

**School: Davyhulme**  
**Subject: Music**  
**Prior learning: Year 3**

**Medium Term Planning 2020-2021**

**Winter Term**

**Year Group: Year 3**

<b>Week Beginning</b>	<b>Learning Objective</b>	<b>Teaching Activities</b>	<b>Success Criteria</b>
<b>Week 1</b>	<b>1</b> Sing with an awareness of the shape of the melody	Play the performance track, listening out for the repeated melody in the opening echoed phrases: 'I've been to Harlem', 'I've been to Dover'. Learn the song with the echo tracks, singing through longer phrases and only breathing after two lines: 'I've been to Harlem, I've been to Dover. [breath] I've travelled this wide world all over [breath]'. Make sure that the highest notes on 'over, over, over' are well placed and in tune. ● Sing the song from memory in a confident and robust style.	<ul style="list-style-type: none"><li>• Check good body listening</li><li>• Accurate appraisal to the questions related to the song</li><li>• The children sing with correct phrasing</li><li>• The children sing with increasing accuracy of pitch avoiding shouting.</li></ul>

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<p><b>Week 2</b></p>	<p><b>1</b> Sing with an awareness of the shape of the melody</p>	<p>This is a lively and energetic song with a melody that jumps about a lot. A spirited performance requires every note to be sung accurately, so it is important to make sure that children are really familiar with the tune and can hit the notes cleanly. Secure the melody by singing slowly to begin with, visually underpinning the melodic shape by moving your hand up and down as the notes rise and fall. When children are confident singing in unison, try this song as a two-part round, with the second group beginning when the first reaches bar 3 ('I've travelled ...').  Encourage children to listen carefully to other singers when singing the round: this will support the tuning, help keep performers in time and produce a better sense of ensemble.</p>	<p>-  The children are singing the melody tunefully and with a sense of shape.</p>
<p><b>Week 3</b></p>	<p>Compose and play a pentatonic ostinato</p>	<p>The song melody is based on five notes that form a pentatonic scale: F, G, A, C and D. These notes sound good in any order and combination, making them an ideal basis for improvising melodies and creating note-clusters (chords).  Provide a small number of children with two beaters and a tuned percussion instrument. If you are using xylophones or glockenspiels, remove bars E and B so that only the five pentatonic notes remain. Ask them to select two notes and to play them together on a regular beat: '<b>I've</b> been to <b>Harlem</b>, <b>I've</b> been to <b>Dover</b>', etc. Invite the rest of the group to sing along.  Switch the groups round until everyone has had a chance to play. To extend this activity, invite children to make up a short three-note repeated melody (ostinato) to the rhythm of 'Sailing east' and try adding this as an accompaniment to the song.</p>	<ul style="list-style-type: none"> <li>• Are the children able to compose an ostinato using the notes of the pentatonic scale?</li> <li>• Are they able to play their ostinatos in time to a regular pulse?</li> </ul>

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<p><b>Week 4</b></p>	<p>Create and perform melodic and rhythmic accompaniments to a song</p>	<p>Arrange children into small groups, providing each with a selection of tuned and untuned percussion.</p> <p>Building on the musical development so far, set each group the task of composing an accompaniment for the song: create a pentatonic ostinato using the five notes of the melody</p> <p>Make up a simple repeated rhythm played on untuned percussion (using the rhythm of words from the song can be a helpful starting point, eg. 'better watch out', 'three times over').</p> <p>Some groups may be able to offer 'cup rhythm' routines (see YouTube footage) – ideal for 'turn the glasses over'.</p> <p>Decide as a class on how to structure and combine your accompaniments to bring shape to your performance. Eg.</p> <p>Introduction: ostinati on tuned percussion for eight beats; untuned percussion for eight beats. Melody: sing the song in unison, then as a two-part round with untuned percussion accompaniment. Finale: ostinati on tuned percussion for the last eight beats.</p>	<ul style="list-style-type: none"> <li>• Can the children create an ostinato both on untuned and tuned percussion instruments?</li> </ul>
<p><b>Week 5</b></p>	<p>1 Recognise and sing sequences of echoed</p>	<p>Play the performance track, tapping out the recurring syncopated rhythm lightly as the children listen.</p> <p>Play it again, this time inviting children to join in by singing the echoes. Ensure that the singing tone is buoyant and lilting so that the song rolls along effortlessly.</p>	<ul style="list-style-type: none"> <li>• Are they singing/chanting with clear diction and crisp consonants?</li> <li>• Are the children performing the syncopated accurately in time?</li> <li>• Are the children listening carefully so they echo back</li> </ul>

