



Bill Quay Primary School

Music Curriculum: Medium-term Overview: Spring Term.

	<u>Year 1.</u>	
Units of work:	Skills Objectives (C.R.E)	Learning Activities
Count it Up!	<p>Singing: Sing simple songs, chants and rhymes from memory, singing collectively at the same pitch, using a limited range of notes. Respond to simple visual directions: stop/start, loud/quiet, counting in. Sing a range of call and response songs to control vocal pitch, and match what they hear with accuracy.</p> <p>Listening and Responding: Identify some instruments by sight and sound. Identify high and low sounds and compare them. Clap the pulse in time while listening to music or singing. Understand the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p>Composing: Create, retain and perform their own rhythm patterns. Improvise simple vocal chants, using question and answer phrases. Understand the difference between a rhythm pattern and a pitch pattern. Invent and remember rhythm and pitch patterns and perform these for others, taking turns.</p> <p>Performing: Use body percussion and classroom percussion, playing repeated rhythm patterns to maintain a steady beat. Perform</p>	<p>Songs/Chants/Rhymes: Boom Chicka Boom. Shake my sillies out. High, lo, Chicka Lo, Who stole my chickens and my hens, Five Little Ducks, Sleeping Bunnies, Grand Old Duke of York, Drunken Sailor, This Old Man, <i>Use stop / start, counting in, piano and forte, fast and slow, different pitches for the same song.</i></p> <p>Listening Focus: Rondo alla Turca, Mozart Respond to high and low sounds using actions. Show how the C scale ascends and descends using actions. Learn that there are eight notes in an octave, and count up the octave of the C scale.</p> <p>Composing: Create marching patterns. Improvise call and response phrases using chime bars in pairs. Create body percussion patterns to accompany songs. Create own rhythms to play over a steady beat.</p> <p>Performing: Use body percussion to accompany <i>The Drunken Sailor</i>. Perform compositions to the rest of the class. Perform as a class in an assembly. March and play in time to different tempos.</p>

	<p>short, echo rhythms accurately. Perform word-pattern chants. Perform short ostinati while keeping in time with a steady beat.</p>	
<p>Fly Away!</p>	<p>Singing: Sing simple songs, chants and rhymes from memory, singing collectively at the same pitch, using a limited range of notes. Respond to simple visual directions: stop/start, loud/quiet, counting in. Sing a wide range of call and response songs to control vocal pitch, and match what they hear with accuracy.</p> <p>Performing: Use body percussion and classroom percussion, playing repeated rhythm patterns to maintain a steady beat. Perform short, echo rhythms accurately. Perform word-pattern chants.</p> <p>Composing: Create, retain and perform their own rhythm patterns. Improvise simple vocal chants, using question and answer phrases. Understand the difference between a rhythm pattern and a pitch pattern. Invent and remember rhythm and pitch patterns and perform these for others, taking turns.</p> <p>Listening: Identify some instruments by sight and sound. Identify high and low sounds and compare them. Clap the pulse in time while listening to music or singing. Respond to the pulse in music through movement and dance. Explain what a piece of music makes them think of, either by speaking, drawing or moving.</p>	<p>Songs/Chants/Rhymes: Boom Chicka Boom. Shake my sillies out. High, lo, Chicka Lo, Larks are happy</p> <p>Call and response: I hear thunder, Hey Ungawa, Nanuma, Sing loudly and softly. Use start stop signs. Count in to start / use introductions. Sing at different pitches and different speeds. Sing as if you're a grumpy giant / happy monkey. How else can we sing it? Sing in the style of the lark, using high and low pitches.</p> <p>Listening Focus: The Lark Ascending – Vaughan Williams Pupils move in the style of the lark. Pupils draw what they think the lark looks like and is doing.</p> <p>Composing: Improvise call and response on percussion instruments and vocally Perform / create a 'shimmer' in the style of VW – use chimes D, E, A, C and add shakers and bells Pupils use chime bars to create their own bird call.</p> <p>Performing: Play on the guitar with pupils clapping the beat. Pupils keep counting the beat when the playing stops. Do different actions on different beats. Pupils perform their compositions to the class. Pupils perform their lark song in assembly. Pupils play percussion instruments and body percussion rhythms to accompany songs.</p>

