

**School: Davyhulme and St Michael**

**Medium term Planning 2020-2021  
Spring Term**

**Subject: Music**

**Prior learning: Year 5**

**Year Group: Year 5**

<b>Week Beginning</b>	<b>Learning Objective</b>	<b>Teaching Activities</b>	<b>Success Criteria</b>
<b>Week 1</b>	Sing a song with expression and an understanding of its history and purpose	<ul style="list-style-type: none"><li>• This song invites people to break the rules in a light-hearted way. Establish why it is important to have rules.</li><li>• Listen to the performance track and compare this to recordings of the song on YouTube, including a bluegrass version.</li></ul> Ask the children to discuss differences. <ul style="list-style-type: none"><li>• Sing the song with the backing track, marking the pulse by gently clapping or tapping feet.</li><li>• Can children think why the words are about what you can't do? Can they identify people who have had restrictions imposed on their lives by others, eg. slaves or those living under a dictatorship?</li><li>• Sing through the song again, communicating their tone and meaning.</li></ul>	Can the children sing the song with expression?  Can the children tap or stamp on the beat whilst singing?

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<p>Week 2</p>	<p>Write new lyrics for a given melody</p>	<ul style="list-style-type: none"> <li>The words are very repetitive, following the pattern AABA. Can the children suggest alternatives to ‘Mama’, ‘Teacher’, ‘Peter’? Who else can make the rules, and who can break them? Ask them to write their new words for the song on paper, or display on a whiteboard.</li> <li>Can children think of other actions or sounds to include in the song, eg. lip buzzing, swinging hips? These could be linked to the new words in the song, ie. as a response in bars 3–4.</li> </ul> <p>Sing the song through, inviting solos where appropriate.</p>	<p>Can children write new lyrics for the song?</p> <p>Can the children sing a new version of the song including appropriate actions or sounds?</p>
<p>Week 3</p>	<p>Play and improvise as a solo performer and as part of a group</p>	<ul style="list-style-type: none"> <li>Have each child choose an instrument (pitched or unpitched) and sit in a circle. Don’t forget tablet instruments!</li> <li>Building on the Physical warm-up activity, encourage children to play their own four-beat rhythm pattern in response to the call ‘Mama don’t allow’. Guitars and ukuleles can improvise rhythms on the chords of Am and Em. Pitched instruments will need the notes A, C, D, E, G and A. Allow time for students to improvise pitched responses.</li> <li>Group the children according to their instrument (eg. percussion). Make up new words relating to the chosen instruments and invite children to play responses to the words: eg. ‘Mama don’t allow no shaking maracas in here’ – followed by a two-bar response from those playing maracas. Guitars or ukuleles may need to</li> </ul>	<p>Can the children improvise a short rhythmic pattern in response to a call?</p>

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		<p>respond as a solo.</p> <ul style="list-style-type: none"> <li>Using the backing track, invite children to improvise as a solo, small group, or even whole class together. The emphasis must be on the fun of playing a ‘forbidden’ instrument!</li> </ul>	
<b>Week 4</b>	Sing a song in two parts with expression and an understanding of its origins	<ul style="list-style-type: none"> <li>Listen to other recordings of this song, eg. the one by A’ashiq al-Rasul on YouTube, which adds extra harmony and more verses.</li> <li>Sing the melody for the chorus and then try the harmony part. Divide the group into two, and try singing the two parts together. Invite individuals to sing a solo line and experiment with the number of singers, considering together how you might vary the texture.</li> <li>This song celebrates the beautiful city of Madina in Saudi Arabia, the city of the Prophet. Sing with animated faces and maintain vocal energy, especially in Verse 2. Spend some time working on the articulation of the words.</li> <li>Sing through in two parts with the backing track, trying out the children’s suggestions for solo or group singing.</li> </ul>	Can the children sing the second part of a two part song, using expression and vocal energy?
<b>Week 5</b>	Use major chords to create a drone accompaniment	<ul style="list-style-type: none"> <li>This song uses two chords: G (G, B and D) and D (D, F# and A). Play these chords to the children. Listen to the performance track and invite children</li> </ul>	Can the children correctly identify when the chords are changing during the song?

