

Medium Term Plan – Music – Year 3 – Autumn 1: **Identifying different metres**

Project Title: Time

	Disciplinary and Substantive Knowledge	Vocabulary	Learning Sequence
Pre-learning	- Children know that most music has a regular or steady beat. - Children know that musical beat can be grouped into patterns of 2,3, and 4. - Children know that a composer is someone who writes music.	Metre Pulse/ Beat Tempo Pitch Melody Carillon Glockenspiel Chimes Chant Sing Waltz March Conductor	Session 1 – Musicians use the technical term <i>metre</i> for the grouping the beat. Pre-learning. - Introduce a warm-up song – Move a little bit closer by Ralph Ward. Ask the children to sing and emphasise the strong beat of each bar. - Discuss the grouping of the music (in 4 beat groups). Explain we call this grouping – metre. - Watch the movies that illustrate 2/4, 3/ 4 and 4/4 time. Ask the children to join in and copy each and begin to mark the metre. Rehearse and explore. - Check that children understand that where the strong beat falls is where we mark the metre. – <i>Metre is how we group the beat in a piece of music.</i>
Learning in this unit	Know that: - Musicians use the technical term <i>metre</i> for the grouping the beat. - Georges Bizet was a French composer who lived in the 19th Century and that he wrote a piece of music called Carillon. - A March is set in 2/4 metre. Know how to: - Tap the beat (regular pulse) and mark the metre in the simple times of 2/4, 3/4 and 4/4. - Begin to identify the metre of any piece of music by listening out for the strong beat within it. - Perform a Carillon pattern using pitched percussion by striking chimes carefully in the centre.		Session 2 – Tap the beat and mark the metre in the simple times of 2/4, 3/4, 4/4. Revisit - Move a little bit closer. Recap the movies that show 2/4, 3/ 4 and 4/4 time. Ask the children to recall how metre is defined. - Introduce the song – What’s the metre? Children to listen carefully - Children look at graphic notation and join in the chanted metre. - Children add knee taps to mark the metre and light claps to keep the beat. - Sing the song with backing vocal then try from memory.
NC PoS Mu2: 1.1, 1.2, 1.3, 1.4, 1.5, 1.6			Session 3 – Begin to identify the metre by listening out for the strong beat within it. Revisit - What’s the metre? How much of the song can we recall? - Listen to ‘mixed metres’ – What can we hear in the music? Can we describe what we can hear? Children guided to identify changing 2 - 3 beat patterns. - Explore changing metres - Whole class split into 2 groups each group marks its metre separately (2 – 3). Children listen out for the change in metre - Introduce chimes/ glockenspiels. Discuss how to play. Children follow graphic score.
Resources	- Music Express videos, audio tracks and smart board materials. - Chimes/ Glockenspiels/ beaters. - Boom whackers		Session 4 - Georges Bizet was a 19th C1838 – 1875) French composer who wrote Carillon. Recap –How do we identify the metre of a piece of music? - Children listen to Carillon from L’Arlesienne by Bizet. Identify the metre. Discuss the idea of a 3/4 pattern being used for a Waltz. What is a Waltz? - Discussion of who Bizet was and when he lived. - Sing the Carillon pattern. - Conduct the pattern in 3/4 discuss and practise other conducting patterns 2/4 and 4/4. Session 5 – Perform a Carillon pattern. Revisit - What’s the metre? - Sing Carillon pattern again in girl/ boy groups. - Perform Carillon pattern in groups using chimes (if appropriate, use Boomwhackers as well). VIDEO record performance Session 6 - A March is set in 2/4 metre. Introduce Keep in Time – Discuss 2/4 pattern being used for March - Children watch video – learn song – join in actions. - Class split into 4 groups to build a performance of Keep in Time.

Unit Title: Christmas Play Songs

	Disciplinary and Substantive Knowledge	Vocabulary	Learning Sequence
Pre-learning	• Children can already sing and follow a melody. • Children can sing - adjusting tempo.	Melody Rhythm Verse Chorus Expression Tempo Slowing down	Sessions 1 – 2 <i>Establishing</i> • Introduce all of the songs to the children. Carefully listen to each one and then try out the words of the Chorus for each one. • Move to learning the pattern of the verses for each song as soon as possible.
Learning in this unit NC PoS Mu2: 1.1, 1.3, 1.5	Know that: • The Christmas nativity provides opportunity for performing as a choir. Know how to: • Sing Christmas songs with some expression.		Sessions 3 – 4 <i>Developing</i> • Sing full songs together. • Look at and explore key word meanings for each song and think about emphases. Think together about how any key words or phrases might need to be expressed. • Draw special attention to endings of songs where adjustments in tempo are required.
Resources	• Out of the Ark (publishers) – song models and backing tracks for the selected nativity production.		Sessions 5 – 6 <i>Deepening</i> • Prepare for performance on stage. • Practise with other children from other classes in the venue. • Use only backing tracks to support performance. • PERFORM to live audience.