		<u>Year 2.</u>
Units of Work:	Skills Objectives (C.R.E)	Learning Activities
Sleeping Beauty	<p>Singing: Sing songs regularly with a pitch range of do-so with increasing vocal control. Pitch notes accurately. Know the meaning of dynamics and tempo and be able to demonstrate these when singing by responding to the leader's directions. Perform actions to accompany songs.</p> <p>Performing: Use body percussion and classroom percussion to play rhythm patterns and / or maintain a steady beat. Understand that the speed of the beat can change, creating a faster or slower tempo. Recognise and beat in time with a $\frac{3}{4}$ piece of music. Play tuned percussion instruments to accompany a song. Perform compositions as a group for the rest of the class.</p> <p>Composing: Explore, select and combine percussion sounds to enhance storytelling. Create musical sound effects and short sequences of sounds in response to stimuli. Invent and remember rhythm patterns and perform these for others. Recognise how graphic notation can represent created sounds. Work in a group to create a graphic score and compose a tune using percussion instruments.</p> <p>Listening: Understand the stories, origins and history of the music they are listening to, singing and playing. Listen to recorded performances. Clap the pulse in time while listening to music. Identify the main orchestral instruments by sight and sound. Identify high and low sounds and compare them. Explain what a piece of music makes them think of, either by speaking, drawing or moving. Say how a piece of music makes them feel and whether they like it, with simple reasons.</p>	<p>Songs/Chants/Rhymes: Heads and Shoulder, The Princess, Zippididoodah, I like the flowers, Hej Bonjour Sing loudly and softly, fast and slow, in different kinds of voices. Get gradually louder and softer, and gradually faster and slower.</p> <p>Listening Focus: Sleeping Beauty – Tchaikovsky. Identify some orchestral instruments by sound and then by sight. Respond to the music using art. Pupils identify the different beats in the bar and respond by using body percussion of different beats.</p> <p>Performing: Pupils use chime bars to play along with the pulse of a song, creating a simple ostinato. Pupils play their instruments following a graphic score.</p> <p>Composing: Pupils select different instruments to illustrate the events of the story. They create a graphic score, and then play the instruments following the score. They compose a leitmotif for each of the three main characters of the story.</p> <p>Musicianship: Pupils respond correctly to the terms pulse, dynamics, tempo.</p>

<p>Djembe Drumming</p>	<p>Singing: Sing songs regularly with a pitch range of do-so with increasing vocal control. Sing short phrases independently. Pitch notes accurately. Know the meaning of <i>dynamics</i> and <i>tempo</i> and be able to demonstrate these when singing by responding to the leader's directions. Perform actions to accompany songs.</p> <p>Performing: Use body percussion and classroom percussion to play rhythm patterns and / or maintain a steady beat. Understand that the speed of the beat can change, creating a faster or slower tempo. Perform short echo rhythms accurately. Begin to group beats in twos and threes by tapping knees on the first beat of the bar and clapping the remaining beats. Perform short ostinato while keeping in time with a steady beat. Play polyrhythms and ostinato as part of a group on djembe drums, using bass, tone and slap sounds. Perform compositions as a group for the rest of the class.</p> <p>Composing: Create, retain and perform their own rhythm patterns. Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation. Use graphic symbols to keep a record of composed pieces. Compose both rhythmic and tuned ostinato to accompany a song.</p> <p>Listening: Understand the stories, origins and history of the music they are listening to, singing and playing. Clap the pulse in time while listening to music. Identify high and low sounds and compare them. Explain what a piece of music makes them think of, either by speaking, drawing or moving. Say how a piece of music makes them feel and whether they like it, with simple reasons.</p>	<p>Songs/Chants/Rhymes: Amen Syakidumisa, Azikatale, Nanuma, The Lion Sleeps Tonight, Throw Catch (Jikileza)</p> <p>Listening Focus: Ladysmith Black Mombaza Paul Simon – Diamonds on the Soles of her Shoes</p> <p>Composing: Create a body percussion ostinato to accompany 'Throw, Catch'. Create own simple rhythms on the djembe drums both solo and to fit in with a steady pulse. Work in pairs to create call and response rhythms, and notate these using dot notation. Use chime bars to create a tuned ostinato to 'Nanuma'.</p> <p>Performing: Pupils learn call and response rhythms, and echo rhythms. Pupils learn and perform a number of different rhythms using bass, tone and slap on the djembe drums. They follow performance directions to organise the sections into a whole piece. They learn how to play along with a pulse, and how to play polyrhythms as part of an ensemble.</p> <p>Musicianship: Pupils learn to identify and respond correctly to quavers, crotchets and minims in written rhythms. Pupils respond to performance directions to sing and play piano / forte, adagio / allegro.</p>
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Year 3		
Units of work:	Skills Objectives (C.R.E)	Learning Activities
<p>Learning to play the penny whistle (1)</p>	<p>Singing: Sing a widening range of unison songs of varying styles and structures with a pitch range of do-so. Sing tunefully and with expression. Sing and perform <i>forte</i> and <i>piano</i>.</p> <p>Performing: Apply word chants to rhythms, understanding how to link each syllable to one musical note. Understand the difference between crotchets and paired quavers. Perform compositions in a group.</p> <p>Composing: Become more skilled in improvising. Invent short 'on the spot' responses using rhythms. Structure musical ideas to create music that has a beginning, middle and end. Compose in response to different stimuli and using ostinato patterns.</p> <p>Listening and Responding: Understand the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listen to recorded performances.</p>	<p>Singing: Various songs in Singing Assembly.</p> <p>Listening Focus: Pupils listen to live and recorded performances on the soprano/ descant / treble / tenor recorders, clarinet, flute and saxophone to help understand and identify the timbre of different wind instruments. They have a listening quiz at the end of the unit to see if they can identify instruments correctly just by their timbre.</p> <p>Composing: Pupils compose rhythm patterns using crotchets, minims and quavers and perform each other's rhythms. They create short word chants and use rhythm notation to illustrate them. Pupils improvise using notes learnt in a call and response pattern.</p> <p>Performing: Pupils learn how to blow into the penny whistle correctly, controlling their breath so they don't squeak and using a 'tuh' tonguing sound. Pupils learn B, A and G with correct fingering, and simple tunes using those notes. Then they move onto low D, E and F#, and learn some more challenging tunes using those notes. They follow a form of notation to play the tunes, as well as memorising more simple patterns. They perform their tunes in small groups and as a class, following performance directions of when to begin and end.</p> <p>Musicianship: Pupils are introduced to the treble clef and the pattern of line / space notes, following the C Scale up the ladder. Pupils practise drawing notes on whiteboards, and create words with the letter names of notes. Knowledge and understanding of crotchets, minims and quavers is reinforced.</p>

