

Oakham Primary School

Music Policy and Curriculum



Approved by Governors on:

17/03/25

Signature of Chair of Governors:

Lead Personnel:

N Skett

Date to be reviewed:

17/03/27

At Oakham Primary School, it is our intent that we make music an enjoyable learning experience. We encourage children to participate in a variety of musical experiences through which we aim to build up the confidence of all pupils.

We believe that music is a powerful, unique form of communication that can change the way pupils feel, think and act. It transcends different cultures, abilities and generations. Listening to and making music fulfils an instinctive human need for self-expression and creativity.

It stimulates responses both on emotional and intellectual levels. Music can be a lifelong source of pleasure; it is education for life.

Intent:

Our teaching focuses on developing pupils' ability to understand rhythm and follow a beat. Through singing songs, pupils learn about the structure and organisation of music. We teach them to listen and to appreciate different forms of music.

Pupils develop descriptive language skills in music lessons when learning about how music can represent different feelings, emotions and narratives. We also teach technical vocabulary such as volume, pitch, timbre and rhythm and encourage pupils to discuss music using these terms.

Early Years Foundation Stage

We teach music in Nursery and Reception classes as an integral part of the topic work covered during the year. As they are both part of the Foundation Stage of the National Curriculum, we relate the musical aspects of the children's work to the objectives set out in the Early Learning Goals, which underpin the curriculum planning for children aged three to five.

Music contributes to a child's personal and social development. Counting songs foster a child's mathematical ability and songs from different cultures increase a child's knowledge and Music Policy understanding of the world. Moving to music is also part of the creative development in the Foundation Stage. This encourages children to listen to all elements within the music.

Aims - Key Stage 1 & 2:

The National Curriculum for Music aims to ensure that all pupils:

- Perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians.

- Learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence.
- Understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

Key Stage 1 National Curriculum Attainment:

Pupils should be able to:

- Use their voices expressively and creatively by singing songs and speaking chants and rhymes.
- Play tuned and un-tuned instruments musically.
- Listen with concentration and understanding to a range of high-quality live and recorded music.
- Experiment with, create, select and combine sounds using the inter-related dimensions of music.

Key stage 2 National Curriculum Attainment:

Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.

Pupils should be taught to:

- Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
- Improvise and compose music for a range of purposes using the inter-related dimensions of music
- Listen with attention to detail and recall sounds with increasing aural memory
- Use and understand staff and other musical notations
- Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
- Develop an understanding of the history of music.

Implementation:

Our pupils will learn that music is a universal language that embodies one of the highest forms of creativity. We aim to inspire children who are engaged with music education. Our music lessons will engage and inspire pupils to develop a love of music and develop their

talent as musicians, and in turn increase their self-confidence, creativity and sense of achievement

As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon.

The Sing Up! Scheme of work is used from Year 1-6 to ensure a wide exposure to different genres of music, with lots of practical opportunities to explore and develop as musicians and singers.

Whole school curriculum maps, skill progression and learning outcome overviews, based on the Sing Up! Schemes of work are used to identify relevant knowledge and skills to be developed through each unit of work. This ensures that teachers build upon pupils' prior knowledge and experiences and prepare them for their next stage of learning. (Our music curriculum overview is available in the policy appendix).

In Year 3, children are given the opportunity to learn to play the ukulele through weekly sessions with an external, specialist peripatetic teacher – all costs are covered by the school budget. These lessons incorporate teaching musical notation, singing, as well as learning to play an instrument. Opportunities are taken to perform in class, in whole assemblies and also to parents and the wider community.

The school choir also performs at school festivals and assemblies – Harvest, Christmas and Easter - as well as events in the local community and participates in the annual Young Voices Arena Tour.

Impact:

Informal music assessment is ongoing to inform teachers with their planning, lesson activities and differentiation. Feedback and comments are given to students where appropriate. Summative assessment is completed at the end of each unit to inform leaders of the improvements or skills that still need to be embedded. These judgements form the basis for the report judgements at the end of the year.

