

## Medium Term Plan: Supporting Implementation of LTP/Progression Grid

Subject: Music - AUTUMN TERM

Year: KS1 - Year A – Djembe / Singing

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 basic 1 bar rhythms using the names Tom, JoJo, and Rest, effect the dynamic of their instrument and vocal performance. Children can sing together and follow the basic pitch and rhythm of a simple 5 note song.

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)
- Singing a 5 note major scale, ascending and descending along with an instrumental guide
- Sing together, following the shapes of pitch and rhythm with care
- Take part in a variety of singing exercises and songs. (Simama Kaa)
- To work on vocal technique for improving tone = "a better sound" - ("one two thray four fahv")

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

- Djembe Techniques of Bass and Tone and reading Djembe score
- Djembe Technique and reading Djembe score
- Learn a variety of simple through to more advanced traditional African rhythms
- To perform multiple rhythms within larger musical works.
- To develop a basic understanding of the cultural importance of Djembe (used in celebration and coming together in peace)
- Know that the name Djembe is said to come from: Anke Dje, Anke Be = Everyone come together in peace
- That it is said that the Djembe originated in Mali in Africa
- Know how to follow a Drum Leader
- Listening to Music and describe how it makes us feel, talk about its tempo as fast / slow / happy / sad
- Rearranging rhythmic elements to create new ones (rhythm cards)
- To draw basic note and rest values of Tom, JoJo and Rest clearly
- To perform a written percussion part from written score along to a pop track.
- Identification and copy of a rhythm by ear
- How to start (count-in) and end a performance (auditory and visual cues) together
- To listen to a pop track, find the beat, and drum / clap along with a simple rhythm.

Key Vocabulary

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

### Session 1:

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

The fact that the sound needs to escape from the drum at the bottom to create its true sound

The unique "goblet" shape of the Djembe and how its shape helps us to hold it and project the sound.

Practice Quarter Note (Tom), Two Eighth Notes (JoJo) and Quarter Rest (Rest) rhythms in single bars

Practice Coordination of drumming on Djembe: Right and Left from notation.

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

Playing traditional African rhythms by using chants of One Banana, I Love Apple Pie and Pineapple Pineapple Pineapple Plum.

DEEPER LEVEL FOR A/B YEARS: Call and Response exercises including assessment-lead increases in rhythmic complexity, dynamics, and accent placements.

RESOURCE: Simama Kaa - <https://www.youtube.com/watch?v=99jfkfZOpIQ>

Vocabulary: Vibration, Air, Count-In, Beat, Rhythm, Coordination, Beat, Bar, Chant, Say as we Play, One Banana, I Love Apple Pie and Pineapple Pineapple Pineapple Plum.

### Session 2:

"Say as you play" - Chanting the beats of the rhythm in a call and response exercise. Identifying the rhythms used within a performance and adding that to the call / response exercise.

Are we sticking together? Are we listening to the count-in, chanting in time and therefore refining our performance to ensure we work together as a band - as a TEAM?

How to perform, assess and improve our 2 Djembe techniques of Bass and Tone (B and T in our notation)

Time Signature = Top number 4 tells us how many beats in a bar

A Bar is a block of music to group it into rhythms to play

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

Composing 2 bar phrases to end on a Quarter Note so as to sound more finished.

Ensuring the children know that THEY are in control of their composition - THEY are in

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charge of choices within their musical creations.

Performing the 2 bar phrases we have composed.

Drawing Quarter Notes, 2 Eighth Notes and Quarter Rest.

DEEPER LEVEL FOR A/B YEARS: Call and Response exercises including assessment-lead increases in rhythmic complexity, dynamics, and accent placements.

WORKSHEET - FORMING NOTES 1a

Vocabulary: Beats 1,2,3 and 4, Compose, Composition, Finished, Dynamics, Time Signature, 4 beats in a bar, Notes, Notation

### Session 3:

Develop a basic understanding of the cultural importance of Djembe (used in celebration and coming together in peace)

The Djembe and its name is hundreds of years old - (between 400 and 800 years old)

Name is said to come from the Bambara people (National language of Mali) who have a saying "Anke Dje, Anke Be" = Everyone come together in peace

Djembe originated in Mali in Africa

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

Using Dynamics to add variety for interest and emotion.

