

Medium Term Plan – Music – Year 6 – Autumn 1: **Perform a part from memory.**

Unit Title: Rhythm

	Disciplinary and Substantive Knowledge	Vocabulary	Learning Sequence
Pre-learning	- Children know how to notate crotchets and quavers - Children know how to sing from memory. - Children know how to observe a crotchet rest. - Children know how to sing a round.	Rhythm(ic) Pulse Metre Crotchet Quavers Rest	Session 1 – Sight read music from a rhythm grid. Pre-learning check... - Children begin by listening to a vocal model of Zena, Zena. Children pick this up by ear and sing the whole melody through from memory - until secure. - Introduce the Rhythm Grid model and revisit note names – introduce semiquavers and discuss how they have half of the rhythmic value of a quaver. Remember note names together and the function of a crotchet rest (silence). - Children sight read each line of the rhythm grid together (use tea, coffee, co-ca-co-la) to support the sight reading. - Move on to notating a copy of the grid. Highlight the importance of including the double beam to group the semiquavers together.
Learning in this unit NC PoS Mu2: 1.1, 1.2, 1.3, 1.4	Know that: - Musical ideas can be generated from a rhythm grid. - A semiquaver has half of the durational value of a quaver. - Semiquavers are connected with a double beam. - Musical memory can be developed through systematic practise. Know how to: - Use a rhythm grid to compose music. - Notate semiquavers accurately. - Sight read music from a rhythm grid. - Perform a rhythmic composition from memory. - Sing an unaccompanied Austrian folk tune as a round. - Select an appropriate tempo for a solo performance. - Apply dynamic changes including accents to compositional ideas.	Semiquavers Beam Double Beam Rhythm Grid Tempo Memory Musical memory Austria(n) Adagio Andante Allegro	Session 2 – Sing an unaccompanied Austrian folk tune as a round. - Revisit Zena, Zena and explore how much has been remembered from the previous session. When secure, split the class into parts and practise as a round. - Children create their own path through the rhythm grid. - Model giving emphasis to different beats. - Children take turns to perform their ideas to the whole class who have to follow the score and attempt to recall the path that was taken through the grid. Session 3 – Use a rhythm grid to compose music. - Revisit Zena, Zena and attempt a faster performance as a round and/ or split into more parts. Discuss the effect of changing the tempo. Adagio, Andante, Allegro - Children create and notate their own rhythm grid using a combination of crotchets, quavers, semiquavers and rests. - Children try different paths through their rhythm grid (using body percussion) until satisfied with their . Then use highlighter to mark out the flow of their composition. - Perform selected compositions to the class.
Resources	- Rhythm Grid materials. - Untuned percussion.		Session 4 - Perform a rhythmic composition from memory. - Model to the children how to memorise a performance by dividing the music into four sections. Demonstrate learning the last section first – then joining the penultimate section to the last. Then focus on the first and second phrases. Finally- all parts together. - Children spend time developing their musical memory - memorising their compositions. Session 5 – Select an appropriate tempo for a solo performance - Children revisit their rhythm grid compositions – select a percussion instrument – Bongo drums – wood block – tambour – tambourine. - Model performances at different speeds – discuss advantages/ disadvantages. - Children select an appropriate tempo by which to perform their piece from memory. - Explore applying dynamic changes to their rhythmic piece. Session 6 – Consolidate and Capture - Children perform solo, from memory to the class audience. Video capture (where apt)

Medium Term Plan – Music – Year 6 – Autumn 2: **Take the lead in a performance**

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 breathe in the correct place when singing. - Children are able to sustain their singing to the end of a vocal line.	Lead Melody Rhythm Verse Chorus Expression Tempo Memory Breath control Diaphragm Phrase Sustain Harmony	Sessions 1 – 2 Establishing - Children listen to the song models. Learn the Chorus of each song first. - Add the verses for each song and sing full songs. - Place emphasis on how, as the most experienced musicians in the school, it is the Y6 responsibility to lead the singing/ nativity performance. - Highlight musical discipline with introductions – listening and counting in order to begin confidently in the correct place.
Learning in this unit NC PoS Mu2: 1.1, 1.3, 1.5	Know that: - Successfully leading a performance requires musical discipline and confidence. Know how to: - Take the lead in a performance. - Include a harmonic line, where required. [This is production dependant]		Sessions 3 – 4 Developing - 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. - Look at any songs that require split parts or the addition of a harmony line.
	Out of the Ark (publishers) – song models and backing tracks for the selected nativity production.		Sessions 5 – 6 Deepening - 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 6 – Spring 1: **Use a variety of musical devices in a composition**

