

Music Curriculum Overview

**"Music can change the world because it can
change people." Bono**

Music at St John's

At St John's our aim is to ensure all children are given opportunities to create, collaborate with others and celebrate their music in a supportive and enriching musical environment enabling them to experience a joy and life-long love of music.

Our Sing Up curriculum allows children to develop the self-confidence, skills, knowledge and understanding of music with opportunities to perform throughout their musical journey at St John's

Children will listen to and appreciate music with an increasing musical knowledge and terminology to express details in music utilising the inter-related dimensions of music (pitch, texture, timbre, rhythm, duration, melody/harmony)

Children will listen to, review and evaluate the work of great composers and musicians from a range of historical periods, genres, styles, traditions and cultures. This is linked to our British and school values of respect, kindness, tolerance and understanding of other musical cultures and traditions.

Children will explore and play a variety of tuned and untuned instruments, including whole class instrumental sessions and will learn to read graphic and standard notation which can then be applied to create their own compositions.

Children will have opportunities to perform in the classroom and in the wider community, including solos, duets, small ensembles and as part of our whole school.

Curriculum Drivers



Music in Early Years

Expressive Arts and Design

- Explore, use and refine a variety of artistic effects to express their ideas and feelings.
- Return to and build on their previous learning, refining ideas and developing their ability to represent them.
- Create collaboratively, sharing ideas, resources and skills.
- Listen attentively, move to and talk about music, expressing their feelings and responses.
- Watch and talk about dance and performance art, expressing their feelings and responses.
- Sing in a group or on their own, increasingly matching the pitch and following the melody.
- Develop storylines in their pretend play.
- Explore and engage in music making and dance, performing solo or in groups.

Expressive Arts and Design

Creating with Materials

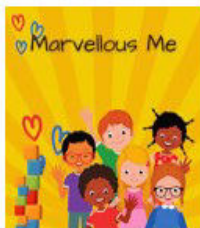





- Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function.
- Share their creations, explaining the process they have used.
- Make use of props and materials when role playing characters in narratives and stories.

Being Imaginative and Expressive

- Invent, adapt and recount narratives and stories with peers and their teacher.
- Sing a range of well-known nursery rhymes and songs.
- Perform songs, rhymes, poems and stories with others, and (when appropriate) try to move in time with music.



ST JOHN'S
A PRIORY ACADEMY

Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Overarching Theme	MARVELLOUS ME	LET'S CELEBRATE	OUR WONDERFUL WORLD	AMAZING ANIMALS	ONCE UPON A TIME	TICKET TO RIDE
						
	Being imaginative and expressive: Music Children will sing and perform nursery rhymes. Children will learn and perform at the Harvest Festival. Children will start to use costumes and props to act out narratives in the role play areas. Listen with increased attention to sounds.	Being imaginative and expressive: Remember and sing entire songs. Children will start to explore moving in time to music and dance movements to express their feelings. Children will experiment with different instruments and their sounds.	Being imaginative and expressive: Listen attentively, move to and talk about music, expressing their feelings and responses. Watch and talk about dance and performance art, expressing their feelings and responses	Being imaginative and expressive: Explore and engage in music making and dance, performing solo or in groups. Children will learn a familiar story and act it out. Children develop their use of costumes and props to act out narratives in the role play areas	Being imaginative and expressive: Develop storylines in their pretend play (linked to Once Upon a Time theme). Sing in a group or on their own, increasingly matching the pitch and following the melody. (BBC Jack and the Beanstalk songs)	Being imaginative and expressive: Children will invent their own narratives, stories and poems. Children will look at different Artists and their work; recreating it

Developing Schema Knowledge



Instrumentation



Genre



Appraising



Performing



Singing



Listening



Composing



Musical Elements



Inspiration



Notation



ST JOHN'S
A PRIORY ACADEMY

St John's Music Long Term Overview

Year	Project 1	Project 2	Project 3
Year 1	Menu Song (6 weeks)	Dawn' from Sea Interludes (3 weeks) Cat and Mouse (3 weeks)	As I was walking down the street Beat, march, jig (6 weeks)
Year 2	Carnival of the Animals (3 weeks) Boomwhackers (3 weeks) (Instrumental unit)	Orawa (3 weeks) Trains (3 weeks)	Creepy Castle (6 weeks)
Year 3	I've been to Harlem (6 weeks)	'March' from The Nutcracker (3 weeks) From a railway carriage (3 weeks)	Latin Dance (6 weeks) (Ukulele Instrumental unit)
Year 4	The Pink Panther Theme (3 weeks) Composing with Colour (3 weeks)	Fanfare for the Common Man (3 weeks) Spain (3 weeks)	Favourite Song (Classroom percussion) (6 weeks)
Year 5	What shall we do with the drunken sailor? (6 weeks)	Building a groove (3 weeks) Balinese gamelan (3 weeks)	Fly with the stars (Ukulele Instrumental unit) (6 weeks)
Year 6	Hey Mr Miller (6 weeks)	You to me are everything (3 weeks) Exploring identity through song (3 weeks)	Ain't gonna let nobody (6 weeks)

Schema Maps

Music
Year 1 and 2



Menu Song	✓		✓			✓	✓		✓	
'Dawn' from <i>Sea Interludes</i>		✓	✓		✓	✓	✓	✓	✓	
Cat and Mouse			✓	✓		✓	✓		✓	✓
As I was walking down the street	✓		✓	✓		✓	✓		✓	✓
Carnival of the Animals	✓	✓	✓		✓			✓	✓	
<u>Orawa</u>		✓	✓	✓	✓	✓	✓		✓	
Trains		✓	✓	✓	✓			✓	✓	✓
Creepy Castle		✓	✓		✓	✓	✓	✓	✓	

Schema Maps

Music
Year 3 and 4



Instrumentation



Genre



Listening



Composing



Appraising



Performing



Singing



Inspiration



Musical Elements



Notation

I've been to Harlem		✓	✓	✓		✓	✓		✓	✓
'March' from the Nutcracker	✓	✓	✓	✓		✓	✓	✓	✓	
From a railway carriage		✓		✓	✓			✓	✓	
Latin Dance (Ukelele Unit)	✓		✓			✓			✓	✓
The Pink Panther Theme	✓	✓	✓	✓		✓		✓	✓	
Composing with <u>Colour</u>	✓			✓		✓		✓	✓	✓
Fanfare for the Common Man	✓	✓	✓	✓	✓			✓	✓	
Spain		✓	✓	✓		✓		✓	✓	

Schema Maps

Music
Year 5 and 6



Instrumentation



Genre



Listening



Composing



Appraising



Performing



Singing



Inspiration



Musical Elements



Notation

What shall we do with the drunken sailor?	✓		✓	✓	✓	✓	✓		✓	✓
Building a Groove	✓	✓	✓	✓	✓	✓		✓	✓	
Balinese gamelan	✓	✓	✓	✓		✓	✓	✓	✓	
Fly with the stars (Ukelele Unit)	✓		✓			✓	✓		✓	✓
Hey <u>Mr</u> Miller	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
You to me are everything	✓	✓	✓		✓		✓	✓	✓	
Exploring Identity through song		✓	✓		✓	✓	✓	✓	✓	
<u>Ain't gonna</u> let nobody	✓	✓	✓	✓		✓	✓	✓	✓	✓

National Curriculum Coverage Year 1

Programme of Study		Year Group and unit
1. Pupils use their voices expressively and creatively by singing songs and speaking chants and rhymes.		Menu Song, 'Dawn' from Sea Interludes, As I was walking down the street
2. Pupils play tuned and untuned instruments musically.		Menu Song, Cat and Mouse, As I was walking down the street
3. Pupils listen with concentration and understanding to a range of high-quality live and recorded music.		Menu Song, Cat and Mouse, Dawn' from Sea Interludes, As I was walking down the street
4. Pupils experiment with, create, select and combine sounds using the inter-related dimensions of music.		Menu Song, Cat and Mouse
Model Music Curriculum Statements		
Singing	A) Sing simple chants and rhymes from memory, singing collectively and at the same pitch, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in.	Cat and Mouse
	B) Sing songs with a very small range (mi-so), then slightly wider. Include pentatonic songs.	Menu Song, Cat and Mouse As I was walking down the street
	C) Sing a wide range of call-and-response songs to control voice pitch and to match the pitch they hear with accuracy.	Menu Song, 'Dawn' from Sea Interludes
Listening	A) Develop knowledge and understanding of the stories, origins, traditions, history and social context of music they are listening to, singing and playing.	'Dawn' from Sea Interludes, As I was walking down the street
	B) Listen to recorded performances.	Cat and Mouse, 'Dawn' from Sea Interludes, As I was walking down the street

National Curriculum Coverage Year 1

Model Music Curriculum Statements		Year Group and unit
Composing	A) Improvise simple vocal chants using question-and-answer phrases.	
	B) Create musical sound effects and short sequences of sounds in response to a stimulus (e.g. a rainstorm or a train journey). Combine to make a story using classroom instruments or	Menu Song
	C) Understand the difference between creating a rhythm pattern and a pitch pattern.	
	D) Invent, retain, and recall rhythm and pitch patterns and perform these for others. taking turns.	Cat and Mouse
	E) Use music technology to capture, change, and combine sounds.	
	F) Recognise how graphic notation can represent created sounds. Explore and invent own symbols.	Cat and Mouse
Musicianship: Pulse/beat	A) Walk, move, or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.	Menu Song, 'Dawn' from Sea Interludes, As I was walking down the street, Cat and Mouse
	B) Use body percussion and classroom percussion, playing repeated patterns (ostinato) and short pitched patterns of tuned instruments to maintain a steady beat.	Menu Song, Cat and Mouse
	C) Respond to the pulse in recoded/live music through movement and dance.	Menu Song, 'Dawn' from Sea Interludes, As I was walking down the street, Cat and Mouse

National Curriculum Coverage Year 1

Model Music Curriculum Statements		Year Group and unit
Musicianship: Rhythm	D) Perform short copycat rhythm patterns accurately, led by the teacher.	
	E) Perform short repeating rhythm patterns while keeping in time with a steady beat.	Cat and Mouse
	F) Perform word-pattern chants; create, retain and perform their own rhythm patterns.	Cat and Mouse
Musicianship: Pitch	G) Listen to sounds in the local school environment comparing high and low sounds.	
	H) Sing familiar songs in both low and high voices and talk about the difference in sound.	
	I) Follow pictures and symbols to guide singing and playing e.g. 4 dots = 4 taps on the drum.	Cat and Mouse

National Curriculum Coverage KS1—Year 1

Title		<i>Menu song</i>	<i>'Dawn' from Sea interludes</i>	Cat and mouse	<i>As I was walking down the street</i>
Number of lessons		6	3	3	6
Musical focus		Active listening (movement), beat, (echo singing showing pitch moving), progression snapshot	Beat, active listening (singing game, musical signals, movement), 20th century classical music.	Mood, tempo, dynamics, rhythm, timbre, dot notation.	Beat, march, jig.
National Curriculum for Music			National Curriculum for Music		
Programme of study	1	✓	✓	✓	✓
	2	✓		✓	✓
	3	✓	✓	✓	✓
	4	✓		✓	
Model Music Curriculum			Model Music Curriculum		
Singing		b + c	c	a + b	b
Listening		b	a + b	b	a + b
Composing		b		d + f	
Musicianship: Pulse/beat		a + b + c	a + c	a + b + c	a + c
Musicianship: Rhythm				e + f	
Musicianship: Pitch				i	

Year 1 Objectives

Title No. lessons	Musical learning	Musical material
<i>Menu song</i> - 6 lessons	<p>Focus: Active listening (movement), beat, echo singing, showing pitch moving, progression snapshot 1.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Participate in creating a dramatic group performance using kitchen-themed props. • Sing a cumulative song from memory, remembering the order of the verses. • Play classroom instruments on the beat. • Copy a leader in a call-and-response song, show the shape of the pitch moving with actions, and sing using mi-re-do. • Listen and move in time to the song. 	<p>Song Bank: <i>Rain is falling down</i>; <i>Menu song</i>; <i>Hip hop songwriting backing track</i>.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • 'Be our guest' from <i>Beauty and the Beast</i>. • 'Food, glorious food' from <i>Oliver!</i> • <i>The herring song</i> (Traditional arr. Chris Haslam). • <i>Rain is falling down</i> progression snapshot 1 videos (Sing Up).
'Dawn' from <i>Sea interludes</i> - 3 lessons	<p>Focus: Beat, active listening (singing game, musical signals, movement), 20th century classical music.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Sing a simple singing game, adding actions to show a developing sense of beat. • Listen actively by responding to musical signals and musical themes using appropriate movement. • Create a musical movement picture. 	<p>Song Bank: <i>Down by the bay</i>.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • <i>Pitch pencils</i> video from Sing Up's Developing musicianship toolkit. • 'Dawn' from <i>Sea interludes</i> (Benjamin Britten). • <i>Sailor, sailor on the sea</i>.
<i>Cat and mouse</i> - 3 lessons	<p>Focus: Mood, tempo, dynamics, rhythm, timbre, dot notation.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Create rhythm patterns, sequencing them, and 'fixing' them as compositions using simple notation. • Attempt to record compositions with stick and other notations. • Sing and chant songs and rhymes expressively. • Listen and copy rhythm patterns. 	<p>Song Bank: <i>Skin and bones</i>; <i>Three little mice</i>; <i>What do you want to eat, little mouse?</i> <i>The old grey cat</i>; <i>Hip hop songwriting backing track</i>.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Sing Up videos with Steve Grocott: <ul style="list-style-type: none"> • <i>Three little mice</i>. • Expression, pitch, and tempo using <i>The old grey cat</i>. • Rhythm, pulse, beat, and pitch using <i>What do you want to eat, little mouse?</i> • <i>Duetto buffo di due gatti</i> (Cat duet) (Rossini/Pearsall). • <i>The cat and the mouse</i> (Aaron Copland).
<i>As I was walking down the street</i> - 6 lessons	<p>Focus: Beat, march, jig.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Compose new words for the greeting section of the song. • Sing a song that includes a time change from march to a jig. • Play untuned percussion instruments and use movement to show the beat changing. • Perform a song and dance simultaneously. • Listen to a jig and move in time to the music. 	<p>Song Bank: <i>As I was walking down the street</i>.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • <i>Fundamental movement skills: How to gallop sideways</i> (PE with Mr T). • <i>Kesh jig/Lanigan's ball</i> (Paul Young). • <i>Learn to Irish dance</i> - video of young American dancers dancing <i>The two-hand jig</i> (Cairde for the Irish in France St Patrick's Event 2021). • Irish jig medley: <i>Geese in the bog/The wind that shakes the barley</i> (Waxies Dargle). • Scottish country dancing display: <i>The Rubislaw jig</i>, <i>Craig Mhor</i>, and <i>Tappie Toorie</i> Reel Club's 75th birthday party (2021).

Name:

Class:

Menu song

Year 1 Term 1

Before singing warm-up your voice -
just like warming up your body for PE.
Practise these sounds and mouth exercises.



This is a cumulative
song - it gets longer and
longer!

Pitch = lower and higher notes.

Imagine climbing up and down a ladder.



The double bass is a very
big string instrument that
can play very low notes.
Listen for the walking
bassline in the *Menu song*.



A steady beat helps us sing, perform actions and
play instruments together.



