

Medium Term Plan – Music – Year 4 – Autumn 1: **Performing a simple part rhythmically**

Unit Title: Ancient Worlds

	Disciplinary and Substantive Knowledge	Vocabulary	Learning Sequence
Pre-learning	- Children know that ostinato is a repeated rhythmic pattern in music. - Children know that musical texture can be built up by combining layers of sound. - Children know how to tap the beat and mark the metre.	Melody Phrase Rhythm Ostinato Pitch Dynamic Volume	Session 1 – Coda refers to the end of a piece of music. Pre-learning check. - Introduce song – Move a little bit closer. Check that children understand and remember verse/ chorus structure. Begin to learn the music. - Listen to the 21st C ME song - Amazing Egyptians (by Suzy Davies). What do we know about Egypt from our work in history or from our general knowledge? - Listen again to the song. What can we identify about the dimensions of the music? Can we work out the metre? Can we hear the changing dynamic? What do we notice about the ending? Explain about what a coda is. Children attempt the song.
Learning in this unit NC PoS Mu2: 1.1, 1.3, 1.4, 1.5, 1.6	Know that: - Coda refers to the end of a piece of music. - Musical dynamic can be altered by combining layers of sound. - Musical dynamic covers a wide range of volume. - Philip Glass is a 20th C minimalist composer who wrote music entitled - <i>The funeral of Amenhotep III</i>. Know how to: - Perform a coda. - Combine layers of musical ideas in a whole class ensemble context. - Follow a layered graphic score. - Sustain an ostinato in performance. - Perform a simple part rhythmically.	Fortissimo Forte Mezzo forte Mezzo piano Piano Pianissimo Tempo Texture Timbre Structure Coda Layers Inscriptions Dramatic Ensemble Arrangement	Session 2 – Musical dynamic covers a wide range of volume. Rev - Move a little bit closer - Listen again to Amazing Egyptians and focus on the length of each phrase in the verses. - What do we notice about the music that gives it a distinctive character? Think together about melody, phrase length, dynamic – What do we notice about the coda? Can we remember what a coda is? Explore the fact that all music has a range of dynamic levels – and we can give names to a standard six levels of volume (fortissimo – pianissimo). - Which level might we apply to the coda? Children rehearse the song. Use actions. Session 3 – Philip Glass is a 20th C minimalist composer who wrote music entitled - <i>The funeral of Amenhotep III</i> What have we been learning, so far? - Listen to the opening of <i>The funeral of Amenhotep III</i>. Discuss how this music represents an ancient funeral procession. Introduce and explain what minimalism is. Follow the layered graphic score of the extract and discuss - Look together at information about Philip Glass. - Recap ME song – Amazing Egyptians. Explore changing dynamic levels.
Resources	- Music Express videos, audio tracks and smart board materials. - Move a little bit closer (Ralph Ward) - Boomwhackers - Drums		Session 4 – Musical dynamic can be altered by combining layers of sound. - Children begin to explore an arrangement of Amazing Egyptians. - Organise class into different groups with each taking a turn to enter into the vocal performance of AE. Discuss the effect that this creates (layers of sound) – how does this affect the dynamic of the piece? Session 5 – Combine layers of musical ideas and perform a coda. - Continue practising the performance of AE from last week. - Focus on the coda of the piece. What is a coda? Why do we think music might change tempo/ dynamic in the coda? Try out different ideas for the coda. What is most effective about using a whisper? Session 6 – Sustain an ostinato in performance. Perform a simple part rhythmically. Capture and review - whole class performance of Amazing Egyptians. - Children perform in groups – drum ostinato, boomwhacker ostinato, singers. - Discuss dynamic levels and shaping of the coda – Were we successful in doing this?

Unit Title: Christmas Play Songs

	Disciplinary and Substantive Knowledge	Vocabulary	Learning Sequence
Pre-learning	• Children know how to sing songs with expression. • Children know how to listen with attention to detail and recall sounds.	Melody Rhythm Verse Chorus Expression Tempo Memory	Sessions 1 – 2 <i>Establishing</i> • Introduce all of the songs to the children. Carefully listen to each one and then sing the words of the Chorus for each one. Can we sing each chorus from memory? • Help the children to memorise the words by looking for key rhyming phrases within the chorus. Use these to create memory hooks.
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: • Begin to sing from memory		Sessions 3 – 4 <i>Developing</i> • Sing full songs together working on memorisation of the verses also. • 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. • Explore 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 4 – Spring 1: **Sing songs from memory with accurate pitch**

