**Musitrax Play: Unit 4**

Unit summary: Building on the skills/musicianship learned in MX Play 1, this term will reintroduce the three instruments that will be taught this year and will focus on ensemble skills.

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|  |  | **Skill development in support of end of year goals**  Pupils will be taught to: |  | **Knowledge development in support of end of year goals.**  Pupils will be taught about the following terms/concepts: | | |
|  |  |  |  | **Prior learning** | **New terms/concepts** |
| **Performing** | Singing (technical skills) | Sing songs with a range of up to a twelfth with accuracy, fluency and control. Perform actions confidently and in time to a range of songs. |  | **Structure** | Rounds, partner songs, bar, question phrase, answer phrase, musical form, ostinato, call and response, phrase. | Structure, repetition, contrast |
| Playing (technical skills) | Hold the djembe correctly using correct posture and play various rhythms that make use of bass, tone, slap and muffled strokes.  Hold a recorder correctly and play music up to an octave and a fourth in different keys with accuracy and control, consistently using articulation and a soft sound. Use extended techniques with confidence to widen repertoire.  Hold one or two beaters correctly and play patterns and melodies on glockenspiel with fluency, accuracy and control. |  |
| Ensemble skills | Maintain own part within an ensemble performance (of two or more parts) with an awareness of the roles of different parts. Sing/play with accuracy and in time with a conductor/leader. |  | **Rhythm, metre and tempo** | Pulse, beat, rhythm, long, short, tempo, fast, slow, Kodaly rhythm syllables. Pair of quavers, crotchet, minim, crotchet rest, beat groupings (2, 3, 4) | Dotted crotchet, quaver rest |
| Expression | Follow given dynamic markings. Suggest dynamics for the music they create/perform. Sing/play instruments with expression. |  |
| **Composing** | Improvising (generating ideas) | Improvise 1 or 2-bar response phrases to a given call (rhythm). Improvise within a given set of notes in an ensemble. |  | **Pitch and melody** | Pitch, high, low, solfa (D, R, M, S, L), higher, lower, step, skip, leap | Sharp, flat, whole tone, semitone |
| Composing (developing ideas) | Compose short rhythms and/or melodic phrases making use of learnt techniques (e. g. body percussion or djembe). Contribute ideas to a whole class composition. |  | **Harmony and tonality** | [H] Drone. [T] Pentatonic scale. [T] Major: do-scale | Minor: la-scale |
| **Listening and engaging critically with music** | Listening and analysing | Identify key features of the music they engage with using the given terms/concepts. |  | **Texture** | Melody, accompaniment Unison, harmony | Counter melody |
| Evaluating and justifying | Describe in simple terms how choices of pitch, tempo, dynamics and timbre create different moods in music using the given terms/concepts. Make simple judgements about the success of performances and peers and give simple constructive feedback. |  | **Dynamics and articulation** | Loud, quiet, heavy, light, crescendo, diminuendo | Staccato, legato |
| Aural development | Learn rhythmic/melodic phrases and songs by ear. Interchange singing and playing melodic phrases using solfa, letter names and lyrics. |  | **Performing forces and playing techniques** |  | A selection of instruments from classical, world, folk and popular traditions and the ensembles in which they feature. A selection of words to help describe different  timbres. |

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| Working with/from notation | Follow stick notation (grid notation?) and staff notation when performing and listening to music. Use stick notation and grid notation to represent rhythms and pitch shapes created and heard. |

