

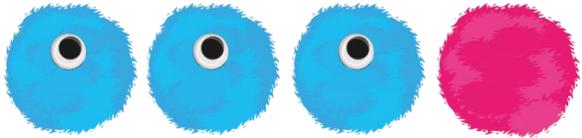
This is an example of a unit of work for Music. All our units of work for Music are planned in the same format and knowledge is linked to previous and future lessons. The progression map for Music has been followed when planning all units. All our Music lessons start with a retrieval exercise. Medium term plans are reviewed and adapted as necessary.

### Music Medium Term Plan

Year Group: 3		Unit: Notation & Duration and Dynamics		Term: Spring 1	
<b>Previous Learning</b> Children have created and defined dynamics and followed directions when performing. Children have begun to recognise notation for simple rhythms.			<b>Links to Future Learning</b> In Year 4, children understand how pitch is notated on a staff and use dynamics for effect when performing.		
<b>Concepts to be developed</b> Further develop knowledge of using notation with different rhythms. Sing and play with dynamic changes, defining more complex changes in dynamics.			<b>Unit Vocabulary</b> Loud, quiet, getting louder, getting quieter, spiky, smooth, dynamics, loud, very loud, quiet, very quiet, getting louder, getting quieter, forte, piano, crescendo, diminuendo, staccato, legato		
<b>Key knowledge to be taught in this unit</b> Experience the use of simple score notation when composing and performing. Confidently recognises crochet, minim and quaver rhythms. Confidently reads notation for and clap a 4 beat pattern. Sing songs and play music with dynamic changes. Use the terms crescendo and decrescendo to describe the dynamic changes. Recognise and maintain silence when required. Use dynamics to create a specific mood or effect.			<b>Reading across the Curriculum Linked to the topic</b>		
Lesson Objective	Teaching and Learning including Flashback		What to look for	Vocabulary	Resources
Lesson 1	1. What is pulse?		Can they respond to	<u>Pulse</u> ; <u>beat</u> ;	How Far I'll Go



<p>Confidently recognises crochet, minim and quaver rhythms.</p>	<p>2. What is rhythm? 3. What is pitch? 4. What are dynamics?</p> <p>Key Knowledge:</p> <ul style="list-style-type: none"> <li>Confidently recognises crochet, minim and quaver rhythms.</li> </ul> <p>Singing Starter Learn verses 1 and chorus of How Far I'll Go</p> <p>Main Activity</p> <p>Use <i>Coordination Funk</i> and play the instrumental track. Invite the class to join in as you <b>move to the pulse of the music</b> (e.g. waving arms, tapping shoulders, moving hips). As well as getting your class moving to the pulse, <b>develop their understanding of musical note lengths</b>. Play the instrumental track and ask everyone to perform the following actions to a four-<u>beat</u> pulse:</p> <p>Stretch – 2 beats (minim) Stamp – 1 beat (crotchet) Clap-clap – 2 ½ beats (quavers)</p> <p>Practise each action separately, and then perform as a <u>sequence</u>. Once everyone is confident, call out an action (stretch, stamp or clap) and get the class to respond with the appropriate movement. Make sure everyone is performing the actions to the steady <u>pulse</u>. Discuss the duration of each action and introduce the formal notation for each rhythm. Look at the <u>rhythm</u> wall and ask questions such as: Which note has the longest duration? (<u>minim</u>) Which note has the shortest duration? (<u>quaver</u>) How many beats is the <u>crotchet</u> worth? (<i>One beat</i>) Repeat the movement activity, asking the class to follow the rhythmic <u>notation</u>.</p> <p>Plenary – listen to No Place Like by Kerry Andrew</p>	<p>performance directions (e.g. verbal instructions, copying actions)?</p> <p>Can they use movement to show their understanding of different note values?</p> <p>Can they begin to recognize and name note values (<u>minim</u>, <u>crotchet</u>, <u>quaver</u>)?</p>	<p>duration; <u>rhythm</u>; <u>minim</u>; <u>crotchet</u>; quaver; <u>tempo</u>; faster</p>	<p>Music PPT</p> <p>Coordination Funk</p> <p>No Place Like by Kerry Andrew</p>
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	<p>What different sounds can you hear in this piece of music? Choose a section of the music – what does this part make you think of?</p>			
<p>Lesson 2</p> <p>Confidently reads notation for and clap a 4 beat pattern.</p>	<p>◀◀</p> <ol style="list-style-type: none"> <li>1. What song did we sing last lesson?</li> <li>2. How long is a crotchet?</li> <li>3. How long is a quaver?</li> <li>4. What is a 2 beat note called?</li> </ol> <p>Key Knowledge:</p> <ul style="list-style-type: none"> <li>• Confidently reads notation for and clap a 4 beat pattern.</li> <li>• Recognise and maintain silence when required.</li> </ul> <p>Singing Starter</p> <p>Recap verses 1 and chorus from last week. Begin to learn verse 2</p> <p>Main Activity:</p> <p>Play Doctor Onomatopoeia. Get children moving to the pulse of the music. Then, select a line and ask the class to <b>clap the rhythm of the words</b>.</p> <p>Develop children’s understanding of <b>musical notation</b> using some <b>Beat Monsters!</b> Create some monsters using <b>coloured pom-poms</b> and <b>googly eyes</b>. Choose monsters to represent <b>silent beats</b> (rests). In our example, they are pink. Then, introduce a monster of a different shade (e.g. blue) and place an eye on it to represent a <b>sound</b>. Experiment with different arrangements of <b>sounds</b> and <b>silence</b>, e.g.</p>  <p>When the children are ready, introduce them to the <b>two-eyed monster</b>. Here, the eyes represent a subdivision of the <b>beat</b> (i.e. one beat can be split into two parts). In formal <b>notation</b>, this is equivalent to <b>two quavers</b>.</p>	<p>Can they use <b>graphic notation</b> (Beat Monsters) to represent rhythms (crotchets, paired quavers, rests)?</p> <p>Can they perform simple phrases with a good sense of rhythm?</p>	<p>Rhythmic pattern; copy; <b>notation</b>; sound; silence; rest; <b>beat</b>; <b>crotchet</b>; quavers</p>	<p>How Far I’ll Go</p> <p>Music PPT</p> <p>No Place Like by Kerry Andrew</p> <p>Pom Poms – 3 different colours.</p> <p>Googly sticky eyes</p> <p>Doctor Onomatopoeia</p>