Teaching staff store samples of children's work in the form of photographic and recorded evidence on the school's internal digital storage system. Examples of lessons through photographs and accompanying written explanations are also kept in the form of a class 'big book'. This combination of evidence is used to demonstrate the expected level of music curriculum coverage and achievement for each year group in the school.

Music is monitored throughout all year groups using a variety of strategies such as book scrutinies, lesson observations and pupil interviews as part of the school improvement cycle. Staff will share examples of Music learning during 'Curriculum Checkpoint' meetings at regular points on the school improvement calendar.

Equal Opportunities

- We aim to give every pupil the opportunity to enjoy a variety of musical activities.
- Staff will create an environment that challenges stereotypes and supports the appreciation of other cultures.
- All pupils will have an equal opportunity to reach their full potential across the music curriculum regardless of their race, gender, cultural background or special needs.

Our school Curriculum Lead, Mrs J.Christie, is responsible for the monitoring of our music curriculum content, coverage and assessment.

Sing Up! Units - Year Group Coverage Y1-6 (Excluding Y3 *)

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 1		Listen and Appraise Aquarium Sing and play Kings & Castles		Improvise and compose Musical conversations Sing and play Who stole my chickens and hens		Sing and play Cat and mouse Improvise and compose Come dance with me
Year 2		Listen and Appraise Carnival of the animals Improvise and compose Composing music: Birdsong		Sing and play Grandma rap Improvise and compose Musical conversations		Sing and play The Rock Pool Rock
Year 3	SIPS Peripatetic Team – Ukulele Experience *					
Year 4		Improvise and compose The Pink Panther		Listen and Appraise Fanfare for the common man Improvise and compose From a railway carriage		Sing and play Favourite song
Year 5		Sing and play What shall we do with a drunken sailor		Improvise and compose Building a groove Sing and play Three little birds		Listen and Appraise Why we sing Improvise and compose Balinese music
Year 6		Listen and Appraise Shadows Improvise and compose Composing for protest		Sing and play Ain't gonna let no body		Improvise and compose Nobody knows (The Lumineers)

Sing Up – Learning Objectives, Skills & Knowledge Progression

Year One

<p>Magical Musical - Aquarium Focus: Timbre, pitch, structure, graphic symbols, classical music. Objectives:</p> <ul style="list-style-type: none"> • Experiment with sounds (timbre) to create aquarium-inspired music and draw the sounds using graphic symbols. • Sing a unison song rhythmically and in tune. • Play percussion instruments expressively, representing the character of their composition. • Listen to 'Aquarium', reflecting the character of the music through movement. 	<p>Song Bank: Hey, hey; Down there under the sea. Watch/Listen/Move:</p> <ul style="list-style-type: none"> • 'Aquarium' from The carnival of the animals (Camille Saint-Saëns). • Hey, hey activity: Matching pitch – with voices and Have you brought your speaking voice?
<p>The king is in the Castle Focus: Structure, timbre, pitch, dynamics, rhyme. Objectives:</p> <ul style="list-style-type: none"> • Explore using sound quality (timbre), dynamics, and pitch to tell a story. • Change voice to suit different characters while performing appropriate actions. • Play contrasting accompaniments to reinforce the verse structure. • Identify a simple song structure and rhyme pattern. 	<p>Song Bank: The king is in the castle; Jelly on a plate. Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Peter and the wolf (Sergei Prokofiev). • The arrival of the Queen of Sheba (George Frideric Handel). • 'Hail to the Princess Aurora' from Disney's Sleeping Beauty (Pyotr Ilyich Tchaikovsky, adapted by Bruns/Adair). • The sovereign's procession – from the coronation of Queen Elizabeth II in 1953. • The Sorcerer's apprentice video Disney animated film version (from FantasiaP1&2).
<p>Musical Conversations Focus: Question-and-answer, timbre, graphic score. Objectives:</p> <ul style="list-style-type: none"> • Compose musical sound effects and short sequences of sounds in response to a stimulus. • Improvise question-and-answer conversations using percussion instruments. • Create, interpret, and perform from simple graphic scores. • Recognise how graphic symbols can represent sound. 	<p>Song Bank: Plasticine person. Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Duelling banjos (Eric Dunbar & Stephen Baime).
<p>Who stole my chickens and my hens? Focus: 4-beat patterns, rests, dotted quaver-semiquaver rhythm ('skipty' rhythm), clapping games. Objectives:</p> <ul style="list-style-type: none"> • Compose new lyrics and create short body percussion patterns to accompany the song. • Sing familiar songs in low and high voices, recognising higher and lower. 	<p>Song Bank: Who stole my chickens and my hens?; If you're happy and you know it; I do like to be beside the seaside. Watch/Listen/Move:</p> <ul style="list-style-type: none"> • The Pink Panther theme (Henry Mancini). • 'Barwick Green' from My native heath (Arthur Wood). • Humoresque (Op. 101) (Antonín Dvorák).

