm together; and
- Choose two rhythms to play in two groups at once; then three rhythms to play in three groups at once; then all four together in four smaller groups. Each time, becoming slightly trickier as the texture/layers become more complicated.