

Medium Term Plan – Music – Year 5 – Autumn 1: **Maintaining a part whilst others are performing theirs**

Unit Title: African Music

	Disciplinary and Substantive Knowledge	Vocabulary	Learning Sequence
Pre-learning	- Children know how to perform using a basic call and response pattern. - Listen to adjust pitch accuracy when singing. - Perform syncopated rhythms.	Shekere M'bira Kalimba Talking Drum Call and Response	Session 1 – Identify call and response patterns Pre-learning check. - Children listen to <i>Samburu</i> – (Xylophone duet). Where could this music be from? Write down five things that can be identified about the music. Discuss its ethnic nature. - Introduce Congolese song Si Si Si. Think together about call and response patterns within the song. Learn the song from beginning to end. - Notate the first phrase on white boards – using dot notation. Can we identify the correct pitch shape and note lengths/ rhythm for this?
Learning in this unit NC PoS Mu2: 1.1, 1.3, 1.4, 1.5, 1.6	Know that: - A Shekere is an African percussion instrument. - An Mbira/ Kalimba is a African thumb piano. - A Talking Drum can change pitch. - Vocal lines can be combined to create harmony. Know how to: - Identify call and response patterns. - Analyse and describe music through identifying its dimensions (using musical vocabulary). - Sing and take a lead in singing call and response patterns. - Sing a Congolese song in three parts. - Maintain a part whilst others are performing theirs. - Perform a traditional South African greeting song.	Tempo Pitch Structure Melody Harmony Rhythm Ostinato Phrase Xylophone Dot notation Solo Leader	Session 2 – A Shekere is an African percussion instrument. - Show the children a Shekere – explain its function. Allow them to handle it/ try it out. - Children listen to <i>African Pounding Song</i> several times and analyse it together. What can we identify about instrumentation and the dimensions of music? Can we hear a Shekere? - Revisit – Si Si Si. Today split into <i>two</i> parts (canon effect) – discuss how this will create harmony in the singing. Explain the importance of each group maintaining its own part. Session 3 – An Mbira/ Kalimba is a African thumb piano - Show the children an Mbira/ Kalimba – explain its function as a thumb piano. Discuss how the instrument can be used melodically and harmonically. Allow them to handle it. - Listen to <i>N'Toum</i> – analyse the music together and discuss how the M'bira is used in it. - Revisit – Si Si Si. Today split into <i>three</i> parts – Recap – how will this create harmony in the singing? Encourage each group to maintain its own part. Discuss the effect. - Introduce O Ye Narimbo – explain that this is a South African (Zulu) traditional greeting song. Children explore the call and response nature of the song.
Resources	- Music Express videos, audio tracks and smart board materials. - CD song backings - World of Africa CD - Shekere - Kalimba/ M'bira - Talking Drum		Session 4 - Analyse and describe music through identifying its dimensions. - Show the children a Talking Drum – Discuss how this can be used as a solo instrument. Allow them to handle it and try it out. - Listen again to African Pounding Song – children individually analyse and describe the music – drawing on what they have already learned. - Focus on O Ye Narimbo – Where was this from? Rehearse the song Session 5 – Sing a Congolese song in three parts and maintain a part. - Revisit Si Si Si. Explain that we will be working on performing the song in three parts with confidence and accuracy today. Recap 'harmony' and ask children to explain how this is created. Why is it important to maintain your own part? VIDEO performance. - Rehearse O Ye Narimbo – if appropriate, attempt a harmony line. Session 6 - Sing and take a lead in singing call and response patterns. - Revisit O Ye Narimbo. Discuss the importance of the leader – What does this role demand? Review how leader may adjust tempo and dynamic to shape the performance. - Children are invited to come to the front and solo lead the performance of the call and response patterns. Video capture the performances.