<ul style="list-style-type: none"> • Play a partner clapping game while singing a song. • Listen to and copy short rhythm patterns by ear. • Mark rests in the song with actions, their voices, and instruments. 	
<p>Cat and Mouse Focus: Mood, tempo, dynamics, rhythm, timbre, dot notation. Objectives:</p> <ul style="list-style-type: none"> • Create rhythm patterns, sequencing them, and ‘fixing’ them as compositions using simple notation. • Attempt to record compositions with stick and other notations. • Sing and chant songs and rhymes expressively. • Listen and copy rhythm patterns. 	<p>Song Bank: Skin and bones; Three little mice; What do you want to eat, little mouse? The old grey cat; Hip hop song-writing backing track. Watch/Listen/Move: Sing Up videos with Steve Grocott:</p> <ul style="list-style-type: none"> • Three little mice. • Expression, pitch, and tempo using The old grey cat. • Rhythm, pulse, beat, and pitch using What do you want to eat, little mouse? • Duetto buffo di due gatti (Cat duet) (Rossini/Pearsall). • The cat and the mouse (Aaron Copland).
<p>Come Dance with Me Focus: Call-and-response, echo singing and playing, playing percussion, crotchet, quavers, crotchet rest, developing beat skills, progression snapshot 3. Objectives:</p> <ul style="list-style-type: none"> • Create musical phrases from new word rhythms that children invent. • Sing either part of a call-and-response song. • Play the response sections on tuned percussion using the correct beater hold. • Echo sing a line independently with teacher leading, then move on to pair singing in echo format. • Copy call-and-response patterns with voices and instruments. 	<p>Song Bank: Come dance with me; Hip hop song-writing backing track; Walk and stop. Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Sing Up’s Developing musicianship toolkit videos: • Playing with pitch pencils. • Copy my actions. • Let’s copy your actions! • Walk and stop. • Rain is falling down progression snapshot 3 videos (Sing Up).
Year Two	
<p>Carnival of the Animals Focus: Timbre, tempo, dynamics, pitch, classical music. Objectives:</p> <ul style="list-style-type: none"> • Select instruments and compose music to reflect an animal’s character. • Listen with increased concentration to sounds/music and respond by talking about them using music vocabulary, or physically with movement and dance. 	<p>Song Bank: I once saw an elephant. Watch/Listen/Move:</p> <ul style="list-style-type: none"> • ‘Aquarium’, ‘Characters with long ears’, ‘Fossils’, ‘The swan’, ‘Tortoises’. ‘The elephant’ and ‘Aviary’ from Carnival of the animals (Camille Saint-Saëns). • Danse macabre (Camille Saint-Saëns).