Unit Title: Growth – Texture Composition

	Disciplinary and Substantive Knowledge	Vocabulary	Learning Sequence
Pre-learning	- Children know how to improvise a melody using the pentatonic scale. - Children know how to construct a triad. - Children know how to perform an accompaniment to a piece of music.	Improvise Duet Xylophone Pitch Duration Rhythm Dynamic Tempo Texture Timbre Structure Crotchet Minim Quavers	Session 1 – Improvise a duet using the pentatonic scale. Pre-learning check. - Introduce Pentatonic Impro chorus and teach the children the repeated tonic–dominant movement of the melodic idea. Discuss the sustaining effect of minims. - Recap pentatonic scale and explain that our composed music this term will focus on adopting this musical scale as a foundation for our ideas. - Use backing track to teach how to build an improvised duet – Think together about how this can impact on musical texture. Develop several performances as a whole class.
Learning in this unit	Know that: - An arpeggio is a broken chord. - Maurice Ravel was an early 20th C French composer who wrote Bolero. - A harmonic texture can be built up in a song. - A semibreve lasts for four crotchet beats. Know how to: - Improvise a duet using the pentatonic scale. - Analyse the musical features of Bolero. - Read a score to sing in a growing harmonic texture. - Perform a melodic/ chordal ostinato accompaniment	Bolero Harmony Harmonic texture Chord Chordal Broken chord Chromatic Semitone	Session 2 – Analyse the musical features of Bolero. - Children listen to Bolero and think about what they can hear in the music. What do they hear happening as the music unfolds? Discuss how to analyse this as a class. - Introduce French Composer Maurice Ravel (1875 – 1937) and explore some of his contribution to music. Highlight what Bolero is about and draw attention to how this has impacted performance art in our time – refer to Ice Dancing. - Children listen again to Bolero and write up their own analysis of what they hear.
NC PoS Mu2: 1.1, 1.2, 1.3, 1.4, 1.5, 1.6			Session 3 – A harmonic texture can be built up in a song. - Introduce ME song – <i>Harmony Junction</i>. Children sing in 3 groups – gradually building up the harmonic texture. Swap groups around so that they all experience singing root note, third and fifth. - Introduce ME song – <i>Street Busker</i> - teach the song to the children - Look at 3 part harmony on staff notation score - children listen and follow. Identify the various features of the score – point out semibreves and rests. - Discussion about how the harmonic texture builds and disappears in the piece.
Resources	- Music Express videos, audio backing tracks and smart board materials. ‘Pentatonic Impro’ backing - Raindrops Score - Xylophones - Glockenspiels - Boomwhackers	Rest Metre Unison Arpeggio	Session 4 – Perform a melodic/ chordal ostinato accompaniment - Listen to Bolero extract and add body percussion (tap, clap, click, click) to feel the metre. - Revisit – Street Busker and rehearse harmonic build-up with the score. - Look together at Street Busker accompaniment. Learn the melodic and chordal accompaniment (use Boomwhackers). Focus on the chromatic crunch provided by Bb. - Practise Street Busker with harmony and accompaniment. Session 5 – Build a harmonic texture using Boomwhackers - Children work in groups to improvise a short piece of music using boomwhackers. - Music has to build with a simple rhythmic (ostinato) idea – gradually add notes to build a harmonic texture – coordinate different combinations of notes to develop the music. - Groups perform to each other. Session 6 – An arpeggio is a broken chord. Introduce – ‘Raindrops’ annotated score - - Explain the concept of an arpeggio and its rearrangement to create a melodic idea. - Teach the separate melodic and harmonic ideas on the score to the class. - Discuss form ABAB. Analyse harmonic texture. Use click track to practise. Adjust tempo - Whole class work together to realise the music from the score.

Unit Title: Growth – Texture Composition (cont...)