Unit Title: Singing Spanish

	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 begin to sing from memory. - Children know that an accompaniment supports the main idea in piece of music.	Accurate Melody Phrase Rhythm Pitch Dynamic Volume Fortissimo Forte Mezzo forte Mezzo piano Piano Pianissimo Tempo Texture Timbre Structure Coda Layers Ensemble Accompaniment Arrangement Pronunciation	Session 1 – There is a timbral difference between girls' and boys' voices. Pre-learning - Introduce ME song – Hola! Listen to the vocal model. What could this song be about? What language do you think this song is set in? What instruments can you hear? Do these instruments give the music a distinctly Spanish sound? - Explore together the timbral (quality) difference between the girls' questions and boys' answers in the song. Think together about how this song is set in the form of a dialogue. - Rehearse the song in a variety of combinations with backing audio – focus on pitch accuracy of phrases. Session 2 – Sing a Spanish greeting song. Revisit the ME song – Hola!- from last session. - Explain that we will be learning a new Spanish greeting song today. Display and listen to <i>Buenos Dias</i>. What could this song be about? Do we recognise any words that we learned last week in this song? Children listen and try to identify the structure of the song. What dimensions of music do we notice in the piece? - Explore the meaning of the different parts of the song. Highlight word pronunciation. - Learn the song – focus on phrases and accuracy of pitch. Session 3 – Apply appropriate accompaniments to a song which changes mood. - Continue to explore <i>Buenos Dias</i> from last session. Listen again to the model of the song and identify the changes of mood in this song. - How could a different rhythmic accompaniment be created to reflect the changes in mood in this music? What instruments might we select in order to support the moods? - Split the class into three groups (each group – half singers/ half percussionists– each uses different instruments (triangle – woodblocks – chimes) to accompany their section of the song. If appropriate – video work in progress – discuss possible improvements. Session 4 - Sing a Spanish number song. Briefly revisit the first song Hola! - Children listen to new ME song <i>De uno a diez</i> - discuss the small differences in pitch between the shapes of the phrases – children focus on pitch accuracy required for each. - Identify that the 'scary' or unsettling part of the music is created by the semitone movement at the end of the third phrase. Practise being accurate in singing the small movements in pitch to create a scary effect. - Memorise the song and sing in different groups. Session 5 – Follow pitch and rhythm annotation. - Introduce <i>Chocolate. molinillo</i>. Children learn a traditional singing game in Spanish. - Follow the simple score (on board) and learn pitch/ rhythm based accompaniments and concentrate on following the beat when accompanying the song – highlight upbeat. Session 6 - Performance and Capture – Revisit selected songs - Children reflect that they understand the importance of singing accurate pitch movement (especially where semitone movement is concerned).
Learning in this unit	Know that: - There is a timbral difference between girls' voices and boys' voices. - Small movements in pitch can create a scary effect. - Words are often pronounced differently when singing in a different language. Know how to: - Follow the beat when accompanying a song. - Apply appropriate accompaniments to a song which changes mood. - Sing a Spanish greeting song. - Sing a Spanish number song. - Follow pitch and rhythm annotation. - Listen to adjust pitch accuracy.		
NC PoS Mu2: 1.1, 1.3, 1.4, 1.5, 1.6			
Resources	- Music Express videos, audio backing tracks and smart board materials. - Chimes - Untuned percussion (a range) - Boomwhackers.		

Medium Term Plan – Music – Year 4 – Spring 2: **Use notation to record and interpret sequences of pitches**