1



2



3



4

Play an accompaniment to the song on an untuned
percussion instrument (something you shake, tap or
scrape).

shake



tap

scrape



Monday

Spaghetti



Tuesday

Chicken



Wednesday

Potatoes



Thursday

Salad



Friday

Fish



Saturday

Curry



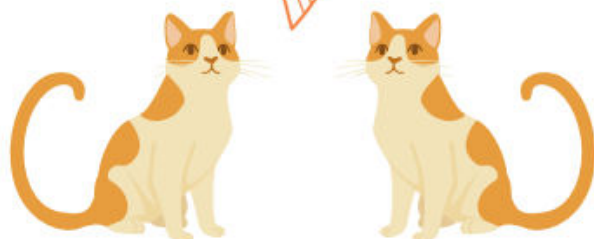
Sunday

Roast Dinner



Genre =
musical
theatre

Copy (echo) a leader
singing the song.



Rain is falling down
(progression song)

Ready, steady, off we go ...

Rain is falling down (splash!)
Rain is falling down (splash!)
Pitter patter, pitter patter,
Rain is falling down (splash!)



'Food glorious food' from
Oliver! by Lionel Bart

'Be our guest' from *Beauty
and the beast* by Howard
Ashman and Alan Menken



How confident do you feel singing the *Menu song*
and playing in time to the steady beat?



Add a comment:

A long, long time ago

A long time ago

21st century - present

The herring song - an old
traditional folk song.

1968 - 'Food glorious food'
from *Oliver!*

1991 - 'Be our guest' from *Beauty
and the beast*.

Menu song - An old song but
a new version.

Name:

Year 1 Term 2

Class:

'Dawn' from *Sea Interludes* by Benjamin Britten

Composer = a person who writes music



Dawn = the first light in the morning

Timbre = the type of sound



Benjamin Britten

- Famous English *composer*
- Born in 1913 (a few months before the start of World War 1)
- Lived by the sea in Aldeburgh, Suffolk
- Loved the sea

Genre = classical

Beat = a continuous steady pulse

Sailor, sailor on the sea ...
What treasures have you brought for me?



What treasure would you bring?



flute

violin



viola



harp



clarinet



orchestra



Flutes and violins play a high melody like birds flying.



Harp, violas and clarinets play shimmering, rising notes like ocean spray.

The rest of the orchestra play lots of notes together (chords) surging like ocean waves.



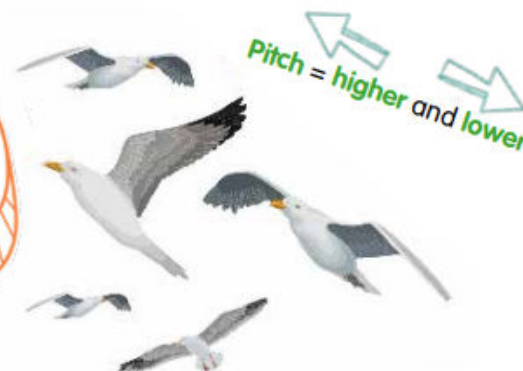
An active listener thinks and responds with movements and ideas
















Structure = how music is organised

This piece of music has 3 themes - a *theme* is a musical idea

Notice how seabird and ocean spray music overlap at the end.



'Dawn' listening map

0.06	0.38	0.47	1.04	1.37	1.50
Sea birds 	Ocean spray 	Ocean wave 	Sea bird 	Ocean spray 	Ocean wave 
Played in violins and flutes	Harp, clarinet	Brass			
2.18	2.23	2.39	2.51	3.01	3.17 fade out
Sea birds 	Sea birds  	Sea birds 	Sea birds  	Ocean wave 	

Idea 1:
sea birds

Idea 2:
ocean spray

Idea 3:
ocean wave

How confident do you feel responding to musical themes and signals with appropriate movement?



Comments:



A long, long time ago

People used traditional songs like *Down by the bay* to tell stories of their adventures at sea.



A long time ago

Benjamin Britten wrote 4 *Sea Interludes*: Dawn, Sunday Morning, Moonlight, Storm. They were first performed in 1945.



21st Century - present

The sea continues to inspire composers all over the world, such as Hans Zimmer's music for *Pirates of the Caribbean*.

Name:

Class:

Year 1 Term 3



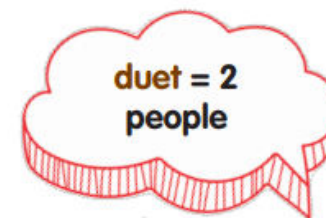
Cat and mouse

Three little mice, not very nice,
Throwing things and laughing at the cat.
Laughing at the cat, going "Ho ho ho,
You can't catch us cos you're much too slow."
Cat creeps up on tippy toe and POUNCE!
Uh oh!



The cat duet is a funny song. It was composed about 300 years ago. Notice how the singers communicate their feelings.

The cat and the mouse by Aaron Copland - can you move like the cat and the mouse? How are they different?



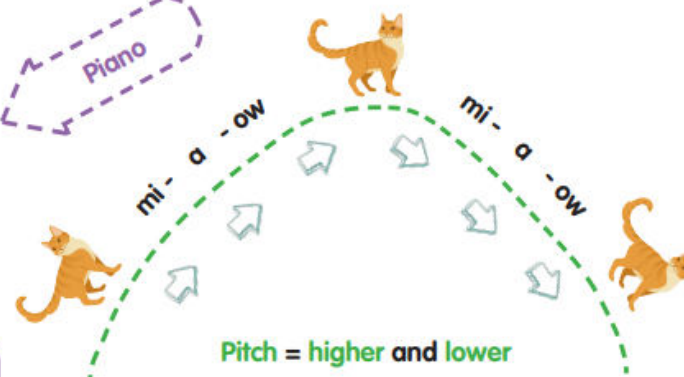
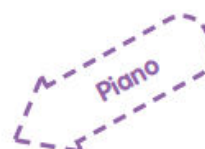
This shape means get gradually louder and getting gradually quieter

Dynamics = quieter and louder

Suddenly ...



Timbre - the type of sound.
Can you change your voice to match the different cat and mouse characters?



Pitch = higher and lower

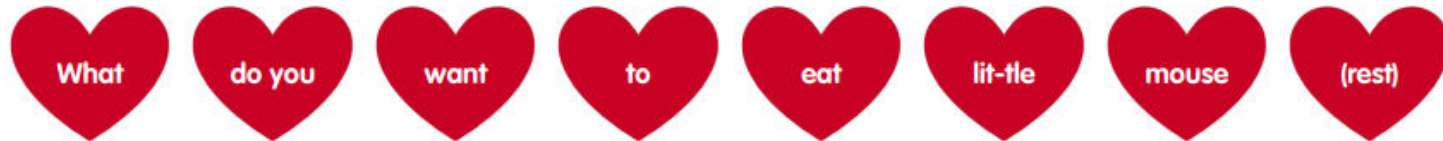
Try a miaow sound and change the pitch of your voice, making it higher and lower.

Draw a picture of some food you like to eat. Say and clap the rhythm of the words. Try writing your food words using rhythm notation.

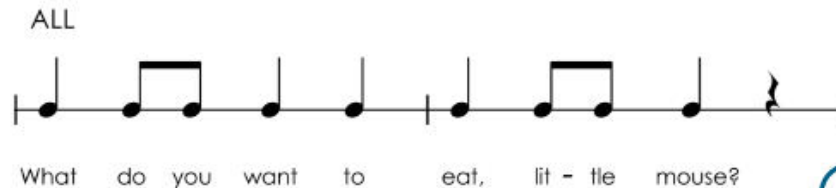


Show the different moods of the old grey cat and the mice with actions and expressions on your face.

Pulse = steady beat that helps us sing and play together



This is what the chant looks like using rhythm notation.



How confident do you feel singing and chanting expressively?



Rhythm = the pattern of the words.

Add a comment:

A long, long time ago

Duetto buffo di due gatti
(Cat duet) by Gioachino Rossini, Robert Lucas Pearsall, Christoph Ernst Friedrich Weyse

A long time ago

The cat and the mouse
by Aaron Copland

Present day (now)

Three little mice - a new song by Steve Grocott

Name:

Class:

As I was walking down the street

Year 1 - Optional unit

Pitch = higher and lower sounds.

Melody = the tune, patterns of higher and lower sounds.



Genre: jig/Irish dancing



Feeling the steady beat helps us sing, move, clap and play together.

This song is interesting as it includes a marching time signature (2/2) and a galloping time signature (6/8).

Time signatures help us with the feel of the music (for example, a gallop or a march).

Duration = longer sounds and shorter sounds.

A gallop has these quaver patterns.



Rhythm = patterns of longer and shorter sounds.

A march has crotchet note patterns.



Accordian





Tuned percussion instruments have notes. You can play tunes on them.

If the notes on your instrument are different colours, you could colour them on the scores below.

Ni Hao

Salaam

Witam

Find notes C and G to play this accompaniment.



Make up your own -

As I was down the street,
down the street, down the street,
A friend of mine I chanced to meet,
.....



As	I was walking C	down the street, G	down the street, C	down the street C
A	friend of mine I C	chance to meet, G	hello, hello, C	hello! C
A	rig-a-jig-jig and a C	way we go, G	way we go, C	way we go! C
A	rig-a-jig-jig and a C	way we go, G	hello, hello, C	hello! C

You need notes A B C D E F G to play these parts of the tune.

1.

Down	the	street
A	G	E

Down	the	street
G	F	D

Down	the	street
A	G	E

2.

He-	llo	He-	llo	He-	llo
E	E	E	E	E	E

Structure = verse /chorus

How confident do you feel performing a song including a march and a jig?



Add a comment:

A long, long time ago

A long time ago

Some time ago

21st Century - Present day

Jigs have been popular for around 500 years.

In 1994 Riverdance was performed at the Eurovision Song Contest in Ireland - it is still a very popular show.



National Curriculum Coverage Year 2

Programme of Study		Year Group and unit
1. Pupils use their voices expressively and creatively by singing songs and speaking chants and rhymes.		Orawa, Creepy Castle
2. Pupils play tuned and untuned instruments musically.		Carnival of the Animals, Trains, Creepy Castle
3. Pupils listen with concentration and understanding to a range of high-quality live and recorded music.		Carnival of the Animals, Orawa, Trains, Creepy Castle
4. Pupils experiment with, create, select and combine sounds using the inter-related dimensions of music.		Carnival of the Animals, Orawa, Trains, Creepy Castle
Model Music Curriculum Statements		
Singing	A) Sing songs regularly with a pitch range of do-so (e.g. C-G) with increasing vocal control.	
	B) Sing songs with a small pitch range, pitching accurately.	Creepy Castle
	C) Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause).	Trains, Creepy Castle
Listening	A) Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing.	Carnival of the Animals, Orawa,
	B) Listen to recorded performances.	Carnival of the Animals, Orawa, Trains, Creepy Castle

National Curriculum Coverage Year 2

Model Music Curriculum Statements		Year Group and unit
Composing	A) Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch).	Carnival of the Animals, Trains, Creepy Castle
	B) Work with a partner to improvise simple question-and-answer phrases, to be sung and played on untuned percussion, creating a musical conversation.	Orawa
	C) Use graphic symbols, dot notation, and stick notation, as appropriate, to keep a record of composed pieces.	Creepy Castle
	D) Use music technology to capture, change, and combine sounds.	
Musicianship: Pulse/beat	A) Understand that the speed of the beat can change, creating a faster or slower pace (tempo).	Carnival of the Animals, Orawa, Trains
	B) Mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo.	Orawa, Trains
	C) Walk in time to the beat of a piece of music or song. Know the difference between left and right to support coordination and shared movement with others.	
	D) Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.	
	E) Identify the beat groupings in familiar music that they sing regularly and listen to.	

National Curriculum Coverage Year 2

Model Music Curriculum Statements		Year Group and unit
Musicianship: Rhythm	F) Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.	Orawa
	G) Create rhythms using word phrases as a starting point.	Orawa
	H) Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers, and crotchets rests.	Trains
	I) Create and perform their own chanted rhythm patterns with the same stick notation	
Musicianship: Pitch	J) Play a range of singing games based on the cuckoo interval (so -mi) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument, or backing track.	
	K) Sing short phrases independently within a singing game or short song.	
	L) Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low).	Carnival of the Animals
	M) Recognise dot notation and match it to 3-note tunes played on tuned percussion.	Boomwhackers unit

National Curriculum Coverage KS1—Year 2

Title		<i>Carnival of the animals</i>	<i>Orawa</i>	Trains	<i>Creepy castle</i>
Number of lessons		3	3	3	6
Musical focus		Timbre, tempo, dynamics, pitch, classical music.	Beat, rhythm, repetition, structure, 20th century classical music.	To create music inspired by train travel, volume/ dynamics (<i>crescendo</i> , <i>diminuendo</i>), speed/ tempo (<i>accelerando</i> , <i>ritenuto</i>).	Timbre, tempo, dynamics, graphic score, minor key, intervals.
National Curriculum for Music		National Curriculum for Music			
Programme of study	1		✓		✓
	2	✓		✓	✓
	3	✓	✓	✓	✓
	4	✓	✓	✓	✓
Model Music Curriculum		Model Music Curriculum			
Singing				c	b + c
Listening		a + b	a + b	b	b
Composing		a	b	a	a + c
Musicianship: Pulse/beat		a	a + b	a + b	
Musicianship: Rhythm			f + g	h	
Musicianship: Pitch					

+ Boomwhacker instrumental unit

Year 2 Objectives

Title No. lessons	Musical learning	Musical material
<i>Carnival of the animals</i> - 3 lessons	<p>Focus: Timbre, tempo, dynamics, pitch, classical music.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Select instruments and compose music to reflect an animal's character. • Listen with increased concentration to sounds/music and respond by talking about them using music vocabulary, or physically with movement and dance. • Identify different qualities of sound (timbre) e.g. smooth, scratchy, clicking, ringing, and how they are made. • Recognise and respond to changes of speed (tempo), the length of notes (duration – long/short), short/detached/smooth (articulation), and pitch (high/low) using music vocabulary, and/or movement. 	<p>Song Bank: <i>I once saw an elephant</i>.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • 'Aquarium', 'Characters with long ears', 'Fossils', 'The swan', 'Tortoises'. 'The elephant' and 'Aviary' from <i>Carnival of the animals</i> (Camille Saint-Saëns). • <i>Danse macabre</i> (Camille Saint-Saëns).
<i>Orawa</i> - 3 lessons	<p>Focus: Beat, rhythm, repetition, structure, 20th century classical music.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Improvise and compose, structuring short musical ideas to form a larger piece. • Sing and play, performing composed pieces for an audience. • Listen and appraise, with focus and attention to detail, recalling sounds and patterns. 	<p>Song Bank: <i>H. E. L. L. O.; Baby one, two, three; Plynie statek</i></p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • <i>Orawa</i> (Wojciech Kilar).
<i>Trains</i> - 3 lessons	<p>Focus: To create music inspired by train travel, volume/dynamics (<i>crescendo</i>, <i>diminuendo</i>), speed/tempo (<i>accelerando</i>, <i>ritenuto</i>).</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Begin to understand duration and rhythm notation. • Structure musical ideas into a whole-class composition. • Learn a simple rhythm pattern and perform it with tempo and volume changes. • Learn about the musical terms <i>crescendo</i>, <i>diminuendo</i>, <i>accelerando</i>, <i>ritenuto</i>. • Follow signals from a conductor. • Listen to and analyse four pieces of music inspired by travel/vehicles. 	<p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • <i>Short ride in a fast machine</i> (John Adams). • <i>The little train of Calipira</i> (Heitor Villa-Lobos). • Main theme from <i>633 Squadron</i> (Ron Goodwin) • <i>The wagon passes (Nursery suite V)</i> (Edward Elgar).
<i>Creepy castle</i> - 6 lessons	<p>Focus: Timbre, tempo, dynamics, graphic score, minor key, intervals.</p> <p>Objectives:</p> <p>Improvise and compose a sequence of sounds in response to a given stimulus. Sing small intervals accurately and confidently, and vary dynamic contrast.</p> <ul style="list-style-type: none"> • Play a piece, following a graphic score. • Listen to and appraise music in a minor key, recognising small steps in the music. 	<p>Song Bank: <i>Siren; Skin and bones; Creepy castle</i>.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • <i>Creepy castle</i> teaching video with Makaton. • <i>Creepy castle</i> ideas for teaching KS1. • <i>Witch, witch</i>. • <i>Tocatta and fugue in D minor</i> (J.S. Bach). • Dynamics video (Mr Greg's Musical Madness). • Guess the Halloween sound quiz (Little Dreamers Education). • <i>Stripsody</i> (Luciano Berio).