<ul style="list-style-type: none"> • Identify different qualities of sound (timbre) e.g. smooth, scratchy, clicking, ringing, and how they are made. • Recognise and respond to changes of speed (tempo), the length of notes (duration – long/short), short/detached/smooth (articulation), and pitch (high/low) using music vocabulary, and/ or movement. 	
<p>Composing Music Inspired by Birdsong Focus: Composing using a non-musical stimulus, creating music inspired by birds and birdsong, improvising and playing a solo on instruments. Objectives:</p> <ul style="list-style-type: none"> • Invent simple patterns using voices, body percussion, and then instruments. • Follow signals given by a conductor/leader. • Structure compositional ideas into a bigger piece. • Improvise solos using instruments. 	<p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Skylark – singing and chirping birds in the spring sky (Wildlife World). • The birds (P.154 – V. The cuckoo) (Ottorino Respighi). • Oiseaux exotiques (Olivier Messiaen). • The lark ascending (Ralph Vaughan Williams).
<p>Grandma Rap Focus: Duration (crotchet, quavers, crotchet rest), unison, round, progression snapshot 2. Objectives:</p> <ul style="list-style-type: none"> • Compose 4-beat patterns to create a new rhythmic accompaniment, using a looping app. • Chant Grandma rap rhythmically, and perform to an accompaniment children create. • Chant and play rhythms using the durations of ‘walk’ (crotchet), ‘jogging’ (quavers), and ‘shh’ (crotchet rest) from stick notation. • Learn a clapping game to Hi lo chicka lo that shows the rhythm. • Show the following durations with actions ‘walk’ (crotchet) and ‘jogging’ (quavers). 	<p>Song Bank: Grandma rap; Hip hop songwriting backing track; Supercalifragilisticexpialidocious; Hi lo chicka lo. Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Walk and stop, Copy my actions, and Stepping durations videos from Sing Up’s Developing musicianship toolkit. • Hi lo chicka lo progression snapshot 2 videos (Sing Up). • Marble machine (Wintergatan). • Supercalifragilisticexpialidocious lyric video (Sherman & Sherman).
<p>The Rockpool Rock Focus: 2-part singing, rock ‘n’ roll, structure, timbre. Objectives:</p> <ul style="list-style-type: none"> • Learn an interlocking spoken part. • Sing a rock ‘n’ roll-style song confidently. • Play an introduction on tuned percussion. • Listen actively and learn about rock ‘n’ roll music. 	<p>Song Bank: The Rockpool Rock. Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Tutti frutti (Little Richard). • Johnny B. Goode (Chuck Berry). • Hound dog (Elvis Presley). • Rock around the clock (Bill Haley & The Comets). • Hound dog (Big Mama Thornton).
Year Three –SIPS Whole Class Instrumental Teaching Skills Coverage - Ukulele	
Year Four	
<p>The Pink Panther Theme</p>	<p>Song Bank: Boom chicka boom; Hot potato! Watch/Listen/Move:</p>

<p>Focus: Timbre, tempo, rhythm, dynamics, atmosphere, music from a film.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • Improvise and compose, creating atmospheric music for a scene with a given set of instruments. • Listen and appraise, recognising elements of the music that establishes the mood and character e.g. the rhythm. • Talk about the effect of particular instrument sounds (timbre). 	<ul style="list-style-type: none"> • The Pink Panther theme (Henry Mancini). • How cartoon sounds effects are made (Tom and Jerry) (Josh Harmon). • Hacks for creating movie & cartoon sound effects (Gamer world). • How cartoon sounds are made (The Flintstones) (Josh Harmon).
<p>Fanfare for the Common Man</p> <p>Focus: Fanfare, timbre, dynamics, texture, silence. Objectives:</p> <ul style="list-style-type: none"> • Improvise and compose, exploring how timbre, dynamics, and texture can be used for impact in a fanfare. • Compose a fanfare using a small set of notes, and short, repeated rhythms. • Listen and appraise, recognising and talking about the musical characteristics of a fanfare using music vocabulary. 	<p>Song Bank: Nanuma.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Extract from Fanfare for the common man (Aaron Copland). • Introduction to timpani video (Andy Smith, Philharmonia Orchestra). • Introduction to percussion video (David Corkhill, Philharmonia Orchestra). • ‘Main theme’ from Superman (John Williams).
<p>From a Railway Carriage</p> <p>Focus: Structure (repetition, round, pattern), texture (layers, unison), timbre beat, classical music. Objectives:</p> <ul style="list-style-type: none"> • Explore ways to create word-based pieces of music. • Explore ways to communicate atmosphere and effect. • Listen and compare how different composers have approached creating word-based compositions. 	<p>Song Bank: Celebration; Boom chicka boom.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Night mail (Benjamin Britten, performed by Sir Tom Courtenay & Vangelis). • Geographical fugue (Ernst Toch). • Smooth (instrumental) (Carlos Santana). • No place like (Kerry Andrews).
<p>Favourite song (Classroom percussion)</p> <p>Focus: Triads, chords: C, F, G major, A minor, chord structure, folk-rock styles, progression snapshot 3. Objectives:</p> <ul style="list-style-type: none"> • Sing with expression and a sense of the style of the music. • Understand triads and play C, F, G major, and A minor. • Play an instrumental part as part of a whole-class performance. • Sing a part in a partner song, rhythmically and from memory. • Identify similarities and differences between pieces of music in a folk/folk-rock style. 	<p>Song Bank: Favourite song; Rain on the green grass; I wanna sing scat.</p> <p>Watch/Listen/Move:</p> <ul style="list-style-type: none"> • I wanna sing scat progression snapshot 3 videos (Sing Up). • I will wait (Mumford & Sons). • The times they are a-changin’ (Bob Dylan). • The times they are a-changin’ (The Byrds). • Dylan Goes Electric – Background context for teachers (Decades TV Network).

