



Bill Quay Primary School

Music Curriculum: Medium-term Overview: Summer Term.

	Year 1.	
Units of work:	Skills Objectives (C.R.E)	Learning Activities
The Weather	<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. Sing familiar songs in both high and low voices and talk about the difference in sound.</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. Perform short ostinato while keeping in time with a steady beat.</p> <p>Composing: Create, retain and perform their own rhythm patterns. Explore, select and combine percussion sounds to enhance storytelling. Create musical sound effects and short sequences of sounds in response to stimuli. Understand the difference between creating a rhythm pattern and a pitch pattern. Recognise how graphic notation can represent created sounds. Explore and invent own symbols.</p>	<p>Songs/Chants/Rhymes: Rain, rain, go away; I can sing a rainbow; It's raining, it's pouring; I hear thunder; My ship rolls over the ocean; The north wind doth blow, The sun has got his hat on (edited) Sing loudly and softly. Use start stop signs. Count in to start / use introductions. Sing at different pitches and different speeds. Sing a Rainbow – choose a different instrument to illustrate each colour. It's raining / rain rain – play along with the pulse of the song. The north wind doth blow – add sounds using instruments or body percussion at the end of the lines to illustrate what has just been sung. My ship rolls – add echoes for 'Blow, wind, blow' and add tuned ostinato to the verses</p> <p>Listening Focus: Britten: 'Storm' Interlude. Chopin: Raindrop Prelude Strauss: Thunder and Lightning Polka.</p> <p>Composing: Pupils work in groups to compose a 'Storm' piece of music using percussion instruments. Use body percussion to create a rainstorm. Conduct and use different dynamics. Pupils choose sounds to illustrate the songs.</p>

	<p>Listening: Listen to both recorded performances and live music-making. Identify some instruments by sight and sound. Identify high and low sounds and compare them. Clap the pulse while listening to music. Respond to the pulse in music through movement and dance. Explain what a piece of music makes them think of, either by speaking, moving or drawing.</p>	<p>Look at the rainbow of colours in our chime bars. They match the colours of the rainbow and they all have their own sound. Pupils compose a tune which sounds like a particular type of weather and perform for the class. They think about whether it should be fast or slow. They then create a graphic score using colours to show the order of their notes so that they can practise and perform for others.</p> <p>Performing: Sing songs together and add percussion instruments to accompany them. Perform compositions to the class. Perform a song in an achievement assembly. Follow a graphic score to play rain, rain, go away on chime bars.</p>
<p>Jack and the Beanstalk</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 range of call and response songs to control vocal pitch, and match what they hear with accuracy. Sing familiar songs in both high and low voices and talk about the difference in sound.</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. Perform short ostinato while keeping in time with a steady beat.</p> <p>Composing: Create, retain and perform their own rhythm patterns. Explore, select and combine percussion sounds to enhance storytelling. Create musical sound effects and short sequences of sounds in response to stimuli. Understand the difference between creating a rhythm pattern and a pitch pattern. Recognise how graphic notation can represent created</p>	<p>Songs/Chants/Rhymes: In addition to previous songs learnt - Jack, Jack, what shall we do, And he went higher, Fee, fi, fo fum, We're rich.</p> <p>Listening Focus: Edvard Grieg: In the Hall of the Mountain King, from <i>Peer Gynt Suite</i>. Pupils listen and explain what the music makes them think of. They move in the style of the pizzicato strings (creeping) and increase their speed as the tempo speeds up. They identify some of the instruments they can hear.</p> <p>Composing: Pupils create an ostinato using body percussion to play in time with the Grieg piece of music. Pupils add actions and percussion instruments in to their songs. Pupils listen to the story of Jack and the Beanstalk, and then retell it using vocal sounds and body percussion. Pupils create a rhythmic leitmotif for the Giant. Pupils create a graphic score using characters from the story, and assign instrumental sounds to each character. They arrange the symbols to organise their sounds and play from their score.</p>

	<p>sounds. Explore and invent own symbols.</p> <p>Listening: Listen to both recorded performances and live music-making. Identify some instruments by sight and sound. Identify high and low sounds and compare them. Clap the pulse while listening to music. Respond to the pulse in music through movement and dance. Explain what a piece of music makes them think of, either by speaking, moving or drawing.</p>	<p>Pupils use chime bars to climb up and down the beanstalk and to have an adventure in the middle!</p> <p>As a class, pupils blend their beanstalk tunes with their ostinato rhythm and rhythmic leitmotif and perform for others.</p> <p>Performing: Pupils perform their compositions for the rest of the class. They perform some of their songs in an achievement assembly.</p>

