



Kindness


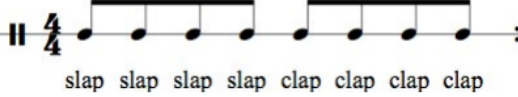
Positivity


Respect

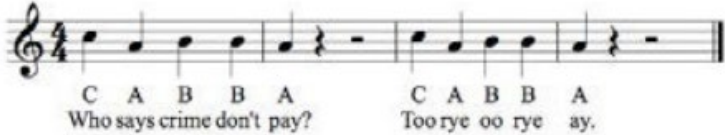
MUSIC MEDIUM TERM PLANNING

<p>Year Group: Year 6</p>	<p>TERM: Autumn 1</p>	<p>Theme: Macbeth</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 Macbeth which are written in many different musical styles, e.g. march, ballad, scat, blues.</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 step patterns of notes. They improvise over chord patterns and using notes of the pentatonic scale.</p>	<p>Concepts:</p> <p>Singing Sing a broad range of songs, including those that involve syncopated rhythms, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style.</p> <ul style="list-style-type: none"> • Continue to sing songs with multiple parts and counter-melodies <p>Listening - Understand the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p>Improvising Pupils should extend their improvisation skills through working in small groups to:</p> <ul style="list-style-type: none"> • Use chord changes as part of an improvised sequence. 	<p>Vocabulary: Unison, rhythm notation (crotchet, quaver, semiquaver), major, minor, chromatic, drone, counter-melody, chord pattern, pentatonic scale</p> <p>Musical styles: rap, march, pop, scat, lament, latin, ballad</p>

	<ul style="list-style-type: none"> • Extend improvised melodies. <p>Composing</p> <ul style="list-style-type: none"> • Plan and compose an 8-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody. • Compose melodies made from pairs of phrases in either D major or E minor or a key suitable for the instrument chosen. • Compose sound effects and use available music software/apps to create and record it, discussing how musical contrasts are achieved. 		
<p>Prior Knowledge: (What specifically have pupils learned that is relevant to this unit that they are building upon?)</p> <p>Y5 singing: In Y5, children sing rounds, partner songs and songs with a verse and a chorus.</p> <p>Y5 listening: In Y5, children understand the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p>Y5 improvising: In Y5, children improvise over a drone using tuned percussion and melodic instruments. They consider altering dynamics.</p> <p>Y5 composing: In Y5, children compose melodies made from pairs of phrases.</p> <ul style="list-style-type: none"> • Working in pairs, compose a short pieces based on various themes, e.g. a picture or scene from a story. They record creative ideas using graphic symbols, rhythm notation, staff notation or technology. 	<p>Future Knowledge: (What specifically will pupils learn in the future that is relevant to this unit?)</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 songs, including those that involve syncopated rhythms, multiple parts and counter-melodies. They should consider rhythm, phrasing, accurate pitching and appropriate style - Understand the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. • Use chord changes and notes from the pentatonic scale as part of an improvised sequence. 			
Learning Objective	Teaching Input/ Activities	Key Questions	Resources


<p>1 Sing in unison, moving mainly by step</p> <p>Musical style: steady march with rap</p>	<p>Sonic Battle Learn verses 1 and 2 of 'Sonic battle': Learn the rap. Split into two groups - one group chants the rap and the other shouts out the accented words), then learn the middle section. Add body percussion to the instrumental section. Learn an 8-bar pattern using knee slaps and hand claps. Follow-up activities: For the percussion section, begin by learning the 2-bar phrase below:</p>  <p>Then, split into two groups and perform as follows: Group 1: 2-bar phrase Group 2: 2-bar phrase Group 1: 1-bar phrase Group 2: 1-bar phrase Groups 1 & 2: 1-bar phrase + new 1-bar phrase.</p>  <p>2. When pupils are confident with this pattern, try transferring the rhythms from body percussion to untuned percussion, e.g. they could use tambours for the knee slaps and cymbals for the hand claps. 3. Practise the song making sure everyone is clear about which sections they need to sing. Think about dynamics. Perhaps the armies are approaching from a distance, so children could start each verse quietly and end loudly on 'They/you will not pass'.</p>	<p>Can you put words to the rhythm to help you remember it? (Maybe refer back to 'minibeast rap' from Y4 – crotchet = fly, paired quaver = spider, so phrase 1 would be: Fly, fly, spider, fly</p> <p>Phrase 2: spider, spider, spider, spider</p>	<p>Untuned percussion instruments</p>
<p>2 Recognise the minor key and a chromatic sequence</p>	<p>Destiny Learn the song 'Destiny': • The opening chant, verse 1, verse 2, the Middle 8</p>		<p>Tuned and untuned percussion instruments</p>