Year Five

<p>What shall we do with the Drunken Sailor? Focus: Sea shanties, beat, rhythm, chords, bass, dot notation, progression snapshot 1. Objectives:</p> <ul style="list-style-type: none"> • Compose body percussion patterns to accompany a sea shanty. Write these out using rhythm grids. • Sing a sea shanty expressively, with accurate pitch and a strong beat. • Play bass notes, chords, or rhythms to accompany singing. • Sing in unison while playing an instrumental beat (untuned). • Keep the beat playing a ‘cup’ game. • Talk about the purpose of sea shanties and describe some of the features using music vocabulary. 	<p>Song Bank: What shall we do with the drunken sailor?; Rubber chicken; Hey, ho! Nobody home. Watch/Listen/Move:</p> <ul style="list-style-type: none"> • What shall we do with the drunken sailor? Teaching video – song & game. • Drunken Sailor Mashup (TikTok user @nathanevanss & others). • Sea Shanties documentary (BBC 4). • Hey, ho! Nobody home progression snapshot 1 videos (Sing Up). • Wellerman (TikTok Sea Shanty mashup 2021). • Sea shanty medley (Home Free).
<p>Building a Groove Focus: Beat, rhythm, basslines, riffs. Objectives:</p> <ul style="list-style-type: none"> • Show understanding of how a drum pattern, bass line and riff fit together to create a memorable and catchy groove. • Identify drum patterns, basslines, and riffs and play them using body percussion and voices. 	<p>Song Bank: Do your dooty. Watch/Listen/Move:</p> <ul style="list-style-type: none"> • ‘Watermelon man’ from Head Hunters (Herbie Hancock). • Jesus you’re worthy to be praised (Potter’s House Mass Choir). • The drums – learning the parts of the drum set (MonkeySee). • Drum groove audio tracks (Sing Up). • Cissy strut (The Meters). • Le freak (Chic).
<p>Three Little Birds Focus: Reggae, riffs, offbeat, chords, major triads D, bassline, unison, harmony. Objectives:</p> <ul style="list-style-type: none"> • Sing the verse in unison and the chorus in harmony. • Know what a triad is and how to play one. • Play the chords D and G major, following a score of the chorus. • Organise and rehearse for a performance. • Play the melodic riff (or melody of the chorus) by ear. • Listen and appraise, demonstrating knowledge and understanding of the origins, history, and social context of Reggae music. 	<p>Song Bank: Three little birds; 1, 121 Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Three little birds (Bob Marley & The Wailers). • Buffalo soldier (Bob Marley and The Wailers). • Redemption song (Bob Marley and The Wailers). • One step beyond (Prince Buster). • You’ve made me so very happy (Alton Ellis).

