



## Our Lady of Grace Music Curriculum: Long-Term Overview y1-6

|   | Autumn 1  | Autumn 2   | Spring 1   | Spring 2   | Summer 1  | Summer 2  |
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| <b>Year 1</b>   |   |  |  |  |   |   |
| <b>Keep a steady beat</b><br><br><b>Exploring musical dimensions and rhythmic patterns</b>    | <u>Are all sounds the same?</u><br>Explore sounds around us and use our voices.<br>Identify and show a steady pulse<br>Begin to explore beat and emphasise the start of a bar.<br>(Harvest Song)  | <u>Is all music the same?</u><br>Notice technical changes in music:<br>Tempo, Dynamic, Timbre<br>Perform steady beat and rhythm from a graphic score<br>(Christmas Production)   | <u>Let's take turns</u><br>Echo/respond.<br>Use different instruments to change timbre<br>Order sound effects to a picture.<br>Rhythm: introduce crotchet note and rest  | <u>Spot the difference note to note.</u><br>Pitch- High and Low.<br>Identify and sing relative pitches<br>Rhythm: introduce quaver pairs<br>(Mothers' Day Songs)   | <u>Make your own musical patterns.</u><br>Create pitched and unpitched musical patterns to express known nursery rhymes.<br>Collegiate Summative Assessment task: Write a 4-bar rhythm pattern in 4/4 using crotchet note, quaver pair notes and crotchet rest.   | <u>Preparing to perform</u><br>Performance skills- posture, memory, vocal and instrumental control<br>Basic song structure<br>(Summer Concert)                    |
| <b>Year 2</b>   |   |  |  |  |   |   |
| <b>Constructing music and controlling changes of musical dimensions</b>                       | <u>What is the difference between beat and rhythm?</u><br>Sing together, following a conductor.<br>Distinguish beat from rhythm.<br>Recap activities for rhythm reading<br>(Harvest Song)   | <u>Sensing change</u><br>Can a change in music make the listener change their emotion?<br>Recap tempo, dynamics and timbre changes and note the expressive effect of changes.<br>Notice the feel of $\frac{3}{4}$ time (triple metre)<br>Introduce minim note and minim rest<br>(Christmas Production Songs)   | <u>Listening for layers of music</u><br>Introduction to texture<br>Recap of timbre and its expressive use<br>Classifying instrumental timbre groups (classroom percussion - wooden, metal, beads, corrugated.)<br>2 part singing-<br>Echoes and call and response<br>2 part rhythm performance | <u>Building a wall of sound</u><br>Listen to music built on repeating patterns.<br>Grouping beats together to create bars<br>Repeat bars to form ostinati<br>Layer ostinati to build a composition.<br>Build texture through ostinatos<br>Collegiate Summative Assessment task preparation                                       | <u>Musical story telling</u><br>Listen for difference in a musical story.<br>Create expressive contrasts.<br>Build a musical story with three parts.<br>Collegiate Summative Assessment task: Write a 4-bar rhythm pattern in 3/4 using minim, note crotchet note, quaver pair notes, minim rest and crotchet rest. | <u>Preparing to perform</u><br>Performance Skills: Accurate pitch in songs,<br>Recap basic song structure<br>(Summer Concert)                                     |
| <b>Year 3</b>   |   |  |  |  |   |   |
| <b>Exploration of instrument groups and melodic shape through song and instrumental work.</b> | <u>Animal Antics in the orchestra</u><br>Explore individual orchestral instrument sounds<br>Recap rhythm notation<br>Work together to create music to describe how animals move<br>Sing simple animal- themed rounds in two and three parts | <u>400 year old instruments - What music would you hear when Ford Green Hall was first built?</u><br>Explore instrument consorts and Early Music -<br>Notating pitch on the treble stave to complement instrumental learning<br>Polyphonic and unison textures.