<p>Local Folk Music</p>	<p>Singing: Sing a widening range of unison songs of varying styles and structures. Sing tunefully and with expression.</p> <p>Performing: Perform own compositions to an audience.</p> <p>Composing: Compose in response to different stimuli: stories, verse, images (paintings and photographs) and musical sources.</p> <p>Listening and Responding: Understand the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listen to recorded performances. Identify a range of orchestral instruments by sight and sound. Explain in more detail why they like / dislike a piece of music, with reference to instruments, tempo, pulse or dynamics.</p>	<p>Singing: Bobby Shaftoe, The Keel Row, The Blaydon Races, Down the Pit, Fourpence a Day, Pip the Pit Pony</p> <p>Listening Focus: Fourpence a Day; The Blaydon Races – understanding the stories behind Folk Songs</p> <p>Composing: Pupils create their own rhythmic accompaniment to folk songs, selecting and combining the instruments they choose. Pupils use percussion instruments to create an abstract soundscape to illustrate a story.</p> <p>Performing: Pupils perform the songs they have learnt in assembly. Pupils use percussion instruments to accompany songs, both in time with the pulse and by creating their own rhythms. Pupils perform an ostinato accompaniment to ‘Down the Pit’, and also sing the song as a Round.</p> <p>Musicianship: Pupils identify the pulse and other beats in a group of 4 when listening to music. They respond correctly to rhythm, pulse and pitch and follow performance directions when playing and singing.</p>
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Year 4		
Units of work:	Skills Objectives (C.R.E)	Learning Activities
Recorders and Notation (2)	<p>Singing: Sing in both two- and three- part Rounds. Sing partner songs. Sing songs in different time signatures and with some larger vocal leaps. Perform in a group / choir for an audience.</p> <p>Performing: Play tunes using at least five notes on the recorder with increasing skill and perform in groups for the class and in Assembly. Begin to understand phrasing and when to breathe. Play and perform melodies using staff notation with a range of five notes individually. Develop playing by ear by copying and playing or singing short melodic phrases. Understand the difference between minims, crotchets, paired quavers and rests.</p> <p>Composing: Use notation cards to create rhythm phrases with beats organised into bars of 2, 3 or 4 beats. Play or clap these compositions. Develop use and understanding of staff notation.</p> <p>Listening: Understand the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listen to both recorded performances and live music-making. Begin to explain how the composer has tried to create their desired effect, with reference to instruments, tempo, pulse, dynamics or rhythm.</p>	<p>Singing: <u>Rounds:</u> Hey, ho, nobody home, Nanuma, Hej Bonjour, Bonjour Monsieur, Down. <u>Partner Songs:</u> Frere Jaques + Three Blind Mice + Row your boat, Mulberry Bush + What can the matter be, Bobby Shaftoe and Michael Finnigan.</p> <p>Composing: Pupils use rhythm cards to create four-bar sequences. Learn about time signatures and beats in a bar. Add melody to the rhythm sequences using notes known on the recorder.</p> <p>Performing: Pupils perform compositions to the class. They play tunes using G, A, B, low E and low D on the recorder, both individually and as part of a group.</p> <p>Musicianship: Pupils recognise and respond correctly to crotchets, paired quavers, minims, crotchet rests, the stave/treble clef and range of notes: G, A, B, low D and E. Understand and respond correctly to musical terms: pulse, beat, rhythm, melody, pitch. Understand and use melody and accompaniment, rounds and partner songs.</p>

