



Kindness

Positivity

Respect

MUSIC MEDIUM TERM PLANNING

<p>Year Group: 4</p>	<p>TERM: Spring 1</p>	<p>Theme: Treasure Island</p>
<p>National Curriculum:</p> <ul style="list-style-type: none"> - play and perform in solo and ensemble contexts, using their voices with increasing accuracy, fluency, control and expression - improvise and compose music for a range of purposes using the inter-related dimensions of music - listen with attention to detail and recall sounds with increasing aural memory - appreciate and understand music drawn from different traditions 		
<p>Context: (why is this unit being taught? How is it building up pupils' knowledge and understanding over time? Are there meaningful links to other areas of the curriculum?)</p> <p>In this block, children will learn a series of songs based on the story of Treasure Island which are written in many different musical styles, e.g. blues, hornpipe.</p> <p>They will improve their performing skills as they sing together and in parts.</p> <p>They will recognise certain note / rhythm patterns which give a song its 'style' and will play snippets of music on tuned percussion, recognising the difference between a 'major' and 'minor' sound (key).</p> <p>They will play and improvise a series of notes on tuned instruments based on the focus song.</p>	<p>Concepts:</p> <p>Singing</p> <p>Continue to sing a broad range of unison songs with the range of an octave (do-do) pitching the voice accurately and following directions for getting louder (crescendo) and quieter (diminuendo).</p> <ul style="list-style-type: none"> • Sing rounds and partner songs in different time signatures (2, 3 and 4 time) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony. <p>Listening</p> <ul style="list-style-type: none"> - Understand the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. <p>Improvising</p> <ul style="list-style-type: none"> - Improvise on a limited range of pitches on a tuned instrument. 	<p>Vocabulary:</p> <p>unison, part singing, harmony, crescendo, diminuendo, major, minor</p> <p>Styles: hornpipe, 12-bar blues, waltz, vamp, rock 'n' roll, latin</p>

<p>Prior Knowledge: (What specifically have pupils learned that is relevant to this unit that they are building upon?)</p> <p>Y3 singing: In Y3, children sing a widening range of unison songs of varying styles and structures with a pitch range of do–so, tunefully and with expression. They consider forte and piano (loud and soft). This unit introduces singing in two parts, adding a harmony.</p> <p>Y3 listening: In Y3, children listen to a wide range of musical pieces / styles and have begun to recognise major and minor pitch.</p> <p>Y3 improvising: In Y3, children improvise using voices and instruments, inventing short ‘on-the-spot’ responses using a limited note-range.</p>	<p>Future Knowledge: (What specifically will pupils learn in the future that is relevant to this unit?)</p> <p>Y4 singing: children will consolidate this learning when they take part in the One Voice singing festival in the Summer term, where they will be singing songs in two parts and considering dynamics and expression.</p> <p>Y5 singing: In Y5, children sing with a growing sense of ensemble and performance, i.e. observing phrasing, accurate pitching and appropriate style. They sing three-part rounds and partner songs</p> <p>Y5 listening: In Y5, children continue to listen to a wide range of musical pieces / styles & consider their personal reactions and responses to the music.</p> <p>Y5 improvising: In Y5, children will start to improvise over a drone using voices and instruments.</p>		
<p>End points /by the end of this unit pupils will... (NB Crucial/sticky knowledge is highlighted):</p> <ul style="list-style-type: none"> - sing in unison and in two parts, following directions for getting louder (crescendo) and quieter (diminuendo). - recognise the features of musical styles, e.g. blues (12-bar blues), waltz (3 beats to a bar) - improvise a melody on tuned percussion to show the difference between a major and minor ‘sound’ (key) 			
Learning Objective	Teaching Input/ Activities	Key Questions	Resources
<p>1 Focus: sing in tune / move by step</p> <p>Musical style: Hornpipe</p>	<p>Skull and Crossbones</p> <p>Warm up Focus on relaxing the face muscles and breathing. Warming up the voice by chanting the chorus of the song: ‘Yo ho ho and up she rises’.</p> <p>Song Learn the song: ‘Skull and crossbones’: Chorus, verse 1, rap. Chorus: this has two sections. Elicit that the melody moves in step throughout, but leaps up at the start of the second section.</p>	<p>What instrument is playing the tune (violin)? What other instruments can you hear (accordion and drums)?</p>	<p>Tuned and untuned percussion</p>