<br>Melodic improvisation on 2 and three notes. | <u>Samba and Semiquavers</u><br>Explore Instruments in a Samba band<br>Investigate how a samba piece is structured<br>Introduce semiquaver groups<br>Improvise using samba-style rhythms to create a main groove and an instrumental break for the performance piece.                          | <u>Taking a musical line for a walk</u><br>Explore pitch rise and fall in melody.<br>Investigate how a melody is constructed in phrases.<br>Use Boom whackers to discover that melodies have steps leaps and repeats.<br>Connect knowledge of bar construction with time signatures.<br>Create a bar of melody from given notes. | <u>Five note fun</u><br>Sing and play Pentatonic Melodies from staff notation- Analyse for phrases and melodic steps, leaps and repeats.<br>Collegiate Summative Assessment task - Compose own 4- bar pentatonic melody using staff notation.<br>Compare with a Balinese gamelan performance                        | <u>Preparing to perform</u><br>Performance Skills: Class Singing<br>Best instrumental work<br>Solos<br>Internalisation games and group skills<br>(Summer Concert) |
| Year 3 Recorders  | Notes B, A<br><br>Dotted minims   | Add note G (may be low E)<br>Whole bar rest<br>Begin Recorder Festival performance pieces  | Lower note E, Upper notes C, (maybe high D (and low F sharp)<br>Repeats and ties   | Complete Recorder<br>Festival performance pieces   | Reading pitch notes unaided (return to fewer notes to begin with)<br>Improvise over an ostinato accompaniment (CBAG)  | Improving fluency and expression;   |

| Year 4  |   |  |   |  |   |   |
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| <b>Purposeful communication of ideas through music with a focus on melody</b> | <b>Weather Wonders</b><br>Listen to programmatic music<br>Free creative composition which depicts a type of weather<br>Singing longer rounds in 3 parts | <b>Orchestra Organisation</b><br>Introduce Orchestral families<br>Explore changes in the orchestra over time due to instrument development.<br>Listen to the difference between a late baroque orchestra and a 20 <sup>th</sup> century full Symphony Orchestra and investigate why they sound different.<br>Perform as a vocal class ensemble from a score. | <b>Moody Melodies</b><br>Explore the Major scale<br>Improvise a melody using the major scales.<br>Contrast with the sound of an Indian rag.<br>Explore traditional Indian instruments (from both traditions, Hindustani and Carnatic)<br>Develop a class performance piece based on tala and rag. | <b>Step in time</b><br>Explore Music for dance<br>Notice strong beat and regular tempo and ternary form.<br>Perform music with the characteristic rhythms of Tango, Polka and Waltz, from a duet score.<br>Dotted crotchet - quaver<br>Syncopa (quaver-crotchet-quaver pattern)<br>Fermata (pause)<br>Purposefully compose a melodic phrase for a Tango, Waltz or Polka dance, choosing appropriate rhythms and metre. | <b>Starting to Song-write</b><br>Sing and analyse short simple songs<br>Listen to songs from different styles<br>Create own lyric for a street vendor.<br>Set syllables to rhythm and notate<br>Define a suitable metre<br>Add melody notes from a major scale<br>Perform the melody. | <b>Preparing to perform</b><br>Performance Skills: Class Singing<br>Best instrumental work<br>Solos<br><br>(Summer Concert) |
| Year 4 Recorders  | Recap notes BAG, low E without letters  | Recap upper notes C, D no letters<br>introduce F sharp and low D   | Introduce C sharp   | Dance in two parts (Waltz and Tango)   | Simple known melodies and hymns   | Improving fluency and expression;<br>(Summer Concert)   |
| Year 4 WCET instrumental  | Control initial sounds, first and second notes, rhythm and counting rests   | 3 <sup>rd</sup> and fourth notes   | 5th note  | Consolidation and increased rhythmic fluency   | WCET celebration pieces   | Consolidate/ revisit performance pieces   |

| Year 5   |  |  |  |   |  |  |