	 <p>Show the children the following arrangement of <u>beat</u> monsters:</p>  <p>Listen to <i>Doctor Onomatopoeia</i> and <b>clap the <u>rhythm</u></b> of the words ‘...<i>what do you hear?</i>’ used in the <b>first <u>verse</u></b>. Explain that <b>this rhythm is represented by the <u>beat monsters above</u></b>. Try clapping the rhythm together.</p> <p>Plenary – listen to No Place Like by Kerry Andrew</p> <p>What instruments can you hear? Choose a section of the music – how could we move to the music?</p>			
<p>Lesson 3</p> <p>Experience the use of simple score notation when composing and</p>	 <ol style="list-style-type: none"> <li>1. How many beats is a crotchet?</li> <li>2. What is a quaver?</li> <li>3. What piece of music are we listening to?</li> <li>4. What is pulse in music?</li> </ol> <p>Key Knowledge</p> <ul style="list-style-type: none"> <li>• Experience the use of simple score notation when composing and</li> </ul>	<p>Can they compose <u>four-beat rhythm</u> patterns?</p> <p>Can they use <u>graphic notation</u> (Beat Monsters) to represent rhythms (crotchets, paired quavers, rests)?</p>	<p>Rhythmic pattern; copy; <u>notation</u>; sound; silence; rest; <u>beat</u>; <u>crotchet</u>; quavers</p>	<p>Pom Poms</p> <p>How Far I’ll Go</p> <p>No Place Like</p>

<p>performing.</p>	<p>performing.</p> <p>Singing Starter:</p> <p>Continue to learn to the end of the song.</p> <p>Main Activity</p> <p>Last week we used beat monsters to create rhythms from the song Doctor Onomatopaeia. Today, we are using the beat monsters to create our own composition.</p> <p>Recap the different note lengths for each coloured pom pom. If children are confident with these, add in another colour to make a minim (2 beats).</p> <p>Give each pair a selection of pom poms. Can they now compose their own rhythm pattern using 8 of the pom poms? (2 4-beat phrases).</p> <p>Once the children have composed their piece. They need to choose how they will play their music – clapping/ tapping/ stamping?</p> <p>Give children a chance to practise their composition and then ask children to come to the front to perform.</p> <p>Extra challenge – can children play someone else’s composition from their notation?</p> <p>KEEP PICTURES OF THESE COMPOSITIONS WE WILL COME BACK TO THEM LATER!</p> <p>Listening Plenary – play No Place Like by Kerry Andrew</p> <p>What different rhythms can you hear in this piece of music? What do the rhythms make you think of?</p>	<p>Can they perform simple phrases with a good sense of <u>pitch</u> and rhythm?</p>		
<p>Lesson 4</p> <p>Sing songs</p>	 <ol style="list-style-type: none"> <li>1. What does pitch mean?</li> <li>2. What different voices can we sing with?</li> </ol>	<p>Can they control changes in <u>dynamics</u> (<u>forte</u>, <u>piano</u>,</p>	<p><u>Dynamics</u>; <u>piano</u>; <u>forte</u>; <u>diminuendo</u>;</p>	<p>How Far I’ll Go</p> <p>Picture Cards</p>

