



Music @SJB

Intent

Our intent is that **every** pupil is a musician, developing as a performer, singer and composer; with the ability to listen and to critically analyse music. The National Curriculum is at the heart of the document, developing incremental improvement lesson by lesson and building on the ambition of the Model Music Curriculum. **Singing is a “Golden Thread”** (National Plan for Music Education) ensuring that pupils sing and develop their technique every lesson. Pupils will develop deep musical knowledge of music through demonstrating the musical skills they have learnt. **The three pillars of learning; technical, constructive and expressive** are all embedded through practical music making and analysis. By giving explicit singing and listening examples we are making sure that pupils are exposed to a breadth of musical styles and genres, embedding the work of the great composers as key artists in that particular style. High quality music teaching is our goal, making sure that there is progression between all Key stages, ensuring standard use of vocabulary and being explicit in the musical knowledge and skills pupils will learn by the end of KS2, ensuring continued high-quality music teaching at Key stage 3 through deeply embedded skills. **Repetition and incremental improvement is key to effective music learning**, making sure that deep knowledge is embedded and that pupils don't purely experience music. Musical skills and progression are evidence in class e-books.

Threshold Concepts

Pulse, Rhythm, Melody, Active Listening and Appraising, Performing, Singing, Composition

Curriculum Coverage							
Threshold Concepts	Pulse	Rhythm	Melody	Active Listening and Appraising	Performing	Singing	Composition
Upper KS2	Y6	Performing on hand and synoptical rhythms within 2/4, 3/4 and 4/4 at varied tempos. Solo and in ensemble. Crochet, quaver, minims, dotted and equivalent rests.	To perform using an active fluently. Phrase using repetition, mainly stepwise.	Recognise 3 different tempos. Key melody instruments/typical genres and instruments. Styles of Music: mood and emotion.	Octave range. Perform with accuracy and expression. Solo and as an ensemble. Respond to conductor. Different performance opportunities.	Singing musically within an octave and include extended harmony. Respond to the performance direction of the piece e.g. phrasing.	Extended pieces of music using 8 notes and a variety of rhythms, tempos and time signatures.
	Y5	On a tuned instrument, regularly and accurately perform pieces using at least 2 contrasting tempos and time signatures.	On an instrument. Synoptical. Dotted rhythms 2/4, 3/4, 4/4. 2 tempo.	5 – 8 notes (or 4 chords). Capture in different formats for recreation.	Pick out and perform synoptical rhythms. Why does music use these types of rhythms?	Perform 5 – 8 notes or short progressions (up to 2 chords per bar). And more complex rhythms. Perform in 2 part harmony in contrasting parts.	Between 5 – 8 notes. Up to 4 bar melodies. Different tempos and time signatures. Include synoptical.
Lower KS2	Y4	On a tuned instrument, keep a steady pulse in 2/4, 3/4 and 4/4 time signatures and using different tempos with other pupils playing another ostinato to accompany.	Synoptical. Dotted rhythms 2/4, 3/4, 4/4 tempo.	5 notes or 4 chords.	Perform up to 5 notes melodies (or up to 4 chords) and more complex rhythms.	Sing pieces in 2 part that have contrasting melodies and counter-melodies with a range of 5 notes.	5 notes. More developed rhythms. Patterns up to 4 bars.
	Y3	Keep a steady pulse in a group and solo without musical accompaniment; demonstrate 2/4, 3/4 and 4/4 using at least 3 different tempos.	Crochet, quaver, minims, semi-quaver, rests.	Perform 3 notes from notation. Simple rhythms and rests.	Identify and describe musical features from different traditions. Sing/play back heard melodies.	Use tuned part. Melodic instruments and the voice to perform 3 note melodies and simple rhythms.	Sing songs and folk rounds while accompanied by ostinatos from the group.
KS1	Y2	Keep a steady pulse in a group and solo with musical accompaniment; demonstrate at least 2 different time signatures (3/4 and 4/4).	2 bar repetition using crochets, quavers and minims.	Sing back short melodies that use around 3 pitched notes; Perform from rhythmic notation including crochets and minims.	Identify where elements change. Replicate change in performance.	Play at least 2 bar phrases on untuned percussion and body percussion.	Sing simple songs and folk songs in rounds accurately.
	Y1	Keep a steady pulse in a group and be able to pick out how different tempos in music.	1 bar repetition using crochets, quavers and minims.	Sing back short melodies that use 2 pitched notes and develop the concept of pattern work in music using rhythm grids.	Identify features of a range of high quality and recorded music. Replicate basic rhythms heard.	Play basic rhythms on untuned percussion instruments and use body percussion. Repetition.	Sing simple folk tunes in unison both with and without accompaniment or backing tracks.