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| Exploring chords and harmony using ukuleles with a focus on songs.<br><br>Lichfield MusicShare project overrides curriculum work in Autumn term if places are granted on the projects. | <b>How about harmony?</b><br>Explore partner songs.<br>Investigate why they fit together well.<br>Introduce the concept of harmony and chords<br>Begin to play ukuleles- chords of C Am F.<br><br><b>This unit operates over a reduced number of weeks if the MusicShare project runs in this half term,</b> | <b>Teach yourself tablature</b><br>Ukuleles- explore melodies using tablature and recap staff notation.<br>Traditional Christmas Carol melodies.<br>(Explore other strummed instruments)<br><br><b>This unit operates over a reduced number of weeks if the MusicShare project runs in this half term,</b> | <b>Minor Mode</b><br>Major, minor and chromatic tonality<br>Listen to music in minor key.<br>Listen to familiar songs in the opposite mode.<br><br>Explore change of tonality used for dramatic effects through singing (Food Glorious food / Dance to your Daddy/ My Favourite Things.) | <b>Devising Chord Schemes</b><br>Ukuleles - Choosing chords to match a known melody.<br>Create your own (four) chord pattern using Chrome Lab arpeggio.<br>Choose a note or two from each chord to create a matching melody.<br>Varied strumming patterns | <b>Musical Story-Telling</b><br>Listen to a range of narrative and emotive songs from various musical theatre shows and comment on all dimensions of music which enhance the presentation of the story, using accurate vocabulary.<br>Performance pieces Ukulele:<br>Or<br>Compose own song melody using experience of MusicShare repertoire to guide construction.<br><b>Performance and composition tasks may be replaced by ukulele activities if MusicShare and Camerata Projects run.</b> | <b>Preparing to perform</b><br>Performance Skills: Class Singing<br>Best instrumental work<br>Solos (Summer Concert)<br><br>Historical Timeline<br>Look back over all historical music covered in Key Stage 2 and place into a timeline.<br>Bring up to the end of 20 <sup>th</sup> Century by listening to and performing examples of Minimalism. |

| Year 6  |  |   |   |   |   |   |
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| Transatlantic influences in pop and commercial music. Focus is on construction and texture. | <b>Gospel Music</b><br>Oh when the saints,<br>Swing Low<br>This train is bound for Glory<br>Mary had a baby<br>Oh Happy Day<br><br>Community Singing, chordal texture, call and response / echo. | <b>Jazz Music</b><br>Duke Ellington - It don't mean a thing<br>Benny Goodman - Sing, sing, sing (with a swing)<br>Louis Prima - King of the Swingers (Jungle Book)<br><br>Orchestration of 1930s American Jazz Orchestra<br>Use of improvisation<br>Head-solo structure | <b>Rhythm 'n Blues / Rock 'n' Roll</b><br>Bill Haley -Rock around the clock<br>Bobby Darin - Splish Splash<br>Chuck Berry -Johnny B Goode<br>Chuck Berry - School Days<br>Elvis - Blue Suede Shoes<br>12 bar blues chord structure<br>Basic chair drumming rock beat.<br>Structure Jigsaw listening exercises and debates | <b>1960s Recording Revolution</b><br>Compare Early and Late Beatles' music<br>Love me Do - 2 track recording<br>Being for the benefit of Mr Kite - 4 track recording, sampling, mixing down.<br>Explore signal processing using Audacity software.<br>Learn about the emergence of synthesisers and listen to "Popcorn"<br>Use piano roll views of melodies in Chrome Lab | <b>Soul and Reggae</b><br>Calypso to Reggae (Jamaica and UK)<br>Stylistic listening examples<br>Off-beat guitars<br>One-drop rhythms<br>Timbale drum roll opening, congas<br>Keyboard riffs, brass.<br>Three little Birds ensemble performance using Ukulele / Glockenspiel | <b>Digital Music Production</b><br>Explore digital music production methods using Garageband.<br>DAWs, loops, samples, effects production and online consumers.<br><br>Create own song introduction on iPads in Toc'n'roll, Sketch-a-Song or Garageband apps - Drums, chords, bass, melody. |