Name:

Class:

The carnival of the animals

Year 2 Term 1

Meet the composer!
He wrote the music.



Camille Saint-Saëns

He is from France.



singup.org



Listening to music is great fun! It can make you move and dance or make you feel calm and thoughtful.

He wrote this music a long, long, time ago in 1886.

It is his most famous piece of music.

Try using these words when talking about music ...

dynamics

tempo

duration

articulation

pitch

quiet

LOUD

jumpy

gliding

higher

high

low

slow
slower

fast
faster

short notes

long notes

spiky

lower

Here are the instruments played in *The carnival of the animals*.

Can you name the animal these instruments played for?

The Kanneh-Mason family

String family

violin

viola

cello

double bass



Woodwind family



flute



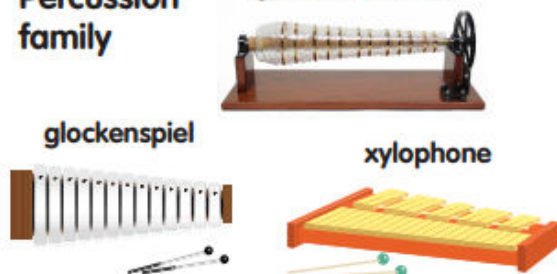
This family of seven brothers and sisters are all musicians.

Percussion family

glass harmonica

glockenspiel

xylophone



Keyboard family

grand piano



They are world famous!

Sheku Kanneh-Mason played a cello solo at the wedding of Prince Harry to Meghan Markle.

I feel confident listening to music and can respond by talking or moving.



A long, long, time ago

A long, long, time ago

A long time ago

21st century - present

The carnival of the animals was composed - 1886.

Your great grandparents were 6 years old.

Your grandparents were 6 years old.

The lion king, Disney.

Add a comment:

Name:

Year 2 Term 2

Class:

Orawa

Meet the composer!

Wojciech Kilar



Orawa (pronounced Arva) is a huge river.

It flows through Slovakia and Poland

Kilar's music describes the rivers journey

One short idea repeated many times



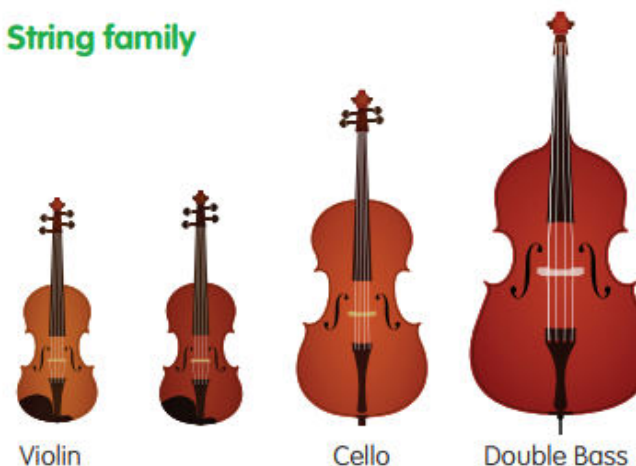
- Wojciech Kilar was a composer from Poland
- He liked to compose music for films
- Kilar said about 'Orawa':

"It is the only piece in which I wouldn't change a single note"

Composers use symbols, dots and lines to write down their music. These are musical notes. Here are some examples:

- semibreve (4 beats)
- minim (2 beats)
- crotchet (1 beat)
- quaver (1/2 beat)

String family



Violin

Cello

Double Bass

highest pitch

lowest pitch



Say hello in Polish 'witam'
w.i.t.a.m

The beat helps
us to move and
dance along with
the music



Beat or Pulse



The heartbeat of
the music.

Structure

How the music is organised



Repetition

A musical idea that repeats many times

Call and Response

Similar to playing throw and catch but
using sounds

Coda

A fancy ending

Yay!



Key
words...

Where in history?

A long time ago

1986

Wojciech Kilar
wrote 'Orawa'

a few
years ago

You were born

21st Century
present

You are in
year 2

I feel confident to compose and structure short
musical ideas to form a larger piece.



Comments:

Name:

Trains

Year 2 Term 2

Class:

A composer writes music

These composers
were inspired by
travel

Heitor Villa-Lobos



Edward Elgar



John Adams



Ron Goodwin



A **conductor** leads a group of musicians.

They set the speed



They signal when to start and stop



Tempo = speed

accelerando = getting faster



ritenuto = getting slower



Dynamics = volume

crescendo = getting louder



Diminuendo = getting quieter



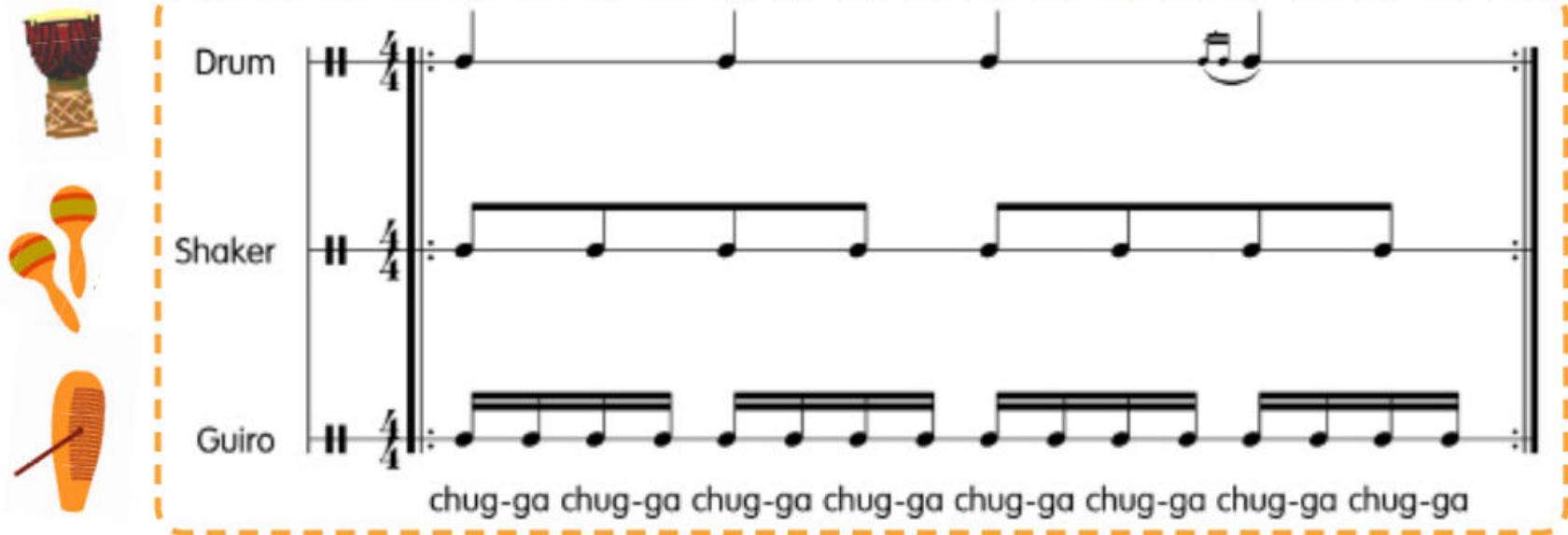
Put a 😊 by the part you play

♩ = slower notes

Duration =
length of notes

♫ = faster notes

Rhythms can be layered and played together



Drum

Shaker

Guiro

chug-ga chug-ga chug-ga chug-ga chug-ga chug-ga chug-ga chug-ga

Where in history?

A long time ago

1930

Villa-Lobos composed 'The little train' and Edward Elgar composed 'A wagon passes'

long ago

1964

Ron Goodwin composed 633 'Squadron'

36 years ago

1986

John Adam composed 'Short ride in a fast machine'

21st century present

You are in year 2

I feel confident playing a rhythm pattern and can make tempo and volume changes.



Comments:

Name:

Creepy castle

Year 2 Term 1

Class:

Timbre = the quality of sounds. Use these words to experiment making sounds - use your voice, body percussion and instruments. Instruments are made of different materials. Think about what materials would work best to make these sounds:

Ooohh Thunder
Evil laughter
Screams Cat meow
Heartbeat
Gasp Whispering
Rustling
Bells ringing Boo!
Creaking door Ssh!



Dynamics = how loud and quiet music is. In music dynamic instructions are often given in Italian. Here are two examples:

piano (p) = quiet

forte (f) = loud

Use your voice to make a ghostly 'ooohh'. Start quietly and get louder.

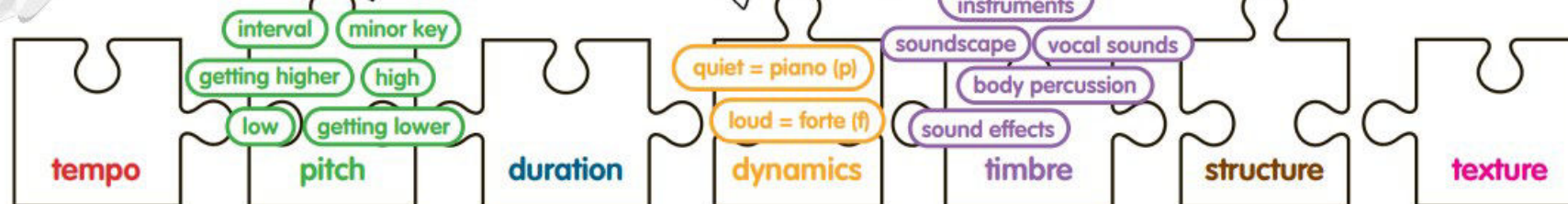
Down at the creepy castle,
Nobody's ever home,
Down at the creepy castle,
You're scared to be alone.

Timbre = the quality of the sound like metal, bright, scratchy, dull.

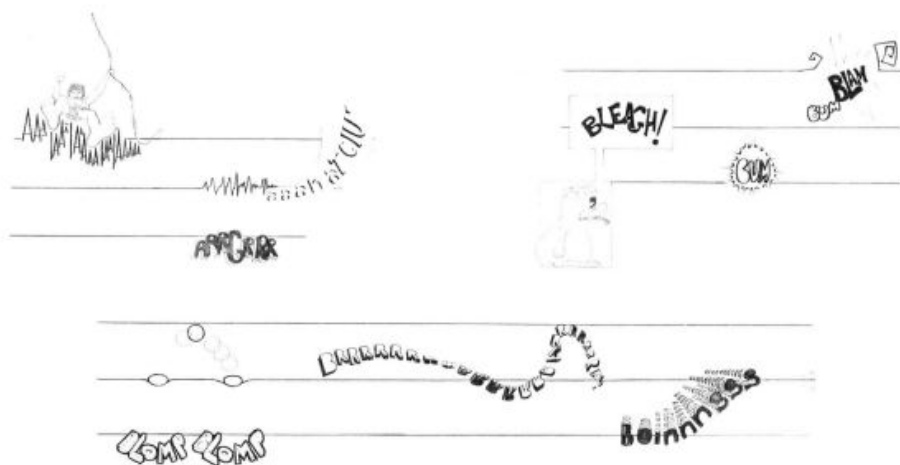
Pitch = how high or low a sound is.

Dynamics = how loud or quiet the music is.

A minor key can sound sad, or a little bit spooky. It is because the distance between some of the notes is smaller than in a major key. There are lots of these small intervals in the song *Creepy castle*.



Sounds can be represented by an image. These are called graphic symbols. This is part of the score of *Stripsody* by Luciano Berio.



How confident are you improvising a soundscape using different timbres and dynamics?



Add a comment:

How would you make sounds for these symbols?



Improvise a soundscape. Decisions to make:

- What sounds and instruments will you choose?
- When will each person play?
- What dynamics will you use?
- Make notes or drawings here to describe your soundscape:



A long, long, long time ago

Tocatta and fugue in D minor
by J. S Bach in 1703-07



A long time ago

Stripsody by Luciano Berio
in 1964.

National Curriculum Coverage Year 3

Programme of Study		Year Group and unit
1.Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.		I've been to Harlem, From a Railway Carriage, Latin Dance
2. Improvise and compose music for a range of purposes using the inter-related dimensions of music.		I've been to Harlem, From a Railway Carriage, Latin Dance
3. Listen with attention to detail and recall sounds with increasing aural memory.		I've been to Harlem, 'March' from the Nutcracker, From a Railway Carriage, Latin Dance
4. Use and understand staff and other musical notations.		I've been to Harlem, From a Railway Carriage, Latin Dance
5.Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.		I've been to Harlem, 'March' from the Nutcracker, From a Railway Carriage, Latin Dance
6.Develop an understanding of the history of music.		'March' from the Nutcracker, Latin Dance
Model Music Curriculum Statements		
Singing	A) Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so, tunefully and with expression. Perform forte and piano, loud and soft.	I've been to Harlem, Latin Dance
	B) Perform actions confidently and in time to a range of action songs.	I've been to Harlem,
	C) Walk, move, or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.	'March' from the Nutcracker,
Listening	A) Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing.	'March' from the Nutcracker, From a Railway Carriage, Latin Dance
	B) Listen to recorded performances.	I've been to Harlem, 'March' from the Nutcracker, From a Railway Carriage, Latin Dance

National Curriculum Coverage Year 3

Model Music Curriculum Statements		Year Group and unit
Composing : Improvise	A) Become more skilled in improvising (using voices, tuned and untuned percussion, and other instruments), inventing short 'on-the-spot' responses using a limited note range.	I've been to Harlem, From a Railway Carriage
	B) Structure musical ideas (e.g. using echo or question-and-answer phrases) to create music that has a beginning, middle, and end. Pupils should compose in response to different stimuli e.g. stories, verse, images (paintings and photographs), and musical sources.	From a Railway Carriage, Latin Dance
Composing : Compose	C) Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re, and mi).	
	D) Compose song accompaniments on untuned percussion using known rhythms and note values.	I've been to Harlem
Performing	A) Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder.	Latin Dance
	B) Play and perform melodies following staff notation using a small range (e.g. do-mi or C-E) as a whole class or in small groups.	I've been to Harlem, Latin Dance
	C) Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi.	
	D) Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases.	I've been to Harlem

National Curriculum Coverage Year 3

Model Music Curriculum Statements		Year Group and unit
Performing: Reading notation	E) Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch.	I've been to Harlem
	F) Introduce and understand the differences between crotchets and paired quavers.	
	G) Apply word chants to rhythms, understanding how to link each syllable to one musical note.	