<u>Year 2</u>		
Units of Work:	Skills Objectives (C.R.E)	Learning Activities
The Seaside	<p>Singing: Sing songs regularly with a pitch range of do-so with increasing vocal control. Pitch notes accurately. Sing short phrases independently within a singing game or short song. 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 a range of 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. Play tuned and untuned percussion instruments to accompany a song, playing in time with the beat and also simple ostinato patterns. Perform compositions as a group for the rest of the class.</p> <p>Composing: 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. Create music in response to a non-musical stimulus. Understand the difference between creating a rhythm pattern and a pitch pattern.</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,</p>	<p>Songs/Chants/Rhymes: A Sailor went to sea, Drunken Sailor, Going over the Sea, Wellerman, Haul away Joe, Under the Sea</p> <p>Listening Focus: Debussy – La Mer Einaudi – Le Onde Saint-Saens – Aquarium Vaughan-Williams – The Wasps Overture</p> <p>Performing: Play untuned percussion instruments in time with the beat of the songs. Use chime bars to create major and minor chords to play along with 'Drunken Sailor'. Create chords with chime bars to play along with 'A Sailor went to sea sea sea'. Create simple ostinato rhythm patterns using body percussion to accompany the chorus of 'Wellerman'. Perform in a group their 'Aquarium' soundscapes to the rest of the class. Perform one of their songs in a singing assembly.</p> <p>Composing: Create body percussion ostinato patterns to accompany the chorus of 'Wellerman'. Work in a group to create a soundscape inspired by Saint-Saen's 'Aquarium'. Work as part of a whole class to compose a piece illustrating the sounds of the seaside, and create graphic symbols to represent the sounds so that the elements can be arranged with intent.</p> <p>Musicianship: Pupils respond correctly to the terms <i>pulse, dynamics, tempo, rhythm, pitch,ostinato</i>.</p>

	drawing or moving. Say how a piece of music makes them feel and whether they like it, with simple reasons.	
Rhythm and Blues	<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 dynamics and tempo and be able to demonstrate these when singing by responding to the leader's directions.</p> <p>Performing: Mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo. Perform short echo rhythms accurately. Perform simple melodies using tuned percussion.</p> <p>Composing: Create, retain and perform their own rhythm patterns. Use graphic symbols and other forms of notation to keep a record of composed pieces. Understand the difference between creating a rhythm pattern and a pitch pattern. Invent and remember rhythm and pitch patterns and perform these for others, taking turns.</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. Listen to both recorded performances and live music-making. Say how a piece of music makes them feel and whether they like it, with simple reasons.</p>	<p>Songs/Chants/Rhymes: Hound Dog, Rock around the Clock, Runaway Blues, Johnny B. Goode</p> <p>Listening Focus: Ma Rainey – Runaway Blues Duke Ellington – Black and Tan Fantasy Elvis Presley – Hound Dog Bill Haley and the Comets – Rock around the Clock Chuck Berry – Johnny B. Goode</p> <p>Composing: Pupils improvise to part of the 12-bar Blues using a limited range of notes. They compose a melody to accompany part of the 12-bar Blues. They compose alternative songwords to <i>Runaway Blues</i>. They use notation cards to create simple rhythms for others to perform.</p> <p>Performing: Pupils perform songs confidently and tunefully for an audience, and accompany them with tuned percussion instruments (chime bars). They perform their compositions for others.</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. They read and respond to rhythm patterns, and represent them using crotchets, minims, quavers and crotchet rests. They recognise dot notation and match it to 3-note tunes played on pitched percussion.</p>