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	phrases accurately	Spend time working on clear diction and crisp consonants – this will give support to the syncopated rhythm, making it really accurate.	the phrases accurately?
<b>Week 6</b>	Recognise and sing sequences of echoed phrases accurately	<p>Play the performance track and listen to how every phrase is sung one note lower than the phrase before, forming a series of musical ‘sequences’ that combine to make a step-by-step descending melody. Demonstrate the overall contour of this song by pitch-marking. Hold one hand horizontally level with your head during the first phrase (and echo), then show the one-note drop in pitch by lowering your hand a few centimetres for the second phrase, and so on. The conducting hand gradually travels downwards, making a strong physical image of the descending pitch. Divide the children into four groups and assign each one a different phrase to sing (eg. Group 1: sing ‘You don’t have to go’ with echo; Group 2: sing ‘to old Mexico’ with echo’, and so on). Try to sing the first four echoed phrases in sequence, with each group taking over from the previous one smoothly and tunefully.</p> <p>Confident individuals may like to take turns leading their phrase, with the rest of the group echoing them.</p>	<ul style="list-style-type: none"> <li>Are the children singing the echoed phrases rhythmically and in tune?</li> </ul>

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<b>Week 7</b>	Play rhythmic ostinatos to accompany singing	<p>There are two ostinato percussion parts provided in the score. Invite a few children to play each part while the rest of the group sing. The guiro part is the easier rhythm because it follows the pattern of the words exactly and is played both for leader and echoed phrases. The tambour part requires players to play the two beats that fall on the first and second syllable of each phrase: 'You don't', 'too old', 'to learn'.</p> <p>Add maracas in the free-time section to coordinate with the 'wave' movement. This must be carefully judged, with players focused on the action so that the sound continues without a break, only stopping as the wave goes full circle to finish.</p>	<ul style="list-style-type: none"><li>• Can the children sustain contrasting ostinato patterns during the song?</li></ul>
<b>Week 8</b>	Create a performance with percussion and coordinated actions	<p>This song needs an audience, not only to appreciate and enjoy the musical offering, but to be active participants in the exciting Mexican wave. Rehearse singing and instrumental parts and plan how to involve your audience. Think about how to operate crowd control and make the 'wave' action work for everyone. Consider inviting a confident soloist or small group to assume the role of leader! Another performance layer can be provided by a small group of confident children playing the melody on xylophones. Remove all bars except for the notes D, E, F#, G, A and B to help, and allow time for them to 'pick out' the tune by ear. Explain that B is the starting note, that the tune ends on low D and every note of the tune is a next-door stepping note. Arrange everyone for a grand performance, wearing oversized</p>	Are they performing an ensemble song with actions well?

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		Mexican hats and ponchos! Enjoy the reaction of your audience as they are invited to join in with the Mexican wave. You might also allow them to sing the echoes in the encore!	
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<b>Week 9</b>	<b>1</b> Sing in a relaxed jazz style, pitching 'blues' notes accurately	Play the performance track, encouraging pupils to join in with warm-up actions as appropriate to each verse. The song is very simple and requires no formal teaching – just invite singers to join in once the melody pattern is familiar. Use four instrument images to remind singers of the verse order. Check that pupils are marking the rests appropriately and watch out for the Coda: make the 'yeah' a subtle but synchronised whisper.	<ul style="list-style-type: none"><li>• Are the children joining in with the melody pattern and the actions?</li></ul>
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<b>Week 10</b>	Sing in a relaxed jazz style, pitching 'blues' notes accurately	This song requires a particular style of singing to bring the music to life: make sure that pupils vocalise in a relaxed way, without too much emphasis on rhythmic precision. Add some dynamic interest to the longer phrases in bars 4–6 and 9–10. Warm the sound with a crescendo through these two phrases, as the pitch rises to the 'blues' note (A flat). Invite confident singers to add in the vocalised bass line, sung to 'dumm, dumm ...'	<ul style="list-style-type: none"><li>• Can the children sing in a relaxed 'jazz' style making a feature of the 'blues notes'?</li></ul>
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<p><b>Week 11</b></p> <p>Improvise instrumental and percussion accompaniments</p>	<p>The song focuses on 'real' instruments: if you have pupils who play drums, woodwind instruments, guitar, ukulele or double bass, use their skills to enhance the performance. Only three chords are needed for the song and 'First Access' instrumental tutors would be happy to create a workable arrangement for their players. It is also perfectly possible to use school percussion and invented sound-makers to add swing-band effects. Kazoos bring their own magic to a song; shakers always work well (whether home-made or maracas); a drum-kit would sound amazing, but any instrument that can provide the beat will do, eg. a drum, tambour, claves or woodblock – even chopsticks tapped on the desk top! An open box wrapped with a few tough rubber bands can be 'strummed', but if you can find a tea-chest bass, that would add a more authentic lower line to the ensemble. Invite pupils to offer their own suggestions for sound-makers, and rotate players to give everyone an 'instrumental' role if possible.</p> <p>Add pupils' improvised instrumental 'fills' to the introduction, the rests in bars 4 and 8, and of course to underpin the relevant words, eg. 'shake, shake, shake' in bars 11 and 12. Keep the sounds light so that the singers aren't drowned!</p>	<ul style="list-style-type: none"><li>• Can the children improvise short rhythmic or instrumental phrases to accompany the song?</li></ul>
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<b>Week 12</b>	Choreograph actions reminiscent of swing-band performances	Watch footage of big-band or swing-band performances, noting particularly how different 'sections' move rhythmically as they play, enhancing the experience for the audience and dancers. Invite children to work in instrumental 'sections', exploring ways of synchronising movement for their verse; for example: swaying from side to side, raising and lowering instruments alternately, percussionists side-stepping to the beat. Give a lively, well-rehearsed performance to the whole school – white shirts and bow ties would ensure a real impact! – and just wait for the appreciative toe-tapping and finger-clicking to start ... Yeah!	<ul style="list-style-type: none"><li>• Are the children choreographing moves to replicate a swing band performance?</li></ul>
<b>Week 13</b>	1 Sing in two parts, breathing at the ends of phrases	Display the words and listen to the performance track. The song is set in a minor key, which gives the melody a haunting quality that enhances its elegant simplicity. The first two sections (bars 3–10 and 11–18) have distinctly differing melodies, but notice that they combine at bar 19 to create a two-part ending. Learn each of the two melodies in turn, and be aware that the two first halves of each tune start identically and only differ in the last bar. When both tunes are secure, try singing the final section in two parts. Encourage singers to listen to each other at all times: this supports accurate tuning and timing.	<ul style="list-style-type: none"><li>• Ensure both melodies start in unison and then differ accordingly in the last bar.</li><li>• Can they sing the final section in 2 parts accurately?</li></ul>