National Curriculum Coverage KS2—Year 3

					Latin dance
					6 - 12
Title	<i>I've been to Harlem</i>		<i>'March' from The nutcracker</i>	From a railway carriage	Holding, strumming and picking the ukulele, tapping percussively on the body of the ukulele, chords A minor and F major, composing for ukulele using different techniques, salsa and Cuban music.
Number of lessons	6		3	3	
Musical focus	Pitch shape, ostinato, round, pentatonic, call-and-response, progression snapshot 1.		Rondo structure, beat, higher/lower, staccato, call-and-response, romantic ballet music.	Structure (repetition, round, pattern), texture (layers, unison), timbre beat, classical music.	
National Curriculum for Music					
Programme of study	1	✓		✓	✓
	2	✓		✓	✓
	3	✓	✓	✓	✓
	4	✓		✓	✓
	5	✓	✓	✓	✓
	6		✓		✓
Model Music Curriculum					
Singing	a + b		c		a
Listening	b		a + b	a + b	a + b
Composing: Improvise	a			a + b	b
Composing: Compose	d				
Performing	b + d				a + b
Reading notation	e				

Year 3 Objectives

Title No. lessons	About the unit	Musical material
<i>I've been to Harlem</i> - 6 lessons	<p>Focus: Pitch shape, ostinato, round, pentatonic, call-and-response, progression snapshot 1.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • 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. 	<p>Song Bank: <i>I've been to Harlem; Tongo; Siren; Born to be wild.</i></p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • <i>Tongo</i> progression snapshot 1 videos (Sing Up). • <i>I've been to Harlem</i> cup rhythms video. • <i>Peer Gynt Suite No. 1</i> (Morning Mood) (Edvard Grieg).
'March' from <i>The nutcracker</i> - 3 lessons	<p>Focus: Rondo structure, beat, higher/lower, staccato, call-and-response, romantic ballet music.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Develop active listening skills by responding to musical themes through movement. • Understand the structure of rondo form (A-B-A-C-A). • Develop a sense of beat and rhythmic pattern through movement. • Experience call-and-response patterns through moving with a partner. 	<p>Song Bank: <i>As I was walking down the street ; Feet, feet.</i></p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • 'March' from <i>The nutcracker</i> (Tchaikovsky). • Animated musical form video for 'March' from <i>The nutcracker</i> (Ready GO Music). • 'March' from <i>The nutcracker</i> (The Royal Ballet). • <i>Follow my feet</i> video from Sing Up's Developing musicianship toolkit.
From a railway carriage - 3 lessons	<p>Focus: Structure (repetition, round, pattern), texture (layers, unison), timbre beat, classical music.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Explore ways to create word-based pieces of music. • Explore ways to communicate atmosphere and effect. • Listen and compare how different composers have approached creating word-based compositions. 	<p>Song Bank: <i>Celebration; Boom chicka boom.</i></p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • <i>Night mail</i> (Benjamin Britten, performed by Sir Tom Courtenay & Vangelis). • <i>Geographical fugue</i> (Ernst Toch). • <i>Smooth</i> (instrumental) (Carlos Santana). • <i>No place like</i> (Kerry Andrews).
<i>Latin dance</i> - 6 - 12 lessons	<p>Focus: Holding, strumming and picking the ukulele, tapping percussively on the body of the ukulele. Chords A minor and F major, compose a short piece for ukulele using different techniques, salsa and Cuban music.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Listen to a range of Cuban pieces, understanding influences on the music and recognising some of its musical features. • Sing the syncopated rhythms in <i>Latin dance</i> and recognise a verse/chorus structure. • Play a part on ukulele and play as part of a whole-class performance. • Improvise percussive drum rhythms to play on the body of the ukulele. • Compose a short piece for ukulele, demonstrating the skills learnt 	<p>Song Bank: <i>Latin dance</i> by Dan Almond.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Salsa tutorial by Spotty Dotty. • Amazing ukulele drumbeat technique. • <i>Despacito</i> (Strictly come dancing version). • Learn about Cuban music in Miss Jessica's world. • <i>Chan chan</i>. • <i>Quimbara</i>. • <i>El Manisero</i>.

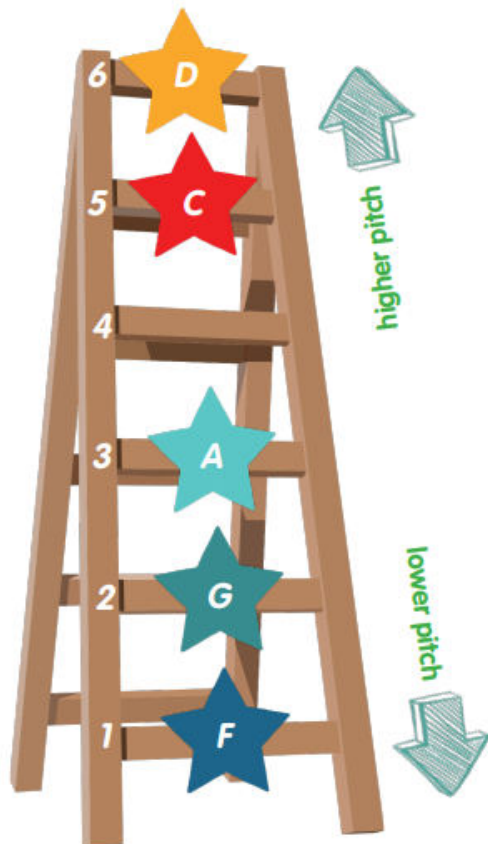
Name:

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.



1	2	3	4



Dover is a town in the south of England.

Notation	Name
	crotchet
	quavers
	semiquavers

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

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

Phrase = a musical sentence.

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

Melody is the tune you play or sing.



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



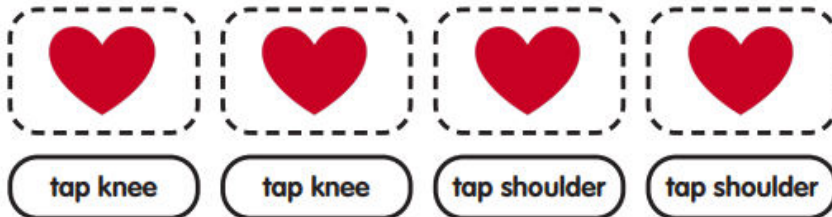
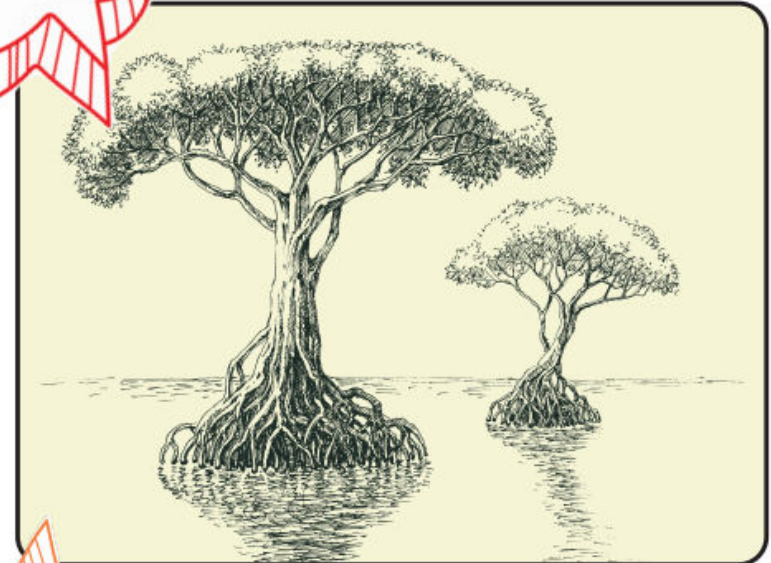
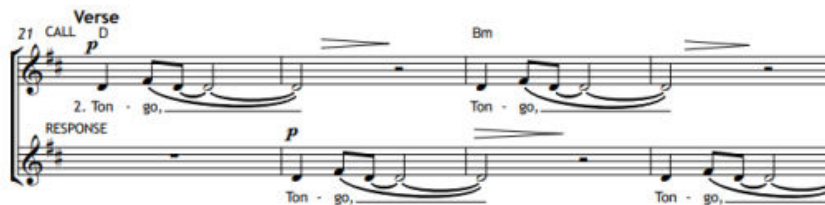
Add a comment:

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.



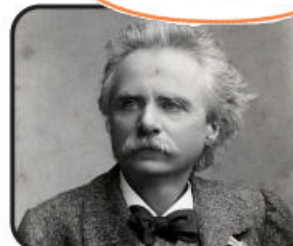
Tongo (progression song)



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.



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?

**Genre =
classical
music**

Name:

Class:

'March' from The Nutcracker

Year 3 Term 2

Russian
composer,
Pyotr Ilyich
Tchaikovsky,
1840 - 1893



In 1892 I composed music for an old story called *The nutcracker and the Mouse King*. A girl called Clara is given a wooden nutcracker as a Christmas present. The nutcracker and toys including toy soldiers, come to life and dance. It is now one of the most popular ballets in the world.



The toy soldiers come to life and dance



March = a walk associated with soldiers, usually to a 4-beat count.

Genre =
classical
music

Ballet = a type of
dance

Phrase = a musical
sentence

Rondo form =
A-B-A-C-A

Call and response
can be a
question-and-answer

Can you move to
or play a beat, and
match the speed of
others?

SMOOTH



SPIKEY



SHORT



FLUTTERY



Orchestral instruments:
Brass: trumpet, Woodwind:
clarinet, flute
Strings: violin, viola, cello

faster,
slower

pulse

steady beat

tempo

higher,
lower

pitch

rhythm

duration

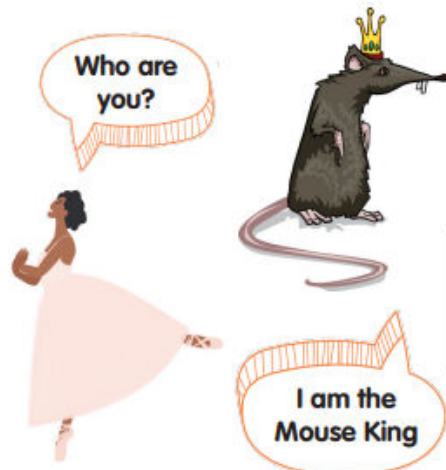
dynamics

timbre

structure

texture

Musical structure = ways of organising musical ideas



An active listener thinks and responds with movements and ideas

How confident do you feel listening actively to music and responding through movement and art? OR how confidently can you explain rondo form?

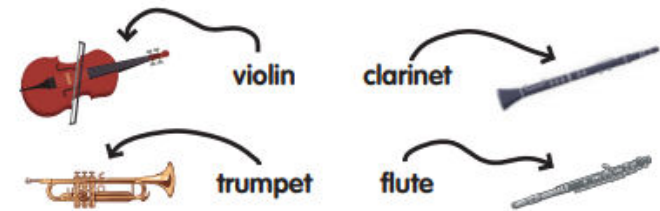


Add a comment:

Call and response can be like a question-and-answer

Rondo form = theme A returns in between sections B and C

theme = a musical idea



	QUESTION	ANSWER
	trumpet	violin
	falling melodies trumpet	clarinet flute
	trumpet	violin
	fluttering melodies flute	fluttering melodies violin
	trumpet	violin

17th century

18th century

19th century

20th century

21st century - present (now)

The first rondos are found in Italian operas.

1892 - *The nutcracker* ballet includes 'March of the toy soldiers' which is in rondo form

Rondo form is still popular - for example, famous film composer John Williams uses rondo form in his *Indiana Jones* theme

Name:

From a railway carriage

Year 3 Term 2

Class:

Genre =
classical
music



WH Auden
1907 - 1973



Collaboration
means working
together

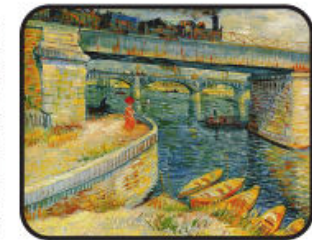
- Written in 1936, Night mail was a collaboration between the composer Benjamin Britten and the poet W.H. Auden.
- It was written for the British Documentary School who explored the relationship between sound and images.
- It was used in a TV ad for British Rail in 1988.



Benjamin Britten
1913 -1976



Can you find any other
art showing train travel?
*Bridges across the Seine
at Asnières by Vincent
Van Gogh*

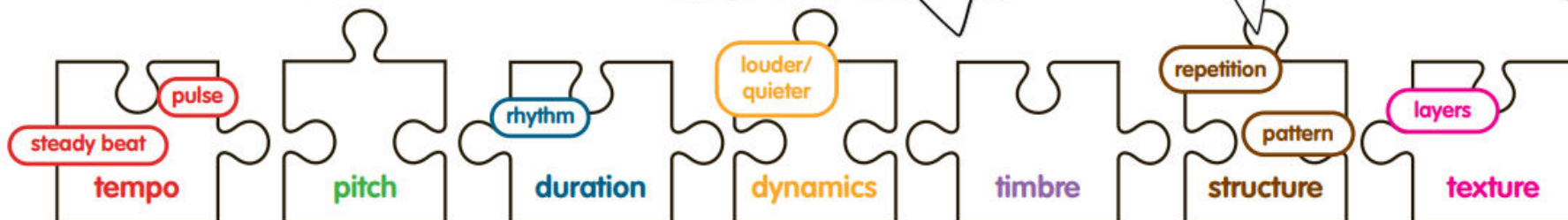


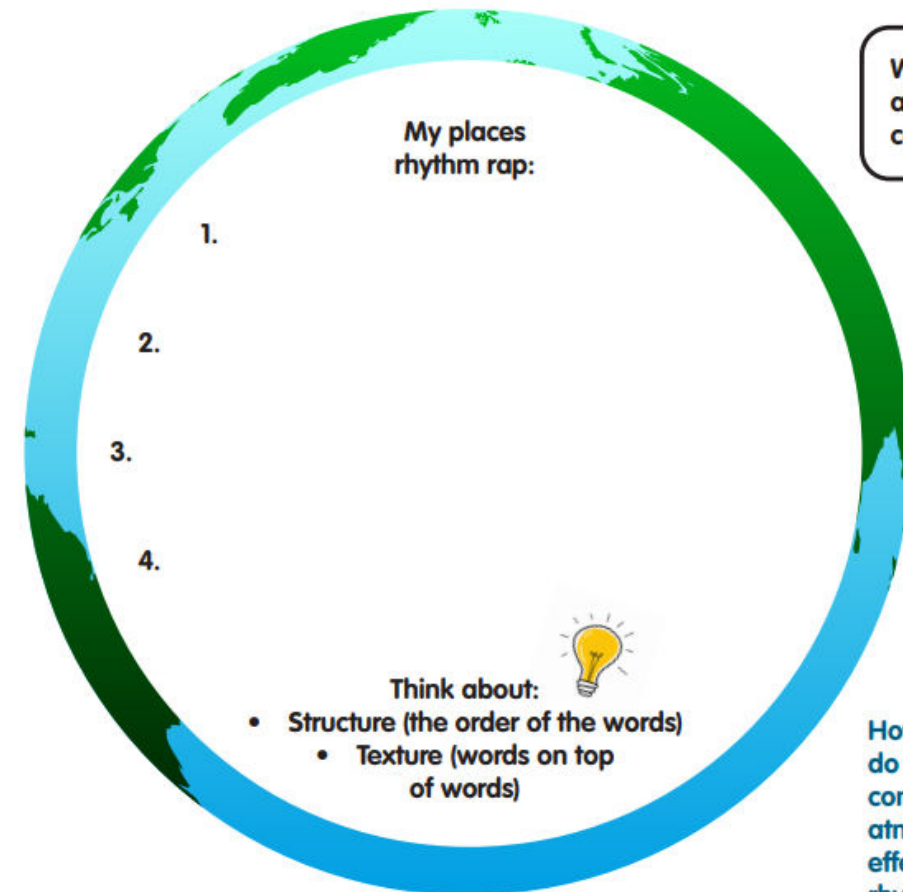
Voices and words used
musically to create an effect

Fugue = starting
at different times,
a bit like a round

Unison = together

Combining and
overlapping sounds





Words can convey atmosphere and effect just as instruments can ...have a go!

