

Medium Term Plan: Supporting Implementation of LTP/Progression Grid

Subject: Music - SPRING TERM Year: KS1 - Year A – Funky Junk and Composition

NC/PoS:

- **Introduction to Singing, Listening, Composing and Performing**
- play and perform in solo and ensemble contexts, using their voices and playing musical instruments 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
- use and understand staff and other musical notations
- appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
- develop an understanding of the history of music.

Expected Prior Learning (what pupils already know and can do)

Children can recognise and correctly read and perform 2 bar rhythms using the names Tom, JoJo, Caterpillar and Rest, effect the dynamic of their instrument and vocal performance. Sing the first 5 notes of a Major Scale along to an accompaniment, naming the degrees of the scale, and repeat similar 5 note melodic examples. Can draw Quarter and Eighth Note.

NOTE: At every step, children will be guided through advancing techniques and gaining a deeper level of practical and theoretical confidence from A to B years.

End Points (what pupils MUST know and remember)

SINGING - Know That and Know How;

- to "warm-up" our voice to look after it (Horse Sounds = Lip Trill and "Squeaky Door" exercise), Mum Mum Mum Mum Mum warm-up scales.
- Sing 5 notes melodies back by ear, including the degrees of the scale as lyrics
- Being aware of the 5 finger "C Position" on the keyboard and linking the playing and singing of C D E F G / 1 2 3 4 5 to the physical keyboard performance by the teacher.

LISTENING / COMPOSING / PERFORMING - Know That and Know How;

- To be able to draw note and rest values clearly
- Compose, notate (write), read, understand and perform **2 bar rhythms** of multiple note / rest values, using names of Tom, JoJo, Caterpillar and Rest.
- Understanding pitch and size of instrument correlation - can we start to predict what it might sound like based on the size?
- Exploring timbre and instrument material correlation - can we start to predict the sound of a percussion instrument based on what it is made of?
- Choose and Use a variety of house-hold items (Funky Junk) to create rhythmic music of various timbres and pitches, whilst chanting the rhythm names ("Say as you Play") or co-ordination (eg "RLRL") to learn them faster and through vocalising these rhythms, ensure more accurate and synchronised performances.
- To perform a percussion part of multiple sections from written score along to a pop track
- Composing a performance piece using various Funky Junk.
- Identification of a rhythm by ear and immediate recall performance with accompanying chant.
- Aural Identification of rhythms within a written score
- How to compose rhythmic sections of music to build into a verse / chorus
- How to start (count-in) and end a performance (auditory and visual cues) together
- Ability to listen to a pop track, find the beat, and drum / clap along with a simple rhythm

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- To follow conductor instructions regarding tempo and dynamics during vocal practice

Key Vocabulary

Scale, Warm-Up, Hit, Shake, Count-in, Cue, Intro, Ending, Beat, Rhythm, Pitch, Percussion, Note, Rest, Oval, Stem

Session 1:

SINGING

Warm-Ups and the importance of a relaxed posture with soft knees allows us to sing more comfortably and therefore better.

5 notes scales throughout this term, moving to 8 notes as a stretch target.

LISTENING

How the vibrating air within a pop bottle creates a "Boom" when it is hit.

Practice Quarter Note (Tom), Two Eighth Notes (JoJo), Four Sixteenth Notes (Caterpillar) and Quarter Rest (Rest) rhythms in one and two bar phrases.

Practice Stamp, Clap, Stamp, Clap - then Stamp Stamp Clap, Stamp Stamp Clap as "JoJo Tom" chant and physical performance.

How "stamping" or marching helps us to stick to the beat together - ie physically, visually and aurally.

Perform this rhythm to a rock track (Gold Lion - Yeah Yeah Yeah's) - Children will use Count-In to start all together.

RESOURCE: <https://www.youtube.com/watch?v=w0XWeyOZxI8>

Listening for the "Low Low Hi" within We Will Rock You and how this is the drummer / audience playing Bass Bass Snare AND Stamp Stamp Clap.

Practice Coordination of drumming with Pop Bottles : Low, Hi, Right and Left from notation.

Recap "Say as we play" chanting helps us to refine our performance, by bringing us together regarding the beat.

Say as we Play will continue throughout this term (using variations of intuitive note naming = JoJo Tom, coordination = R L R, and stretch target of Beat Numbers = 1 & 2 etc)

Composition / Improvisation: Creating our own rhythms for UNISON PERFORMANCE as a group, ensuring we have a total of 4 beats per bar.

Vocabulary: Soft Knees, Posture, Count-In, Beat, Rhythm, Coordination, Beat, Bar, Time Signature, 4/4, Chant, Say as we play, Percussion

Session 2:

Synchronisation is a major element to playing in an ensemble.

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Studying the work of GROOVE ONKEL: https://www.youtube.com/watch?v=n0qs4_bY4vg

(NOTE - Different material between A and B years - this focuses on body percussion and greater timbral differences too)

I can begin to describe how music makes me feel.

Experimenting with creating multiple sounds from one instrument

Make and control short sounds through vocal beat boxing - Follow the leader games

Performing rhythms, both vocally and with Funky Junk in synchronised unison using a variety of sounds.

Composition / Improvisation: Creating our own rhythms for 2-PART PERFORMANCE as a group, ensuring we have a total of 4 beats per bar.

Maintaining tempo and location within a multi-section piece by following leader / reading score.

Using and exploring dynamics to our performance to create interest and development.

"Caterpillar" drumming call and response chant to help to improve coordination and synchronise the band: "Caterpillar - How's it go? - Caterpillar - Tell me again! - Caterpillar - one more time - Caterpillar - and repeat!"

Vary the exercise above with "Right Left Right Left" to support coordination difficulties.

