

Subject: Music

Prior learning: Year 6

Year Group: Year 6

Week Beginning	Learning Objective	Teaching Activities	Success Criteria
Week 1	Sing a melody accurately and in a legato style	<ul style="list-style-type: none"> • Have the children listen while you sing or play these notes in a legato (smooth) style: C–D–E–F–G–A–Bb–C’–D’–C’–Bb–A–G–F– E–D–C. Then sing them to the numbers 1–9 and back and ask the children to join in. • Sing the notes again, but now miss out (internalise) the ‘4’. Repeat, missing out 7 then 9. • This time: sing 1 (think 2, 3) sing 4; then sing 1 (think 2, 3, 4) sing 5 – also try singing 1 and 8 (an octave) and 1 and 9. Invite children to make up ‘thinking voice’ patterns to try. • To increase the challenge, sing the intervals 4–1, 5–1, 3–5 and 8–1, still thinking the intervening notes. Be careful not to slide on 8–1. • Sing through the first eight-bar phrase using the vowel sounds from the Vocal warm-up. Keep the sounds smooth and warm on longer notes. 	<p>Can children sing various intervals by using their thinking voice to hear the intervening pitches?</p> <p>Can children sing in a legato style?</p>

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<p>Week 2</p>	<p>Keep a steady pulse in a 3/4 metre and identify different rhythm patterns</p>	<ul style="list-style-type: none"> • Listen to the performance track. Tap knees on the first beat and clap beats 2 and 3. Try adding the three-beat stepping pattern from the physical warm-up while singing the song. • Make three sets of cards, one set for each eight-bar section of the song: each set should contain enlarged sheet-music notation broken down into four two-bar phrases, and the words for these two-bar phrases on separate cards. • Get into three groups and give one set of cards to each group. Challenge children to match the words to the notation. Can they also identify phrases by the outline shape of the melody? When children have sequenced their cards, ask them to sing through their section. • Invite children to clap one of the two-bar word rhythms for their peers to identify, eg. ‘pacem’ (bars 11–12, 19–20 and 27–28); can they hear that bars 7–8 are different? 	<p>Can the children mark a steady $\frac{3}{4}$ pulse to the performance track?</p> <p>Can children identify rhythms from the song?</p>
<p>Week 3</p>	<p>Compose and perform a simple piece on untuned percussion, using given rhythms</p>	<ul style="list-style-type: none"> • Ask the class to clap through the various rhythmic patterns for each of the words ‘dona’, ‘nobis’ and ‘pacem’. Clap and ‘squeeze’ to allocate the true value to longer notes, eg. bar 5 ‘Dona’: clap-clap clap [squeeze]. • Invite children to create an eight-bar sequence using these word-rhythms, play it on untuned percussion 	<p>Can children clap different word rhythms accurately?</p> <p>Can children compose a rhythmic piece on untuned percussion and perform it confidently to</p>

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		<p>and then share with peers. Explore children’s ideas for sustaining longer notes on percussion and encourage them to experiment with timbre and texture.</p> <ul style="list-style-type: none"> • In groups, create an ostinato (repeated rhythm) using one of the word rhythms, eg. ‘pacem, pacem’ (bars 7–8). Invite children to play their rhythmic sequences over this ostinato, and then perform them to the class. 	<p>the class?</p>
<p>Week 4</p>	<p>Sing from memory with attention to phrasing and dynamics</p>	<ul style="list-style-type: none"> • Display the lyrics and say and clap the rhythm of the verse for the children to echo back, emphasising the words ‘I’m’ and ‘’cause’. • Play the backing track and invite children to sing just the first word of each verse, and to internalise (think) the rest of the verse. • Sing the bridge, emphasising the key words (‘light’, ‘reach’) and syllables (‘contagious’, ‘neighbours’). • Discuss with the children which words in the song carry the most important message, and therefore which phrases should be louder or quieter to ensure an effective performance. • Ask children to shut their eyes and sing the song to the backing track. Appoint one child to be a critical listener and give feedback on the phrasing and dynamic contrast in the performance. 	<p>Can the children sing the song from memory with attention to phrasing?</p> <p>Can children introduce appropriate dynamics to maximise the impact of the performance?</p>

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<p>Week 5</p>	<p>Create and perform a rhythmic backing using technology or untuned percussion</p>	<ul style="list-style-type: none"> • Listen to the performance track or the recording by Emeli Sandé. Can children identify the instruments used to accompany the voice? (piano and drums) • The drum patterns change in the different sections of the song. What differences can children hear? (the verse has a regular four-beat pulse; the chorus contains more complicated patterns; the bridge has a much lighter pattern) • Encourage children to create an appropriate drum pattern for each eight-bar section, using a drum machine app or software. Copy and paste where necessary to ensure that the pattern is long enough. Alternatively, divide children into three groups, and ask each group to compose a rhythmic 'drum' pattern on untuned percussion for the verse, chorus or bridge respectively. • Perform the song with the chosen drum patterns, inviting constructive peer critique. 	<p>Can the children identify contrasting backing rhythms?</p> <p>Can children create and perform a song in time to a composed rhythmic backing?</p>
			<p>Can children sing a part</p>

