



Sparken Hill Academy Music Curriculum

KS1 ODD

(adapted for school context from the Model Music Curriculum March 2021)

1.1 Singing

- 1.1.2 Simple songs with a small range, do-so (e.g. 12345 and variations on 1 121 etc), and then slightly wider (e.g. all nursery rhymes from foundation stage).
- 1.1.3 Sing a wide range of call and response songs (e.g. Me-You, Up-Down, Hot-Cold etc), to control vocal pitch and musicality to match the pitch and rhythms they hear.

1.2 Listening

The teaching 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.

Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.

1.2.1 Western Classical Tradition and Film

Title	Composer	Period
Rondo alla Turca ¹	Mozart	Classical
Mars from The Planets	Holst	20th Century
Hall of the Mountain King	Greig	20th Century

1.2.2 Popular Music

Style	Title	Artist(s)
Art Pop	Wild Man	Kate Bush
Blues	Runaway Blues	Ma Rainey
12 Bar Blues in C	Any	All

1.2.3 Musical Traditions

Country	Tradition	Title	Artist/Composer
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown

1.3 Composing

- 1.3.1 Improvise simple vocal chants, using question and answer phrases.
- 1.3.2 Create musical sound effects and short sequences of sounds in response to stimuli using free form and structured 4 bars of 4, 4 times round e.g. a rainstorm or a train journey. Combine to make a story, choosing and playing classroom instruments (e.g. gong, plastic cups, boomwhackers).
- 1.3.3 Understand the difference between creating a rhythm pattern and a pitch pattern.
- 1.3.4 Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns. Use mime to music to encourage confidence and performance skills.
- 1.3.6 Recognise how graphic notation can represent created sounds. Explore and create graphic symbols, and combine with standard rhythm notation using coffee/tea/coca-cola/lemonade/hot-chocolate/water/juice and shhhh to create expressive pieces for performance.

1.4 Musicianship

1.4.1 Pulse/Beat

- 1.4.1.1 Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes (ref.1.2.1)
- 1.4.1.2 Use body percussion, (e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments (e.g. glockenspiels or chime bars) to maintain a steady beat.
- 1.4.1.3 Respond to the pulse in recorded/live music through movement and dance and

extending listening (1.2./1), e.g.

- Stepping (e.g. Mattachins from Capriol Suite by Warlock),
- Jumping (e.g. Trepak from The Nutcracker by Tchaikovsky)
- Walking on tiptoes (e.g. Scherzo from The Firebird Suite by Stravinsky).

1.4.2 Rhythm

- 1.4.2.1 Perform short copycat rhythm patterns accurately, led by the teacher.
- 1.4.2.2 Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat.
- 1.4.2.3 Perform word-pattern chants (e.g. tea coffee coffee tea); to create, retain and perform their own rhythm patterns.

1.4.3 Pitch

- 1.4.3.1 Listen to sounds in the local school environment, comparing high and low sounds.
- 1.4.3.2 Sing familiar songs in both low and high voices and talk about the difference in sound (what would different animals sound like singing this song?)
- 1.4.3.3 Explore percussion sounds to enhance storytelling, e.g.
 - ascending xylophone notes to suggest Jack climbing the beanstalk,
 - quiet sounds created on a rainstick/shakers to depict a shower,
 - regular strong beats played on a drum to replicate menacing footsteps.
- 1.4.3.4 Follow pictures, symbols and rhythmical notation to guide singing and playing.