**Scheme of work**

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| **Lesson** | **Learning aims** | **Warm-up** | **Core Activity** | **Development** | **Plenary/review (Checking for understanding)** |
| 1 | Introduce routines/share project overview  To learn to use their speaking, whispering, singing and thinking voice.  To learn a body percussion pattern using ‘bass and tone’ strokes.  To transfer body percussion pattern to djembe | Sing ‘hello’  Name game  ‘Copy cat’ using body percussion  Refresher of musical instructions (stand up  - sit down)  Introduce boom snap clap call and response | Give brief project overview  **Recap E to B on recorders and reminder of three instruments**  Rhythm card reading | Teach ostinato vocab and on djembes | What voice am I using?  What are the djembe sounds?  How much have you enjoyed? |
| 2 | To learn a new song with increased range, and recognising structure  To learn a new rhythm with body percussion  To transfer body percussion rhythm to djembe using learned strokes | Sing ‘hello’  Name game  ‘Copy cat’ using body percussion  Sing musical instructions (stand up – sit down)  Wellbeing: Heartbeat, breathing  Play boom snap clap call and response | Recap E to B – speaking, whisper, singing voice  **Learn Chicka Hanka** on recorder (listen/copy)  Body percussion: establish bass/tone on knees/legs and recap Nyabinghi rhythm  Djembe: recap correct holding/playing technique | Recorder technique and syncopation | Teacher claps Little Bird rhythm – who recognises it? |
| 3 | To learn singing song in two parts  To play different rhythms in two groups on body percussion and djembe | Sing Hello  Wellbeing; heartbeat, breathing  Solfa – solo singing  Play boom snap clap no words | Song ; Senwa Dedende  Song – Little Bird  Djembe – **Nyabinghi**  **Chicka Hanka on recorder** | Complete learning main arrangement line of Chicka Hanka | Can you play Nyabinghi rhythm without a leader?  Can you recognise Senwa Dedende just from hand signs? |
| 4 | To learn to read rhythm notation  To recap sounds on djembe  To learn to play glock and djembe with different dynamics | Sing Hello – class, solo  Body percussion – I Lilke Toast  Senwa Dedende – sing as round  Boom snap clap with student leaders, omit some words | Rhythm card reading/by ear  **Chicka Hanka with glocks and djembe parts** | Glock and djembe technique – reintroduce muffled tone, reintroduce dynamics | Can you demonstrate three djembe sounds?  Can you recognise Queen Caroline from teacher clapping/playing the rhythm? |
| 5 | To learn diatonic scale  To improvise with body percussion and djembe | Sing hello – class, solo  Boom snap clap – just boom, then snap etc. | Rhythm card reading/by ear  Recap solfa song – 1, 1-2-1, 1-2-3-2-1…  **Chicka Hanka in three parts**  Body percussion – improvise 4- or 8-beat rhythms using Nyabinghi as call, children improvise solo response | Ensemble playing techniques and pulse  Improvise with pentatonic scale, fill in the gaps  Body percussion – move rhythmic improv to djembe | What is a scale?  Would anyone like to sing the scale with numbers? |
| 6 | To continue learning Do scale  To practise reading notation  To practise improvising | Sing hello – class, solo  Sing 1, 1-2-1, 1-2-3-2-1… - replace chosen numbers with thinking voice or actions  Banana and orange rhythms call and response | Notation – reading rhythm flashcards  **Low D on recorders**  **My Paddle ostinato on recorders, djembe rhythm**  Djembe and body percussion – consolidate Nyabinghi rhythm in 1 and 2 parts  Continue improvising 4- and 8-beat rhythms | Singing in 2 parts, using ostinato  Increased familiarity with Do scale and coordinating different actions  Practise improvising in ensemble context | What have you enjoyed today?  Can you show me the Nyabinghi rhythm on body percussion? |
| 7 | To learn a new song with quaver rest on downbeat  To learn about rests  To learn new djembe technique | Sing hello  Sing 1, 1-2-1… - sing in unison then as a round  Banana and orange rhythms call and response, 2 parts  Pentatonic warm-up | **My Paddle melody on recorders and glocks** | Two-part rhythm development  Solfa development | What have you learned today?  Who can tell me what a rest is?  Can you show me My Paddle rhythm on your knees/legs? |
| 8 | To continue to learn about rests, in an ensemble context  To put new song in ensemble context with djembes  To learn about heavy/light articulation | Sing hello – class, solo  Sing 1, 1-2-1… - in unison then as a round, replace numbers with actions  Banana, orange and pineapple rhythms  Pentatonic warm-up | **My Paddle plus 2 ostinato parts on glock and recorder** | Develop glock technique ext. notes and rhythms | Play rhythm on legs with heavy articulation  Play rhythm with light articulation |
| 9 | To learn new song  To introduce triple time  To reinforce concept of heavy and light | Sing hello – class, solo  Sing 1, 1-2-1…. Choose notes to replace with actions  Banana, orange and pineapple in 3 parts. Student leaders  Pentatonic warm-up | **All parts of My Paddle together. Rotate through the instruments.** | 4 part ensemble playing. | How many beats am I conducting? |
| 10 | To consolidate new concepts – triple time etc  To add djembe part | Sing hello  1, 1-2-1……  Senwa Dedende call and response and in a round  Copying rhythms. Playing B-D’ and D’-G on recorders | **Composition lesson – improvise around learned pieces this term. Festive piece optional.** | High D (D’) on recorders. Counting rests. |  |

Tips for teaching:

- from the unconscious to the conscious: this matches the children’s prior experience

- teach a song, rhyme, or rhythm until it is secure

- once secure, use it to teach a musical concept (solfa names, hand signs, thinking voice, rhythm, dynamics etc)

- make sure to use a variety of songs