EYFS

In EYFS, students will begin to develop their understanding of the musical world. They will learn how to sing a range of well-known nursery rhymes and songs and will explore how to perform songs and rhymes trying to move in time with music. Pupils will be encouraged to make music using a range of tuned/untuned musical instruments looking at instrument names, the sounds they create and where we might find these instruments (different musical groups). They will begin to explore the seven threshold concepts.

Music in Early Years

Music in Early Years	
Nursery	Reception
- Listen attentively to a range of music - Talk about the music they've heard - Confidently join in with singing songs - Copy what another person sings; including matching pitch - Create their own songs and versions of songs based upon one they know - Play instruments with increasing control e.g. copy or continue a simple rhythm	- Listen attentively, move in time and talk about a range of different types of music - Talk about dance and performance art they have experienced - Sing in a group or solo; matching the pitch and following the melody - Independently explore and make music /dance on their own or with others
	ELG-Being Imaginative and Expressive
	- 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.

KS1

As they move into Key Stage 1, students gain a greater understanding of music, studying each of the seven threshold concepts in greater detail. They begin to explore pulse and rhythm further, learning how to maintain a steady pulse using their bodies and identifying tempos using the correct terminology. They will be introduced to basic rhythmic notation in the form of crotchets, quavers and minims and two different time signatures (3/4 and 4/4). They will explore the concept of musical bars and how notation fits within these. They will be introduced to two pitched melodic notes and will use untuned/body percussion and the voice to compose. When performing, students will play or sing basic rhythms on untuned and body percussion and the voice before performing at least 2 bar phrases by the end of Year Two. Pupils will identify features of a range of high quality live and recorded music, replicating basic rhythms heard and identifying where elements change as well as singing simple folk tunes in unisons with and without accompaniment before exploring how to sing in rounds accurately.

Year 1 Term 1 Music Toolkit



Music @

Year One - Term One

Ta Ta Ti-ti Ta

Rationale/Curriculum links...

Pulse - Keep a steady pulse in a group and be able to pick out two different tempos in music

Rhythm - 1 bar repetition using crotchets and quavers.

Melody - Sing back short melodies that use 2 pitched notes and develop the concept of pattern work in music using rhythm grids

Listening - Identify features of a range of high quality and recorded music

Replicate basic rhythms heard.

Performing - Play basic rhythms on untuned percussion instruments and using body percussion. Introduce repetition.

Singing - Sing simple folk tunes in unison both with and without accompaniment or backing tracks

Composition - Improvise Simple rhythms based on given stimuli (e.g. rhythm grids)

Component One

Composing and Performing

Singing Pulse

Listening

Rhythm

Component Two

Composing and Performing

Singing Pulse

Listening

Melody

Component Three

Composing and Performing

Singing Pulse

Listening

Rhythm

Component Four

Composing and Performing

Singing Pulse

Listening

Melody

Component One

Singing:

Pulse:

Listening:

Rhythm:

Composing:

Performing:

Learn to sing **Cobbler, Cobbler**. (MUSICRAX) Find and try to keep a steady beat moving your body to the pulse e.g. clapping, stamping etc. Explore the concepts of high and low, andante and allegro, forte and piano, related to the song. Clap the rhythm. 'Ti ti, ti-ti, ti ti, ta', as exemplifies in the music track examples. Discuss the tempo of the song.

Active listening to **Mozart: Rondo alla Turca**. Move, in any way suitable, to the beat of the music. Can you march in time? Identify the instrument (Piano) and the tempo (Allegro). How does the music make you feel?

Introduce the crotchet and quaver rhythms using 'Ta and Ti ti' with rhythm grids.