Unit Title: Christmas Play Songs

	Disciplinary and Substantive Knowledge	Vocabulary	Learning Sequence
Pre-learning	- Children know how to listen with attention to detail and recall sounds. - Children know how to sing from memory - Children know how to sing with accurate pitch. - Children know how to sing songs with expression.	Melody Rhythm Verse Chorus Expression Tempo Memory Vocal Breath control Diaphragm Phrase Sustain	Sessions 1 – 2 <i>Establishing</i> - Play the song models to the children. Carefully listen to each and then sing the words of the chorus for each one, working on memorising the lyrics quickly. - Add the verses for each song and sing full songs. Think together about the length of the vocal lines and where to breathe. - Highlight the importance of using the diaphragm to support the air column in vocal performance.
Learning in this unit NC PoS Mu2: 1.1, 1.3, 1.5	Know that: - Breathing in the correct place helps to perform vocal music as it is intended to be performed. Know how to: - Sustain/ support their singing to the ends of vocal lines.		Sessions 3 – 4 <i>Developing</i> - 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. Talk together about how breathing in the correct place can help with expression. - Explore endings of songs where adjustments in tempo are required. Think together about breath control and sustaining these.
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 5 – Spring 1: **Performing by ear and from simple notations**

Unit Title: Life Cycles – Musical Structures

	Disciplinary and Substantive Knowledge	Vocabulary	Learning Sequence
Pre-learning	- Children know that pitch patterns can be represented on a staff. - Children know that a musical stave makes use of lines and the spaces to represent different pitches. - Know how to create vocal/ sound effects.	Vocal effects Ostinato Rhythm Accent Duration Dynamic	Session 1 – Analyse the structure of a song using letters to represent key musical ideas. - Introduce ME song – <i>Squelch!</i> Listen carefully to the song. Children use white boards to identify the structure of the whole song through listening. Apply the letter symbols V (verse) - C (chorus). How is the structure of this song similar to/ different from the call and response patterns we looked at last term? Can we work out the metre? Tempo? etc - Learn the song – split into two groups. Highlight the difference between lead vocals and backing vocals. Children try out both lead and backing vocals.
Learning in this unit NC PoS Mu2: 1.1, 1.2, 1.3, 1.4	Know that: - There is a functional difference between a lead vocal part and a backing vocal part. - The interval of an octave is created by two notes of the same name but eight notes apart. - A duet is performed by two musicians. - A time signature represents the metre. - Music is written in bars and divided by barlines. Know how to: - Analyse the structure of a song using letters to represent key musical ideas. - Perform on instruments by ear. - Compose and annotate call and response patterns within an octave. - Notate ideas using simple staff notation.	Pitch Octave Crescendo Diminuendo Pianissimo Piano Mezzo Piano Mezzo Forte Forte Fortissimo Duet Melody Bar Bar line Time Signature	Session 2 – Perform on tuned instruments by ear. - Discuss the physical structure of the class tuned instruments. Discuss what an octave is. How many octaves of notes do the xylophones have? Contrast this with the glockenspiels. Revisit: getting a good sound out of the instruments/ holding a beater/ move from note to note successfully. - Sing unaccompanied ‘call and response’ patterns from shuffle to the children. Children use their aural skills to respond on the instruments. - Introduce backing track and build an aural performance/ improvisation in which children play back what they hear. Alter dynamics and rhythmic emphasis on individual notes. Session 3 – Compose and annotate call and response patterns within an octave. - Introduce call and response duet task. Explain what a duet is and ask...Have ever worked in a duet before? - Children work in musician pairs to compose and pitch annotate five call and response melodies. Children may create variations of the same idea. - Some children show their work in progress. Video capture work in progress (if appropriate)
Resources	- Music Express - audio backing tracks for Squelch! - Performance Piece – Ostinato Shuffle - Xylophones - Glockenspiels - Untuned percussion		Session 4 – Compose and annotate call and response patterns within an octave - Revisit ME song – Squelch! Video Capture (if appropriate) - Continue refining and improving call and response melodies with partner from last week Session 5 – Notate ideas using simple staff notation. - Children identify their best call and response melody (i.e. one only) and transcribe the pitch annotation onto staff notation. - Model the transcription process for the children. Discuss metre, time signatures and bar lines. Allow them to try to do this for themselves. Add dynamic markings. Session 6 - Notate ideas from simple staff notation. - Children continue to notate their ideas and produce their work using staff notation. - Where possible capture an example of a duet performance from the notation.