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| Singing / Recorders / Ukulele/ Glockenspiels / Orchestral instruments in Class Ensemble Pieces   | Instrumental Ensemble performance (Melody and chordal accompaniment) of Oh When the Saints   | Use of syncopation<br><br>Perform a walking bass ostinato on glockenspiels (4 bars) to Hey Mr Miller Song.<br><br>Manipulate rhythms to create a swing version of a Christmas carol melody  | Walking bass pattern or riff which changes chord  | Create a riff from a chord sequence for "All you need is love" - Class Ensemble performance   | Soul music exploration: close harmony singing instrumentation chord patterns recap riffs in "Stand by Me" syncopated rhythms "You to me are everything"  | Look at recent popular hits and discuss features and influences, resources and audience<br>Final class song performance- student led<br><br>Performance Skills:<br>Summer Concert preparation of class choice piece.  |
| Year 7 at St Margaret Ward   |  |   |   |   |  |   |
| Recap of various notations and introduction of keyboard skills. Ukulele skills recap and deepening knowledge of harmonic structure. Consolidation and deepening of musical history and composition structures. | <p><b>Building Bricks</b><br/>The Elements of Music including Italian terms<br/>Notation<br/>Stave<br/>Staff Notation<br/>Graphic Notation<br/>Graphic Scores</p> <p>Students will learn to play "Ode to Joy" by Beethoven.</p> <p>Students will create a short piece of music to describe one of the four different scenes that Britten created music for in "Peter Grimes" and a Morning Mood piece.</p> | <p><b>I Got Rhythm</b><br/>Rhythm<br/>Pulse<br/>Beat<br/>March<br/>Waltz<br/>Time Signature<br/>Conducting<br/>Note values<br/>Bars<br/>Barlines<br/>Accent<br/>Cyclic Rhythm<br/>Polyrhythm</p> <p>A series of performing tasks interspersed with composition tasks.</p> | <p><b>Keyboard Skills</b><br/>Layout of Piano / Keyboard<br/>Treble Clef<br/>Staff notation<br/>RH<br/>LH<br/>Fingering (1-5)<br/>Middle C</p> <p>Students will learn to play a variety of keyboard pieces of varying levels of difficulty.</p> <p>Some HAL students may be able to add a chordal LH accompaniment to each piece.</p> | <p><b>Introducing the Ukulele</b><br/>Tuning the ukulele<br/>Learning the lay out of a ukulele<br/>Chord shapes<br/>Chord symbols<br/>Strophic form<br/>Harmonic rhythm</p> <p>Students will learn to play one of two songs, each with a different difficulty level</p> <p>Students will create their own chord progression using the chords they have learnt so far.</p> | <p><b>Form and Structure</b><br/>Q&amp;A/Call and Response<br/>Phrases<br/>Binary Form<br/>Ternary Form<br/>Rondo Form<br/>Theme and Variations<br/>Phrase<br/>Melody<br/>Harmony<br/>Ostinato<br/>Drone<br/>Treble Clef<br/>Pitch Notation<br/>Vocabulary related to variation techniques (Inversion/ retrograde/ augmentation etc).</p> <p>Listening starters and activities related to variations.</p> <p>Perform melody and their own variations.</p> <p>Using a variety of composition techniques (retrograde/ inversion/ augmentation etc) students compose at least 3 different variations of the original theme.</p> | <p><b>'Music Through Time'</b><br/>Medieval – plainchants, instrumentation<br/>Renaissance – Cantus Firmus, sacred, secular<br/>Baroque – polyphonic, homophonic, monophonic, counterpoint. Instrumentation development.<br/>Classical – Consonance, dissonance, conjunct, disjunct.<br/>Romantic – range (tessitura), chromaticism<br/>20<sup>th</sup> Century – serialism, minimalism (on computers), chance music.</p> <p>A series of performing tasks interspersed with composition tasks.</p> <p>A series of performing tasks interspersed with composition tasks. Students pushed individually by the teacher</p> |