Unit Title: Around the world

	Disciplinary and Substantive Knowledge	Vocabulary	Learning Sequence
Pre-learning	• A pentatonic scale has five notes. • Chinese music often uses the pentatonic scale as a compositional building block. • A melodic idea can be improvised using the pentatonic scale as a foundation.	Treble Staff Spiritual Pentatonic Lines Spaces Notation Melody Pitch Tempo Dynamic A capella Round Harmony	Session 1 – Sing a part in a two part round. Pre-learning check. • Introduce The ME video of a two part action song (Me Tarzan). Listen and learn to sing the song as a whole class. Then focus on how the same melody starts in different places to create a round. Perform the song in two groups – with actions. • Highlight that the melody is pentatonic. Can anyone remember what this means? • Listen to Swing low – point out that pentatonic music can come from around the world. • Listen to two different versions of the song and discuss them. Highlight ‘A capella’ singing. A spiritual comes from a Black American tradition.
Learning in this unit	Know that: • The pentatonic scale is used in different countries around the world. • A spiritual comes from a Black American tradition. • The same music can be arranged in different styles. • Pitch patterns can be represented on a staff. • A musical stave makes use of lines and the spaces between them to represent different pitches. Know how to: • Sing in a two part round. • Sing and perform an American spiritual chorus. • Compose a longer pentatonic melody using an annotated pitch score.		Session 2 – Pitch patterns can be represented on a staff. Revisit – Swing Low and listen again to two versions of the same music. What can we recall? • Display the swing low melody and focus on the notation. Explain that this is referred to as staff notation. Discuss the lines and the spaces. Listen to the melody and follow it. • Link to Ukulele sessions – can children make connection between staff and Tab? • Write out melody on an empty staff to think about pitch movement.
NC PoS Mu2: 1.1, 1.2, 1.3, 1.4, 1.5, 1.6			Session 3 – Sing - perform an American spiritual chorus. Recap previous weeks’ learning. • Children sing Swing Low chorus melody. • Work in groups to practise performing chorus melody on xylophones and glockenspiels (following staff-based pitch notation). • Develop a simple class arrangement/ performance of this piece.
			Session 4 – The pentatonic scale is used in different countries around the world. • Listen to pentatonic music from – Hungary, Ireland and Mali. Look at the global map and identify these countries. Ask children to think about why these different countries (so far apart) all make music based on the pentatonic scale? • Discuss the features of each piece of music and compare instrumentations. • Revisit – Me Tarzan and Swing Low – to assist with internalisation of repertoire.
		Session 5 – Compose a longer pentatonic melody using an annotated pitch score - • Display Hex globe note trail and discuss how this graphic provides the potential to create/ compose/ notate a longer pentatonic melody than they composed last year. • Children work using their own copy of the Hex globe graphic and create a pentatonic note trail. Some children share their performances with the class. Discuss effectiveness of the melody. Does it sound effective/ complete? Why? What can we do to improve?	
Resources	• Music Express videos, audio backing tracks and smart board materials. • Glockenspiels • Xylophones • Untuned percussion		Session 6 – Perform a longer pentatonic melody. • Children continue with work from the previous session. • Capture performances (where appropriate). • Revisit developed repertoire from unit – if appropriate.

Medium Term Plan – Music – Year 4 – Summer 1: **Using notation to record simple pair/ group compositions**

Unit Title: Time

	Disciplinary and Substantive Knowledge	Vocabulary	Learning Sequence
Pre-learning	- Pitch patterns can be represented on a staff. - A musical stave makes use of lines and the spaces between them to represent different pitches. - Children know how to create-notate vocal rhythms. - Metre is how the beat is grouped	Dotted minim Minim Crotchet Quavers Rest Rhythm Syncopation Off-beat Metre Waltz Jazzy Orchestral Time Signature Bar Barline Clef	- Session 1 – Note lengths have names and Metre is represented with a time signature. Pre-learning check. - Children listen to ME song – <i>Canterbury Bells</i>. Tap the beat and mark the metre in order to identify it. Children should recall 3/4 is ‘Waltz’ time. - Learn the verse of the song and discuss the meaning of the words. What is special about the space of a Cathedral? What effect does the space have on the sound? - Introduce the score of <i>Canterbury Bells</i>. Reflect on last term’s learning about how pitch is represented on a stave. Discuss different aspects of notation and in particular – time signature, quavers, minims. Practise the song in parts.
Learning in this unit NC PoS Mu2: 1.1, 1.2, 1.3, 1.4, 1.5, 1.6	Know that: - Note lengths have names. - Metre is represented with a time signature. - Silence can be represented in notation. - Syncopation means off the beat. - Leroy Anderson was a 20th C British composer and arranger who wrote – <i>The Syncopated Clock</i> Know how to: - Observe a one beat rest in performance. - Identify metre in orchestral music. - Perform syncopated rhythms. - Follow a score to come in at the correct time. - Compose a simple two part rhythmic piece.		Session 2 – Silence can be represented in notation. Revisit - <i>Canterbury Bells</i>. - Listen to the vocal model of <i>Canterbury Bells</i>. Highlight again the different parts of the song with the children. Children sing the song. - Look at the score and identify the crotchet rest. Explain about how silence is important in music and how it helps to create anticipation in the ear/ mind of a listener. - Use instruments to practise performing the parts identified on the score. Discuss the 8 bar phrase that the two parts fit within. Session 3 – Follow a score to come in at the correct time. Revisit previous learning - Recap the different parts of the score of <i>Canterbury Bells</i>. Highlight vocab – Clef, time signature, bar, barline, rest, dotted minims, paired quavers. - Practise observing the one beat rest in performance of the second part. - Perform the whole piece.
Resources	- Music Express videos, audio backing tracks and smart board materials. - MOJ DVD - Xylophones - Glockenspiels - Untuned percussion		Session 4 – Syncopation means off the beat. - Introduce the term syncopation. Explore syncopated rhythms with the class using off beat music score and ME teaching audio. Explain how syncopation is used in Jazz music. - Watch MOJ video of Cathedral performance – Listen and Discuss. - Learn a ME song – <i>The Jazzy Clock</i>. Children join in with performing syncopated rhythms. Session 5 – Leroy Anderson was a British composer who wrote – <i>The Syncopated Clock</i> - Revisit the meaning of syncopation. Sing the <i>Jazzy Clock</i>. - Introduce the work of Leroy Anderson. And listen to <i>The syncopated clock</i>. Can the children identify the metre of this orchestral piece? - Introduce the task of working with a partner to compose a short rhythmic piece based on the idea of a musical clock. Session 6 - Compose a simple two part rhythmic piece in a pair. - Children notate their composition begun last session.