Medium Term Plan – Music – Year 5 – Spring 2: **Composing music which meets specific criteria**

Unit Title: Musical Structures

	Disciplinary and Substantive Knowledge	Vocabulary	Learning Sequence
Pre-learning	- Children know binary form has two parts AB. - Children know (from Ukulele lessons) that a chord is made up of two or more notes played together at the same time.	Rhythm Duration Dynamic Pianissimo Piano	Session 1 – W A Mozart (1756 – 1791) was a Classical composer. Pre-learning check. - Introduce the idea of ternary form ABA in music. Explain how this is extended from binary. Demonstrate <i>Twinkle, Twinkle Little Star</i> (ABA) - Introduce the music of W A Mozart and talk about the classical period in music. - Children listen to part of <i>12 Variations on Twinkle, Twinkle, Little Star</i> K265 - Children play (by ear) <i>Twinkle, Twinkle, Little Star</i> to consolidate idea of ternary form.
Learning in this unit NC PoS Mu2: 1.1, 1.2, 1.3, 1.4, 1.5, 1.6	Know that: - Musical ideas can be shaped by music technology. - Chrome music lab is a music programme in which compositional ideas can be explored and captured. - W A Mozart was a Classical composer born in Salzburg but thought of as German. - Ternary form is structured ABA - Rondo form is a longer structure (ABACA) in which idea A keeps returning. Know how to: - Compose music in ternary form. - Construct triad chords using Chrome Lab – Song Maker. - Use Song Maker to: select an instrument from preset sounds; set and adjust tempo; select a metre, tonality (major), and length of composition from within settings. - Suggest improvements to their work.	Mezzo Piano Mezzo Forte Forte Fortissimo Pitch Octave Chord Melody Bar Bar line Time Signature Tempo Texture Timbre Major scale Chrome music lab Form Structure	Session 2 – Rondo form is a longer structure (ABACA...) - Children listen to <i>Mozart - Rondo alla turca</i> K331 - Discuss how this form grows out of ternary. Children listen again and identify the returning 'A' theme by raising a hand each time they spot it. - Introduce children to Chrome Music Lab – Explore <i>melody maker</i>. Children create an 8 note melody. Explore harmony and tempo functions. Discuss products. Session 3 - Construct triad chords using Chrome Lab – Song Maker. - Children listen to Mozart horn concerto No 4 in Eb K495 - finale (last movement). What form/ musical structure is this set in is it ABA or Rondo? What do we think about Mozart's music now that we have heard several of his compositions? Children discuss. - Return to Chrome Music Lab – select <i>Song Maker</i> demonstrate its features. - Recap CHORDS - Model tonic (C) and dominant (G) triads for K495 finale A theme - and ask children to copy exactly what they see modelled on the classroom screen. - Children sing the famous melody along to the chord sequence. Adjust the tempo slider – what happens? Can we fit to a slower or faster tempo? - Children have time to explore making their own triad chords by themselves.
Resources	- Tuned percussion - Chrome Books - Chrome Music Lab <i>Mozart horn concerto No 4 in Eb K495 – finale</i> <i>Mozart Rondo alla turca</i> K331 <i>Mozart 12 variations on twinkle twinkle little star</i> K265	Rondo Ternary	Session 4 - Compose music in ternary form (ABA). - Explain that today we are going to begin to develop ideas for our ternary composition. Our piece of music must be 12 bars long. A (4 bars) B (4bars) A (4 bars). We must compose using chords for one section and a melody for another section. - Revisit the features of <i>Song Maker</i>. Show children how to select parameters from settings. Children experiment/ explore creating ideas for section A. Session 5 – Compose music in ternary form (ABA). - Children compose contrasting ideas for section B of their ternary piece. - Put the ideas all together into A B A form - Save the ideas. Session 6 – Review and Evaluate - Suggest improvements to their work - Model a critical evaluation of a composition to the class. - Children listen back to their compositions and think about what they might like to change or improve.

