

Music Learning Journey Year 3 Autumn 1st ½

I've been to Harlem

Focus: Pitch shape, ostinato, round, pentatonic, call-and-response, progression snapshot 1.



Create and perform a class arrangement of *I've been to Harlem*.

- Practise body percussion patterns to Born to be wild.
- Invent melodic and rhythmic accompaniments to *I've been to Harlem*.
- Perform the song in unison, as a round, and with an accompaniment.

Learn cup rhythms to *I've been to Harlem*.

- Learn a series of rhythms using a firm plastic cup to play along with *I've been to Harlem*.
- Keep a beat using a 'prop' cup.

Invent 3-note melodies to accompany *I've been to Harlem*.

- Practise singing *I've been to Harlem*, from memory and unaccompanied.
- Invent three-note melodic ostinatos to accompany *I've been to Harlem*.
- Play an ostinato, note cluster chord together with singing.

Progression snapshot 1. Make a video recording of children singing.

- Practise singing *I've been to Harlem*.
- Practise keeping a steady beat.
- Learn the melody of *Tongo*.
- Sing *Tongo* in call-and-response, holding notes at the end of phrases for the full length. Progression snapshot 1.

Sing *I've been to Harlem* showing the shape of the tune with voices and add an accompaniment using notes from the pentatonic scale.

- Recap singing the song *I've been to Harlem* and show the shape of the tune with their voices.
- Listen to, and talk about, two pieces that use the pentatonic scale: *Tongo* and 'Morning mood' from *Peer Gynt Suite No. 1*.
- Make up an accompaniment for the singing using notes from the pentatonic scale.

Get to know the song.

- Begin to learn the song *I've been to Harlem*.
- Listen carefully to the shape of the melody, representing the pitches using body ladder actions.
- Listen to *Tongo* and compare two different versions.

What should I already know from Year 2?

- Pupils use their voices expressively and creatively by singing songs and speaking chants and rhymes.
- Pupils play tuned and untuned instruments musically.
- Pupils listen with concentration and understanding to a range of high-quality live and recorded music
- Pupils experiment with, create, select, and combine sounds using the inter-related dimensions of music.

This year we are learning to:

- Listen with increasing accuracy identifying the inter-related dimensions in a piece of music - e.g. pitch, dynamics, tempo
- Use musical vocabulary to describe a piece of music.
- Use musical vocabulary to describe what they like and do not like about a piece of music
- Explore different interpretations of music such as dance, art, creation of own music response
- Combine different sounds to create a specific mood or feeling with increasing awareness of the inter-related musical dimensions and the effect they have
- Record their work graphically

Key Content:

- Compose a pentatonic ostinato.
- Sing a call-and-response song in groups, holding long notes confidently.
- Play melodic and rhythmic accompaniments to a song.
- Listen and identify where notes in the melody of the song go down and up.

Key vocabulary

- **Pitch:** pentatonic scale, note clusters, chords.
- **Structure:** ostinato, echo, phrase, call-and-response.
- **Tempo:** beat.
- **Texture:** unison, round, accompaniment.
- **Other:** improvise, compose, ensemble.

In Year 4 we will be learning to:

- Listen with increasing accuracy identifying the inter-related dimensions in a piece of music - e.g. pitch, dynamics, tempo
- Use musical vocabulary to describe a piece of music.
- Use musical vocabulary to describe what they like and do not like about a piece of music
- Explore different interpretations of music such as dance, art, creation of own music response
- Combine different sounds to create a specific mood or feeling with increasing awareness of the inter-related musical dimensions and the effect they have
- Record their work graphically