Call and response - Teacher claps a rhythm, children clap back a similar rhythm. Use different parts of the body and untuned percussion. Pupils to improvise different responses and record 1 bar repetition on rhythm grids. Play with class whilst singing 'Cobbler'.

Component Two

Singing:

Pulse:

Listening:

Melody:

Composing:

Performing:

Learn to sing **Here I come**, (MUSICRAX) and **Boom, chicka boom**. Clap rhythms heard in song. Identify the beat - moving body to the pulse e.g. clapping, stamping etc. Identify tempo - introducing musical vocabulary - 'Andante'.

Vivaldi: **Winter (The Four Seasons)** 1st Mvt. Identify instruments (string ensemble, Violin). Identify tempo (Andante). Listen to the different ways Vivaldi brilliantly conveys the biting cold, gusting wind, trembling bodies, and chattering teeth on his beloved violin. (see **further resources** for more information)

Introduce the pitched notes 'So and Mi'. Play call and response games using two pitched notes. Use the a grid to create a pitch pattern using symbols to represent So and Mi. Sing their pitch patterns to the class.

Component Three

Learn to sing **Magic Fingers (MUSICTRAX)** and **Skip to my Lou**. Find and try to keep a steady beat moving your body to the pulse, e.g. clapping, stamping, while singing the song. Use body percussion and skipping as suggested in the link. On which word do we sing the highest note? (Lou)

Singing:

Pulse:

In the hall of the mountain king, Grieg. Peer Gynt's adventure in the underground Kingdom of the Trolls. Can you hear the trolls creeping up on Peer? They are coming faster and faster!

Listening:

How did he make it sound as if the trolls were chasing Peer? What did he do to the speed of the music? (Andante/Allegro). Think about the instruments used to create the scene. (Pizzicato strings)

Rhythm:

As in component 1, develop crotchet and quaver rhythms with 'Ta and Ti ti' rhythm grids. Call and response rhythm games. Pupils to improvise different responses and record 1 bar repetition on rhythm grids. Play with class whilst singing 'Skip to my Lou' Experiment with different tempi.

Composing

Performing:



Component Four

Singing:

Learn to sing **Mary Anne** and **Rad Llama**. Repeating rhythms: • Pick out the word *lla-ma* and clap it every time it occurs in the rap (exactly on the word *llama*) • play it on an un-tuned instrument (an old pot, pan or empty container!) Animal word rhythms riff: Say / clap / tap on body: repeat as a sequence using cool rap voice (maybe put sunglasses on) *lla-ma ** ca-mel ** moose * fish * tur-tle ***

Pulse:

Listening:

Listen to a collection of music with *allegro* and *andante* tempi. Play games to spot the tempo - children stand or sit according to fast or slow tempo.

Melody:

Call and response games using two pitched notes. 'So and Mi'. Use the rhythm grids to create a pitch pattern using symbols to represent the notes *So* and *mi*. Perform - Children play back their melodic patterns whilst others sing *Mary Anne*.

Composing

Performing:



Your choice



Key Vocabulary

Beat/Pulse - A basic unit of time marking out the speed at which the music is played.

Tempo - The speed at which a passage of music should be played.

Andante - The word *andante* is a musical tempo meaning relatively slow (100 bpm).

Allegro - The word *allegro* is a musical tempo meaning a brisk, lively tempo (120 bpm) **Crotchet** - Is worth one beat.

(Ta). Quaver - Is worth half a beat. **(Ti-ti).**

forte - loud (f) **piano** - soft (p)

Rap - A type of popular music of US black origin in which words are recited rapidly and rhythmically over an instrumental backing.

MUSICTRAX SING 1 (so, mi)

Click here to access

- Cobbler, cobbler
- Here I come
- Magic Fingers
- Mary Anne

Click on the links to access teaching resources for The Hall of the Mountain King



[In the hall of the mountain king - activity sheets](#)

[In the hall of the mountain King, Grieg.](#) (BBC ten pieces)

Further Resources:

[Winter from the Four Seasons, Vivaldi](#) (BBC ten pieces)



The first notes describe with a smooth and persistent rhythm the slow fall of the snowflakes and the fast trill of the violins describe the teeth chattering caused by the intense cold. We now listen to a gust of wind that shakes the fall of the snowflakes in the first violin solo. Little by little it increases the force of music to end with a great theme. Watch and listen [Winter - Film and music](#)