	<ul style="list-style-type: none"> • Add body percussion to the chorus by clapping or stamping to the words ‘yo ho ho’. • Divide the class into two groups – one to play the ‘yo ho ho’ rhythm on drums and tambours and the other to sing. Swap the groups around so that all children have a go at both parts. <p>Follow-up activities Choose some children to play the ‘yo ho ho’ rhythm on tuned instruments. Use the notes F&G, G, F&G, E for the first section and A, G, F&G, E for the second section.</p> <p>Listening section Listen to ‘Barnacle Bill’ (A hornpipe is well-known as the theme tune to the TV prog Blue Peter).</p>		
<p>2 Focus: Learn the blues scale / rhythms</p> <p>Musical style: 12-bar blues</p>	<p>Jim’s Blues Learn the song ‘Jim’s Blues’: verse 1, verse 2, middle 8, instrumental, verse 1 to end.</p> <p>Follow-up activities Listen again to the instrumental section of the song. Notice that David is scat singing, i.e. singing nonsense words such as doo-be, doo-wah, etc. N.B. he is improvising, i.e. making it up as he goes along.</p> <ul style="list-style-type: none"> • Listen to the section again, this time counting aloud the 12 bars. (If you reach 24 by the end of the section, you’re counting too fast!) • Work in groups of threes, one tuned percussion instrument per group. Children must use specific notes for this activity (C, E 		<p>Tuned percussion (notes C, E flat, F, F&G, G, B flat, C1)</p>

	<p>flat, F, F♯, G, B flat, C1), so if using glockenspiels, remove the bars not required.</p> <ul style="list-style-type: none"> • Ask each group to make up a tune to fit with the instrumental section (4 bars each). Any of the given notes will sound fine, so remind children to make up interesting rhythms that fit with the beat. • Allow children time to practise their improvisations, then ask each group to perform with the backing track. 		
<p>3 Focus: Sing in 2-parts / recognise 3 beats in a bar</p> <p>Musical style: waltz</p>	<p>Little bit of rum Warm up the body for singing. Stand up and rotate the shoulders backwards, forwards, together and individually.</p> <p>Song Chorus, verse 1-3, chorus plus harmony. (Ask all children to learn the backing vocals, then split into two groups to put the harmony with the tune.)</p> <p>Follow-up activities Remind children that this song (like all waltzes) has 3 beats in a bar. Chant 'um cha cha, um cha cha' with the recording, then try body percussion, e.g. stamp clap clap, stamp clap clap, etc.</p> <ul style="list-style-type: none"> • Listen to another song with 3 beats in a bar, e.g. We all stand together by Paul McCartney. Try performing the 'um cha cha' rhythm to this track using untuned percussion instruments, e.g. drum, triangle, triangle, etc. Can children think of any other music with 3 beats in a bar? (e.g. Berlioz Symphonie Fantastique music appreciation Aut 2022) 	<p>Listen to the introduction How many beats are there in each bar? (3)</p>	<p>Untuned percussion instruments</p>

4 Focus: recognise the difference between major and minor keys

Musical style: Vamp

Ben Gunn

Song

Verse 1 (minor key), chorus (minor key),
verse 2 (minor), contrasting section (major)

Follow-up activities

Studying tonality (i.e. major / minor) & mood.
Children will need to work in pairs or small
groups, with one tuned instrument (e.g.
glockenspiel or keyboard) per group. Explain
that the first and third line of each verse use
the notes of a D minor chord, i.e. D F A. Tell
children to start on note A and work out how
to play these lines, using only these 3 notes.

