



Bakewell Methodist Junior School

Music

Overview and Steps in Learning

Year Group	A1	A2	Sp1	Sp2	Su1	Su2
Lower KS2 Year A	<p><u>Rhythm, Metre and Tempo</u> Downbeats, fast (allegro), slow (adagio), pulse, beat</p> <p><u>Singing</u> Unison songs Songs using forte and piano Action songs Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</p> <p>Recommended song for unison <u>I can see clearly now Sing Up</u></p>	<p><u>Pitch and Melody</u> High, low, rising, falling; pitch range do–so</p> <p><u>Listening</u> <i>Night on a Bare Mountain by Mussorgsky</i> Key words</p> <ul style="list-style-type: none"> • Symphony orchestra • Orchestral families and instruments <p>Musical Character (See https://www.gov.uk/government/publications/teaching-music-in-schools - appendices section 3 – year 3 for case study) <i>Jai Ho from Slumdog Millionaire A. R. Rahman</i></p>	<p><u>Structure and Form</u> Call and response; question phrase, answer phrase, echo, ostinato</p> <p><u>Composing</u> <u>Teach values of crotchets, paired quavers and minims</u> On the spot call and response with tuned and untuned instruments. Clapping etc</p> <p>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</p>	<p><u>Dynamics and Articulation</u> Loud (forte), quiet (piano)</p> <p><u>Performing</u> Recorders using staff notation C-E and dot notation for high and low pitch. Learn c-G if pupils ready.</p>	<p><u>Harmony</u> Drone</p> <p><u>Performing</u> Recorders using staff notation C-E and dot notation for high and low pitch. Learn c-G if pupils ready.</p>	<p><u>Singing Charanga</u> Bringing us together Year 3 scheme</p>

	(electronic link)	<i>Hallelujah from Messiah Handel</i> <i>Blues Runaway Blues Ma Rainey</i> <i>Brazil Samba Fanfarra (Cabua-Le-Le) Sérgio Mendes/Carlinhos Brown</i>	Compose using do re mi and note values			
Lower KS2 Year B	Y4 Wider opportunities	Y4 Wider opportunities	Y4 Wider opportunities	Y4 Wider opportunities	Y4 Wider opportunities	Y4 Wider opportunities
Upper KS2 Year A	<u>Rhythm and tempo.</u> Simple time, compound time, syncopation <u>Singing</u> Sing three-part rounds,	<u>Pitch and Melody</u> Full diatonic scale in different key <u>Listening</u> <i>Vaughan Williams's English Folk Song Suite</i> (See https://www.gov.uk)	<u>Structure and Form</u> Ternary form, verse and chorus form, music with multiple sections <u>Composing</u> Teach values of <u>Crotchets, Paired quavers, Minims, Semibreves, Semiquavers, Rests,</u>	<u>Dynamics and Articulation</u> Wider range of dynamics including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately	<u>Harmony</u> Triads, chord progressions <u>Performing</u> Ukeles and tin whistles C-C	<u>Singing Charanga</u> <u>You've got a friend</u> Year 6 scheme Or Fresh Prince Year 5 Scheme

	<p>partner songs, and songs with a verse and a chorus.</p> <p>Three part round recommendation</p> <p>https://www.singup.org/singupathome/songs-for-virtual-choirs/warm-ups and use '<u>Lets start to sing.</u></p>	<p>k/government/publications/teaching-music-in-schools - appendices section 3 -year 5 for case study)</p> <p><i>With A Little Help from My Friends</i> <i>The Beatles</i></p> <p><i>For the Beauty of the Earth</i> Rutter</p> <p><i>80s Synth/Pop</i> <i>Smalltown Boy</i> <i>Bronski Beat</i></p> <p><i>Trinidad Calypso</i> <i>Tropical Bird</i> <i>Trinidad Steel Band</i></p>	<p><u>Time signatures 2/4, 3/4 and 4/4</u></p> <p>Compose a short ternary piece</p> <p>Choose instruments to compose on.</p> <p>Create a piece of music based on story/picture/film etc</p> <p>Use staff and dot notation</p>	<p>loud) and mezzo piano (moderately quiet)</p> <p><u>Performing</u></p> <p>Ukeles and tin whistles C-C</p>		
Upper KS2 Year B	<p><u>Rhythm, Metre and Tempo</u></p>	<p><u>Pitch and melody</u></p> <p>Full diatonic scale in different key</p>	<p><u>Structure and Form</u></p> <p>Ternary form, verse and chorus form,</p>	<p><u>Dynamics and Articulation</u> Wider range of dynamics</p>	<p><u>Harmony</u></p> <p>Triads, chord progressions</p>	<p><u>Singing Charanga</u></p> <p>Happy Year 6 scheme</p>