Medium Term Plan – Music – Year 4 – Summer 2: **Identify character in a piece of music**

Unit Title: Time

	Disciplinary and Substantive Knowledge	Vocabulary	Learning Sequence
Pre-learning	- Children know that metre is the way in which the beat is grouped - Children know how to identify metre. - Children know how to perform using untuned percussion instruments.	Pulse Tempo Structure Texture Ostinato	Session 1 – Children know how to perform using untuned percussion instruments. - Children revisit their work from the end of the half term, can they recall how to perform it with their partner using their score? Can they improve the performance? - Rehearse, perform and capture some examples of rhythmic compositions. - Discuss performances and identify areas of success.
Learning in this unit NC PoS Mu2: 1.1, 1.2, 1.3, 1.5, 1.6	Know that: - Musical character is influenced by musical metre. - Sergei Prokofiev was an early 20th C Russian composer (1891 – 1953) - Music can be composed for story telling purposes. - An orchestra contains four different groups of instruments (strings, brass, woodwind and percussion). Know how to: - Identify different musical scenes from Prokofiev's Cinderella. - Begin to identify character in a piece of music by identifying metre/ tempo/ instrumentation. - Compose music for scenes from Cinderella. - Review a performance of their own compositions and identify strengths.	Dotted minim Minim Crotchet Quavers Rest Silence Rhythm Syncopation Off-beat Character Metre Waltz Orchestra Brass Woodwind Strings Percussion Instrumentation Ballet Adagio Andante Allegro	Session 2 – An orchestra contains four different groups of instruments (strings, brass, woodwind and percussion) - Listen to each of the five orchestral scenes from the music of the ballet Cinderella. Talk about the work of Prokofiev. - Focus on the orchestra. Discuss how the make-up of an orchestra is divided in 4 main sections (strings, brass, woodwind and percussion) - Children complete a diagram of the orchestra to show the positions of the main groups - Recap the role of the conductor. Session 3 – Musical character is influenced by musical metre. Revisit the work of the previous week. Can we remember how an orchestra is made up? - Listen to and explore the character of each scene through discussion [1 – Waltz $\frac{3}{4}$ – 2 – clock $\frac{2}{4}$ – 3 – warning - 4 – $\frac{6}{4}$ midnight chimes. 5 – Prince – (change of tempo = change of mood)]. Discuss how instrumentation influences character. - Children identify the different musical scenes from the ballet Cinderella. Children use a picture score to make notes and identify the character of each section of the ballet.
Resources	- Music Express videos, audio backing tracks and smart board materials. - Glockenspiels - Xylophones - Untuned percussion		Session 4 - Compose music for scenes from Cinderella (for story telling purposes) - Class work in 5 separate groups to create 5 different scenes (waltz/clock/warning/midnight chimes/Prince). - Allocate different metre/ tempo/ dynamic to each group. - Children explore and improvise ideas together using instruments. Session 5 – Perform music for scenes from Cinderella - Rehearsal time. - Video capture the work of each group. Session 6 - Review performances of musical scenes - Children review their work by watching the video of their performances from the previous session. - Using musical criteria they peer assess their own group. - They identify a strength of their musical scene. Why is their chosen aspect strong?