Could you introduce some dynamics to your performance?

Might you add body percussion or vocal effects?

Could you try it as a fugue?

How confident do you feel communicating atmosphere and effect using word rhythms?



From a railway carriage by Robert Louis Stevenson:

*Faster than fairies, faster than witches,
Bridges and houses, hedges and ditches;
And charging along like troops in a battle,
All through the meadows the horses and cattle:
All of the sights of the hill and the plain
Fly as thick as driving rain;
And ever again, in the wink of an eye,
Painted stations whistle by.*

Geographical fugue by Ernst Toch:

Spoken chorus =
lots of
people
chanting
together

*Trinidad!
And the big Mississippi
And the town Honolulu
And the lake Titicaca,
The Popocatepeti is not in Canada,
Rather in Mexico, Mexico, Mexico!
Canada, Malaga, Rimini, Brindisi
Canada, Malaga, Rimini, Brindisi
Yes, Tibet, Tibet, Tibet, Tibet,
Nagasaki! Yokohama!
Nagasaki! Yokohama!*

Add a comment:

19th Century

20th Century

20th Century

21st Century - Present

From a railway carriage poem by Robert Louis Stevenson.

1930 Geographical fugue by Ernst Toch.

1936 Night mail by Britten and Auden.

1988 Night mail used as advert for British Rail.

National Curriculum Coverage Year 4

Programme of Study		Year Group and unit
1.Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.		Composing with Colour, Fanfare for the Common Man, Spain, Favourite Song (Classroom percussion)
2. Improvise and compose music for a range of purposes using the inter-related dimensions of music.		The Pink Panther Theme, Composing with Colour, Fanfare for the Common Man, Spain
3. Listen with attention to detail and recall sounds with increasing aural memory.		The Pink Panther Theme, Composing with Colour, Fanfare for the Common Man, Spain, Favourite Song (Classroom percussion)
4. Use and understand staff and other musical notations.		Composing with Colour, Fanfare for the Common Man, Spain, Favourite Song (Classroom percussion)
5.Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.		The Pink Panther Theme, Composing with Colour, Fanfare for the Common Man, Spain, Favourite Song (Classroom percussion)
6.Develop an understanding of the history of music.		Spain, Favourite Song (Classroom percussion)
Model Music Curriculum Statements		
Singing	A) Continue to sing a broad range of unison songs with the range of an octave (do–do*), pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo).	
	B) Sing rounds and partner songs in different time signatures (2, 3 and 4 time) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony.	Fanfare for the Common Man,
Listening	A) Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing.	The Pink Panther Theme, Spain, Favourite Song (Classroom percussion), Spain,
	B) Listen to recorded performances.	The Pink Panther Theme, Composing with Colour, Fanfare for the Common Man, Spain, Favourite Song (Classroom percussion)

National Curriculum Coverage Year 4

Model Music Curriculum Statements		Year Group and unit
Composing : Improvise	A) Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato)	Fanfare for the Common Man, Spain
	B) Begin to make compositional decisions about the overall structure of improvisations and continue this process in composition tasks.	Fanfare for the Common Man
Composing : Compose	C) Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions.	Spain
	D) Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest, and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.	
	E) Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip.	The Pink Panther Theme, Composing with Colour, Fanfare for the Common Man, Spain
	F) Introduce major and minor chords.	
	G) Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work.	Composing with Colour, Fanfare for the Common Man
	H) Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, technology.	The Pink Panther Theme, Composing with Colour,

National Curriculum Coverage Year 4

Model Music Curriculum Statements		Year Group and unit
Performing	A) Develop facility in the basic skills of a selected musical instrument over a sustained learning period.	Favourite Song (Classroom percussion)
	B) Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups.	Spain
	C) Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts.	Spain
	D) Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).	Spain
Performing: Reading notation	E) Introduce and understand the differences between minims, crotchets, paired quavers, and rests.	
	F) Read and perform pitch notation within a defined range (e.g. C–G/do–so).	Spain
	G) Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.	Spain

National Curriculum Coverage KS2—Year 4

Title		<i>The Pink Panther theme</i>	Composing with colour	<i>Fanfare for the common man</i>	Spain	<i>Favourite song</i> (Classroom percussion)
Number of lessons		3	3	3	3	6
Musical focus		Timbre, tempo, rhythm, dynamics, atmosphere, music from a film.	Creating music inspired by colour and art, composing using a non-musical stimulus, timbre, dynamics, rhythm, texture, suite, graphic score.	Fanfare, timbre, dynamics, texture, silence.	To create music inspired by Spain, habanera rhythm, triplet rhythm, fitting two rhythms together, count musically, structure ideas.	Triads, chords: C, F, G major, A minor, chord structure, folk-rock styles, progression snapshot 3.
National Curriculum for Music		National Curriculum for Music				
Programme of study	1		✓	✓	✓	✓
	2	✓	✓	✓	✓	
	3	✓	✓	✓	✓	✓
	4		✓	✓	✓	✓
	5	✓	✓	✓	✓	✓
	6				✓	✓
Model Music Curriculum		Model Music Curriculum				
Singing				b		a + b
Listening		a + b	b	b	a + b	a + b
Composing: Improvise				a + b	a	
Composing: Compose		e + h	e + g + h	e + g	c + e	
Performing					b + c + d	a
Reading notation					f + g	

Year 4 Objectives

Title No. lessons	About the unit	Musical material
<i>The Pink Panther theme</i> - 3 lessons	Focus: Timbre, tempo, rhythm, dynamics, atmosphere, music from a film. Objectives: <ul style="list-style-type: none"> • Improvise and compose, creating atmospheric music for a scene with a given set of instruments. • Listen and appraise, recognising elements of the music that establishes the mood and character e.g. the rhythm. • Talk about the effect of particular instrument sounds (timbre). 	Song Bank: <i>Boom chicka boom; Hot potato!</i> Watch/Listen/Move: <ul style="list-style-type: none"> • <i>The Pink Panther theme</i> (Henry Mancini). • How cartoon sounds effects are made (<i>Tom and Jerry</i>) (Josh Harmon). • Hacks for creating movie & cartoon sound effects (Gamer world). • How cartoon sounds are made (<i>The Flintstones</i>) (Josh Harmon).
Composing with colour - 3 lessons	Focus: Creating music inspired by colour and art, composing using a non-musical stimulus, timbre, dynamics, rhythm, texture, suite, graphic score. Objectives: <ul style="list-style-type: none"> • Create short sounds inspired by colours and shapes. • Structure musical ideas into a composition. • Create and read graphic scores. • Understand that instruments can be used individually and in combination to create different effects of timbre and texture. 	Watch/Listen/Move: <ul style="list-style-type: none"> • <i>Ecstatic orange</i> (Michael Torkel). • <i>A colour symphony – I. Purple 'Andante maestoso'</i> (Arthur Bliss). • <i>Rhapsody in blue</i> (George Gershwin). • <i>Green plastic, pink oil and water</i> (Rachel Leach).
<i>Fanfare for the common man</i> - 3 lessons	Focus: Fanfare, timbre, dynamics, texture, silence. Objectives: <ul style="list-style-type: none"> • Improvise and compose, exploring how timbre, dynamics, and texture can be used for impact in a fanfare. • Compose a fanfare using a small set of notes, and short, repeated rhythms. • Listen and appraise, recognising and talking about the musical characteristics of a fanfare using music vocabulary. 	Song Bank: <i>Nanuma.</i> Watch/Listen/Move: <ul style="list-style-type: none"> • Extract from <i>Fanfare for the common man</i> (Aaron Copland). • <i>Introduction to timpani</i> video (Andy Smith, Philharmonia Orchestra). • <i>Introduction to percussion</i> video (David Corkhill, Philharmonia Orchestra). • 'Main theme' from <i>Superman</i> (John Williams).
Spain - 3 lessons	Focus: To create music inspired by Spain, habanera rhythm, triplet rhythm, fitting two rhythms together, count musically, structure ideas. Objectives: <ul style="list-style-type: none"> • Invent a melody. • Fit two patterns together. • Structure musical ideas into compositions. • Play repeating rhythmic patterns. 	Watch/Listen/Move: <ul style="list-style-type: none"> • <i>Habanera</i> (Emmanuel Chabrier).
<i>Favourite song (Classroom percussion)</i> - 6 lessons	Focus: Triads, chords: C, F, G major, A minor, chord structure, folk-rock styles, progression snapshot 3. Objectives: <ul style="list-style-type: none"> • Sing with expression and a sense of the style of the music. • Understand triads and play C, F, G major, and A minor. • Play an instrumental part as part of a whole-class performance. • Sing a part in a partner song, rhythmically and from memory. • Identify similarities and differences between pieces of music in a folk/folk-rock style. 	Song Bank: <i>Favourite song; Rain on the green grass; I wanna sing scat.</i> Watch/Listen/Move: <ul style="list-style-type: none"> • <i>I wanna sing scat</i> progression snapshot 3 videos (Sing Up). • <i>I will wait</i> (Mumford & Sons). • <i>The times they are a-changin'</i> (Bob Dylan). • <i>The times they are a-changin'</i> (The Byrds). • <i>Dylan Goes Electric</i> – Background context for teachers (Decades TV Network).

Name:

Class:

The Pink Panther

Year 4 Term 1

Meet the composer
A person who writes
music.

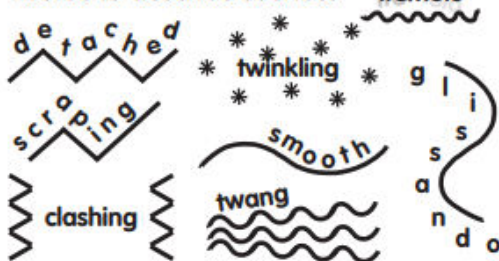


Henry Mancini

'The Pink Panther theme' was composed by Henry Mancini for the 1963 film *The Pink Panther*.



Words to describe sounds:



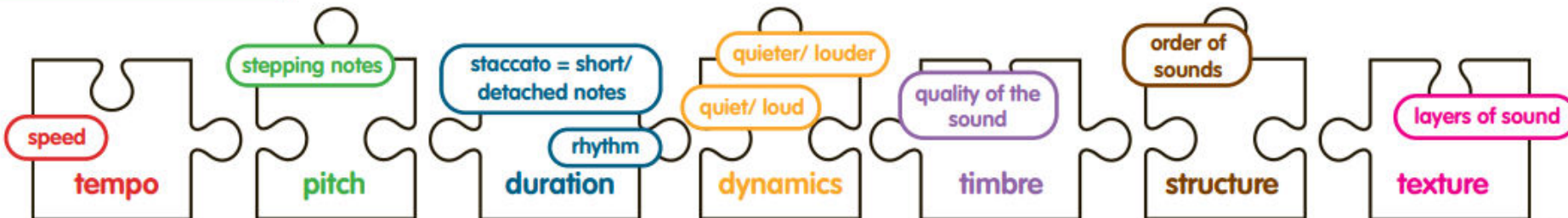
Music has such an important part to play in film and television. It adds to the mood and atmosphere in the scene.

- Tension
- Romance
- Mystery

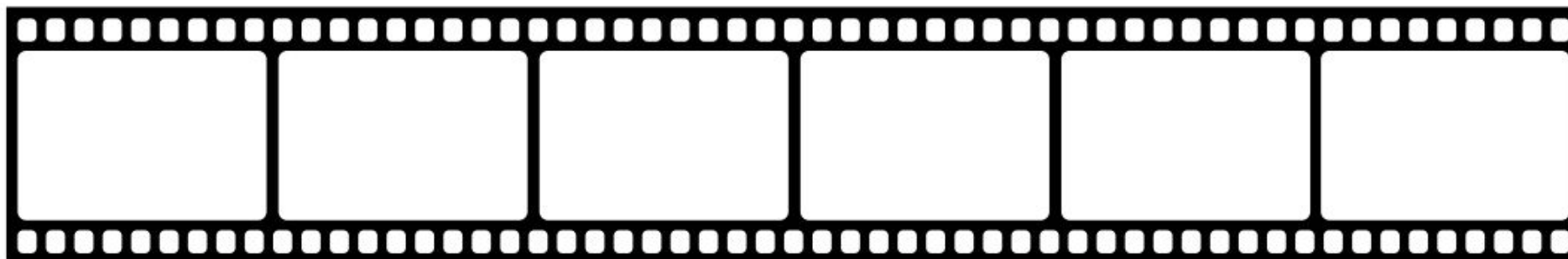
Instruments for sound effects:



- Henry Mancini was American.
- As well as being a composer he was also a conductor, and played the piano and flute.
- He has won lots of awards for his music, including 20 Grammy's.
- He wrote the song *Moon river* and the *Peter Gunn* theme.



Storyboard title:



Storyline:

Instruments/ objects:

Mood/ atmosphere:

I can create atmospheric
music for a scene.



Add a comment:

Other composers who like to include sound effects in their music:



A grand, grand overture.

Composer: Malcolm Arnold.

Sound effects: vacuum
cleaners, gunshot.



Angels in the architecture.

Composer: Frank Ticheli.

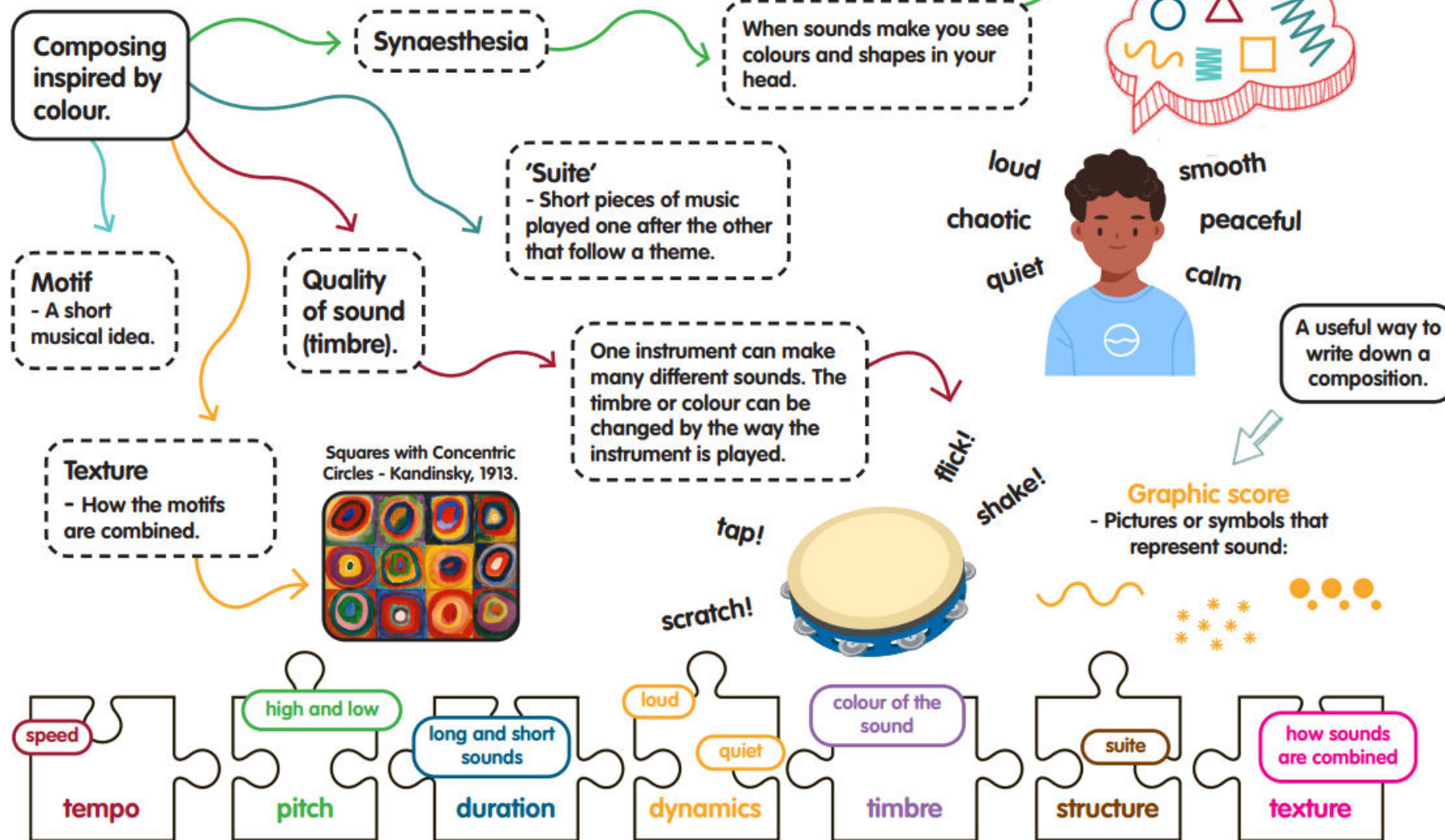
Sound effects: wine glasses,
whirly tubes.