<p>The Music of Germany and Scandinavia</p>	<p>Singing: Sing a broad range of unison songs with the range of an octave, pitching the voice accurately. Perform in a group / choir for an audience.</p> <p>Performing: Perform own compositions to an audience. Understand and use major and minor tonality.</p> <p>Composing: Compose short phrases using the C scale on tuned percussion. Write these down using known rhythmic notation and letter names. Perform these compositions.</p> <p>Listening and Responding: Understand the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listen to both recorded performances and live music-making. Begin to explain how the composer has tried to create their desired effect, with reference to instruments, tempo, pulse, dynamics or rhythm.</p>	<p>Singing: Songs in Singing Assembly.</p> <p>Listening Focus: Symphony No.5, 1st Movement – Beethoven Morning Mood - Grieg</p> <p>Composing: Compose answering rhythms to the question of the Theme from Spring. Compose a wintry tune in a group using percussion and chime bars, inspired by 'Winter'. Compose an 8-note tune using notes of either a C major or D minor chord.</p> <p>Performing: Sing one of their songs in Assembly. Perform the Theme from Spring for the class on chime bars. Perform own composition.</p> <p>Musicianship: Understand, recognise and use major and minor tonality. Understand and respond correctly to forte and piano, pulse, beat, rhythm, melody and harmony. Recognise and respond correctly to crotchets, paired quavers and minims.</p>
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Year 5		
Units of work:	Skills Objectives (C.R.E)	Learning Activities
Fun With Scales!	<p>Singing: Sing a broad range of songs with a sense of ensemble and performance. Sing three-part Rounds and partner songs confidently.</p> <p>Performing: Play melodies on tuned percussion instruments following staff notation written on the treble clef and using notes within the range of the C scale, beginning on Middle C.</p> <p>Composing: Compose a melody in the key of C. Develop the use and understanding of staff notation. Understand the pentatonic scale and use the notes to compose a short tune. Improvise over a drone.</p> <p>Listening: Identify changes in dynamics within a piece. Explain how the composer has tried to create their desired effect, referring to instruments, tempo, pulse, rhythm, dynamics and harmony.</p>	<p>Singing: Various songs in Singing Assembly. Our Cockerel – a round which uses the pentatonic scale. Doe a Deer – The Sound of Music (Rogers and Hammerstein)</p> <p>Listening focus: Ode to Joy – Beethoven.</p> <p>Composing: Compose an alternative tune to Ode to Joy, using the same rhythm pattern. Compose a tune to illustrate a short poem, using the pentatonic scale. Decide how to notate this composition. Improvise over a drone using the notes of the pentatonic scale.</p> <p>Performing: Play and recognise the notes of the C major scale using chime bars and staff notation. Use the notes of the C major scale to accompany Doe a Deer. Play the theme from ‘Ode to Joy’ using chime bars and following notation. Follow staff notation to play simple tunes – Twinkle Twinkle and Frere Jacques – using chime bars. Perform pentatonic scale compositions to the rest of the class, using glockenspiels.</p> <p>Musicianship: Pupils develop their reading of staff notation and recognising note durations.</p>