Year 3		
Units of work:	Skills Objectives (C.R.E)	Learning Activities
Penny Whistles and Notation (2)	<p>Singing: Sing a broad range of unison songs with the range of an octave, pitching the voice accurately and following directions for getting louder and quieter.</p> <p>Composing: Become more skilled in improvising using penny whistles. Invent short 'on the spot' responses using a limited note range. Combine known rhythmic notation with letter names to create rising and falling phrases using three notes: do, re and mi.</p> <p>Performing: Embed the 6 notes already learnt, and learn to play two additional notes on the penny whistle and how to control breath correctly to produce a sound of the correct timbre. Use these notes to play simple tunes, both from memory and following a form of notation. Begin to understand how to read the notes of the Treble Clef. Understand the difference between crotchets and paired quavers. Begin to play by ear. Individually copy melodic phrases with accuracy at different speeds, using penny whistles. Extend to question and answer phrases.</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.</p>	<p>Singing: This Old Man, Row your boat, O when the Saints, Kum Bah Yah.</p> <p>Listening Focus: Irish folk tunes: Lannigan's Ball, The Blackthorn Stick, Cooney's Reel, Spootiskerry, Drowsy Maggie.</p> <p>Composing: Use G, A and B to improvise on-the-spot responses to phrases played by the teacher. Use known notes to compose and notate an alternative melody for Hot Cross Buns.</p> <p>Performing: Perform individual compositions to the class. Perform answers to musical questions. Play by ear to repeat simple melodic patterns. Perform tunes learnt as part of a whole-class ensemble, with accompaniment.</p> <p>Musicianship: Pupils are becoming more familiar with the treble clef and the pattern of line / space notes, following the C Scale up the ladder. Pupils are introduced to sharps and semitones, and the sharp sign. They learn to play the D major scale. Pupils use staff notation of their tunes alongside letter names of notes to help them learn how to play. They practise notating their own compositions. Knowledge and understanding of crotchets, minims and quavers is reinforced.</p>
Adventures in Brazil	<p>Singing: Sing a widening range of unison songs of varying styles and structures. Sing tunefully and with expression. Sing in a two-part Round. (Singing Assembly)</p> <p>Performing: Perform own compositions to an audience. Apply word chants</p>	<p>Singing: Songs in Singing Assembly.</p> <p>Listening Focus: Heitor Villa-Lobos: The Little Train of the Caipira</p> <p>Composing:</p>

	<p>to rhythms, understanding how to link each syllable to one musical note.</p> <p>Composing: Compose in response to different stimuli: stories, verse, images (paintings and photographs) and musical sources. Compose a tuned ostinato. Structure musical ideas to create music that has a beginning, middle and end. Create body percussion rhythms to recreate the sounds of the phases of a train journey.</p> <p>Listening: Understand the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listen to recorded performances. Begin to understand differences in texture: unison, layered, solo.</p>	<p>Pupils compose both rhythmic and tuned ostinati to structure together with other sounds to create a larger piece. Inspired by Villa-Lobos' piece of music, they create body percussion sounds to illustrate the different sounds a steam train might make. They decide as a class how to structure the sections of their piece, and how to vary the tempo and dynamics.</p> <p>Performing: Pupils perform body percussion / tuned and untuned percussion instruments using their own created rhythms and ostinato melodies in their class piece of music inspired by Villa-Lobos' piece of music.</p> <p>Musicianship: Pupils learn how to respond to the performance directions of <i>crescendo, diminuendo/decrescendo, accelerando and ritenuto</i>. They understand and respond correctly to <i>pulse, rhythm, texture, melody, pitch, ostinato, drone</i>.</p>
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Year 4		
Units of work:	Skills Objectives (C.R.E)	Learning Activities
Samba	<p>Performing: Understand the differences between minims, crotchets, paired quavers and rests. Follow and perform simple rhythmic scores to a steady beat. Maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.</p> <p>Composing: Compose music to fulfil a specific purpose. Capture compositions using graphic symbols.</p> <p>Listening: Understand the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listen to recorded performances. 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: Sérgio Mendes/Carlinhos Brown: Fanfarra (Cabua-Le-Le)</p> <p>Composing: Pupils work in groups of three to create their own Samba polyrhythms to rehearse, notate and perform to the class, accompanied by a steady beat.</p> <p>Performing: Pupils use body percussion and samba instruments to learn a range of rhythms, reading them from notation but learning by memory. Pupils follow hand and whistle signals to learn a full samba piece to perform for other other classes as a full class ensemble.</p> <p>Musicianship: Pupils recognise and respond correctly to written rhythms using crotchets, paired quavers, minims and rests. They understand and respond correctly to pulse, beat, rhythm, texture, ostinato.</p>
Water and Music	<p>Singing: Sing a broad range of unison songs with the range of an octave, pitching the voice accurately. Sing songs with some larger vocal leaps.</p> <p>Performing: Understand the differences between minims, crotchets, paired quavers and rests. Follow and perform simple rhythmic scores</p>	<p>Singing: Songs in singing assembly. Revisiting some seaside songs learnt earlier in school: Drunken Sailor; Wellerman; Haul Away Joe; Under the Sea.</p> <p>Listening Focus: Anna Clyne – Night Ferry</p>