Name:

Composing with colour

Year 4 Term 1

Class:



Mark Rothko



He wanted the viewer to be immersed in colour.

His style of painting was called 'colour field' painting.



Many of his artworks were produced on huge canvases.



For Kandinsky the sound of a trumpet was yellow.

Circles were 'peaceful'.

Wassily Kandinsky

He had a condition called synaesthesia. When he heard sounds, he saw colours and shapes in his head.



Music ideas inspired by a Rothko painting.

Think about TIMBRE and TEXTURE.

I understand about timbre and texture and can compose sounds inspired by colours and shapes.



Add a comment:

Name:

Class:

Fanfare for the common man

Year 4 Term 2



Aaron Copland

- American Composer.
- Born in New York in 1900.
- Died 2nd December 1990.
- He wrote *Fanfare for the common man* in 1942.

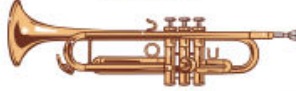
These are the instruments playing the fanfare

BRASS FAMILY

french horn



trumpet



trombone



tuba

PERCUSSION FAMILY

timpani drum:



bass drum



tam-tam

TEXTURE

How musical lines fit together

Both thick and thin textures can be included in a piece of music. This mixture creates mood and atmosphere.

Thick:

Lots of instruments or melodies.



Thin:

Small amount of instruments or melodies.





Compose a fanfare piece



My special occasion is

Use this space to record your ideas.

Remember to include ...

Contrast in
dynamics

a dramatic
effect

percussion
instruments

a catchy
rhythm

a contrast in
texture

a melody that
moves in leaps

I feel confident using
melody, rhythm,
dynamics, and texture
when composing a
fanfare.



Add a comment:

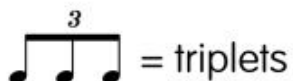
Name:

Year 4 Term 2

Class:

Spain

Triplet rhythm



A rhythm made of three beats filling the space usually taken by two



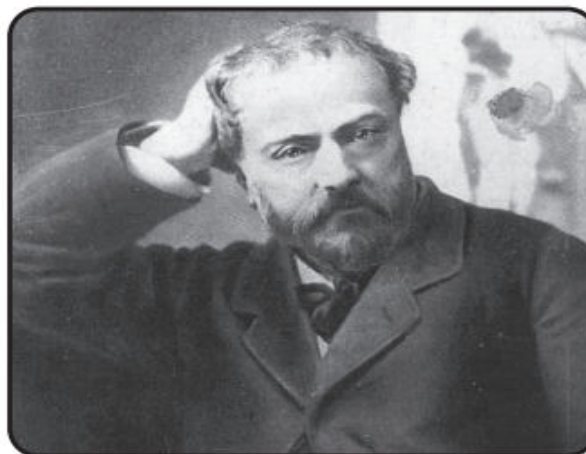
Hot Spanish sunshine hot Spanish sunshine

Dynamics = volume

Italian words are used to describe volume in music

Soft or quiet = piano (pee-ah-no)

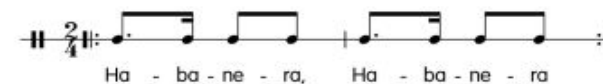
Loud = forte (for-tay)



Emmanuel Chabrier
1841 -1894

- French Composer
- He played piano and violin
- Composed 'España' in 1883

Habanera rhythm



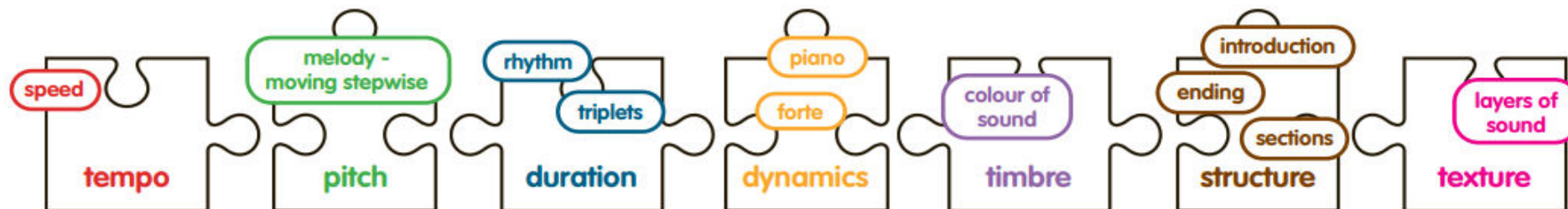
This rhythm originated in Cuba but its pattern and style is mostly associated with Spain

Count like a musician

Musicians are always busy counting in their head whilst playing

You try ...


ONE - ba - ne - ra
TWO - ba - ne - ra
THREE - ba - ne - ra
FOUR - ba - ne - ra




SPANISH STYLE

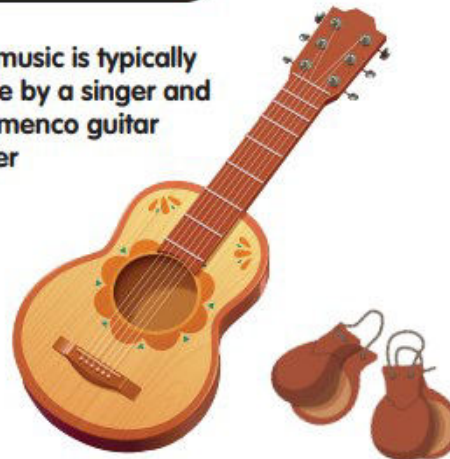
Flamenco




 Based on the folk music traditions of Southern Spain.



 The music is typically made by a singer and a flamenco guitar player



 A dancer, performs to the music using expressive arms, rhythmic foot stamps and sometimes clicking castanets held in their hand.

I feel confident playing a repeating rhythmic pattern and can count musically.



Fiesta



A festival or fair in Spain. Often very colourful, full of music, dancing and food.

Another composer influenced by Spanish music traditions.



George Bizet

'Habanera' from his opera *Carmen*

Add a comment:

Name:

Class:

Favourite song

Year 4 Term 3

Pitch

Chord = 2 or more notes played at the same time. Chords are often played on guitar and piano.



Triad = a three - note chord. 'Tri' is the Latin word meaning three.



One way to play a triad is to play a note, miss a note etc. until you are playing three notes at once.

Style =
folk-rock



In this unit you will learn to sing a song called *Favourite song* and play chords on tuned percussion.

Chords have a letter name plus the word major or minor after it. E.g. C major, A minor.

In music major often means happy sounds



minor often means sad sounds

Here is the chord progression (order of the chords) for *Favourite song*.

Verse



C major

A minor



G major

G major

Chorus



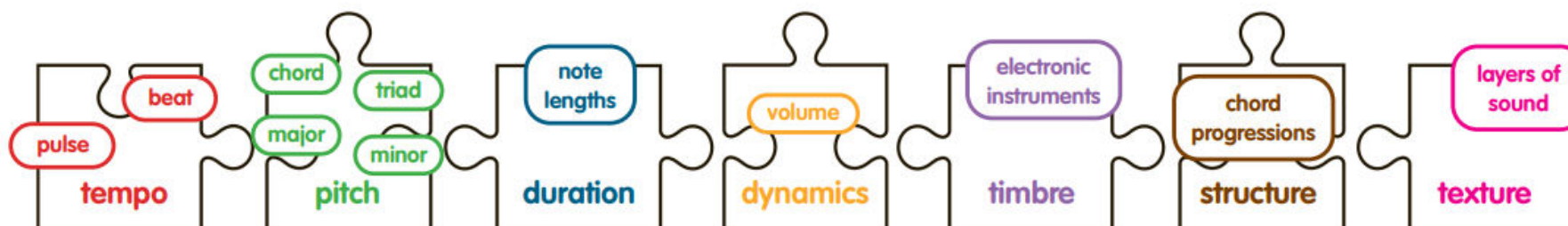
C major

A minor



G major

F major





Progression snapshot 3

I wanna sing scat
Cool cat

Maintaining your part when singing a
partner song.

Reflect on your performance. Use the questions in the PowerPoint to
help you.

Folk-rock

Typical instruments:



acoustic
guitar



banjo



drum kit



double bass



singer



Bob Dylan

- He was an influential musician in the 1960's
- Some of his songs were written in a folk-rock style.



keyboard



harmonica

long, long, long time ago

Communities and cultures
have sung songs passed
on through generations.

20th Century

1960's Bob Dylan and
the Byrds introduced
the folk-rock style.

21st Century - present

2013 British folk-rock band
Mumford and Sons headlined
at Glastonbury festival.

I feel confident playing
the chords C, F and G
major and A minor in a
class performance.



Add a comment:

National Curriculum Coverage Year 5

Programme of Study		Year Group and unit
1.Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.		What Shall we do with a Drunken Sailor, Building a Groove, Balinese Gamelan,
2. Improvise and compose music for a range of purposes using the inter-related dimensions of music.		What Shall we do with a Drunken Sailor, Building a Groove, Balinese Gamelan
3. Listen with attention to detail and recall sounds with increasing aural memory.		What Shall we do with a Drunken Sailor, Building a Groove, Balinese Gamelan
4. Use and understand staff and other musical notations.		What Shall we do with a Drunken Sailor, Building a Groove, Balinese Gamelan
5.Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.		What Shall we do with a Drunken Sailor, Building a Groove, Balinese Gamelan
6.Develop an understanding of the history of music.		What Shall we do with a Drunken Sailor, Building a Groove,
Model Music Curriculum Statements		
Singing	A) Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching, and appropriate style.	What Shall we do with a Drunken Sailor, Building a Groove, Balinese Gamelan
	B) Sing three-part rounds, partner songs, and songs with a verse and a chorus.	What Shall we do with a Drunken Sailor,
Listening	A) Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing.	What Shall we do with a Drunken Sailor, Building a Groove, Balinese Gamelan
	B) Listen to recorded performances.	Building a Groove, Balinese Gamelan

National Curriculum Coverage Year 5

Model Music Curriculum Statements		Year Group and unit
Composing : Improvise	A) Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.	
	B) Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano). Continue this process in composition tasks.	Building a Groove
Composing : Compose	C) Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment.	
	D) Working in pairs, compose a short ternary piece.	
	E) Use chords to compose music to evoke a specific atmosphere, mood, or environment. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book.	
	F) Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, technology.	What Shall we do with a Drunken Sailor, Building a Groove,

National Curriculum Coverage Year 5

Model Music Curriculum Statements		Year Group and unit
Performing: Instrumental performance	A) Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave and using notes within the Middle C–C'/do–do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance.	
	B) Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs.	What Shall we do with a Drunken Sailor
	C) Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra.	What Shall we do with a Drunken Sailor, Balinese Gamelan
	D) Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.	
Performing: Reading notation	E) Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers, and semiquavers.	What Shall we do with a Drunken Sailor, Balinese Gamelan
	F) Understand the differences between 2/4, 3/4, and 4/4 time signatures.	
	G) Read and perform pitch notation within an octave (e.g. C–C'/do–do).	
	H) Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.	

National Curriculum Coverage KS2—Year 5

Title		<i>What shall we do with the drunken sailor?</i>	Building a groove	Balinese gamelan
Number of lessons		6	3	3
Musical focus		Sea shanties, beat, rhythm, chords, bass, dot notation, progression snapshot 1.	Beat, rhythm, basslines, riffs.	Gamelan from Bali, interlocking rhythms, vocal chant, structure (musical cycles).
National Curriculum for Music				
Programme of study	1	✓	✓	✓
	2	✓	✓	✓
	3	✓	✓	✓
	4	✓	✓	✓
	5	✓	✓	✓
	6	✓	✓	✓
Model Music Curriculum				
Singing		a + b	a	a
Listening		a	a + b	a + b
Composing: Improvise			b	
Composing: Compose		f	f	
Instrumental performance		b + c		c
Reading notation		e		e

Ukulele Unit—See Year 3 statements

<i>Fly with the stars</i>
6 - 12
Notes A, E and C, chords A minor and C major, up and down strum, picking notes, mi-re-do, improvise, question-and-answer, phrase, durations used for strumming: semi-breve, minim, crotchets and quavers.
National Curriculum for Music
✓
✓
✓
✓
Model Music Curriculum
a + b
a
c
a + c
f + g

Year 5 Objectives



Title No. lessons	About the unit	Musical material
<i>What shall we do with the drunken sailor?</i> - 6 lessons	<p>Focus: Sea shanties, beat, rhythm, chords, bass, dot notation, progression snapshot 1.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Compose body percussion patterns to accompany a sea shanty. Write these out using rhythm grids. • Sing a sea shanty expressively, with accurate pitch and a strong beat. • Play bass notes, chords, or rhythms to accompany singing. • Sing in unison while playing an instrumental beat (untuned). • Keep the beat playing a 'cup' game. • Talk about the purpose of sea shanties and describe some of the features using music vocabulary. 	<p>Song Bank: <i>What shall we do with the drunken sailor?</i>; <i>Rubber chicken</i>; <i>Hey, ho! Nobody home</i>.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • <i>What shall we do with the drunken sailor?</i> Teaching video – song & game. • <i>Drunken Sailor Mashup</i> (TikTok user @nathanevanss & others). • <i>Sea Shanties documentary</i> (BBC 4). • <i>Hey, ho! Nobody home</i> progression snapshot 1 videos (Sing Up). • <i>Wellerman</i> (TikTok Sea Shanty mashup 2021). • <i>Sea shanty medley</i> (Home Free).
<i>Building a groove</i> - 3 lessons	<p>Focus: Beat, rhythm, basslines, riffs.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Show understanding of how a drum pattern, bass line and riff fit together to create a memorable and catchy groove. • Identify drum patterns, basslines, and riffs and play them using body percussion and voices. 	<p>Song Bank: <i>Do your dooty</i>.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • 'Watermelon man' from <i>Head Hunters</i> (Herbie Hancock). • <i>Jesus you're worthy to be praised</i> (Potter's House Mass Choir). • The drums – learning the parts of the drum set (MonkeySee). • Drum groove audio tracks (Sing Up). • <i>Cissy strut</i> (The Meters). • <i>Le freak</i> (Chic).
<i>Balinese gamelan</i> - 3 lessons	<p>Focus: Gamelan from Bali, interlocking rhythms, vocal chant, structure (musical cycles).</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Compose a kecak piece as part of a group. • Sing/chant a part within a kecak performance. • Develop knowledge and understanding of the Balinese musical forms of gamelan beleganjur and kecak. • Listen and match vocal and instrumental sounds to each other, and to notation. 	<p>Song Bank: <i>Hip hop songwriting backing track</i>.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Cremation ceremony beleganjur procession in Ubud, Bali – Part 2 • Ceng ceng 18cm and Ceng ceng 22cm (Drums for Schools). • Kotekan lesung. • Kecak monkey chant. • 'The Hindu story of Rama and Sita' from <i>Religions of the world</i> (BBC Teach).
<i>Fly with the stars</i> - 6 - 12 lessons	<p>Focus: Notes A, E and C, chords A minor, C major, up and down strum, picking notes, mi-re-do, improvise, question-and-answer, phrase, durations used for strumming: crotchet, quavers, minim, semibreve.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Play a part on a ukulele as part of a whole-class performance. • Improvise ('doodle') on-the-spot phrases using mi-re-do (m-r-d) over a one-chord groove. • Listen and copy back stepwise phrases using mi-re-do (m-r-d) and correctly recognise phrases from dot notation, showing different arrangements of m-r-d. • Compose rising and falling question-and-answer phrases using m-r-d. 	<p>Song Bank: <i>Fly with the stars</i>.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Ukulele teaching videos: Ukulele call-and-response, Ukulele warm-up 2. • Developing musicianship videos: Feeling the shape of a melody using a body ladder m-r-d, Inner hearing using a body ladder m-r-d notes. • Pitch copy back game m-r-d, TEDX talk by Taimane Gardner.