Creating an INTRO and an ENDING for our performances - learning how to finish together following the DRUM LEADER - we will call this our "Rockstar Ending".

DEEPER LEVEL FOR A/B YEARS: Call and Response exercises including assessment-lead increases in rhythmic complexity, dynamics, and accent placements.

Vocabulary: Dynamics, Piano, Forte, Mezzo Forte / Mezzo Piano, Intro, Verse, Chorus, Ending, Rockstar Ending

### Session 4:

Following a basic score that uses simple rhythms but in multi-section arrangements such as Intro, Verse, Chorus, Ending

Play a simple rhythm to a pop track from SING 2 - I Can't Feel My Face

RESOURCE: <https://www.youtube.com/watch?v=v5HqpxsQuxM>

Count-In to start all together.

DEEPER LEVEL FOR A/B YEARS: Call and Response exercises including assessment-lead increases in rhythmic complexity, dynamics, and accent placements.

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Composition: Putting together simple 2 bar phrases into longer 4 bar phrases to create a small section (Verse / Chorus etc).

Vocabulary: Composition

### **Session 5:**

Practicing our Pop Piece 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.

Assessing our performance and looking where we have improved, and where we can improve further.

Assessing and looking for examples of good technique / good performance from our fellow band members, then applying those examples of good practice in our own playing.

Recording our Pop Piece performance.

Vocabulary: Practice, Performance, Recording, Assess

### **Session 6:**

Composing a longer performance from previously created 4/4 rhythms.

Composing a multi-section piece by combining smaller sections together - ie - Structuring sections of our composed rhythms into INTRO, VERSE, CHORUS, ENDING

Recording our composition.

#### **SINGING**

5 Note Singing Exercises of 1 2 3 4 5 4 3 2 1

Adding dynamics to our 5 note vocal exercise.

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

Pitch exercises: Learning how to follow a short melody by ear (for example 1 2 3 4 5 variations)

Singing back (copying) single notes to a vocal sound (example Da Da)

Vocabulary: Score, Vocal

**Session 7:**

A Capella (Italian - meaning "in the church style") means voices only - singing without an instrumental accompaniment.

Learning the individual parts STILL HAVEN'T FOUND WHAT I'M LOOKING FOR - SING 2

Sing verse section as a call / response round (start from 1m) - in 2 groups

RESOURCE: <https://www.youtube.com/watch?v=fVSrtw20BxA>

Pitch exercises: Learning how to follow a short melody by ear using different variations of first 5 degrees of the major scale.

Improving singing back (copying) single notes to a vocal sound (example Da Da)

Vocabulary: Round, Parts, A Capella

**Session 8:**

Practicing the individual parts of the STILL HAVEN'T FOUND WHAT I'M LOOKING FOR - SING 2

Focusing on staying "in sync" / "synchronised" with the group - therefore following the beat.

To follow the conductor, coming in for either the Verse or Chorus as directed

Simple Beatboxing of Boots and Cats reproduce the sound of Bass and Snare.  
Vocabulary: Edit, Arrangement, Parts, Beatbox.

**Session 9:**

Singing verse of STILL HAVEN'T FOUND WHAT I'M LOOKING FOR - SING 2 as a Round.

Simple Beat-Boxing of "Boots and Cats" - performing short vocal sounds to provide a rhythmic accompaniment to the sung sections of a song.

Following the visual cues from a conductor (the signs for "cut" or "stop").

Vocabulary: Beatbox, Short, Long, Conductor

Recording of A Capella performance

Future learning this content supports:

This content will support future learning and development of more complex rhythmic compositions, pitched note reading, sight singing, multi-part arrangement - both vocally

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and instrumentally.