Medium Term Plan – Music – Year 3 – Spring 1: **Singing a tune with expression and creating accompaniments**

Project Title: Singing French

	Disciplinary and Substantive Knowledge	Vocabulary	Learning Sequence
Pre-learning	- Children know that a melody is made through combining rhythm and pitch. - Children know how to handle a variety of untuned percussion.	Pitch shape Melody Phrase Beat Metre Rhythm Rhythmic chant Graphic notation	Session 1 – Singing with expression can give greater meaning to a song. Pre-learning... - Introduce a new song – <i>Bonjour, mes amis</i>. Focus on the fact that the melody of the song is made up of 4 distinct phrases. Explore the song and explain the meaning of the words. (Link to French lessons). Look at the pitch shapes on the graphic score. - Think together about how we could give each of the phrases its own character by adjusting the dynamic and emphasis of each phrase in order to create greater expression within the performance. - Rehearse, experiment and perform – with backing tracks.
Learning in this unit NC PoS Mu2: 1.1, 1.2, 1.3, 1.4, 1.5	Know that: - Singing with expression can give greater meaning to a song. - An accompaniment supports the main idea in a piece of music - An accompaniment can be rhythmic or melodic. - Rap is a form of music that involves reciting words quickly and rhythmically over a backing. Know how to: - Add emphasis to key words or phrases in a song in order to communicate its meaning. - Use tuned percussion to add a simple melodic accompaniment to a song. - Improvise a rhythmic accompaniment. - Follow a basic annotated pitch score.	Accompaniment Rap Minor Improvise Expression Score Unison	Session 2 – An accompaniment supports the main idea in a piece of music. Revisit - <i>Bonjour. mes amis</i> . What did we learn last time about adding expression? - Introduce Chantez/ Jouez. mes amis. Discuss what an accompaniment is. - Explore creating a rhythmic accompaniment by adding untuned percussion to emphasise the first beat. Then follow the score to add different rhythms in the silences. - Children improvise their own rhythmic accompaniment to the singing. - Discuss/ evaluate the effectiveness of this. Session 3 – Rap is a form of music that involves reciting words quickly and rhythmically over a backing. What is Rap ? Listen to <i>Bonjour. ca va</i> ? Explain the meaning of the song. Encourage the children to think about how the rap adds a different level of expression to give the performance life. - Children explore the song with the backing tracks. - Split into two groups to perform the repeated lines of the rap. Focus on emphasising key words to add expression.
Resources	- Music Express audio backing tracks and smart board materials. - Untuned percussion – tambours, tambourines, wood blocks, maracas, egg shakers, triangles. - Chimes/ glockenspiels - Boom whackers		Session 4 - An accompaniment can be rhythmic or melodic. Ma famille – Listen to the song and children focus on the different phrases that build the whole. Explain the meaning of the words. Think about which parts of the song requires greatest emphasis. - Children look at and follow the annotated score of the song. - Using glockenspiels practise different parts of the chorus to add a melodic accomp. Session 5 – Follow a basic annotated pitch score. Introduce – A Douze. Listen to the song and discuss the minor tonality of the song – Look at the basic pitch score and identify that it can be performed by splitting the piece into smaller sections - Children sing the song thinking about where the natural rhythmic emphasis is placed in the melody. Can we identify the metre? Does this song require expression? - Children use Boom whackers – divided into pitch groups to provide a melodic (unison) accompaniment to the song. Session 6 - Rehearsal and VIDEO recording of several songs. - Evaluate the performances through discussion. What did we do well? Were we expressive in our singing? What did we do to achieve this? What could we try to do better? How effective were our accompaniments?