	Disciplinary and Substantive Knowledge	Vocabulary	Learning Sequence
Pre-learning	- Children know how to read and follow a graphic score. - Chrome music lab is a music programme in which compositional ideas can be explored and captured. - An arpeggio is a broken chord. - Compositions can be structured in sections.	Rhythm Duration Dynamic Pitch range Octave Chord Melody	Session 1 – Create a chord sequence. Introduce – ‘Raindrops’ pair composition task - Model a chord sequence to the class (A) – refer to the ideas in the harmonic section of Raindrops explored last half term. - Explain to the children that they will be working with a partner to create a short well-formed chord sequence together. - Children share a tuned instrument and explore ideas. - Share some of the ideas with the whole class and evaluate
Learning in this unit NC PoS Mu2: 1.1, 1.2, 1.3, 1.4	Know that: - Chrome music lab - <i>Song Maker</i> has a number of settings that can be adjusted to shape the dimensions of a composition. - Music can be composed for both active and reflective purposes. - Using contrasting textures in a composition is a way to generate interest for the listener. Know how to: - Use a variety of musical devices in a composition. (e.g. melody, rhythm and chords). - Create a chord sequence. - Use Chrome music lab - <i>Song Maker</i> settings to shape a composition. - Use an arpeggio/ broken chord in a composition. - Evaluate the effectiveness of a composition in relation to its purpose.	Bar Barline Time Signature Tempo Texture Timbre Major scale Pentatonic scale Chromatic scale Chrome Music lab Form Structure Slider Marimba Piano Strings Woodwind Synth Kit Conga Electronic Blocks Arpeggio Broken Chord	Session 2 – Use an arpeggio/ broken chord in a composition. Continue – pair comp task - Recap - Model an arpeggio to the class (B) – refer to the ideas in the melodic section of Raindrops explored last half term. - Children work with the same partner that they worked with last session and create a melodic idea based on an arpeggio/ broken chord. When complete - put this new idea alongside the chord sequence from last session. - Children experiment with ordering the music in sections – AB – ABA – BA – BBAA etc - Share a few examples with the class and analyse the selected form pattern together. Session 3 – Use Chrome music lab - <i>Song Maker</i> settings to shape a composition. - Revisit – <i>Song Maker</i> programme. What can we remember of this from Y5? Introduce solo composition task – music to dance to OR music to listen to - Explore/ discuss instrument sounds – marimba, piano, strings, woodwind, synth - Explore and discuss rhythmic sounds – kit, conga, electronic, blocks - Visit settings – explain parameters – length, beats per bar, split beats, scale, pitch range. - Children spend time exploring different parameters and complete two mini tasks. i) Create a rhythm for dance. ii) Create an arpeggio idea for reflection. Evaluate together – which sounds would be good for reflective music and which for dance?
Resources	- Chrome music lab – <i>Song Maker</i> - Raindrops – composition materials - Xylophones - Glockenspiels - Boomwhackers		Session 4 - Use a variety of musical devices in a composition with contrasting textures. - Explain the task to compose either 1) a piece of music to dance to or 2) to listen to. - Model pre-composed examples using <i>Song Maker</i> - Children must decide their own sectional form (ABA – AABA – ABACA). Plan it out. - Each section must do something different (melody – chords – rhythm) Session 5 – Use a variety of musical devices in a composition (continued...) - Children continue to compose their ideas in <i>Song Maker</i> and save their work. - Share some of the compositions as a class and listen to the work as critical friends – children comment on instrumentation, form, impact etc. Session 6 – Evaluate the effectiveness of a composition in relation to its purpose. - Children listen back to their own compositions and evaluate them against criteria. - Children discuss how the venue for a performance of their music might influence how they might adapt their music in the future.