•		<p>Simple time, compound time, syncopation</p> <p><u>Singing</u></p> <p>Sing songs using syncopated rhythms</p> <p>Sing songs with three or four part rounds eg Calypso by Jan Holdstock</p>	<p><u>Listening</u></p> <p><i>Connect It by Anna Meredith</i></p> <p>(See https://www.gov.uk/government/publications/teaching-music-in-schools - appendices section 3 -year 4 for case study)</p> <p><i>Sprinting Gazelle Reem Kelani</i></p> <p><i>1812 Overture Tchaikovsky</i></p> <p><i>90s RnB Say My Name Destiny's Child</i></p> <p><i>England Folk Sea Shanties Various</i></p>	<p>music with multiple sections</p> <p><u>Composing</u></p> <p><u>Teach values of Crotchets, Paired quavers, Minims, Semibreves, Semiquavers, Rests, Time signatures 2/4, 3/4 and 4/4</u></p> <p>Compose a short ternary piece</p> <p>Choose instruments to compose on.</p> <p>Create a piece of music based on story/picture/film etc</p> <p>Use staff and dot notation</p>	<p>including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet)</p> <p><u>Performing</u></p> <p><u>Recorders C-C</u></p> <p><u>Performing</u></p> <p><u>Recorders C-C</u></p>	
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Bakewell Methodist Steps in Learning– Music			
Lower KS2 A	Lower KS2 B	Upper KS2 A	Upper KS2 B
Singing			
<p>Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so tunefully and with expression.</p> <p>Perform forte and piano, loud and soft.</p> <p>Perform actions confidently and in time to a range of action songs Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</p> <p>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.</p> <p>Perform as a choir in school assemblies</p> <p>Good repertoire for this age group includes:</p> <ul style="list-style-type: none"> • Sing Up: Heads and Shoulders • Singing Sherlock 2: Si, Si, Si • Flying a Round: To stop the train • Trad. Japan: Kaeru no uta • Trad. Morocco: A ram sam sam/Pease Pudding Hot • Trad. Bangladesh: Now charia de (A Boatman’s Song) • Junior Songscape: Listen to the Rain 		<p>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.</p> <p>Sing three-part rounds, partner songs, and songs with a verse and a chorus.</p> <p>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.</p> <p>Perform a range of songs in school assemblies and in school performance opportunities.</p> <p>Good repertoire for this age group includes:</p> <ul style="list-style-type: none"> • Trad. Ireland: Danny Boy • Kodály: Rocky Mountain • Kodály: My Paddle • High Low Chickalo • Ally Ally O • Trad. Caribbean: Four White Horses • Trad. Uganda: Dipidu • Are You Ready? • Row, Row, Row your Boat • Trad. South Africa: Siyahamba • Junior Voiceworks 1: Calypso 	

<ul style="list-style-type: none"> • Voicelinks: Extreme Weather • Sing Up: Skye Boat Song • Trad. Ireland: Be Thou My Vision • Junior Voiceworks 1: Now The Sun Is Shining • Voiceworks 1: Candle Light • Singing Sherlock 2: Shadow • Singing Express 3: Mirror • Trad. England: Ah! Poor bird/Hey, Ho! Nobody home/Rose • Junior Voiceworks 1: Calypso • Junior Voiceworks 2: Our Dustbin • Voiceworks 1: Hear the Wind • Kendrick: Servant King • Happy Birthday • Great Weather Songs: Long Journey • Great Celebration Songs: World in Union • Sing Up: Just like a Roman • Trad. Ghana: Namuma • Sing for Pleasure: Ghosts • Sing for Pleasure: Lost in Space 	<ul style="list-style-type: none"> • Sing Up: Touch the Sky • Sing Up: Dona Nobis Pacem • Sing Up: We are the Champions • British National Anthem – God Save the Queen • Sing Up: We Go Together • Trad. Ghana: Senwa de Dende • Sing Up: Be the Change • Sing Up: One Moment, One People • Sing Up: There's a Power in the Music
Listening	
<p>The teaching and learning of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p>Listening to recorded performances should be complemented by opportunities to experience live</p>	<p>The teaching and learning of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p>

music making in and out of school.	Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.
Composing	
<p>Improvise</p> <ul style="list-style-type: none"> • Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in whole-class/group/individual/instrumental teaching), inventing short 'on-the-spot' responses using a limited note-range • 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. <p>Compose</p> <ul style="list-style-type: none"> • Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). • Compose song accompaniments on untuned percussion using known rhythms and note values. <p>Improvise</p> <ul style="list-style-type: none"> • 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). • Begin to make compositional decisions about the overall structure of improvisations. 	<p>Improvise</p> <ul style="list-style-type: none"> • Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. • 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 the composition tasks below. <p>Compose</p> <ul style="list-style-type: none"> • 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. • Working in pairs, compose a short ternary piece. • Use chords to compose music to evoke a specific atmosphere, mood or environment. For example, La Mer by Debussy and The River Flows In You by Yiruma both evoke images of water. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book. • Capture and record creative ideas using any of: graphic symbols or rhythm notation and time signatures and staff notation.

<p>Compose</p> <ul style="list-style-type: none"> • 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. • 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. • Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. • Introduce major and minor chords. • Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work. 	<p>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.</p> <ul style="list-style-type: none"> • Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. • Either of these melodies can be enhanced with rhythmic or chordal accompaniment. • Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.
<p style="text-align: center;">Performing</p>	
<p>Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder.</p> <p>Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets).</p> <ul style="list-style-type: none"> • Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi 	<ul style="list-style-type: none"> • 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. • Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs (e.g. Yellow Submarine by The Beatles).

<ul style="list-style-type: none"> • Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases. <p>Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch.</p> <ul style="list-style-type: none"> • Introduce and understand the differences between crotchets and paired quavers. • Apply word chants to rhythms, understanding how to link each syllable to one musical note 	<ul style="list-style-type: none"> • Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra. • Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies • Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. • Understand the differences between 2/4, 3/4 and 4/4 time signatures. • Read and perform pitch notation within an octave (e.g. C–C'/do–do). • Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.
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