Year 2 Term 1 Music Toolkit



Music @

Pulse - Keep a steady pulse in a group and solo with musical accompaniment; demonstrate at least 2 different time signatures (¾ and 4/4)

Year Two - Term One

Ta Ta Ti-ti Ta Ta-a

Component One

Composing and Performing

Singing Pulse

Listening

Rhythm

Component Two

Composing and Performing

Singing Pulse

Listening

Melody

Component Three

Composing and Performing

Singing Pulse

Listening

Rhythm

Component Four

Composing and Performing

Singing Pulse

Listening

Rhythm

Component One - Time signatures

Singing: My Bonnie lies over the ocean. song. Find and try to keep a steady beat moving your body to the pulse e.g. clapping, stamping etc. Discuss the tempo of the song. Can they hear 3 beats. Clap on 1 beat, stamp on 2 and 3. When singing stand up on the word 'Bonnie', or 'Bonnie' and 'bring'.

Pulse:

Listening:

Rhythm: Waltz - Shostakovich Waltz 2, rhythm to reinforce the 3/4 time signature same as My Bonnie. Relate to the Traditional New Year's Day Waltz tradition of Vienna and Strictly Come Dancing.

Composing:

Performing: Build on work around minim, crotchet and quaver rhythms. Using 'Ta, Ti-ti and Ta-a' with rhythm grids and 3 beats in a bar. Call and response rhythm games. Pupils to improvise responses. Perform - Playback rhythms using body percussion and untuned percussion.

Component Two - Rounds

Singing: O Re Mi Jekajo - Nigerian (round) Repetition. Can you hear the different parts? Can you sing back any of the melodies that you can hear?

Listening: Call and response games using 3 pitched notes. 'So, mi and la'. Create a pitch pattern - use pitch hand signals to represent the notes.

Melody:

Composing:

Singing: London's Burning. Learn to sing the song and once confident introduce it as a round. Split the class into two groups and the second group begin singing when the first reach 'Fire, fire'. Talk about the background to the song. Perform 'London's Burning'.

Pulse:

Performing:

Component Three - Rounds		Component Four - 3 note melody	
Singing:	Evenin' Star (Durham Music Service) Enjoy listening to Mrs Sellers singing the song on the video and have a go at conducting the beat with your finger making a triangle, keeping in time to the beat, counting 1 2 3.	Singing:	Sweet bells , Kate Rusby (English Folk Musician) Learn to sing the song accurately and perform to peers. Sweet Bells is a carol from Yorkshire, based on the carol <i>While Shepherds Watched Their Flocks by Night</i> .
Pulse:		Pulse:	
Listening:	Hound Dog , Elvis Presley. A key step in the development of modern popular music is the arrival of Rock n Roll with it's clear link to the Blues that came before it. Move to the pulse. Can you hear the walking bass line? Can you sing it back to your friends?	Listening:	Sleigh Ride , Prokofiev. Discuss contrasting tempo. What instruments can you hear? (saxophone, sleigh bells, trombone, violin, trumpet, bassoon) Which instruments make it sound like a sleigh ride? Teaching ideas in Further resources.
Rhythm:	Continue to develop minim, crotchet and quaver rhythms with 'Ta-a, Ta and Ti ti' rhythm grids. Repeating a 2 bar rhythm . Call and response rhythm games. Pupils to improvise responses.	Melody:	Call and response games using 3 pitched notes. 'So, mi and la'. Compose 2 bar repeated pitch pattern - use pitch hand signals to represent the notes.
Composing		Composing	
Performing:		Performing:	

Key Vocabulary	Further Resources:	
	Andante - Play at a walking pace(100 bpm). Allegro - Play quickly (120 bpm). Crotchet - One beat note (Ta). Quaver - Half beat note (Ti-ti). Minim - Two beat note (Ta-a) Tempo - The speed at which a passage of music should be played. Time Signature - A system of two numbers at the start of a piece of music that tell the musician how many beats (and of what type) are in each bar, also called metre . Round - A piece of music where two or more groups of people sing the same tune but start at different times (often after 2 or 4 bars)	Click here to access Kodaly MUSICTRAX SING 1 (so, mi) Click here to access • Cobbler, cobbler • Here I come • Magic Fingers • Mary Anne Click here to access teaching material and a listening map for Sleigh Ride. Click here to access teaching materials for 'Evenin' Star'.