	<p>to a steady beat. Maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble. Follow and perform music from a graphic score.</p> <p>Composing: Compose music to fulfil a specific purpose. Capture compositions using graphic symbols.</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>Pupils listen to the whole piece and respond using artwork and by creating lines of poetry. They then focus on three sections of the piece, and respond using a graphic score.</p> <p>Composing: Pupils work in small groups to create their own new piece of music in three sections using their graphic scores. They structure and orchestrate their ideas. They choose whether to add vocal sounds to their piece.</p> <p>Performing: Pupils perform their finished piece to the rest of the class.</p>
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Year 5		
Units of work:	Skills Objectives (C.R.E)	Learning Activities
<p>Music from Around the UK</p>	<p>Singing: Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance.</p> <p>Performing: Play melodies on tuned percussion and melodic instruments following staff notation written on the treble clef and using notes within the range of the C scale as well as beyond. Understand how triads are formed, and play them on tuned percussion. Perform chordal accompaniments to familiar songs.</p> <p>Listening: 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>Composing: Develop the use and understanding of staff notation. Improvise an accompaniment to folk songs.</p>	<p>Singing: Hey, Ho, Nobody Home, Greensleeves, Heno Heno, Eriskay Love Lilt, The Keel Row, Young Peter the Fiddler, Scarborough Fair</p> <p>Listening focus: Folk Song Suite and Fantasia on Greensleeves, Vaughan-Williams Scarborough Fair, Simon and Garfunkel</p> <p>Composing: Pupils work together in groups to use percussion instruments to improvise accompaniments to the songs they have learnt.</p> <p>Performing: Pupils play a drone to accompany Young Peter the Fiddler, alongside a vocal ostinato. Pupils play major and minor chords on tuned percussion to accompany Heno Heno and Hey, Ho. Pupils follow staff notation to play the melody of Greensleeves on glockenspiels.</p> <p>Musicianship: Pupils develop their knowledge and understanding of staff notation by using the music to learn to play Greensleeves, paying attention to pulse and rhythm. They develop their understanding of polyphony when studying the Canticle of Scarborough Fair.</p>

<p>Djembe Drumming (2)</p>	<p>Performing: Further develop playing by ear on tuned and untuned instruments, copying longer phrases and familiar melodies. Learn and memorise a whole-class piece on djembe drums, following appropriate performance directions, and perform for an audience. Read and play short rhythmic phrases at sight from prepared cards using conventional symbols.</p> <p>Listening: 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>Composing: Work in pairs and small groups to compose polyrhythmic pieces on djembe drums. Improvise over a pulse using known sounds on djembe drums.</p>	<p>Singing: Songs from the weekly singing assembly.</p> <p>Listening Focus: Recorded performances of djembe drumming from different countries / cultures.</p> <p>Composing: Pupils work in pairs to compose a second rhythm to fit with a known 4/4 rhythm. Pupils work in trios to create their own polyrhythms in 4/4 time. Pupils improvise over a pulse using sounds and rhythms learnt on the djembe drum.</p> <p>Performing: Pupils learn a djembe drumming piece in stages, following appropriate performance directions, and perform for an audience. Pupils learn by listening and memorising the piece.</p> <p>Musicianship: Pupils follow rhythm notation cards to arrange different sounds when playing djembe drums. They develop their understanding of crotchets, quavers, semiquavers and rests.</p>
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Units of work:	Skills Objectives (C.R.E)		Learning Activities	
<p>Transition Project: Mixtape! School Show.</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 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. Perform confidently, and with attention to detail, for an audience.</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.</p>		<p>Singing: Pupils learn songs for their end-of-year show, and rehearse and perform them with particular attention to diction, tuning, breathing and dynamics. They also learn four songs for their Transition project with South Tyneside Music Service. Some of these songs have harmony lines / second parts. Specifically, they learn to sing Waterloo Sunset, Twist and Shout, With a little help from my friends, You've got a friend.</p> <p>Listening: Pupils listen to and discuss original recordings of Waterloo Sunset, Twist and Shout, With a little help from my friends, You've got a friend.</p> <p>Performing: Pupils revisit playing djembe drums and perform an ensemble piece as a whole class. They rehearse their school show and perform in the last week of term for friends and family, as well as for the rest of the school. They rehearse their transition songs and perform with other South Tyneside Primary Schools at Jarrow Hall with a full live band.</p>	