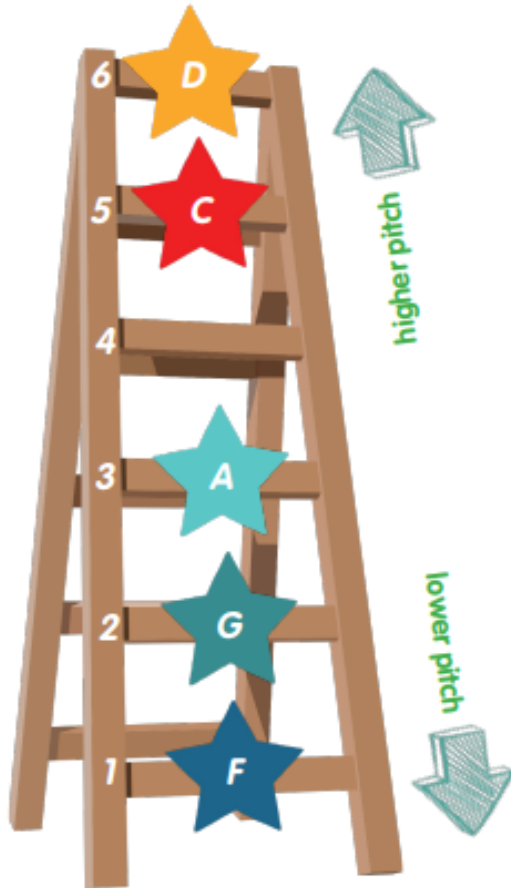
Name:

Class:

I've been to Harlem

Compose some body percussion actions to go with *Born to be wild*.

Year 3 Term 1



A **pentatonic scale** uses the notes 1,2,3,5,6. In this song this means you need the notes F,G,A,C,D.

Harlem is in North America. It is a part of New York city.



Use these 5 notes to compose a **pentatonic ostinato** (repeating) pattern.



Play your **ostinato** pattern as an **accompaniment** to the singing.



Dover is a town in the south of England.

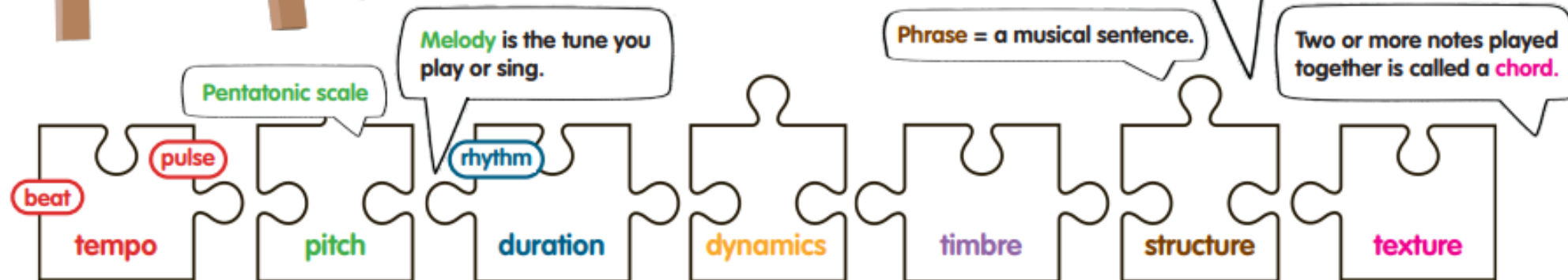
Notation	Name
	crotchet
	quavers
	semiquavers

Call-and-response = 'I sing' 'You sing'.

Unison = sing together.
Round = sing in 2 or more groups starting after each other.

Phrase = a musical sentence.

Two or more notes played together is called a **chord**.



How confident do you feel composing and playing an ostinato accompaniment using notes from a pentatonic scale?



Tongo means 'Mangrove' - a Mangrove is a type of tree that grows in water in places where the weather is tropical.

Tongo is also a pentatonic song - it is a call-and-response song from Polynesia.

Add a comment:



Tongo
(progression song)

21 CALL *p* D Bm

2. Ton - go, Ton - go,

RESPONSE *p*

Ton - go, Ton - go,



Four red hearts in dashed boxes, each with a corresponding tap instruction below:

- tap knee
- tap knee
- tap shoulder
- tap shoulder

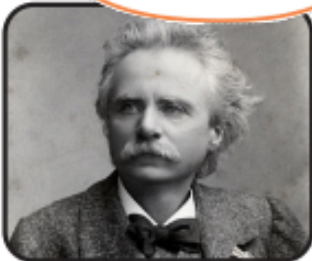
Call-and-response means 'I sing' 'You sing'. Imagine the rowers in 2 boats calling to each other.

All of these pieces of music are about different places in the world - do you know any other pieces of music that are about or from different countries? Perhaps you have relatives or friends you can ask?

Further listening:

'Morning mood' from *Peer Gynt Suite* by Edvard Grieg (1843 - 1907).

Grieg loved his home country, Norway. He wrote music using old Norwegian folk songs and music that describes the dramatic landscape.



Genre = classical music