<p>Why We Sing Focus: Gospel music, instruments, structure, texture, vocal decoration. Objectives:</p> <ul style="list-style-type: none"> • Develop and practise techniques for singing and performing in a Gospel style. • Recognise individual instruments and voices by ear. • Listen to a selection of Gospel music and spirituals and identify key elements that give the music its unique sound. • Talk about music using appropriate music vocabulary (e.g. the ways the voices are used, the contrasting texture of solo voice and choir, singing in harmony, the lyrics etc) 	<p>Song Bank: Let's start to sing!; Tongue twisters; Tongue, teeth, lips, mouth. Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Wade in the water (Sweet Honey in the Rock). • Wade in the water (The Spirituals). • Climbing higher mountains (Aretha Franklin). • Why we sing (Kirk Franklin and the Family). • What kind of man is this? (Ray Charles & the Voices of Jubilation Choir 2006). • Shackles (Praise you) (Mary Mary). • This little light of mine (Soweto Gospel Choir). • Take your burden to the Lord (and leave it there) (Blind Boys of Alabama). • The storm is passing over (The Clara Ward Singers). • Jesus gave me water (Sam Cooke & The Soul Stirrers). • Great is your mercy (Donnie McClurkin). • Get away, Jordan (Take 6).
<p>Balinese Gamelan Focus: Gamelan from Bali, interlocking rhythms, vocal chant, structure (musical cycles). Objectives:</p> <ul style="list-style-type: none"> • Compose a kecak piece as part of a group. • Sing/chant a part within a kecak performance. • Develop knowledge and understanding of the Balinese musical forms of gamelan beleganjur and kecak. • Listen and match vocal and instrumental sounds to each other, and to notation. 	<p>Song Bank: Hip hop songwriting backing track. Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Cremation ceremony beleganjur procession in Ubud, Bali – Part 2 • Ceng ceng 18cm and Ceng ceng 22cm (Drums for Schools). • Kotekan lesung. • Kecak monkey chant. • 'The Hindu story of Rama and Sita' from Religions of the world (BBC Teach).
Year Six	
<p>Shadows Focus: Artists and their influences, compare musical genres (country, electronic dance music, rock, classical, soul). Objectives:</p> <ul style="list-style-type: none"> • Explore the influences on an artist by comparing pieces of music from different genres. • Identify features of timbre, instrumentation, and expression in an extract of recorded music. • Use musical knowledge and vocabulary to discuss similarities and differences in pieces of music. 	<p>Song Bank: Good riddance (Time of your life); What do I know? Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Shatter me (Lindsey Stirling & Lzzy Hale). • Lindsey's appearance on America's Got Talent. • Shadows (Lindsey Stirling). • Fire on the mountain (Hillary Klug). • David Guetta mix 2022. • Avicii greatest hits mix 2021. • Boulevard of broken dreams (Green Day). • Boulevard of broken dreams (Lindsey Stirling). • Roundtable rival – Behind the scenes (Lindsey Stirling). • Tokio Myers – Britain's Got Talent audition. • Interstellar theme (Hans Zimmer). • Human (Rag'n'Bone Man).