KS2

In Key Stage 2, students gain a greater understanding of all threshold concepts beginning to explore the concept of syncopation and the effect that this has on a piece of music. Pupils will continue to work on keeping a steady pulse but this will now be done within a group and solo performance. They will work with a new time signature and will play at three different tempos. They will begin to use instrumentation to keep a pulse whilst working with an ongoing ostinato. In rhythm, pupils will learn about the semi-breve and will be introduced to rests. They will then move on to learn about dotted rhythms, exploring how these are used to create syncopation. Pupils will learn more melodic notes in Year 3 and 4. They will initially work with three pitched notes before moving onto exploring 5 notes and the concept of chords. When listening and appraising, pupils will explore different traditions further, singing and playing back heard melodies before comparing pieces of music from different traditions which include two or more different parts. Pupils will also learn how to perform using tuned percussion, melodic instruments and the voice performing within their range of known notes. Singing will continue to progress with pupils singing either in a solo or ensemble setting being accompanied by ostinatos from another group before exploring the concept of two-part contrasting melodies and countermelodies with a range of 5 notes. Finally, pupils will also develop composition skills creating tunes using known notes and beginning to add in more developed rhythmic patterns within a

Year 3 Term 1 Music Toolkit



Year Three - Term One



Component One

4/4

Singing Pulse

Listening

Rhythm

Rationale/Curriculum links...

Pupils will be introduced to the concept of rests during this unit exploring this through the following key themes: *pulse, rhythm, melody, active listening and appraising, performance, singing and composition.*

Pulse - Pupils will be taught how to keep a steady pulse in a group and solo without musical accompaniment;

demonstrate 4/4 and 3/4 using two different tempos.

Rhythm - Pupils will recap crotchets, quavers, minims and will be introduced to the equivalent rests focusing on crotchet rests.

Melody - Pupils will perform three notes from notation including simple rhythms and rests.

Listening - Pupils will identify and describe musical features from different traditions (focusing on folk) and sing heard melodies.

Performance - Pupils will use tuned percussion and the voice to perform three note melodies (C, E and G) and simple rhythms.

Singing - Pupils will sing folk songs and will focus on rounds.

Composition - Pupils create a basic 3 note tune using simple rhythms and crotchet, quavers, minims and crotchet rests.

Component Two

4/4

Singing Pulse

Listening

Melody

Component Three

3/4

Singing Pulse

Listening

Rhythm

Component Four

3/4

Singing Pulse

Listening

Melody

Component One

Introduce *Sí sí sí*, children sing the theme and identify the pulse when the piece is performed at two different tempos (andante = 80 bpm and allegro = 120 bpm). Use a [Metronome](#)

Singing:

Pupils identify the main melody theme from Ode to Joy using the simple piano version and use body percussion to clap/stamp back the rhythms. Look at the orchestra. Not all of the instruments play all the way through. At what point do different instruments drop out? When the music is at ___? (insert a specific time of your choice) What instrument has dropped out?



Introduce the rhythm grid from Charanga. Children create a 4-bar rhythm using crotchets, quavers and minims and rests. They perform the rhythm at two different tempos (andante = 80 and allegro = 120) on untuned percussion. Play the first few bars on tuned percussion or garageband.

Rhythm:

Composition

Component Two

Singing:

Using *O Re mi Jekajo*, sing and clap on the rests. Learn to sing the piece as a 2 part round.

Pulse:

Listening:

Listen to an alternative version of Ode to Joy, identifying the instrumentation, tempo and other features. What is an orchestra? (See further resources) What is a brass band? (See further resources) What are the similarities and differences between the version played by the orchestra and the alternative version? What can you find out about the composer, *Beethoven* (1770-1827)?

Melody:

Introduce the notes C, E and G to the pupils using music explorer (initially bars then moving to staff notation). Children use tuned percussion to play a C on the first beat of every bar. Build up to alternating between C, E and G on the first beat of the bar.

Singing:

Introduce *Iris* - *Goo Goo Dolls*, children sing the theme from the chorus and identify the 3/4 pulse. Pupils to conduct the tempo using 3/4 time (down, across, up).

