

School: Davyhulme and St Michael

Medium term Planning 2020-2021
Spring Term

Subject: Music

Prior learning: Year 3

Year Group: Year 3

Week Beginning	Learning Objective	Teaching Activities	Success Criteria
Week 1	<ul style="list-style-type: none">Sing in a gospel style with accurate pitching	<ul style="list-style-type: none">The first two lines begin on the off-beat (the second beat of the bar). Children may find it helpful to add a clap on the first (unsung) beatAlthough these two lines may seem the same, be careful with pitching the two 'Yes he is!' phrases. In line 1 the three notes step down (B-A-G), but in the second line the first two notes are the same (B-B-A). Try learning these lines with the echo tracks and make sure that they are secure.Also take care over the 'blues' note in bar 16 on the syllable 'high'. The note is flatter (lower) than you might expect, so again use the echo track to ensure correct pitching.Gospel songs have to be sung with utter conviction – this song has a clear message and the strong melody reflects this – so go for a robust and confident singing style!	Can the children sing in a gospel style with accurate pitching?

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<p>Week 2</p>	<ul style="list-style-type: none"> • Insert extra syllables while keeping in time 	<ul style="list-style-type: none"> • The joy of this song is in the word-play, with extra syllables inserted for each subsequent verse. Encourage children to sing these gently – repeated notes must never be heavy-handed – but make sure they pronounce the ‘g’ and ‘d’ each time. ‘Goo’ just isn’t acceptable! • Avoid the temptation to rush. Children may gabble to fit in the syllables, but this will happen naturally and musically if singers listen to one other. The rhythm and the song’s momentum will do all the work for you! 	<p>Can the children insert extra syllables without rushing the tempo?</p>
<p>Week 3</p>	<ul style="list-style-type: none"> • Sing a traditional call-and-response song as a soloist or as part of a solo group 	<ul style="list-style-type: none"> • Once the song is familiar, divide into two groups. Ask one group to sing the changing ‘call’ lines, with the other singing the unchanging ‘responses’; then swap roles. • When the song is secure, encourage eight children to be the leaders/soloists and sing one ‘call’ line each. Arrange all the singers in a circle and have your soloists stand side-by-side, forming a ‘chunk’ of the circle. As they sing, ask them to point to another (non-soloist) child, who supplies the response. Keep swapping roles. 	<p>Can children sing a call and response song as a soloist or of part of a soloist group?</p>
<p>Week 4</p>	<p>Perform actions while singing and accompany with tuned percussion</p>	<ul style="list-style-type: none"> • The actions are simple but require precision to be achieved successfully. • Stand everyone in a circle. During each ‘call’ (changing line) take four small steps on each strong beat (pulse), with swaying hips, towards the centre of the circle (eg. ‘Not last night but the night be-fore’). • The action for the ‘response’, introduced in the 	<p>Can children perform the coordinated actions while maintaining the vocal line?</p> <p>Can children pick out and play a simple melodic accompaniment on tuned percussion throughout the song?</p>

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		<p>Physical warm-up, is trickier. On the four strong beats: jump back (feet together), clap, jump back, clap. Practice this routine for both verses until it's secure. The backwards jumps will need to cover some ground, to stop the circle becoming too tight and unmanageable.</p> <ul style="list-style-type: none"> • Provide tuned percussion and ask if children can 'pick out' the notes of the tune (give the starting note, B). Once established, select some players to provide an accompaniment: <p>'call': B-B-A-F#-A-B-F# (to the rhythm of bar 19, 'I picked up my frying pan')</p> <p>'response': B-B-A-F#-A-B (minus the final note of the call)</p>	
<p>Week 5</p>	<p>Create a performance using new rhyming lines to extend the lyrics</p>	<ul style="list-style-type: none"> • This song is based on four pairs of rhyming words: before/door, in/pin, ran/pan and west/nest. Provide some new opening lines on the 'robber' theme (each one with an accessible end rhyme) and invite children to create a new couplet line in response, eg. Wednesday night, they all came back; step back baby, step back! (Took my treasure in a sack); step back baby, step back! Tried to steal a hundred pounds ... (One shirt button was all they found) Took my dog and took my cat ... (Even took the old doormat) 	