<p>and play music with dynamic changes.</p>	<p>3. Who is our composer this half term? 4. Play Good Morning, can we clap the pulse?</p> <p>Key Knowledge:</p> <ul style="list-style-type: none"> <li>Sing songs and play music with dynamic changes.</li> </ul> <p>Singing Starter</p> <p>Sing through song – where are the tricky bits?</p> <p>Main Activity:</p> <p>Explore <i>Music Italiano</i>. It is a great way to learn Italian music vocabulary and the first <u>verse</u> demonstrates the language of <u>dynamics</u> very clearly.</p> <p>Next, ask the class to perform some simple body percussion (e.g. tap knees). Model with yourself as the conductor first using hand gestures to control the volume of the sound produced by the class, e.g.</p> <ul style="list-style-type: none"> <li>Silence: palms together</li> <li>Quiet, <u>piano</u>: palms slightly apart</li> <li>Getting louder, <u>crescendo</u>: move palms further apart</li> <li>Getting softer, <u>diminuendo</u>: move palms together</li> <li>Loud, <u>forte</u>: palms apart, arms stretched wide</li> </ul> <p>Now choose a child to be the conductor. Can the class follow the <b>musical instructions</b> given by the conductor?</p> <p>Next, <b>display some picture cards</b> showing a variety of sound sources (e.g. jumbo jet, helicopter, ice-cream van, a group of chatting friends). Next, choose one of the cards and <b>ask the rest of the class to improvise vocal or body-percussion sounds</b> to match. Give children time to explore different effects and share creative examples with the rest of the class.</p> <p>Then, ask one child to hold one of the cards and <b>walk slowly from one side of the</b></p>	<p><u>crescendo</u>, <u>diminuendo</u>) when singing?</p> <p>Can they experiment with vocal and body-percussion sounds to create effects and perform them expressively (e.g. changing dynamics)?</p> <p>Can they follow and lead musical directions (e.g. hand signals to indicate changing dynamics)?</p>	<p><u>crescendo</u></p>	<p>Music Italiano</p> <p>No Place Like by Kerry Andrew</p>
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	<p><b>room to the other.</b> The rest of the class should <b>improvise the relevant sound effects.</b> Discuss how the sound should start softly in the distance (<i>piano</i>); get louder as the child moves into the centre of the room (<i>crescendo</i>), and fade (<i>decrescendo</i>) as it reaches the other side.</p> <p>Try <b>recording the activity</b> and play this to the class. Can everyone recognize and describe the <b>dynamic changes</b>?</p> <p>Plenary – listen to No Place Like by Kerry Andrews</p> <p>What dynamics can you hear? What do the loud sounds make you think of? What do the quiet sounds make you think of?</p>			
<p>Lesson 5</p> <p>Use the terms <i>crescendo</i> and <i>diminuendo</i> to describe the dynamic changes.</p>	 <ol style="list-style-type: none"> <li>1. What are dynamics?</li> <li>2. What does <i>forte</i> mean?</li> <li>3. What does <i>piano</i> mean?</li> <li>4. Who is our composer?</li> </ol> <p>Key Knowledge</p> <ul style="list-style-type: none"> <li>• Use the terms <i>crescendo</i> and <i>diminuendo</i> to describe the dynamic changes.</li> </ul> <p>Singing Starter</p> <p>Sing through How Far I'll Go. Can we add dynamic changes into our performance?</p> <p>Main Activity:</p> <p>Explore the song <i>Sing Anyway</i>, focussing on dynamics. The third verse and fourth <u>verse</u> are sung twice, first time <u><i>forte</i></u> and second time <u><i>pianissimo</i></u>. The fourth verse also uses a <i>crescendo</i> in the final line.</p>	<p>Can they identify changes in dynamics?</p> <p>Can they use musical vocabulary to describe dynamics?</p> <p>Can they control simple <u>dynamics</u> (e.g. <u><i>forte</i></u>, <u><i>piano</i></u>, <u><i>crescendo</i></u>, <u><i>diminuendo</i></u>) when singing?</p>	<p><u>Dynamics</u>; <u><i>pianissimo</i></u> <u><i>piano</i></u>; <u><i>mezzo piano</i></u>; <u><i>mezzo forte</i></u>; <u><i>forte</i></u>; <u><i>fortissimo</i></u>; <u><i>diminuendo</i></u>; <u><i>crescendo</i></u></p>	<p>Sing Anyway</p> <p>How Far I'll Go</p> <p>Beethoven's 5<sup>th</sup> Symphony</p> <p>No Place Like by Kerry Andrew</p>