In musical notation, it looks like this:

A A D F A A D F A
There were fifteen men on a dead man's chest

D D F A A A D F A
Far far below in the shifting sand

Next, ask children to play the lines again, this
time using the notes of a D major chord, i.e. D
F& A. Changing just one note (F to F&)
changes the tonality from minor to major, and
the mood from sad to happy.

Listening section

Listen to other extracts of music to further
explore the effect of tonality on mood. Some
suggestions are the main title theme from

Tuned percussion
instruments with the
notes D, F, F& and A.

	<p>Pirates of the Caribbean (minor key) and 'Sailor's Hornpipe' from Tubular Bells by Mike Oldfield (major key).</p>		
<p>5 Focus: understand time and place / sing and play in two-parts</p> <p>Musical style: Rock 'n' roll</p>	<p>Jimmy Be Good Divide the class into two groups ready for singing in two groups near the end of learning the song: the main group sings the tune, and the other group sings the backing vocals.</p> <p>Follow-up activities Teach children some basic hand-jiving patterns. Next, working in pairs or small groups, ask children to make up their own patterns and perform with any rock 'n' roll track. If stuck for ideas, you could suggest that some of the patterns are based on ship-based activities such as pulling ropes, sweeping the deck, etc.</p> <p>Listening section Compare, rock 'n' roll music from the 1950s /1960s with more contemporary rock. Choose two contrasting tracks, e.g. 'Hound Dog' by Elvis Presley and 'Born to run' by Bruce Springsteen. Listen to both tracks twice, asking children to jot down any features they hear on post-it notes. What instruments can you hear? Is the music fast or slow? Is the</p>		

	texture of the music simple or complex? How are the sounds produced?		
6 Focus: recognise the minor key Musical style: Latin	<p>Punto nero Warm up voices by reciting tongue twisters, e.g. 'She sells sea shells on the sea shore. The shells she sells are sea shells I'm sure.' Start the programme as a class, but be ready to split into two groups.</p> <p>Song Learn the song as a class, then perform it in groups:</p> <ul style="list-style-type: none"> • Verse 1 (pirates) • Verse 2 (Long John Silver) • Chorus (all) <p>Follow-up activities Discuss the fact that the song is written in a minor key (refer back to previous learning from lesson 4). Play the notes of the D minor scale – D E F G A B flat C& D1 on a keyboard, glockenspiel or guitar. Compare with a D major scale (including an F&).</p>		Tuned percussion instruments
7 Focus: understand how parts fit together Musical style: South American	<p>Hispaniola Warm up voices by singing 'Hispaniola' on middle C, holding the last note for a long time. Repeat on note D, then on E, F, G, A, B and C1.</p> <p>Song Verse 1, chorus, verse 2, swim away, middle 8, chorus, rap, chorus x 3.</p> <p>Follow-up activities</p>		Untuned percussion instruments

Go over the chorus and swim away section, then try putting the two together, like this:

3		4		1		2		3		4
His	-	pan	-	io	-	-	la			
		Gon-	na	swim	a-	way		Swim	a-	way

i.e. the group singing 'Hispaniola' come in after a count of 1, 2; and the backing vocals come in after a count of 1, 2, 3.

Working as a class, perform the rhythmic piece below using body or untuned percussion. Each symbol should have a different sound. Remember to keep a steady beat throughout.

1	2	3	4	5	6	7	8
•				•			
		©	©			©	©
				®	®	®	
§						§	

8 Finale

Sig through some / all of the songs as a finale performance. Consider:

Pitch	Are we singing in tune?
Duration	How do we know when to come in?
Dynamics	Are we singing too loudly or too quietly?
Tempo	Are we rushing or singing too slowly?
Timbre	Should we sing sweetly or like pirates?
Texture	Do we sing in unison or in two parts?
Silence	Are we quiet and ready to start singing?