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		<p>Told the p'lice chief what they took ... (He just wrote it in his book)</p> <ul style="list-style-type: none"> • Finish with a performance incorporating the new lyrics 	
Week 6	Chant accurately and rhythmically with marked dynamic contrasts	<ul style="list-style-type: none"> • Practise chanting the words rhythmically; the echo tracks will help you to establish correct patterning. Raps can be tedious if there is no vocal colour or shading, which is why this rap asks for marked dynamic changes. Contrast these as strongly as you can – it will galvanise your audience and support the children's understanding of the possibilities of dynamic variation. • Bar 14 is marked 'subito', Italian for 'suddenly', so make sure that there is a sudden change to piano (p, quiet) for 'or soft and low'. • Bar 28 starts quietly (p) but changes to forte (f, loud) at the end of bar 30 for 'Now clap really hard and give a great big cheer!' 	<p>Can children maintain rhythmic accuracy whilst chanting a rap?</p> <p>Can they make sudden, dramatic dynamic changes?</p>
Week 7	Create clapped rhythmic ostinati and transfer to untuned percussion	<ul style="list-style-type: none"> • Once the idea of clapped patterning is established, organise children into groups of four and encourage each group to make up a clapped pattern (ostinato) in a four-beat metre to accompany the verses. • Invite children to represent their pattern as a graphic score, as shown above. • Try the children's patterns as accompaniments to the verses, then discuss which you think are most successful and why. 	<p>Can children create rhythmic ostinato to accompany a chant?</p>

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		<ul style="list-style-type: none">• Try transferring the ostinati to untuned percussion such as maracas, tambours or claves.• Choose three ostinati to accompany the verses in the performance.	
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<p>Week 8</p>	<p>Confidently adopt different roles when performing a layered piece</p>	<ul style="list-style-type: none"> As you rehears the rap, provide an opportunity for each child to be a part of each group A) Chant the rap B) clap the 'all clap' accompaniment for the chorus C) Play the composed ostinato on an untuned percussion instrument in the verses. Decide on roles for a class performance and incorporate the childrens ideas for the ostinato. 	<p>Can children adopt different roles in performance, rapper and accompanist?</p>
<p>Week 9</p>	<p>Sing a song from a film musical in an appropriate style</p>	<ul style="list-style-type: none"> Sung by Baloo to Mowgli, this song requires a robust, swaggering delivery. Mowgli is totally ignorant of jungle life, so the bear takes on the mantle of the expert, imparting wisdom and showing off! He particularly enjoys annoying Bagheera, the staid and disapproving panther. This song is best sung from memory, and the vocal style must be confident, bouncy and full of humour. Make a feature of the syncopated (off-beat) openers ('bare necessities'). You might consider asking singers to clap on the half-beat rest to keep the rhythm accurate. 	<p>Can the children sing in an appropriate style with rhythmic accuracy?</p>
<p>Week 10</p>	<p>Use clear diction to manage fast-</p>	<ul style="list-style-type: none"> At the heart of this song are its light-hearted, 'feel good' lyrics and in-jokes, which must be relayed to 	<p>Can children use clear diction to deliver fast moving word-play lyrics clearly to an audience?</p>

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	moving lyrics and word-play	<p>the audience very clearly. To achieve this, encourage precise diction and a thorough knowledge of the words</p> <ul style="list-style-type: none">• Work on ‘singing forward’ (projecting), and always imagine that you are performing to an audience even if you don’t have one!• In Verse 2, there are many instances of word-play, puns and near tongue-twisters – all traps for the unwary singer! Make a real effort to untangle this verse, getting all the syllables in the right places, and sing it with confidence and panache.	
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Week 11			
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Week 12			
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Week 13			
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Week 14			
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Week 15			
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Week 16			
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