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		<p>to change position (stand up/sit down) when they hear a chord change: G is the ‘home’ key (sit down); D is the ‘away’ chord (stand up).</p> <ul style="list-style-type: none"> <li>• Divide the group into two and give out tuned percussion such as xylophones, chime bars and glockenspiels (you could also use guitar, ukulele or notes on an app). Ask one group to play the notes of G major, and the other D major; rehearse playing each chord so that the notes sound exactly together.</li> <li>• In Verse 2, play a drone (repeated note) on a D throughout, returning to the chords for the chorus.</li> <li>• Now sing the whole song, using the chords and drone to accompany.</li> </ul>	<p>Can children play the notes of a major chord at the appropriate times during the song?</p>
<p><b>Week 6</b></p>	<p>Sing a song in two parts with expression and an understanding of the words</p>	<ul style="list-style-type: none"> <li>• Listen to the unison verse on the performance track. Notice that the phrases are short, with words that ask questions about feelings. Rehearse the words and sing with the backing track.</li> <li>• Listen to the slower echo version of the bridge and chorus and ask how they differ from the verse (in two parts). Learn each part separately and sing until confident. Encourage children to hold the notes on ‘ig-nite’, ‘light’, ‘let’ and ‘shine’.</li> </ul>	<p>Can children warm the sound without shouting?</p>

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<p>Week 7</p>	<p>Create a backing part using a sequencing app</p>	<ul style="list-style-type: none"> <li>• Firework is in A major and the verses are sung to a repeated sequence of four chords: A, G, F#m and D. Use this chord sequence to record your own backing for a song.</li> <li>• On a sequencing app, use the 'spanner' to set the following: Tempo: 120 Key: A major Bars: eight Metronome: on Instruments: smart drums, smart bass, smart strings, audio recorder</li> <li>• Record a drum pattern, then a bass part and finally the string chords. Divide the children into three groups, recording one part each. Play back to see if the effect is suitable. Ensure that the recording keeps to the metronome beat (as in the Physical warm-up)</li> </ul>	<p>Can children keep time to a metronome to enable them to record in their part accurately?</p>

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<p>Week 8</p>	<p>Sing a song in three parts with an understanding of its history</p>	<ul style="list-style-type: none"> <li>• Listen to Bob Marley singing this song. Explain that when the song was written people were concerned about equality, so the words have a deeper significance than it might seem.</li> <li>• Listen to the melody for the verse. Can the children identify words that are sung on the off-beat (syncopated)? (eg. smile, pitch and sweet)</li> <li>• Listen particularly to the phrase ‘this is my message to you’. Rehearse until each part is secure and then sing it in three parts, unaccompanied. Ask a child to stand in the middle of the group to hear the three parts. Is one part louder, or are they well balanced?</li> <li>• Sing the song through, emphasising this last phrase of the verse.</li> </ul>	<p>Can the children sing the right notes of the chord in the harmony section?</p>
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<p>Week 9</p>	<p>Play a melodic riff by ear</p>	<ul style="list-style-type: none"> <li>• The instrumental riff in the introduction uses only four notes: D, E, F# and A (in D major) and G, A, B and D (in G major). The pattern is the same for each chord.</li> <li>• Listen to the riff on the backing track. The first one starts on D: can the children identify when the chord changes to G?</li> <li>• Working in small groups, invite children to play this riff by ear on tuned percussion. Ask those who can play it to teach it to the rest of their</li> </ul>	<p>Can the children play riffs starting on D and G?</p>
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		<p>group.</p> <ul style="list-style-type: none"> <li>Listen to the recording, and ask children to identify where the riff stops (for the verse). Can they play along?</li> </ul>	
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<p><b>Week 10</b></p>	<p>Create an accompaniment using tuned and untuned percussion</p>	<ul style="list-style-type: none"> <li>Divide into two groups and create a backing pulse as in the Physical warm-up. Substitute untuned percussion for the stamps and the chest slaps, putting an emphasis on beats 2 and 4.</li> <li>Switch to tuned percussion, and ask one group to play the notes of the D major chord (D, F# and A) and the other group to play G major (G, B and D), dividing the notes amongst themselves.</li> <li>Rehearse changing from D major to G major: the chords aren't played at the same time!</li> <li>The chorus starts on a D chord. Ask the children to put up their thumbs when it changes to G (for two bars, on 'ev-'ry lit-tle thing's gon-na be al-[back to D]right).</li> <li>Divide into four groups and rehearse singing the chorus with the chords played on tuned percussion, one chord per bar; add the untuned percussion backing. Then sing the chorus with the backing track and the percussion accompaniment.</li> <li>Finish with a performance, deciding who will play the</li> </ul>	<p>Can the children keep a steady pulse playing on the required beat?....Recognise when the chord changes from G to D?</p>
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		different elements, including the instrumental riff.	
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<b>Week 11</b>			
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<b>Week 12</b>			
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<b>Week 13</b>			
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<b>Week 14</b>			
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<b>Week 15</b>			
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<b>Week 16</b>			
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