<p>Musical style: Pop anthem with chant</p>	<ul style="list-style-type: none"> Learn overlapping the chant with the verses in groups <p>Follow-up activities:</p> <ol style="list-style-type: none"> Recap the Italian terms used for dynamics: piano (quiet), forte (loud) and crescendo (gradually getting louder). Agree hand signs to indicate dynamics, then practise performing the song following hand signs from a conductor (teacher or child). Learn to play the chant. Tell children to start on note B, and use the notes B, C& and D. Allow time for children to work out the notes in pairs, or use the musical notation if you prefer:  <ol style="list-style-type: none"> Still working in pairs and using the notes B, C&, D, E and F&, ask children to explore the pattern with different starting notes. Remind children that repeating a pattern at a different pitch is called a 'sequence'. Working in groups of four and using the notes B, C&, D, E and F&, ask children to compose a dark piece of music for the 'Weird Sisters'. Children should use sequences, a drone on the note B and some untuned percussion. Record each group's music and use it to accompany the Weird Sisters' opening lines. 	<p>How can we demonstrate getting louder and quieter?</p>	
<p>3 Recognise and improvise scat singing and sound effects</p> <p>Musical style: Blues</p>	<p>Temptation</p> <p>Learn the song 'Temptation':</p> <ul style="list-style-type: none"> Verse 1, 2 and 3 Try 'scat' singing - vocal improvisation - using nonsense words such as doo-be-doo, bad-u-wa, etc <p>Follow up activities</p> <ol style="list-style-type: none"> Some children (and teachers!) may feel self-conscious about scat singing. To break the ice, begin by exploring the range of sounds the voice can make. Think back to the Weird Sisters. What sort of sounds might they have made? Perhaps laughing, cackling, whispering, whining, etc. Use audio editing software - such as Audacity or Garageband - to record individuals using their voices in this way, then explore ways 	<p>What sounds can we make to accompany this song to create the right atmosphere?</p>	<p>Tuned percussion instruments</p>

	<p>of combining and changing the sounds by adding delay or echo effects. You could also add this recording to the group compositions created in the session for 'Destiny' (see previous lesson).</p> <p>3. Have another go at scat singing with the recording. Warm up by improvising as a whole class, then in smaller groups before asking for brave volunteers!</p> <p>4. Try improvising using tuned instruments. Use the notes C, Eflat, F, F#, G and B flat, as these fit quite well with the music. Tell children to start and end with the home note (C), to use dotted, or swing, rhythms and to move by step and leap.</p> <p>Listening section Find some examples of vocalists singing 'scat' on YouTube, like Louis Armstrong (eg 'Dinah') or Ella Fitzgerald (eg 'One note Samba').</p>		
<p>4 Learn how to alter timbre in music Recognise notation and play a short phrase on tuned percussion</p> <p>Musical style: Latin-style rap and chorus</p>	<p>Assassins Learning the song 'Assassins': Chorus , verse 1, verse 2, chorus</p> <ul style="list-style-type: none"> • Go over the words to Verse 1. Clap as you rap. Then just clap. • Verse 3. Listen for the accented words: 'like', 'business', 'certain', 'voom' (in line 1) and 'any', 'wants', 'we', 'there' (in line 4). <p>Follow up activities</p> <p>1. Using tuned instruments, learn to play the chorus. Tell children to start on note C, and use the notes A, B and C. Allow time for children to work out the notes in pairs, or use the musical notation if you prefer:</p>  <p>If using tuned percussion, encourage children to use two beaters, alternating left then right.</p> <p>2. 'Timbre' is a musical term to describe different tone qualities in instruments and voices. The speaking and listening activity below explores vocal timbre. To explore instrumental timbre, try to play the simple chorus pattern on as many different instruments as possible. Children could try different timbres (often</p>	<p>How can the timbre of the music be altered? What combination of instruments make the</p>	<p>Tuned instruments</p>