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<p>Week 6</p>	<p>Sing in three parts with good ensemble and accurate pitching</p>	<ul style="list-style-type: none"> • Sing the word ‘no’ up and down a Cm chord (C–Eb–G). Divide into three groups. This time sing up these notes but finish with a chord: Group 1 stops on and holds the G, Group 2 the C and Group 3 the Eb. Listen to the held chord. Does it sound ‘sad’? Can children offer any other describing words for it? • At bar 43 the three melodies are sung together, in harmony. Sing through each melody with the whole group, then divide again into three groups. Sing and hold ‘let’ in Melody 1, and ‘Ain’t’ in Melody 2 and Melody 3, from the start of each part. This makes a C minor chord too. • Establish Melody 1 then introduce Melody 2 – start after ‘let’ in Melody 1. When this is confident, add Melody 3 (‘Ain’t’ comes in with ‘let’ in Melody 1). • Rehearse the harmony section with the backing track, counting in to ensure accurate and confident entries. Remind children to listen as they sing. This will support a better ensemble sound and more accurate pitching. 	<p>in a 3 part harmony section, entering in the correct place and on the right note?</p> <p>Can children identify low, middle and high notes in a Cm chord?</p>
<p>Week 7</p>	<p>Maintain a part in a chordal accompaniment</p>	<ul style="list-style-type: none"> • This song uses the chords Cm and G7. Can children identify the chord changes? Listen to the song and tap hands on shoulders for Cm and clap hands in the air for G7 (the chords are never played together!). • Write out the chord sequence in the song for the children to follow. 	<p>Can the children hear the change of chords?</p> <p>Can the children play the chord notes at the right time?</p>

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		<ul style="list-style-type: none">• Divide into two groups and share out some pitched or tablet instruments. Group 1 will need the notes in Cm (if there is no Eb, just use C and G) and Group 2 will need the notes for G7 (G, B, D and F). Introduce the chords in turn, and encourage each group to play their chord when conducted. Invite any beginner ukulele players to play one chord only, in Group 1 or 2. Children with apps can play both chords.• Choose a few children to play the chords while the rest of the group sing the melodies.	
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<p>Week 8</p>	<p>Sing a two-part song from memory, focusing on phrasing, dynamics and accuracy of pitch</p>	<ul style="list-style-type: none"> • Explain the context of the song then read the words. Can children describe the general mood or feeling? • Using Google Earth, point out the location of the treacherous Bass Strait. This may help to explain why the singer fears he will not see his Annie again. • Sing through the unison chorus and Verse 1, unaccompanied. Listen for accuracy of tuning, especially on the descending phrases. • Listen to the harmony part for the response in Verse 2 ('And where are you...') and rehearse unaccompanied. Then sing both parts together. The harmony part follows the outline of the melody: should it be loud or quiet? • Try singing the verses unaccompanied, using different dynamics. Which verses do children think should be loudest or the quietest? • Encourage children to sing 'there's naught to do ... watch the moon' expressively and in one breath. • Sing through the song by memory. When confident, encourage individuals to sing some verses as solos. Sing unaccompanied if you wish to develop your singers' confidence. 	<p>Can children sing a long phrase in one breath, with expression?</p> <p>Can children vary the dynamics without slowing down or shouting?</p>
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<p>Week 9</p>	<p>Recognise</p>	<ul style="list-style-type: none"> • Listen to the performance track. Can children describe the 	<p>Can children use musical terms to describe a folk song?</p>
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	<p>features of a folk song and compare different arrangements</p>	<p>style of the music and some of its features? (eg. folk song, story line, verse/refrain, scotch snap rhythm)</p> <ul style="list-style-type: none"> • Listen to another version of the song (eg. by Nancy Kerr and James Fagan or Cockersdale). In what ways it is similar to or different from the Sing Up recording? (eg. unaccompanied, use of fiddle/viola, more harmony) • Ask the children which version they like best, and why. How do the performances convey the meaning and mood of the words? 	<p>Can children compare two versions of the same song and identify similarities and differences</p>
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<p>Week 10</p>	<p>Play the chorus by ear on pitched instruments</p>	<ul style="list-style-type: none"> • Start with the response phrase ‘And where are you my Annie?’. Sing the melody line. • Using tuned percussion or virtual instruments, can children find the notes of this phrase? Give the starting note: high C. • Sing the song and play this phrase each time. Invite children to find the notes for the harmony part (G–G–A–G–E–C–C–C) and play both parts together. • Challenge the children to find the notes for and play the first phrase of the song. Explain that folk music is an aural tradition and is learned by listening to music, not by reading it. 	<p>Can the children independently find the notes of the response phrase on tuned percussion or virtual instruments?</p> <p>Can children play this phrase in time with the harmony part?</p>
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Week 13			
Week 14			
Week 15			
Week 16			