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<p><b>Week 14</b></p>	<p>Sing in two parts, breathing at the ends of phrases</p>	<p>Allocating dedicated time to part-singing will pay dividends: many skills are developed through part-singing and each one supports significant musical milestones. Ensure that singers breathe only at the end of each two-bar phrase. (Confident or experienced singers may manage all four bars in one breath; this would certainly be a singing goal worth pursuing.)          Listening is a key skill. Encourage the pupils on the first part to sing their lines against a few confident singers on part two: this will leave several 'listeners' available to judge accuracy and overall balance. Repeat with a different combination of singers until everyone has been involved in the participation/critiquing process. Pitching: the two melodies are set quite low in the singers' register and cross the natural 'break' between chest and head voice. Listen for smooth vocal joins between the notes in part 2, and ensure the overall tone is even. Balance: maintaining an equal balance between parts is crucial for effective and musical part-singing, so be vigilant during singing sessions to ensure that this is happening. Once two-part work is successfully achieved, multi-part singing is far less threatening.</p>	<ul style="list-style-type: none"> <li>• Are the children maintaining a second part accurately whilst breathing appropriately at the end of phrases?</li> </ul>
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<p><b>Week 15</b></p>	<p>Play a two-</p>	<p>This clever song arrangement uses only two alternate chords:</p>	<ul style="list-style-type: none"> <li>• Can children maintain a two chord accompaniment using</li> </ul>
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	chord accompaniment on tuned percussion	<p>D minor (D F A) and C major (C E G). Ask three pupils each to play two notes, one from each chord, in the pattern below:  <b>Player 1:</b> D D D D   C C C C   D D D D   C C C C   D D D D   C C C C   D D D D   D D D D x3  <b>Player 2:</b> F F F F   E E E E   F F F F   E E E E   F F F F   E E E E   F F F F   F F F F x3  <b>Player 3:</b> A A A A   G G G G   A A A A   G G G G   A A A A   G G G G   A A A A   A A A A x3</p> <p>Ensure that each player has two beaters (mallets) and is playing with alternate hands. Watch out for the repeated D minor chord in the last two bars of the pattern.          Double up or rotate players so that every pupil has an opportunity to play this accompaniment.</p>	<p><b>Year Group: Year 3</b>          tuned percussion?</p>
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<p><b>Week 16</b></p>	<p>Improvise around two chords in 4/4 time</p>	<ul style="list-style-type: none"> <li>• Prepare tuned percussion such as xylophones or glockenspiels, exposing the bars DFA and CEG and removing adjacent ones.</li> <li>• Invite pupils to improvise on these notes, using rhythm patterns that fit within the 4 beats of the bar.</li> <li>• Give ample time for this exploration: it is very important that the children have experienced experimenting with the notes to find sounds that please and satisfy.</li> </ul>	<ul style="list-style-type: none"> <li>• Can the children improvise around 2 chords in 4/4 time and create satisfying musical patterns?</li> </ul>
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