Name:


Class:

What shall we do with the drunken sailor?



Year 5 Term 1




What shall we do with the





(rest)




drunken





(rest)




What shall we do with the



(rest)





drunken




(rest)



sailor?




What shall we do with the





(rest)




drunken





(rest)




earlye



(rest)



in the



(rest)

morning?

A triad is made up of 3 alternate notes, played together.



Harmony = singing or playing different notes together.

Sea shanty = songs sung by sailors. A strong beat is important as it helped sailors work together to make the job easier.

Practise, practise, practise!



How to play a triad ...

Play a note, miss a note, play a note, miss, play.

Major triads
(sound 'happy')

C major = C E G

Minor triads
(sound 'sad')

A minor = A C E
D minor = D F A

Accompaniment /accompany, solo, harmony, chord, triad.

Steady beat, strong beat.

Melody
Bass note
Major
Minor

2/4 or 4/4 time signature
Crotchet
Quavers
Semi-quavers

beat

pulse

tempo

pitch

rhythm

duration

dynamics

timbre

structure

texture

Hey, ho! Nobody home (progression song)

Hey, ho! Nobody home.
Meat nor drink nor money have I none.
Still I will be very merry.
Hey, ho! Nobody home.



For the video, show that you can:

- Add a body percussion action to the steady beat
- You might clap, or stamp or think of your own idea.

Notation	Name	Sound	Action word
	crotchet	ta	walk
	quavers	ti ti	jogging
	semiquavers	tika tika	running faster

Sea shanties are folk songs that were learnt by listening and passed down over hundreds of years. There are often different versions of the same song.

Shanty man needed!

Requirements: a loud voice,
good songwriter, good at
picking the speed of tasks.

A rhythm grid can help you create and remember your ideas. Choose a shanty, draw a grid and write down your body percussion accompaniment ideas. It might look something like this.

 clap ta	 table tap tika ti	 jogg-ing ti ti	 clap ta
--------------------	------------------------------	---------------------------	--------------------

How confident do you feel singing a sea shanty, playing an accompaniment to the steady beat, and adding your own body percussion rhythm patterns?



Add a comment:



Hey, ho! Nobody home is over 400 years old and would have been sung at Christmas time.

What shall we do with the drunken sailor?

In modern times sea shanties are sometimes sung in **harmony**.

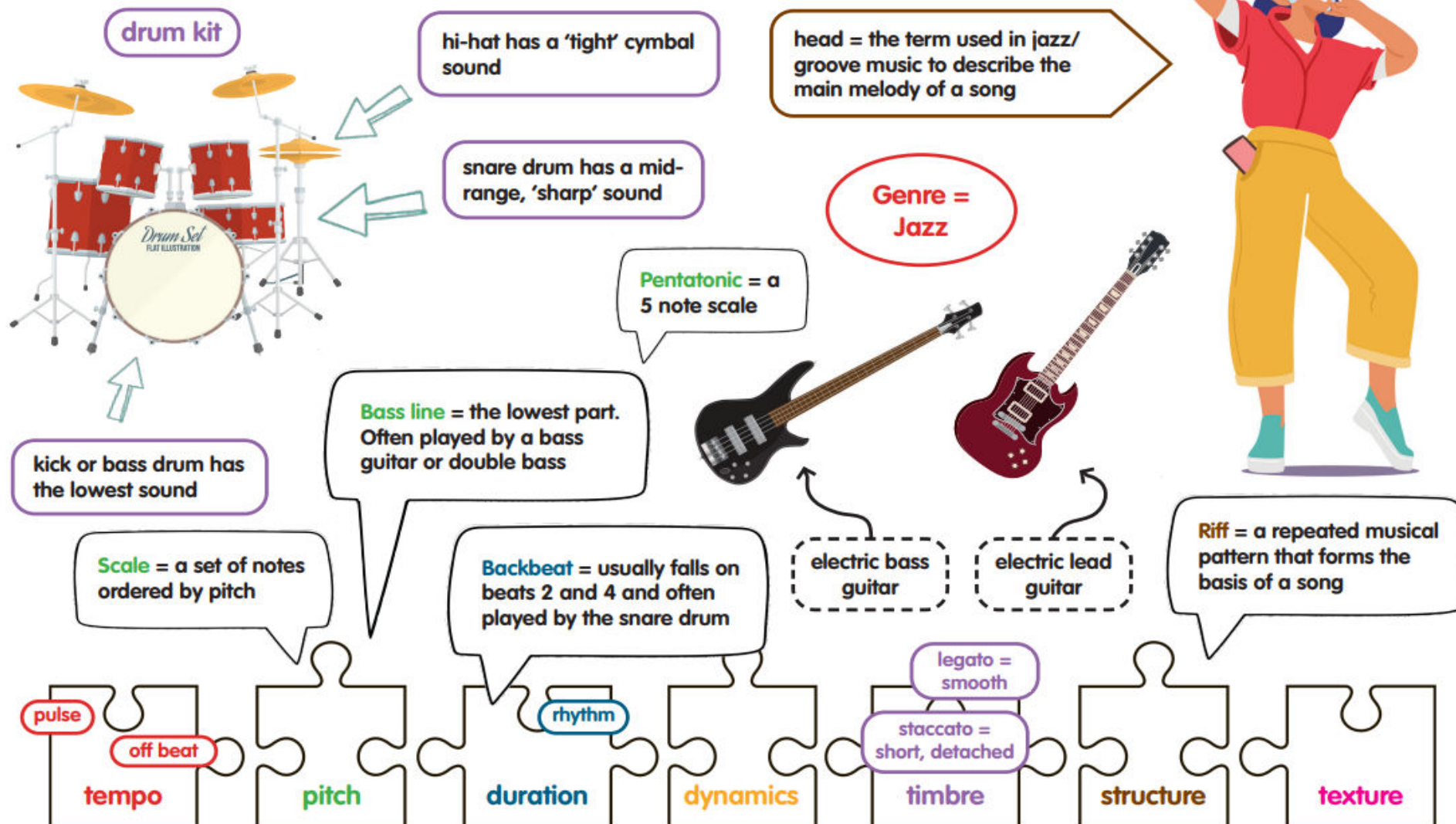
2021 - Drunken Sailor TikTok Sea Shanty Epic Mashup.

Name:

Building a groove

Year 5 Term 2

Class:



beats 2 and 4, are called the **backbeat**



1. Compose a drum groove - Start with kick drum, then add snare, then hi-hat

Add a comment:

How confident do you feel about composing drum patterns, basslines and riffs, and performing as a group?



Do your dooty



3. Now create a memorable riff (again you could use the pentatonic scale C D E G A):



2. Create a bass line (you could use the notes in this pentatonic scale - C D E G A) Make sure it fits with the kick drum part:

Name:

Year 5 Term 3

Class:

Balinese music

(*gamelan beleganjur and kecak*)



Interlocking rhythms are important - they are based on ancient cak lesung (rice-pounding rhythms)

Gamelan means an orchestra of instruments which you strike (hit)



- Bali is a small volcanic island in Indonesia. Can you find it on this map of Indonesia?
- Music is a huge part of life in Bali, especially at religious occasions.
- The main religion is Balinese Hinduism which includes Balinese beliefs about nature and the spirit world.
- The most famous type of music from Bali is gamelan, an ensemble (group) of percussion instruments.

Cycle - looped pattern of a fixed number of beats

Interlocking - 2 or more rhythmic parts connect and combine



2 forms of music from Bali



Gamelan beleganjur - lively music often performed at religious ceremonies, including funerals.

It translates as **walking warriors** and is played in moving processions. It was first used in battle to inspire bravery in the soldiers and fill enemies with fear.

The loud, lively music is believed to confuse the bad spirits, **buta kala**. Everyone is encouraged to join in to keep the bad spirits away.

How confident do you feel in your knowledge of gamelan beleganjur and kecak?



singup.org

Add a comment:

Kecak vocal chant - a type of Balinese Hindu dance and music drama.

It was developed in Bali in the 1930s and is based on the Ramayana (the story of Rama and Sita).

It uses the same repeating, interlocking rhythms heard in *gamelan beleganjur*.



Beat-keeper	Pung	●	●	●	Pung	●	●	●
Part 1								
Part 2								
Part 3								



National Curriculum Coverage Year 6

Programme of Study		Year Group and unit
1.Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.		Hey Mr Miller, You to me are Everything, Exploring Identity Through Song, Ain't Gonna Let Nobody
2. Improvise and compose music for a range of purposes using the inter-related dimensions of music.		Hey Mr Miller, Ain't Gonna Let Nobody
3. Listen with attention to detail and recall sounds with increasing aural memory.		Hey Mr Miller, You to me are Everything, Exploring Identity Through Song, Ain't Gonna Let Nobody
4. Use and understand staff and other musical notations.		Hey Mr Miller, Ain't Gonna Let Nobody
5.Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.		Hey Mr Miller, You to me are Everything, Exploring Identity Through Song, Ain't Gonna Let Nobody
6.Develop an understanding of the history of music.		Hey Mr Miller, You to me are Everything, Exploring Identity Through Song, Ain't Gonna Let Nobody
Model Music Curriculum Statements		
Singing	A) Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching, and appropriate style.	Hey Mr Miller, You to me are Everything, Exploring Identity Through Song, Ain't Gonna Let Nobody
	B) Continue to sing three- and four-part rounds or partner songs, and experiment with positioning singers randomly within the group - i.e. no longer in discrete parts - in order to develop greater listening skills, balance between parts, and vocal independence.	Hey Mr Miller, Ain't Gonna Let Nobody
Listening	A) Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing.	Hey Mr Miller, You to me are Everything, Exploring Identity Through Song, Ain't Gonna Let Nobody
	B) Listen to recorded performances.	Hey Mr Miller, You to me are Everything, Exploring Identity Through Song, Ain't Gonna Let Nobody

National Curriculum Coverage Year 6

Model Music Curriculum Statements		Year Group and unit
Composing : Improvise	A) Create music with multiple sections that include repetition and contrast.	
	B) Use chord changes as part of an improvised sequence.	
	C) Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.	Hey Mr Miller
Composing : Compose	D) Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody.	
	E) Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen.	
	F) Enhance improvised/composed melodies with rhythmic or chordal accompaniment.	
	G) Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.	

National Curriculum Coverage Year 6

Model Music Curriculum Statements		Year Group and unit
Performing: Instrumental performance	A) Play a melody following staff notation written on one stave and using notes within an octave range (do–do); make decisions about dynamic range, including very loud (ff), very quiet (pp), moderately loud (mf), and moderately quiet (mp).	
	B) Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion or tablets, or demonstrated at the board using an online keyboard.	Ain't Gonna Let Nobody
	C) Engage with others through ensemble playing with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.	Hey Mr Miller, Ain't Gonna Let Nobody
Performing: Reading notation	D) Further understand the differences between semibreves, minims, crotchets, quavers, and semiquavers, and their equivalent rests.	
	E) Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do).	
	F) Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.	
	G) Read and play from notation a four-bar phrase, confidently identifying note names and durations.	

National Curriculum Coverage KS2—Year 6

Title		<i>Hey, Mr Miller</i>	<i>You to me are everything</i>	Exploring identity through song	<i>Ain't gonna let nobody</i>
Number of lessons		6	3	3	6
Musical focus		Timbre, beat, pitch contour, swing music, syncopation, swing rhythm, big band instruments, scat singing, social and historical context (WWII, segregation), progression snapshot 1.	1970s soul music, comparing cover versions.	Vocal range, voice change, vocal technique, lyrics (internal rhymes), anthems.	Civil rights movement in the USA, compare musical styles (gospel, rhythm and blues, chorall), spiritual turned protest song, vocal improvisation, chords C minor and G7.
		National Curriculum for Music		National Curriculum for Music	National Curriculum for Music
Programme of study	1	✓	✓	✓	✓
	2	✓			✓
	3	✓	✓	✓	✓
	4	✓			✓
	5	✓	✓	✓	✓
	6	✓	✓	✓	✓
		Model Music Curriculum		Model Music Curriculum	Model Music Curriculum
Singing		a + b	a	a	a + b
Listening		a + b	a + b	a + b	a + b
Composing: Improvise		c			
Composing: Compose					
Instrumental performance		c			b + c
Reading notation					