	Disciplinary and Substantive Knowledge	Vocabulary	Learning Sequence
Pre-learning	- Children know that the term 'pitch' refers to high and low sounds. - Children know how to coordinate their playing on tuned percussion.	Pitch shape	Session 1 – A pentatonic scale has five notes. Pre-learning check. Then on to... - Listening to Chinese music. Discussion about where the music might be from. Children attempt to identify which group of instruments the main instrument (the Pipa) belongs to. Is there a definite identifiable metre to this music? Explanation of what a Pipa is. - Children sing pentatonic melodies. Watch ME video - explain the five note scale that underpins much Chinese music. Children consider how to indicate changes in pitch movement (e.g. by moving hands up/ down in time to the music). - Introduce the term 'scale' and discuss what this means. Children practise singing melodies as a whole class.
Learning in this unit	Know that: - A pentatonic scale has five notes. - Chinese music often uses the pentatonic scale as a compositional building block. - A Pipa is a traditional Chinese instrument. - A melodic idea can be improvised using the pentatonic scale as a foundation. Know how to: - Build/ compose a short pentatonic melody. - Perform a pentatonic melody on tuned percussion. - Sing a pentatonic scale. - Listen to and identify rise and fall in pitch.	Phrase Beat Metre Rhythm Graphic notation Accompaniment Improvise Score Glockenspiels	Session 2 – Perform a pentatonic melody on tuned percussion. Revisit the singing of pentatonic melodies from the previous lesson. Can we recall what pentatonic means? What is a scale? - Children use glockenspiels to play pentatonic melodies. Melodies are modelled using the ME materials. DISCUSS how to get the best sound out of the instruments. - Children create and perform their own first attempt at a pentatonic melody. Listen to and review some of these as a class. Session 3 – Compose a short pentatonic melody. Revisit listening to Chinese music of session 1. What was the instrument? Can you describe what happens in the music? - Children develop their aural skills by listening to a range of pentatonic melodies and matching them to graphic notation using ME materials. - Children compose their own melody using glockenspiels/ chimes. Discuss that we are going to notate the melody using a pitch grid guide. What is notation? Share some of these as a class and evaluate them through discussion.
Resources	- Music Express videos, audio backing tracks and smart board materials. - Glockenspiels/ woodblocks/ triangles/ cymbal.		Session 4 - Listen to and identify rise and fall in pentatonic pitch. Revisit learning from last lesson. Can we recall what notation is? - Children learn to sing ME song - Chinese Wall. Do the children notice what scale is being used? When confident glockenspiels are introduced to enable children to play melodies as part of the performance. Children are grouped to play phrases by ability. - If appropriate, VIDEO record work in progress. Session 5 – Chinese music often uses the pentatonic scale as a building block. Discuss - Can we recall what pentatonic means? What is a scale? - Discuss Chinese New Year. Children learn to sing an ME song about Chinese New Year. - Can we remember what an accompaniment is? Children learn to perform an accompaniment to the chorus section of the song. Session 6 - Consolidation and Capture - Rehearsal and VIDEO recording of Chinese New Year song (with accomp/ if appropriate). - Evaluate the performance through discussion. What did we do well? What could we try to do even better?

Medium Term Plan – Music – Year 3 – Summer 2: **Creating repeated patterns with different instruments**

Project Title: Building

	Disciplinary and Substantive Knowledge	Vocabulary	Learning Sequence
Pre-learning	- Children know that tempo refers to the speed of the music and that this can be adjusted. - Children know the job of a conductor is to direct a group of musicians. - Children know that timbre is to do with the quality of a sound.	Rhythm Pulse Beat Tempo Structure Texture Timbre Ostinato Vocal rhythms Sound effect	Session 1 – Listen with attention to detail and recall sounds. Pre-learning check. - Children watch ME video about a building site. Focus on the jobs being done and the tools being used. Make a list together of what we can recall at the end of the film. Watch again. The can we recall and reproduce vocally the sounds that were made? - Children learn a ME cumulative song – Hard hat zone. Listen to the song carefully – what do we notice about how the song develops? Can we remember what we call this type of song? All join in with the vocal rhythms and add actions to build memory capacity.
Learning in this unit NC PoS Mu2: 1.1, 1.2, 1.3, 1.4, 1.5	Know that: - Ostinato is a repeated rhythmic pattern in music. - Texture is a dimension of music. - Musical texture can be built up by combining layers of sound. Know how to: - Listen with attention to detail and recall sounds. - Create vocal rhythms/ sound effects. - Create/ compose repeated patterns with different instruments. - Structure a performance so as to build up a musical texture.		Session 2 – Ostinato is a repeated rhythmic pattern in music. - Revisit the song from last time. What can we remember about it? - Create a performance of this song in 4 distinct groups, with each group taking on a different vocal rhythm. Think together about how many times each group performed their vocal rhythm? Swap the groups so that each can try a different rhythm. - Introduce the concept of ostinato to the class. - Play a ME game called - Tea Break - in which layers of vocal rhythm are built up. Session 3 – Texture is a dimension of music. Musical texture can be built up by combining layers of sound. - Children select a set of instruments that are appropriate for each Hard hat zone tool - Revisit the song – Hard hat zone – divide the class into 4 groups, with each group taking a different instrument to represent the previous vocal rhythms. Practise and perform. - Now think together about texture. When one instrument performs we describe this as a thin texture. The more layers of sound we have, the thicker the texture of the music. - Explore layering the - Tea break - rhythms using instruments and reflect on texture.
Resources	- Music Express videos, audio backing tracks and smart board materials. - Claves. - Woodblocks - Guiros - Bongo Drums - Maracas - Shakers - Claves - Woodblock - Triangles - Wooden Agogos		Session 4 - Create vocal rhythms - Children play ME – Apprentice game (to listen with attention to detail and recall sounds). - Children then work in groups to create new vocal rhythms. They select new tools and think of a vocal rhythm/ sound effect for each. They work together to devise a (graphic) notation for each vocal rhythm/ sound effect. Then improvise/ build up the texture in a performance by combining the rhythms/effects in layers. - Share as a whole class and discuss the effectiveness of the ideas. Session 5 – Compose repeated patterns with different instruments. - Using groups from last session as a starting point – children adapt their vocal rhythm ideas by incorporating untuned percussion instruments into their layer pieces. - Children explore improving their work. REVIEW - Each group has to explain to the class how they have adapted or improved their ideas. Session 6 – Consolidation and Capture - Rehearse each of the groups and VIDEO capture their compositions.