Unit Title: Latin American Music - Play Project

	Disciplinary and Substantive Knowledge	Vocabulary	Learning Sequence
Pre-learning	- Children know that a semibreve lasts for four crotchet beats. - Children know that syncopation means off the beat. - Children know how to perform in a whole class ensemble.	Melody Ascending/ descending melodic sequence	Session 1 – Melodic ideas can be sequenced Pre-learning check. - Explain that musical ideas can be developed from small amounts of musical material. - Model a simple three note idea using the pentatonic scale – then improvise and ask the children to analyse and reflect back what they heard. Encourage children to spot the ascending or descending development of the idea. - Revisit ‘pentatonic impro’ with backing. Revise how to perform the unison chorus. - Children use a simple three note idea to create their own solo improvisation. - Discuss products as a class.
Learning in this unit NC PoS Mu2: 1.1, 1.2, 1.3, 1.4, 1.5, 1.6	Know that: - Latin American music comes from South America. - Latin American music often accompanies dance. - Sergio Mendes is a Brazilian musician. - Melodic ideas can be sequenced. - A tie is a curved line joining two same pitch notes. - A semibreve rest hangs from a line on a staff and is equivalent to four crotchet beats of silence. Know how to: - Create an ascending melodic sequence - Create a descending melodic sequence - Listen for melodic sequences in recorded music. - Perform a solo improvisation using a major scale. - Perform a solo improvisation using a minor mode. - Follow a part in a three part score. - Create a group piece for a public performance.	Syncopation Staff notation Solo Latin Major Minor Crotchet Quaver Minim Semibreve Tie Rest Unison Improvise Bossa Nova Samba Conga drum Muted triangle	Session 2 – Latin American music comes from South America and accompanies dance. - Children listen to <i>Rio Brazil</i> (Gutierrez) and analyse the music together. What can we hear? Discuss instrumentation, metre, rhythm (syncopation). Highlight presentation of melodic ideas. Can we spot the same idea moving up or down (sequences)? Muted triangle, conga drum - Listen to <i>Me Leva Ao Carnival</i> (Benichou) and pick out the Samba beat. Children clap along to the Samba beat. Point out the syncopations in the first bar and the ‘on the beat’ pattern in the second bar. Discuss the function of Samba as a dance. - Explore the score of <i>Sequence Cha Cha Cha</i> – explain that Cha Cha is also a form of dance named after the shuffling of shoes on the dance floor. Discuss the format of the music – highlight semibreve rest - on the staff notation. Discuss the repeat marks at the end. - Children work out the rhythm – observe the ascending melodic sequence. Session 3 - Create an ascending melodic sequence. Perform a solo improvisation using a major scale. Revisit <i>Sequence Cha Cha Cha</i> (Chorus) from last week and introduce instruments. Discuss the harmony created between parts one and two. Children practise. - Recap major scale – highlight that improvisations are to be built using this. - Recap melodic sequence – model an improvisation using an ascending melodic sequence - Create a performance with solo improvisations. Evaluate together.
Resources	- Sequence Cha Cha Cha score - Latin American Impro score - World of Music – Brazil CD - MasQueNada ‘Pentatonic Impro’ backing - Tuned percussion - Untuned percussion		Session 4 – Sergio Mendes is a Brazilian musician - Listen to <i>MasQueNada</i> - <i>Sergio Mendes (1941 – present)</i>. Discuss Mendes is a Brazilian musician with many popular music hits worldwide. Highlight Bossa Nova rhythm. - Children complete listening activity. Are there any melodic sequences in this piece? - Introduce Latin American Impro score. Analyse its features together. Session 5 – Create a descending melodic sequence. Follow a part in a three part score. - Play backing track for <i>Latin American Impro</i> – discuss the minor tonality of the piece. - Highlight the descending melodic sequence in the melody. Note the leaps in pitch, the syncopations and the ties between notes. - Focus on D-D’ mode of the improvisation section – make a descending melodic sequence - Rehearse and create a performance with the children. Evaluate together. Session 6 - Capture - Using all of the skills gained revisit <i>Sequence Cha Cha Cha</i> and capture class performance with children improvising solo (incorporating sequences in their improvisations).

Unit Title: Latin American Music – Play Project (cont...)

Pre-learning	• Children know how to compose and perform in solo and ensemble contexts. • Children know how to compose music for different purposes. • Children are familiar with a range of musical repertoire.	Overture Incidental Finale Dance Accompaniment	Learning Sequence Session 7 – Establishing • Introduce Y6 end of year play project • Discuss the various points at which music might be required to support the performance. • Explore the various purposes of the music in the play – Overture (to introduce the play) Incidental (to link between scenes) – Dance (to feature characters etc) – Accompaniment (to support songs – where appropriate) – Finale (to close the show) • Map out and begin to plan what might be required together. Session 8 – Developing • Recap the key types of music decided upon to support the play • Different groups of children begin to work on different parts of the music (e.g. overture, dance, incidental, rhythmic accompaniment for songs, finale – as required by the play) – Decide if something needs to be specially written – or if other well-known music extracts could be used instead. • Practise and rehearse any well-known songs that will support the action/ plot. • Create and rehearse sound effects (if/ where required) Session 9 on... – Deepening • Rehearse, refine and improve music compositions and performances – focus on accuracy of ensemble. • Prepare any recorded musical extracts. • Prepare for performance on stage by putting all of the required performances together in sequence. • PERFORM to live audience.
Learning in this unit NC PoS Mu2: 1.1, 1.2, 1.3, 1.4	Know that: • A play requires different types of music such as overture, incidental music, dance music and song accompaniment. Know how to: • Select and reject musical ideas according to need. • Schedule music according to need. • Incorporate appropriate sound effects to support dramatic action (where appropriate)		
Resources	• Well known songs and backings (if/ where appropriate) • Full range of school tuned and untuned percussion • Ukuleles		