Year 6 Objectives

Title No. lessons	About the unit	Musical material
Hey, Mr Miller - 6 lessons	<p>Focus: Swing music, syncopation, swing rhythm, big band instruments, scat singing, social and historical context (WWII, segregation) progression snapshot 1.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Compose a syncopated melody using the notes of the C major scale. • Sing a syncopated melody accurately and in tune. • Sing and play a class arrangement of the song with a good sense of ensemble. • Listen to historical recordings of big band swing and describe features of the music using music vocabulary. 	<p>Song Bank: <i>Hey, Mr Miller; Siren; Throw, catch; Scales and arpeggios.</i></p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • <i>In the mood</i> (Glenn Miller Orchestra). • <i>Chattanooga choo choo</i> (Glenn Miller Orchestra). • <i>Hooked on swing</i> (Larry Elgart & his Manhattan Swing Orchestra). • <i>Throw catch</i> progression snapshot 1 videos (Sing Up). • <i>It don't mean a thing (if it ain't got that swing)</i> (Ella Fitzgerald & Duke Ellington). • <i>Basic swing groove for drums</i> video. • <i>St Louis blues</i> (Ella Fitzgerald). • <i>God bless the child</i> (Billie Holliday & Count Basie).
You to me are everything - 3 lessons	<p>Focus: 1970s soul music, comparing cover versions.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Use music vocabulary and knowledge to discuss similarities and differences in pieces of music. • Learn some simple choreography to accompany a disco song. • Listen and appraise, recognising and identifying key musical features such as rhythm, tempo, timbre, structure, and instruments. 	<p>Song Bank: <i>Celebration</i></p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • <i>You to me are everything</i> (The Real Thing). • <i>Everything – The Real Thing story</i> (BBC). • <i>You to me are everything</i> (Sonia). • <i>You to me are everything</i> (Anthony Strong). • <i>You to me are everything</i> (The Overtones). • <i>You to me are everything</i> (Karizma Duo). • <i>You to me are everything</i> (The Jelfighters). • <i>Celebration</i> choreography (Jump Start Dance). • Iconic disco dance moves (Chicago Children's Theater). • <i>Le freak</i> (Chic).
Exploring identity through song - 3 lessons	<p>Focus: Vocal range, voice change, vocal technique, lyrics (internal rhymes), anthems.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Identify ways songwriters convey meaning: through lyrics, the music, and the performance. • Understand different ways that rhymes work in songs. • Identify different elements of a song's structure. • Understand the concept of identity and how you can express that in songs. 	<p>Song Bank: <i>Shabuya; Siren; Name rhythms game; Chosen family.</i></p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • <i>Smalltown boy</i> (Bronski Beat). • <i>Down by the Salley Gardens</i> (Traditional, words from W. B. Yeats) (Andreas Scholl & Edin Karamazov). • <i>Fantasy</i> (Earth, Wind & Fire). • Dimash Qudaibergen on <i>X Factor UK</i> 2019. • Russian Basso profundo: The lowest voices video. • Video of Tom Holland's voice change over the years. • <i>Say my name</i> (Destiny's Child). • <i>Hey Jude</i> (The Beatles). • <i>My melody</i> (Eric B. & Rakim). • <i>Chosen family</i> (Rina Sawayama). • <i>Chosen family</i> (Rina Sawayama & Elton John). • <i>Chosen family</i> (One Voice Children's Choir).
Ain't gonna let nobody - 6 lessons	<p>Focus: Civil rights movement in the USA, compare musical styles (Gospel, rhythm and blues, choral), spiritual turned protest song, vocal improvisation, chords C minor and G7.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Improvise over the chords C minor and G7. • Sing accurately in three parts. • Play chords on tuned percussion, ukulele, keyboard, or apps. • Develop knowledge and understanding of the origins, history, and social context of a song used in the civil rights movement in the USA. 	<p>Song Bank: <i>Ain't gonna let nobody; Rubber chicken.</i></p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • <i>Ain't gonna let nobody</i> videos (<i>Improvising on C minor</i> and <i>Improvised conversations</i>) (Sing Up). • <i>Beatboxing warm-up</i> and <i>Learn the song arrangement</i> video (Sing Up). • <i>Ain't gonna let nobody turn me around</i> (2018 MLK Celebration Chorus and Cleveland Orchestra). • <i>Ain't gonna let nobody turn me around</i> (The Freedom Singers). • <i>Ain't gonna let nobody turn me around</i> (Blind Willie McTell). • <i>Don't let nobody turn you around</i> (Albertina Walker). • <i>Ain't gonna let nobody</i> teaching video (Imani Uzuri, Carnegie Hall)

Name:

Class:



Year 6 Term 1



World famous big band leaders:



Duke Ellington



Count Basie



Glenn Miller

In this unit you will learn about the American musician Alton Glenn Miller and his swing band. You will discover more about swing-style jazz and the band leaders of 1930s and 1940s America.

Here are the instruments that make a big band ...

Rhythm section instruments:
Piano, double bass, drums, guitar.

Brass section instruments:
Trumpets, trombones.

Woodwind section instruments:
Saxophones (alto, tenor, baritone), clarinet.

There are 3 sections in a big band.

← Rhythm

← Brass

← Woodwind

Swing rhythm

The rhythm has a 'bouncy' feel:

Long short long short long

Syncopation

Where the rhythm pattern falls off the main beat.

C major scale



Arpeggio

Where the notes of a chord are played one at a time:



World famous jazz singers:



Ella Fitzgerald



Billie Holiday

SCAT singing = a style of singing on nonsense syllables.

Ba-ba-ba-ba
Doo-wa-doo-waa





Throw, catch (progression song)



Class arrangement

There is a 4-bar introduction ...

- | | |
|----|----|
| 1. | 6. |
| 2. | 7. |
| 3. | 8. |
| 4. | 9. |
| 5. | |

I sang and played a class arrangement of the song with a good sense of ensemble.



Add a comment:

During World War 2, swing bands helped keep the home front morale high with their music.



Popular songs from the time included:

Boogie woogie bugle boy

Shoo shoo baby

Chattanooga choo choo

Genre
= jazz
(swing)



1930 - 1950

Swing style jazz.



1939 - 1945

World War 2.



Present (now)

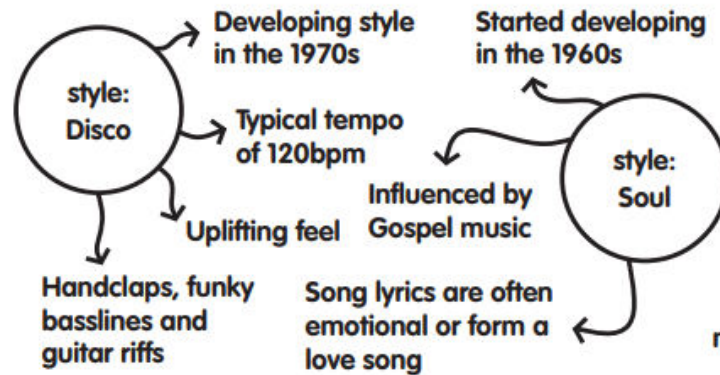
Hey Mr Miller by
David Machell.

Name:

You to me are everything

Year 6 Term 2

Class:



In this unit you will explore the musical features of the 1970s Soul music and compare cover versions of the same song.

The Real Thing

- A British soul group
- Formed in Liverpool in the 1970s
- First all Black British band to have a number one song in the charts
- One of Britain's most well-known soul and funk groups

Key words to use when discussing music ...

INSTRUMENTATION

The instruments playing

- Electric?
- Acoustic?
- Singer?

(Solo or choir/group)



TEMPO

The speed of the music

- Fast or slow
- Beats per minute
- Upbeat or steady

PITCH

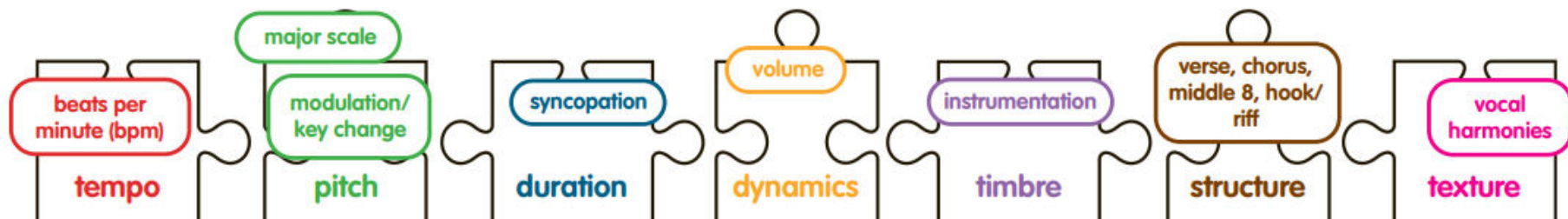
The notes played

- High or low
- Major or minor scale
- Key change (Modulation)

STRUCTURE

How the music is put together

- Verse and chorus
- Middle 8





Cover Versions: Many artists have covered *You to me are everything*. Listen to the different versions of the song.



Make a note of the musical features which make the song sound similar or different to the original tempo, pitch, instruments, mood/feel.

The Real Thing	Sonia
The Overtones	Anthony Strong

When listening to music, I feel confident at recognising key musical features (rhythm, tempo, timbre, structure and instruments).



Add a comment:



1976

The Real Thing wrote *You to me are everything*.



1991

Sonia covered *You to me are everything*



2018

The Overtones covered *You to me are everything*



2019

Anthony Strong covered *You to me are everything*

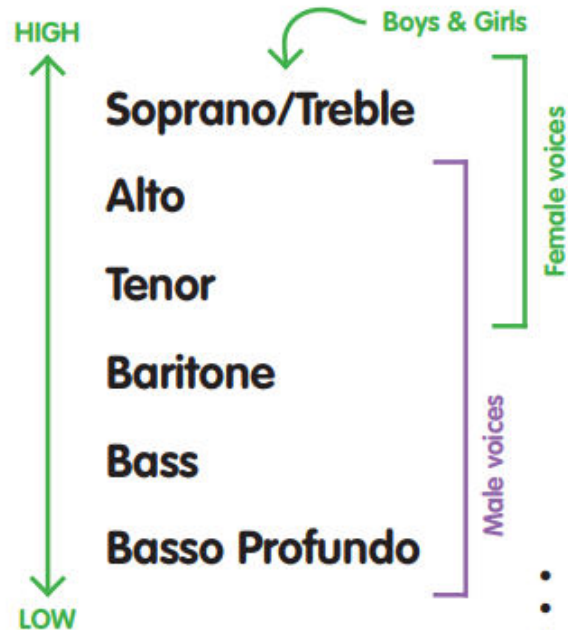
Name:

Class:

Exploring identity through song

Year 6 Term 3

Singer voice types



Aims of a song writer

to convey meaning

LYRICS

- Theme or topic
- Internal rhyme
- Carefully chosen words

PERFORMANCE

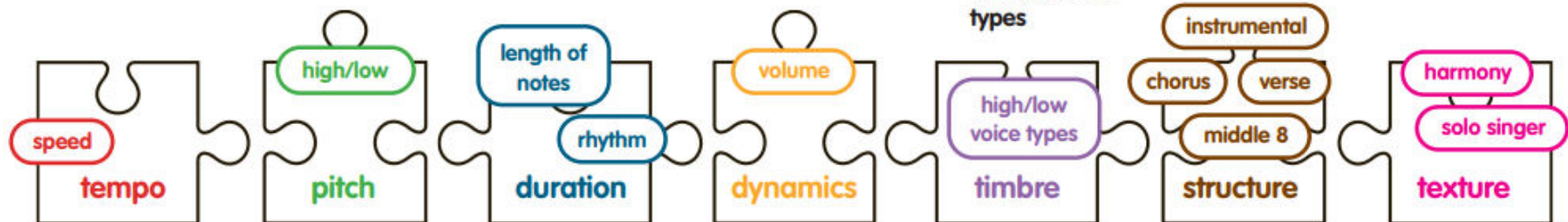
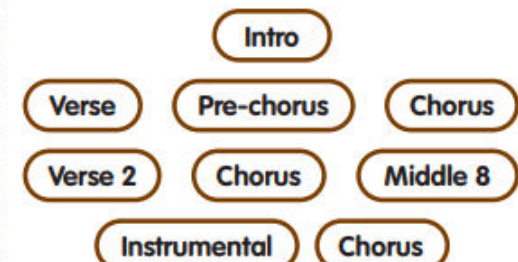
- Live performance
- Video
- Storytelling with drama and dance

MUSIC

- Structure
- Tempo
- Mood
- Timbre - high and low voice types



A pop-song structure





What do you learn from the chorus? Make notes below:

What you know . . .

What you think . . .

Any questions . . .

What the song suggests . . .

I can identify ways
songwriters convey
meaning.



Add a comment:

Name:

Ain't gonna let nobody

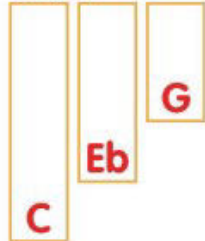
Year 6 Term 2

Class:

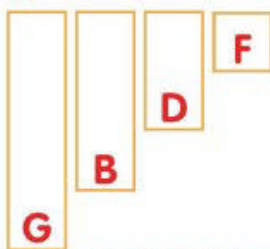
Practice the chords C minor and G7

Percussion

C minor

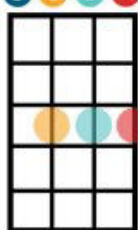


G7

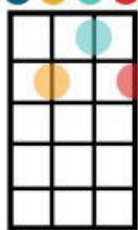


Ukulele

G C E A



G C E A



Keyboard



Practice the chord pattern with the song

Cm

... let nobody

Cm

turn me around,

G7

turn me around,

Cm

turn me around, ...

Cm

let nobody

Cm

turn me around,

G7

keep on walking,

G7

keep on talking,

G7

Walking to...

Cm

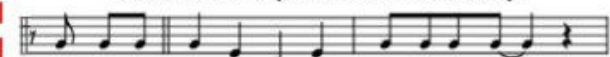
land.

Create a drum pattern.

- On an App or Keyboard set the tempo to 144 bpm.
- Record a drum pattern and loop it.
- Sing/play along.



Learn melody 1, 2 and 3. Notice the different shape of each melody.



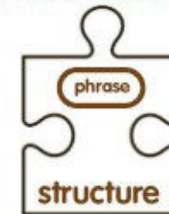
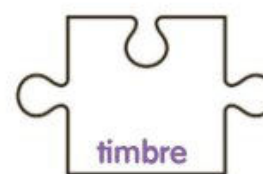
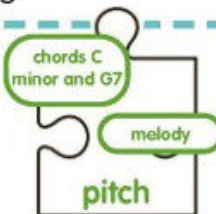
Ain't gon-na let no-bo-dy turn me a-round,...



Ain't gon-na let no-bo-dy turn me,



Ain't gon-na let...



Ain't gonna let nobody is a protest song.

A protest song = is a song that is associated with a movement for social change.

The original lyrics

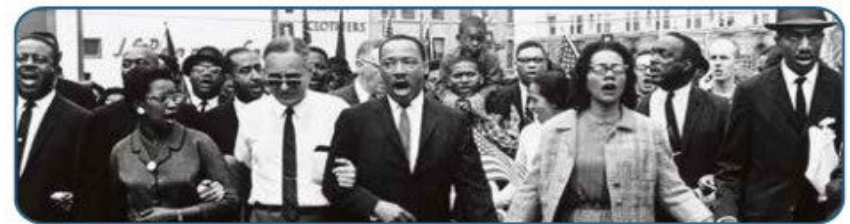
'Ain't gonna let nobody turn me 'round,
Turn me 'round, turn me 'round
Ain't gonna let nobody turn me round
I'm gonna keep on walkin',
Keep on talkin',
Marchin' into freedom land.'

Follow the pattern of the verse to create 3 extra verses of your own .
What won't you let stand in your way?



MLK = Martin Luther King Jr. He was a leader in the Civil Rights movement in America. MLK stood for equality for all. He delivered the "I Have a Dream" speech during the march on Washington for Jobs and Freedom on August 28, 1963.

Civil rights movement = a nonviolent social movement and campaign in the USA to abolish racial segregation and discrimination. It took place during the mid 1950's to late 1960's.



Write some of your own lyrics:

Ain't gonna let no turn me around
Ain't gonna let no turn me around
Ain't gonna let no turn me around

Sing your new version!

MLK day honours the life and legacy of civil rights leader Martin Luther King Jr. Each year, the celebration takes place on the Monday closest to his birthday, which is on January 15.

I know and can talk about the origins and history of a song used in the civil rights movement in the USA.



Comments:



St John's Music Enrichment

Year	Visitors / Visits	Live Music Experiences	Workshops	Other enrichment
R				
1				Music Explorers
2		Boomwhackers instrumental unit		Music Explorers
3	Enrichment visits to Theatre to see productions to engage in Performing Arts Academic year 2025/26: Annie	Tom Broadley Ukulele lessons (Project 3)		Singing Group, Individual instrumental lessons, Ukulele Club
4				Singing Group, Individual Instrumental lessons, Ukulele Club
5		Tom Broadley Ukulele lessons (Project 3) Priory Voices		Singing Group, Individual instrumental lessons, Ukulele Club
6		Priory Voices		Singing Group, Individual instrumental lessons, Ukulele Club

Instrumental Offer



Piano



Guitar



Ukulele



Drums



Violin



Flute



Clarinet



Saxophone