Vocabulary: , "In-Sync", Synchronise, Beats 1,2,3 and 4, Compose, Composition, Finished, Dynamics, beatbox, pitch, High, Low, Feelings / Feel, Mood

Session 3:

SINGING

5 Note Singing Exercises of 1 2 3 4 5 4 3 2 1, and different variations (permutations) to focus and develop listening and copying skills.

To begin to sustain notes at the end of vocal phrases and to be cut off by the conductor.

LISTENING

Brothers in Arms - Dire Straits
Happy - Pharell Williams

How does this music make us feel?

Why might one piece make you want to dance more than the other?

How "full" a piece of music is - the amount of sound going on at once - is called the Texture.

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Varying Texture creates interest and development.

COMPOSITION / PERFORMANCE

Pitch / Rhythm cards to sequence sounds

The role of Bass and Snare in pop / rock music.

Finding Beat 1 2 3 4

Clapping on Beat 2 and 4 in Western Pop and Rock.

Emphasis on a note (making one note louder) is called an accent .

Composing a longer performance from previously created 4/4 rhythms using differing pitches to denote Low and High, both visually and physically to produce the desired sound.

Following the dynamics of the drum leader to create interest and development of the piece.

Reading these Bass / Snare patterns for Verse / Chorus and performing along using Funky Junk.

Following the Count- In to ensure we start and stay together.

Multi-Part means more than one line of music played at the same time to creates layers. Most bands play different instruments having different parts - Can we name some instruments in a band? Example Drums, Guitar, Keyboard, Singer, Bass

Create a Low and High part so that Low plays on beats 1 and 3, and High plays on 2 and 4.

Strong Beats are the main beats within any bar, such as 1 2 3 4.

Create a variation to include an Eighth note pair with an accent on the strong beat in both parts.

Vocabulary: Dynamics, Piano, Forte, Mezzo Forte / Mezzo Piano, Intro, Verse, Chorus, Ending, Texture, Accent, Strong Beats, Multi-Part, Band

Session 4:

SINGING

Warm ups of major scale 1 2 3 4 5 and stretch target of 1 2 3 4 5 6 7 6 8

Beginning to add phrasing into our warm-ups - example: adding emphasis to given scale degrees: "1 2 3 4 **5**"

Emphasis on a note (making one note louder) is called an accent .

LISTENING

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STOMP - Use of different rhythms to create a groove.

https://www.youtube.com/watch?v=MqFz_jmcYF0

COMPOSITION

Putting together Grooves (Rhythmic blocks, often multi-part) as dictated by the drum leader into longer sections, then changing from one groove to another following a signal.

Creating a full song by piecing together sections following signals by the drum leader.

PERFORMANCE

Pushing the quality of tone produced, and accuracy of synchronisation in Caterpillar Drum exercise

Focusing on the quality of our own performance whilst being aware of the tempo (speed of the music) and performance directions (dynamics of loud and soft for example, signals for breaks etc)

Assessing our own playing and that of our band mates, deciding what needs to be worked upon, practicing further to improve

Recording our composition.

Vocabulary: Signal, Groove, Variation, Accent, Tempo, Performance Directions, Dynamics, Softer, Louder, Accents, Breaks, Practice, Assess, Improve,

Session 5:

LISTENING

Song = Good Time - Owl City / Carly Rae Jepsen

RESOURCE - <https://www.youtube.com/watch?v=H7HmzwI67ec>

How does it make us feel and why? Can we hear the excitement / happy mood of the singer?

PERFORMANCE

Starting to read a more comprehensive music score.

Focusing on small sections to improve ability and understanding before moving on.

Focusing on our own technique within our performance to achieve the best result we can.

Ensuring that our technique of playing and therefore our performance / sound produced clearly reflects the Hi / Lo notation in our music.

Performing Good Time - along to the original as a multi-part arrangement.

Vocabulary: Score, Signal

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Session 6:

SINGING

Vocal warm-ups and moving up to 8 notes

Beginning to add phrasing into our warm-ups - example: adding emphasis (accents) to given scale degrees: "1 2 3 4 5"

PERFORMANCE AND COMPOSITION

Creating rhythmic interest between multi-parts by placing accents at different times.

To learn and advance a variety of more advanced rhythms including Sixteenth Note permutations using vocal phrases and words such as Caterpillar (4 sixteenths), Lemonade (2 sixteenth 1 eighth note), Coffee (2 sixteenths - 1 eighth rest).

To perform these rhythms within an improvised (follow the leader) performance to include accents.

Use vocal prompts to help understand the location of these notes within the context of the rhythm - example: Caterpillar, Lemonade, Coffee etc as per previous sessions.

Moving the accent within a beat - example: Caterpillar (repeated), Caterpillar (repeated), Caterpillar (repeated), Caterpillar (repeated)

Putting these more advanced rhythm ideas together to create more interest and layers within our music.

Session 7:

How sounds from around the house are used in pop songs we know:

<https://www.youtube.com/watch?v=VSPuRXkUWoU>

Adding in pitch with Boom Whackers / Presto Pipes to our Funky Junk

Sequencing a scale and performing as a group.

Sequencing a chord (1 3 5 7, and 2 4 6 8 of scale)

Sequencing an Arpeggio

Vocabulary: Sequence, Scale, Arpeggio

Session 8:

REHEARSAL

Adding the elements from previous sessions together

Session 9:

PERFORMANCE

Recording the finished piece

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Future learning this content supports:

This content will support future learning and development of complex rhythmic compositions to include syncopation, multi-part arrangements, multi-section pieces, clearer intent on technique and therefore higher skill levels in performance. Pitched note reading and performance, sight singing, full piece multi-part arrangement - both vocally and instrumentally.