	<p><b>Explore Dynamics - the important ones are piano, forte and diminuendo and crescendo!</b></p> <p><b>Create a list of body actions</b> that correspond to different music dynamics to help children to understand and demonstrate various levels of volume in music, e.g.</p> <ul style="list-style-type: none"> <li>• Pianissimo: both index fingers on lips</li> <li>• <u>Piano</u>: one finger on lips</li> <li>• <u>Mezzo piano</u> or <u>mezzo forte</u>: hands behind ears</li> <li>• Forte: fists clenched</li> <li>• <u>Fortissimo</u>: arms out to the side and fingers stretched</li> </ul> <p>Try to add <b>diminuendos</b> and <b>crescendos</b> to your body actions!</p> <p>Practise by using music that you can either adapt in volume or that <b>demonstrates different dynamics throughout the piece</b> – the first movement of Beethoven’s Symphony No. 5 is a great example to work with.</p> <p>Plenary – No Place Like</p> <p>Can we use the dynamic actions we did last week to show the dynamic changes in the music?</p> <p>How would you describe the dynamics in this piece of music?</p>			
<p>Lesson 6</p> <p>Use dynamics to create a specific mood or effect.</p>	 <ol style="list-style-type: none"> <li>1. What piece of music have we been listening to?</li> <li>2. What is volume called in music?</li> <li>3. What is the musical word for loud?</li> <li>4. How many beats in a minim?</li> </ol> <p>Key Knowledge</p> <ul style="list-style-type: none"> <li>• Use dynamics to create a specific mood or effect.</li> </ul> <p>Singing Starter</p> <p>Perform How Far I’ll Go with the dynamics added. <b>FILM THIS AND BLOG.</b></p> <p>Main Activity:</p> <p>A few weeks ago we created beat monster compositions. Today we are</p>	<p>Can they perform simple part songs (<u>call and response</u>), understanding how their part fits with others?</p> <p>Can they create rhythms from spoken phrases?</p> <p>Can they organize musical ideas into a <u>call-and-response</u> structure?</p> <p>Can they control simple <u>dynamics</u> when singing</p>	<p><u>Call and response</u>; echo; <u>melody</u>; <u>rhythm</u>; <u>pulse</u>; loud; <u>forte</u>; strong; quiet; <u>piano</u>; soft; <u>crescendo</u>; <u>diminuendo</u>;</p>	<p>How Far I’ll Go</p> <p>Beat Monsters/ Pictures of Week 3 compositions.</p> <p>Knock Knock</p> <p>Listening Logs</p> <p>No Place Like</p>

	<p>adding dynamics to these compositions.</p> <p>First, talk to the children about call and response songs:  <u>Call-and-response</u> songs use a musical <u>phrase</u> in which the first <u>melody</u> or <u>rhythm</u> is echoed or responded to by another (or the same) melody or rhythm.</p> <p>Practise creating call and response patterns. Listen to the song Knock Knock. What knock knock jokes do we know? Collect ideas. Choose one of the jokes and split the class into 2 groups. One group is the asker and the other group is the answerer. Practise sharing the joke back and forth, clapping the rhythm of the words.</p> <p>Now can we add in some dynamics? Collect ideas – maybe the first question is loud and the answer is quiet, maybe the questioner gets louder whilst the answerer gets quieter. Experiment with the children’s ideas.</p> <p>When we created our composition, we created 2 4-beat phrases. We are going to turn these call and response patterns. Children in their pairs choose the dynamics they are going to add. Practise their call and response pattern with these dynamics. Film and blog this.</p> <p><b>Plenary – listen to Kerry Andrew No Place Like</b></p> <p>Complete listening log. Emphasise dynamic and notation vocabulary we have been learning about.</p>	<p>and playing?</p>		
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