<ul style="list-style-type: none"> • Create a shadow movement piece in response to music. 	
<p>Composing for protest! Focus: To create music inspired by Ethel Smyth and a picture of the suffragettes, composing using a non-musical stimulus, lyrics, melody, steady beat, tempo, ostinato, coda. Objectives:</p> <ul style="list-style-type: none"> • Create their own song lyrics. • Fit their lyrics to a pulse, creating a chant. • Write a melody and sing it. • Structure their ideas into a complete song. 	<p>Song Bank: Hey, my name is Joe. Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Songs of sunrise – No. 3 ‘March of the women’ (Ethel Smyth).
<p>Ain’t Gonna Let Nobody Focus: Civil rights movement in the USA, compare musical styles (Gospel, rhythm and blues, choral), spiritual turned protest song, vocal improvisation, chords C minor and G7. Objectives:</p> <ul style="list-style-type: none"> • Improvise over the chords C minor and G7. • Sing accurately in three parts. • Play chords on tuned percussion, ukulele, keyboard, or apps. • Develop knowledge and understanding of the origins, history, and social context of a song used in the civil rights movement in the USA. 	<p>Song Bank: Ain’t gonna let nobody; Rubber chicken. Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Ain’t gonna let nobody videos (Improvising on C minor and Improvised conversations) (Sing Up). • Beatboxing warm-up and Learn the song arrangement video (Sing Up). • Ain’t gonna let nobody turn me around (2018 MLK Celebration Chorus and Cleveland Orchestra). • Ain’t gonna let nobody turn me around (The Freedom Singers). • Ain’t gonna let nobody turn me around (Blind Willie McTell). • Don’t let nobody turn you around (Albertina Walker). • Ain’t gonna let nobody teaching video (Imani Uzuri, Carnegie Hall)
<p>Nobody knows (The Lumineers) - Focus: Songwriting, melody, lyrics, chords, expression. Objectives:</p> <ul style="list-style-type: none"> • In groups, compose a short song on the theme of leavers. • Create an arrangement of a song considering the texture and structure. • Perform expressively as part of group, and make a recording of their songs. 	<p>Song Bank: Nobody knows (The Lumineers); Bogapilla; Blinded by your grace (Part 2) . Watch/Listen/Move:</p> <ul style="list-style-type: none"> • Play ukulele warm-up 2 video (Sing Up)

N.C. Links	Year 3 – Ukulele Experience *
Singing	<p>Sing a range of songs from an extended repertoire with a sense of ensemble and performance. <i>This should include observing phrasing, accurate pitching and appropriate style.</i></p> <p>Sing songs with multiple sections: verse, chorus, bridge, etc.</p> <p>Control Dynamics to affect the mood of a piece.</p>
Play and Perform	<p>Play melodies following tab notation, using 1, 2 and 3 fingers. <i>Performing as whole class and individually.</i></p> <p>Perform simple, chordal accompaniments while playing and singing simultaneously.</p> <p>Perform a range of repertoire pieces and arrangements</p> <p>Read chord boxes to form and play chords correctly. Play a variety of different chords using one, two and three fingers</p> <p>Play a variety of different rhythms as accompaniment to voices and solo from staff notation</p> <p>Songs to include, Kookaburra, Polly Wolly Doodle, The Bumblebee song, Run Rabbit, Dark as a Dungeon, Jingle Bells, Rudolph the Red Nose Reindeer, Smoke on the Water, Seven Nation Army, Iron Man, Whole Lotta Love, Sunshine of your Love, Beethoven's 5th, Ode to Joy, 1812 Overture</p>
Composition	<p>Use chords to compose music to evoke a specific atmosphere</p> <p>Compose short chord sequences (4-8 bars) and create a rhythm for the sequences</p> <p>Use dynamics and tempo to affect the mood of a composition</p> <p>Use arpeggios in compositions</p> <p>Compose rhythms using crotchets, quavers, minims and crotchet rests</p>
Listening: attention to detail and recall sounds/ appreciation & understanding	<p>To listen to and recall a range of sounds and patterns with confidence</p> <p>To describe, compare and evaluate different types of music, beginning to use musical vocabulary in their comments</p> <p>To comment on the success of own and others' work, suggesting improvements on intended outcome</p>

		<p>Compare and evaluate different kinds of music using appropriate musical vocabulary</p> <p>Understand the different cultural meanings and purposes of music, including contemporary culture</p>
Use and understand staff and other musical notation.		<p>Further understand the differences between semibreves, minims, crotchets and crotchet rests and paired quavers and semiquavers.</p> <p>Understand the differences between time signatures and bar length</p> <p>Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.</p> <p>Read chord Boxes and translate them onto the fretboard.</p> <p>Begin to read simple tablature and progress to playing across multiple strings and parts with increasing complexity.</p>
Personal Development	Self-Esteem	Perform solo or in a group in class. Perform in a group in a school concert.
	Teamwork	Work in a group to create and play music.
	Cultural Development	Learn and play traditional music from other parts of the world.
	Emotional	Express personal tastes in music and explain why/how it makes them feel.