

Medium Term Plan: Supporting Implementation of LTP/Progression Grid

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| Subject: Music - SUMMER TERM | Year: LKS2 - Year A – Djembe |
| NC/PoS: | |
| <ul style="list-style-type: none">• 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 multiple value rhythms in 4/4 using conventional notation, using the names Tom, JoJo, Rest and Caterpillar, effect the technique, sound and dynamic of their instrument and vocal performance with clear control. | |
| End Points (what pupils MUST know and remember) Know That and Know How <ul style="list-style-type: none">• Read, understand and perform multi-bar rhythms of multiple note values including Tom, JoJo, Rest, and Caterpillar.• Perform traditional Djembe rhythms whilst chanting the required co-ordination or beat number. Vocalise these rhythms to ensure more accurate and synchronised performances.• To perform rhythm along to a pop track.• How to improvise a rhythm that fits within a 4/4 piece.• Identification of a rhythm by ear and immediate recall performance.• How to read these rhythms from the score | |
| Key Vocabulary Djembe, Lugs, Skin, Body, Vibration, Bass, Tone, Time Signature, count-in, Tempo | |
| Due to the complexity and depth to which we will encourage the children to strive for in their performance and composition abilities, this unit is split into just 6 sections. | |
| Session 1: | |
| How we can hold the Djembe for better, clearer sound (between the knees, kneeling with the Djembe tilted away from performer) | |
| Enhancing our performance of the 2 basic techniques of Bass and Tone. Assessing our own performance so that we can adjust our technique to create the sound we intended. | |
| Relaxing the wrist, keeping fingers together, striking the skin with the correct part of the hand / fingers for the required technique. | |
| Perform basic Rhythms from KS1 but now replace the "I Love Apple Pie" with the beat numbers (1 2 3&4), or the required coordination (R L RR L) or technique (Bass Tone Bass Bass Tone) for example. | |
| Vocabulary: Beat, Rhythm, Tempo, Dynamics | |
| Session 2: | |

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"Say as you play" - Chanting the beats of the rhythm (eg "I love apple pie" = 1 2 3&4) whilst playing to ensure that all performers are playing together.

Reading the above from conventional notation.

Practicing the existing rhythms to improve coordination: Always starting on the correct hand, performing the Bass and Tone sounds with the prescribed hand - as the rhythms become more complex, a greater degree of concentration and skill is required to master this.

Following the dynamics of the Drum Leader (teacher) with care to perform varying rhythms via call and response using various dynamics and tempi.

Improving our technique to ensure we are producing a clear Bass and Tone sound distinction.

Vocabulary: Technique, Bass, Tone, Coordination.

Session 3:

Preparing for a performance and growing in confidence, independence and quality with our musical output.

Adding in the notation to more complex rhythms including "One HOT banana" and "Seven Bananas"

Following and using musical symbols within the music - such as accent in One **HOT** banana.

Assessing what is good in the performance of others and what we can learn from that. What techniques are our teachers and fellow students using well, and how we can model that performance in our own work to improve our own playing? Assessing by listening and watching with care and consideration.

Counting the beat silently and coming back in together as an ensemble at the designated point.

Starting a "round" with a rhythm - Moving a single rhythm from one player to the next to develop a higher level of rhythmic awareness.

Choosing notes from a selection of Tom, JoJo and Rest to create a rhythm of 4 beats and performing it. These are the beginnings of improvisation and more formal composition.

Reading a range of formally notated rhythms, naming the beats as 1 & 2 & 3 & 4 &

Vocabulary: Accent, Round, Improvisation, Composition.

Session 4:

Creating stop / start performances of Count-in to a 4 bar phrase and stop. Becoming use to the natural feel and performance of 4 bar verse /chorus phases.

Selecting between A, B, C (and D for stretch target) sections in written notation to

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perform within a song.

Song = Try Anything - Shakira

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

Listening to, assessing and finding the beat in a recording to play along with - then locking our performance to the beat of that music using a variety of tempi.

Introduction to Multi-Part playing. One group plays one rhythm whilst another groups plays a part with a different Rhythm to create a multi-layered rhythmic effect.

Vocabulary: Phrase, Break, Section, Middle 8, Ending / Outro, Beat, Rhythm, Parts

Session 5:

Preparing for, and recording our performance.

To perform a semi-improvised Drum-Circle piece, and perform along to a pop track (Try Anything).

Vocabulary: Performance, Recording, Rehearsal, Audience, Improvisation.

Session 6:

COMPOSING

Creating a multi-layered (with respect to timbre, rhythm and pitch) composition that features variation in texture and multi-part rhythmic interaction.

Timbre is the character (mellow, bright, harsh, warm) of an individual sound.

Texture is how thick (lots of sound / instruments) or thin (less sound / instruments) an arrangement is at any point.

Future learning this content supports:

This content will support future learning of Multi-Part arrangement playing, a third technique (Slap), advanced rhythmic reading and performance to a greater level of mastery, improvisation and composition.