	called 'voices') on keyboards and other musical instruments if possible. Record examples of the pattern with different timbres, then play back and ask children to identify and discuss the timbre.	harshes / softes sounds?	
5 Add a counter-melody to a song Sing a song in 3 parts (2 melodic, 1 rap) Musical style: Latin-style dance and rap	Witches' brew Learn the song 'Witches' brew': Verse 1, verse 2 and counter-melody, middle 8, rap, verse 3 Follow up activities 1. Practise singing the song, in particular the second verse and counter-melody. Go over the counter-melody again with the class, then try singing this with the recording. Practise this several times, before splitting into two groups and trying the two parts together. Singing in two parts requires children to focus on their own part and listen to the other part at the same time. Make sure pupils don't cover their ears, as this won't help! 2. When all children are familiar with the melody and counter-melody, remind them to concentrate on singing through each phrase to keep the sound-quality consistent. Also, pay particular attention to diction - warm vowel sounds and clearly articulated consonants. 3. Ask pupils to enhance the recording by adding some untuned percussion - eg a guiro, cabasa, or bongos. Remind children to listen carefully - to keep in time with the recording - and to be careful not to play too loudly.	Can you sing your own melody confidently, even when another part is being sung?	Untuned percussion instruments
6 Consider the mood a piece of music creates Create a 'lament' over a drone Musical style: Lament	Dunsinane Listen to the opening of the song. What creates the mood of this lament? Listen for the smooth voices, tubular bell, low drum and quiet percussive sounds. Learn the song 'Dunsinane': Chorus, verse 1, chorus, verse 2, chorus <i>Recap on the Italian terms for getting louder and faster</i> Verse 3 & verse 4 Follow up activities 1. The chorus of the song consists of several three-note patterns to fit the word 'Dunsinane'. Hum the chorus with children, asking them to internalise or hear the word 'Dunsinane' in their heads as they		Tuned and untuned percussion instruments

	<p>hum. Elicit that the word has three syllables and that the natural emphasis falls on the third syllable.</p> <p>2. How many syllables are there in the phrase 'Lady Macbeth'? Where does the natural emphasis fall? Elicit that, while the phrase 'Lady Macbeth' can be said with different rhythms, the natural emphasis falls on the first and fourth syllables. Try different ways of clapping the name, then ask volunteers to try playing the phrase on a tuned percussion instrument, selecting from the notes E, F&G, G, A and B.</p> <p>3. Working in groups of four or five, ask pupils to compose their own lament. They should incorporate one or more 'Lady Macbeth' tunes, a drone on the note E, and start and end on the home note (E). When this is in place, ask each group to add some untuned percussion (eg a quiet cymbal or bell) and to think carefully about dynamics.</p> <p>4. Allow time for all groups to practise their compositions, then perform to others. Encourage children to appraise each other's work, and discuss how each piece conveys the mood of a lament.</p> <p>Listening section Find examples of other well-known Scottish laments - such as 'The flowers of the forest' (used at the Queen's funeral) to compare to 'Dunsinane'.</p>	<p>What syllables are emphasised in the phrases?</p>	
<p>7 Learn how to play a chord Improvise a melody over a chord pattern</p> <p>Musical style: Ballad</p>	<p>Killing Ground Learn the song 'Killing ground': Chorus ,verse 1, chorus, verse 2, chorus, verse 3, chorus (The final two sessions are shorter so could be covered in one)</p> <p>Follow up activities</p> <p>1. Listen to some trumpet fanfares - there's plenty to choose from on YouTube. Then ask children to compose their own short fanfare. The fanfare will be based on the chords E minor (E, G, and B) and D major (D, F&G and A). Use the following chord sequence, or make up your own if you prefer:</p>	<p>Recap: Can you describe the difference between the sound of a major and minor chord?</p>	<p>Tuned instruments</p>

	 <p style="text-align: center;">E min D maj E min D maj E min</p> <p>Organise children in pairs (one keyboard per pair). The child on the left should play the chords and the child on the right should create the fanfare tune, using the chord notes. Advise children to start and end the tune on the home note (E), to use repeated notes and, if possible, to select trumpet or other brass sounds.</p>		
<p>8 Focus: Pentatonic scale</p> <p>Musical style: Ballad</p>	<p>‘Finale’ Warm up voices by singing pentatonic scales. Sing each scale to a different vowel sound (air, ee, ah, o and oo), singing the whole scale in one breath. Gradually get higher each time. For example, you could begin with a pentatonic scale beginning on C: C, D, E, G, A, G, E, D, C. Learn the song ‘Finale’.</p> <p>Follow up activities</p> <ol style="list-style-type: none"> 1. Use the notes of the pentatonic scale to produce a whole class composition in rondo form. Working in groups, ask pupils to create two bars (eight beats) of notes using C, D, E, G, A and C+. Ask each group in turn to perform its melody to the class. Choose a confident group to be group A. Name the other groups B, C, D, etc. A rondo follows a set pattern: eg A, B, A, C, A, D, A, etc. Perform the whole-class rondo, starting and ending with Group A. 2. Revisit songs from the series and remind children about the musical elements: pitch, duration, dynamics, tempo, timbre, texture and silence. Brainstorm questions in relation to each musical element to help children know how to improve their performance. For example: 	<p>Recap: how many notes in a pentatonic scale?</p> <p>How would you describe the structure of a rondo?</p>	<p>Tuned instruments</p>

	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?		