Pulse:

Pupils identify the instruments and identifying the pop music features: *instruments, singlets, folk influence, strong drum beat, catchy vocals (hooks/riffs)*

Listening:

Using the rhythm grid, children create a 4-bar rhythm in 3/4 time using crotchets, quavers, semiquavers, minims and rests. They perform the rhythm at two different tempos (andante = 80 and allegro = 120) on untuned percussion alongside *Iris* (backing track).

Rhythm:



Component Three

Component Four

Singing: Using *Dinah* (Kodaly), sing the piece and learn the Kodaly. Perform it accurately.

Pulse:

Riverdance.

<https://www.youtube.com/watch?v=igx17iA127U>

Listening: Identify the different tempos. Discuss the contrast between sections 1 and 2. Identify the strong drum beat and discuss the reasons for it.

Using music explorer, tuned percussion instruments or garageband, the children explore playing three pitches (C, E and G) by creating a 16 bar melody using note grid at two different tempos and using different styles.

Melody:

Key Vocabulary

Andante - Play at walking pace (100 bpm).

Allegro - Play quickly (120 bpm).

bpm - Beats per minute

f - forte - loud

ff - fortissimo - very loud

p - piano - soft **pp** -

pianissimo - very soft

Round - A piece of music where two or more groups of people sing the same tune but start at different times (often after 2 or 4 bars)

semibreve	whole note		4
minim	half note		2
crotchet	quarter note		1
quaver	eighth note		1/2
semi quaver	sixteenth note		1/4

What is an orchestra? (An orchestra is really a large ensemble of instrumentalists playing together in one of four 'families'. Orchestral families are what we call the groups of instruments and comprise: strings, woodwind, brass and percussion). **What is a brass band?** (a musical ensemble generally consisting entirely of brass instruments, most often with a percussion section)

<https://kids.britannica.com/kids/article/Ludwig-van-Beethoven/352841>
https://kids.kiddle.co/Ludwig_van_Beethoven

Further Documents

[Click here to access Kodaly MUSICTRAY SING 1 \(so.mil\)](#)

Click here to access

- Cobbler, cobbler
- Here I come
- Magic Fingers
- Mary Anne

Year 4 Term 1 Music Toolkit



Music @

Year Four - Term One

Year 5 Term 1 Music Toolkit



Music @

Rationale/Curriculum links...

Pupils will explore the concept of syncopation during this unit exploring this through the following key themes:
Pulse, rhythm, melody, listening and appraising, performing, singing and composition.

Pulse - The pupils will explore the time signatures of 2/4 and 4/4 using three contrasting tempos with syncopation within the piece.
Rhythm - Pupils will explore the concept of syncopation further by using dotted rhythms within the time signature is 2/4 & 4/4 exploring tempi too.
Melody - Pupils will explore and perform melodies with 5-8 note ranges captured in different formats for recreation.
Active listening and appraising - Pupils will pick and perform syncopated rhythms from a range of genres.
Performing - Pupils will perform 5-8 note melodies with more complex rhythms incorporated.
Singing - Pupils will sing melodies with a 5-8 note range in two part harmony performed in time with accuracy and expression.
Composition - Pupils will compose with 5 notes up to 4 bar melodies with different tempos focusing on how to use syncopation.

Year Five - Term One



Component One

Singing	Pulse
Listening	Rhythm

Component Two

Singing	Pulse
Listening	Rhythm

Component Three

Singing	Pulse
Listening	Rhythm

Component One

Singing:	Sing Do Ron Ron in two parts. Identify and clap back syncopated rhythm of as an ostinato whilst stamping the pulse.
Pulse:	Complete both activities at two different tempos – Adagio (70BPM) and Allegro (120BPM)
Listening:	Listen to He's a Pirate and stamp the pulse. Encourage the children to feel the off beat rhythms against this pulse. Children could clap some off beat rhythms whilst stamping.
Rhythm:	Using Rhythm Grids on Charanga syncopated rhythm using quavers and their rests alongside crotchets and minims.

do ron



create a



Component Two

Singing:	Play the game 'Don't clap this one back' with the children with syncopated rhythms. Sing My Puddle's Keen and Bright whilst stamping/clapping/clicking the pulse.
Pulse:	Using the Rhythm Grids, create a syncopated rhythm using crotchets, quavers and minims with their equivalent rests but also include pitched notes.
Listening:	Listen to Vaughan Williams English Folk Song Suite (1) which is a march. Children will identify the instruments used and the number of beats per bar. They may recognise the 2 feel. Discuss why the tempo changes and how this affects the mood of the piece.