Unit Title: Solar System

	Disciplinary and Substantive Knowledge	Vocabulary	Learning Sequence
Pre-learning	- Children know Rap is a form of music that involves reciting words rhythmically over a backing. - Children know musical dynamic covers a wide range of volume. - Children know how to combine layers of musical ideas.	Rap Song Voice Sound effect Ostinato Fade Rhythm	Session 1 – Crescendo and diminuendo are dynamic terms. Pre-learning check. - Children listen to ME song – <i>Sun Blast</i>. Identify the structure of the song and think about how Rap intersperses with singing. Children learn to sing the Chorus. Where do we need to breathe in this chorus – can you identify the places? - Listen to section 1 of <i>Music of the starry night</i> (Crumb). Discuss the use of dynamics – introduce the terms crescendo < and diminuendo > - children write their ideas about what they can hear. How does the music represent the universe? Discuss the use of instrumentation. How does the music surprise us? Can we hear cresc/ dim?
Learning in this unit NC PoS Mu2: 1.1, 1.3, 1.4, 1.5, 1.6	Know that: - Gustav Holst was an English Composer who wrote - The Planets. - Crescendo means to gradually get louder - Diminuendo means to gradually get quieter. - A suite is a group of related pieces of music. Know how to: - Follow a graphic score to identify dynamic change. - Play a pitched ostinato pattern from staff notation. - Perform a rap using call and response technique. - Maintain a coordinated performed part against that of others.	Accent Duration Dynamic Pitch Octave Crescendo Diminuendo Pianissimo Piano Mezzo Piano Mezzo Forte Forte Fortissimo Orchestra Suite Programme music	Session 2 – Follow a graphic score to identify dynamic change. - Introduce the composer Gustav Holst (1874 – 1934) – explain his contribution and highlight his orchestral suite –The Planets. Discuss what a suite is. Explain how the music comes under the category of programme music. Mars/ Venus/ Jupiter/ Uranus - Children listen to extracts from different planets (Mars etc). They match what they can hear against a graphic score that shows the dynamic shape of the music. Children describe and compare the pieces. - Revisit and sing parts of Sun Blast – highlight the bridge section. Session 3 – Play a pitched ostinato pattern from staff notation. - Listen to section 2 of <i>Music of the starry night</i>. Explore how the music is structured in terms of its dynamic shape. Children describe what can be heard. - Children look at an ostinato pattern written in staff notation. Can they work out how to play it on pitched percussion? Discuss that this is within an octave. - Listen again to music of the starry night – can they identify which instrument plays the ostinato? Children describe - How does the sound of this compare with our instruments?
Resources	- Music Express videos, audio backing tracks and smart board materials. - Glockenspiels - Xylophones	Graphic score Bridge Staff notation Tempo Texture Timbre Structure	Session 4 - Perform a rap using call and response technique - Revisit – Sun Blast. Focus on the rap element of each verse. What matters in rap? (performing rhythmically) Which songs have we performed in the past that include rap? - Introduce the term accent. Explore accenting words/ parts of words. What is the effect? - Recap – call and response – apply this to the structure of each verse. Children work in groups to realise a performance. Session 5 – Maintain a coordinated performed part against that of others. - Children watch ME video – Musical Orrery – discuss what an orrery is. - Teach and learn the six melodic fragments that can be turned into ostinati (using staff notation). Work towards a whole class performance of this – discuss use of dynamics. Discuss the gradual build-up of texture in the whole class performance. Session 6 – Perform and Capture - Revisit musical orrery (if necessary) and capture on video - Revisit <i>Sun Blast</i> and capture a performance.