<p>Ukulele (2)</p>	<p>Singing: Sing a broad range of songs, including those that involve syncopated rhythms, as part of a group with a sense of ensemble and performance. Sing three- and four-part Rounds and partner songs confidently and with singers positioned in different places within the group.</p> <p>Performing: Perform as part of an ensemble. Play tunes using a range of at least five chords on the ukulele, using an appropriate form of notation and with a good strumming technique, paying particular attention to pulse. Perform chordal accompaniments to familiar songs. Perform pieces and songs in mixed ensembles. Accompany a melody using block chords. Engage with others through ensemble playing, including on the ukulele.</p> <p>Listening: Understand the stories, origins, traditions and social context of the music they are listening to, singing and playing. Listen to both recorded performances and live music-making. Identify a range of stringed instruments by sight and sound and begin to describe some differences in timbre and playing techniques.</p> <p>Composing: Improvise both solo and in small groups. Include repetition and contrast. Use chord changes on the ukulele as part of an improvised sequence. Improvise a melody of more than 8 beats over a fixed groove, to create a satisfying melodic shape.</p>	<p>Singing: Various partner songs and 3-part Rounds. Hound Dog, Over the Rainbow, Royals, Shotgun, In the Jungle</p> <p>Listening Focus: Hound Dog, Elvis Presley</p> <p>Composing: Improvise using a choice of three chords within the structure of the 12-bar Blues in C major. Improvise using the first five notes of the C major scale over a chordal accompaniment.</p> <p>Performing: Perform improvisations for the class and a wider audience e.g. in assembly. Use 5 chords to accompany songs, and begin to vary strumming technique.</p> <p>Musicianship: Pupils develop their skills in reading notation and in identifying rhythm notation more quickly. They become more skilful at following performance directions.</p>

			Year 6	
Units of work:	Skills Objectives (C.R.E)	Learning Activities		
Ukulele (4)	<p>Singing: Sing a broad range of songs, including those that involve syncopated rhythms, as part of a group with a sense of ensemble and performance. Sing songs with a vocal harmony. Perform a range of songs in a group / choir for a wider audience.</p> <p>Performing: Perform as part of an ensemble. Play tunes using a range of at least five chords on the ukulele, using an appropriate form of notation and with a good strumming technique, paying particular attention to pulse. Perform chordal accompaniments to familiar songs. Perform pieces and songs in mixed ensembles. Accompany a melody using chords. Engage with others through ensemble playing, including on the ukulele. Play a melody following staff notation written on the treble clef and using notes within the range of an octave. Read and play confidently from rhythmic notation cards.</p> <p>Listening: Understand the stories, origins, traditions and social context of the music they are listening to, singing and playing. Listen to both recorded performances and live music-making. Identify a range of stringed instruments by sight and sound and begin to describe some differences in timbre and playing techniques.</p> <p>Composing: Improvise both solo and in small groups. Include repetition and contrast. Use chord changes on the ukulele as part of an improvised sequence. Improvise a melody of more than 8 beats over a fixed groove, to create a satisfying melodic shape. Plan and compose an 8- or -16 beat melodic phrase using the C Scale. Play and perform the melody and notate it.</p>	<p>Singing: Various songs in Singing Assembly, including partner songs and Rounds. Run, Rabbit, Run, It's a long way to Tipperary, Pack up your troubles, Scarborough Fair, Wonderwall, Castle on the Hill, Rock around the Clock.</p> <p>Composing: Improvise as part of a 12 bar blues pattern. Create 32 beat strumming patterns using notes from the C family of chords.</p> <p>Performing: Perform songs as part of an ensemble using 5 different chords and varying strumming techniques. Follow notation to play notated tunes using all of the notes of the C major scale.</p> <p>Musicianship: Pupils develop further their skills in reading notation and following performance directions.</p>		

<p>Women in Music</p>	<p>Singing: Sing songs with a vocal harmony.</p> <p>Performing: Read and play confidently from rhythm notation cards and rhythmic scores.</p> <p>Listening: Understand the stories, origins, traditions and social context of the music they are listening to, singing and playing. Listen to both recorded performances and live music-making. Identify changes in tempo, dynamics and texture within a piece. Explain how the composer has tried to create their desired effect, referring to instruments, tempo, pulse, rhythm, dynamics, tonality, structure and harmony.</p> <p>Composing: Capture and record creative ideas and compositions using graphic symbols. Compose a piece in Rondo form.</p>	<p>Singing: Songs in Singing Assembly. Big Yellow Taxi.</p> <p>Listening Focus: Symphony No.1 in Em (3rd Movement) – Florence Price Night Ferry – Anna Clyne Big Yellow Taxi – Joni Mitchell Feeling Good – Nina Simone I feel the earth move – Carole King Fallin’ – Alicia Keys Skyfall - Adele</p> <p>Composing: Create rhythmic and tuned ostinatos to play along with a pulse, creating a piece in Rondo form inspired by Symphony No.1 and the Juba Dance. Create a graphic score based on the first section of ‘Night Ferry’ and then turn this into an original piece of music using new instruments.</p> <p>Performing: Perform compositions as a class and to the class. Perform a Juba dance with an um-pah rhythm.</p>
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