Component Three

Singing: Sing Calypso Carol whilst clapping back the clave rhythm which is syncopated. Listen to London is a Place For Me. Ask children to clap the clave rhythm along to this piece. Pick out the features of the piece which make it a calypso emphasising the importance of syncopation.

Pulse:

Listening:

Use **Music Explorer** to compose an 8 bar rhythm using notation (including pitch). Allow the children to use 5 notes in reggae style with different tempos. Children could then try performing their peer's rhythms either on instruments or using body percussion and improving them together.

Rhythm:



Sing **Four White Horses** whilst stamping pulse and clapping the rhythm. Play the clapping game along to this at different tempos (Adagio 70 BPM and Allegro 120 BPM).

Play the first phrase of the piece on instruments. See whether the children can identify the pitches independently with the starting note provided on their given instruments.

Singing:

Melody:

Provide the children with bar one of the piece and play this together on chosen instruments or singing. The pupils then compose the next few bars independently either on instruments or vocally changing the original song. A backing track or metronome could be used here. Pupils could then perform this back to their friends and try each other's compositions.

Component Four

Composition

Music Explorer

Music Explorer

Music Explorer

Music Explorer

Music Explorer

Music Explorer

Music Explorer

Music Explorer

Music Explorer

Key Vocabulary

Syncopation - Rhythms where the emphasis is not on the main beat – common in jazz music <https://youtu.be/kZ4BxQKn9Q8>

Adagio – Adagio is a musical tempo meaning play slow 70 bpm.

Allegro - Allegro is a musical tempo meaning play quickly 120 bpm.

Presto - Presto is a musical tempo meaning at a rapid tempo 140-150 bpm.

Calypso - Calypso is a style of music as well as a style of dance and song which originated in the Caribbean. It is a descendant of African and West Indian folk music and resembles the samba of Latin America.

Call and response - Call and response is a performance style with a singing lead who is imitated by a chorus of followers.

Ostinato – Ostinato is a pattern of rhythms or pitches that are repeated in a cycle

Click here to access Kodaly [MUSICTRAX SING 1 \(so, mi\)](#)

Click here to access

- Cobbler, cobbler
- Here I come
- Magic Fingers
- Mary Anne



Musical Contexts

Forward Clave Rhythm

Instrumental version of Calypso Carol for singing.

Notation for the forward clave rhythm with an audio file demonstrating the rhythm to be clapped.

Information video on Calypso Music.

Further Resources:

A hyperlink to a demonstration of the game, don't clap this one back. The children listen and repeat all rhythms clapped but if they hear the don't clap this one back rhythm they don't repeat it. This rhythm can be adapted to whatever is being covered.



CALYPSONIANS

Year 6 Term 1 Music Toolkit_



Pupils will recap the concept of syncopation during this unit exploring this through the following key themes: *pulse, rhythm, melody, active listening and appraising, performance, singing and composition.*



Music @

Rationale/Curriculum links...

Pulse - Pupils will independently perform 2/4, 3/4 or 4/4 at varied tempos solo and in ensemble.
Rhythm - Pupils will perform syncopated rhythms within 2/4, 3/4 and 4/4 time signatures within 4 bar phrases with all note values covered with equivalent rests.
Melody - Pupils will perform using an octave range fluently.

Listening - Pupils will recognise three different tempos, key melody instruments and the mood and emotion of the piece.

Performance - Pupils will be able to perform within an octave range with expression, both solo and in an ensemble responding to the conductor and performance directions.
Singing - Pupils will be able to sing musically within an octave including using extended harmony responding to performance direction of the piece e.g. phrasing or dynamics.