Unit Title: Solar System

	Disciplinary and Substantive Knowledge	Vocabulary	Learning Sequence
Pre-learning	- Children know that musical texture can be built up in layers. - Know how to compose in Ternary form ABA. - Children know Rondo form is a longer structure ABACA in which idea A keeps returning.	Song Voice Sound effect Ostinato Fade Accent Crescendo Diminuendo	Session 1 – Claude Debussy was a 19th C French composer Pre-learning check. - Introduce ME song - <i>Footprints on the moon</i>. Children listen. Have we ever heard this music before? Where? Which TV or Film? What do we notice about the song? It uses spoken ideas + sung melodies. Many of the sung phrases are performed legato. - Learn the different sections of the song. How can we support our singing of these slow long legato phrases? Where do we need to breathe? - Introduce Romantic composer Claude Debussy (1862 – 1918) – discuss his music.
Learning in this unit NC PoS Mu2: 1.1, 1.2, 1.3, 1.4, 1.5, 1.6	Know that: - Claude Debussy was a 19th C French composer who wrote <i>Clare de lune</i>. - Richard Strauss was a German composer. - The music of famous composers is adopted into film music and television music today. - The whole tone scale has its own distinct sound. Know how to: - Sing legato phrases. - Identify changes in musical texture on a graphic score. - Improvise/ create a whole tone melody. - Compose music in Rondo form.	Pianissimo Piano Mezzo Piano Mezzo Forte Forte Fortissimo Orchestra Graphic score Bridge Staff notation Dynamic Duration Tempo Texture Timbre Legato Staccato Structure Tonality Whole tone Rondo Sustain pedal Romantic Chords Triads	Session 2 – Identify changes in musical texture following a graphic score. - Children watch a graphic representation of Debussy's Clair de lune. Children make connections with Chrome Music Lab. Notice how the sound of the music is smooth. - What dimensions of music are shown by the graphic representations? - Discuss how the texture changes from thin sounds to richer/ more dense sounds on the piano – highlight the use of the sustain pedal to help achieve this effect. - Children listen again and identify where changes in texture occur by raising hands. - Introduce the whole tone scale – explore a solo improvisation using chromatic glocks. Session 3 – Sing legato phrases. Identify changes in musical texture on a graphic score. - Revisit - <i>Footprints on the moon</i>. Children recall what they know about Debussy/ Clair de lune. Focus on singing legato. - Introduce Richard Strauss (1864 – 1949) – Listen to Sunrise from Also Sprach Zarathustra. Where have we heard it before? Which film or TV? How is this piece different to Cdl? - Look together at ME – <i>Sunrise melody</i>. Explore a vocal/ body percussion performance. - Listen to 'Sunrise' again – follow <i>Sunrise graphic score</i>. Analyse timbre, texture, pitch, dynamics and instrumentation together.
Resources	- Music Express videos, audio backing tracks and smart board materials. - Chromatic glockenspiels - Chromatic Boomwhackers.		Session 4 - The whole tone scale has a distinct sound. Improvise a whole tone melody. - Explore the pattern of musical ideas found in Rondo form ABACA. Compare with ternary. - Introduce - <i>Space Journey</i> task where idea 'A' is made of a whole tone melody. - Children work in groups to devise/ improvise/ compose a short melodic 'travel' theme using the whole tone scale as a basis. Session 5 – Compose music in Rondo form. - Children work in groups to devise themes B and C for their music. (legato sounds – staccato sounds). Use of triad chords for one of the themes. - Practise putting all of the ideas together. Evaluate and suggest improvements. Session 6 – Perform and Capture - Rehearsal and VIDEO recording of Space Journey (Rondo pieces).