Year Six - Term One



Component One

Rhythm
Singing
Listening
Melody

Component Two

Listening
Singing
Composing
Melody

Component Three

Composing
Singing
Pulse
Listening
Rhythm

Component Four

Singing
Listening
Performance

Singing: Introduce the children to 'Ain't No Mountain High Enough'. Children will sing the pieces musically and include the extended harmony in the first piece. They will follow the direction of the conductor and performance directions (dynamics - *mp, f* identify the syncopation. Children may choose to sing solo parts. Listen to *Where is Love?* to 'Ain't No Mountain High Enough'.

Listening:

Melody: Compose a four bar melody using 5-8 notes in small groups with known rhythms and their rests. You may choose to do this using music explorer or on instruments live. Choose two different moods and use the skills learnt (tempo, dynamics, soundscape with percussion instruments to compose pieces that fit these moods. Once composed, play the pieces and invite the class to guess which mood was chosen. Children could perform their pieces following a

Composing:

Rhythm:

Component One
conductor.



Children could change the mood of the piece in groups creating two different compositions in two different moods.

Listen to 1812, recognise the instrumentation used in the piece. Identify the tempo, beats per bar and the march feel.
Play the pulse game. At different points, turn the music off and see whether the children can maintain

Composing:

Rhythm:

Listening:

Component Two

Singing: Introduce the children to 'Do Re Mi'. Children will sing the piece musically and will recognise the mood and emotion.
Melody: Using the voice, compose a melody using KODALY singing using only 5 to 8 notes within an appropriate range.



the pulse of the piece.



) and will compare it

Component Three		Component Four	
Singing: Listen to Living on a Prayer and talk about the instruments used and the rock feel of the piece. Sing the piece musically clapping a rock beat along. Half of the class could clap the hi-hat rhythm (ti-ti-ti-ti-ti-ti-ti) whilst the other half play the bass drum (Ta, rest, Ta, rest) /snare drum rhythm (rest, Ta, rest, Ta). Pulse: Listening: Rhythm: Children will compose a melody using 5 to 8 notes. Children will perform this with half of the class maintaining the rock rhythm and pulse and they will then swap over. This composition could include syncopation, as well as crotchets, quavers, minims, dotted crotchets and equivalent rests. Composing: If required, music explorer could be used to compose using the rock backing track.	 	Singing: Sing New Year Carol from Charanga. Identify the pulse and respond to the conductor and performance directions (quieter, louder etc.) Identify the time signature and choose an appropriate tempo to perform the piece. Allow the children time to perform this at different tempos to help them to make an informed decision. Pulse: Listening: Take two motifs (phrases) from the piece and create variations in a performance. Children may loop these over the top of the original piece. This could either be done as soloists or as part of an ensemble. Backing tracks may be used. If available, Song Maker on chrome lab could be used too. Performance	 
Key Vocabulary Extended harmony - Two parts moving together and singing at the same time. Major - A major feel in music describes a bright, lively piece with a happy feel. Minor - A minor feel in music describes a sombre, melancholic sounding piece. mp - The term mp is an abbreviation for the term mezzo-piano meaning moderately quiet. f - The term f is an abbreviation for the term forte meaning loud. Ensemble - Making music with other people. Solo - Playing on your own or playing your part alongside other performers. Syncopation - Rhythms where the emphasis is not on the main beat – common in jazz music https://youtu.be/kZ4BxQKn9O8 	Further Resources: Click here to access Kodaly MUSICRAX SING 1 (so, mi) Click here to access • Cobbler, cobbler • Here I come • Magic Fingers • Mary Anne A version of A New Year Carol with sign language. This may be used during a Christmas Performance. A video showing how to make a percussion soundscape.  A teaching video which may be used to support composing to different moods.  A video explaining what rock music is and where it originated from. It includes features of rock music and the instrumentation used. 		

Music outside the classroom

We offer:

peripatetic- violin and guitar

After school clubs- musical instrument, performing arts, choir (recommencing Spring Term)

Children sing during liturgical prayer and whole school assemblies

Opportunities to perform in Nativity/assemblies

Out of school Trust/LA organised events- The Big Sing/ Footsteps in paradise

CPD

Music lessons are currently delivered by Miss Simmons (Musical Mates).

Staff have opportunity to watch her deliver lessons

Staff will be given CPD during the year from Miss Simmons on new units

Music coordinator attends LA/trust CPD and shares information with staff