



Sparken Hill Academy Music Curriculum

LKS2 EVEN

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

4.1 Singing

- 4.1.1 Continue to sing a broad range of unison songs with the range of an octave (do–do)(e.g. Wellerman—a traditional sea shanty) pitching the voice accurately and following directions for getting louder (crescendo) and quieter (diminuendo).
- 4.1.2 Sing rounds and partner songs in different time signatures (2, 3 and 4 time) (e.g. Our Dustbin) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony (e.g. Hear the Wind).
- 4.1.3 Perform a range of songs in school assemblies.

4.2 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.

4.2.1 Western Classical Tradition and Film

Title	Composer	Period
Symphony No. 5	Beethoven	Classical
O Eucharisti	Hildegard	Early
For the Beauty of the Earth	Rutter	20th Century
Jai Ho from Slumdog Millionaire	A. R. Rahman	21st Century
Hallelujah from Messiah	Handel	Baroque
Rondo alla Turca	Mozart	Classical
Night on a Bare Mountain	Mussorgsky	Romantic
Mars from The Planets	Holst	20th Century
Bolero	Ravel	20th Century
Night Ferry	Anna Clyne	21st Century

4.2.2 Popular Music

Style	Title	Artist(s)
Jazz	Take the 'A' Train ⁴	Billy Strayhorn/Duke Ellington Orchestra
90s Indie	Wonderwall	Oasis
Rock n Roll	Hound Dog	Elvis Presley
Pop	With a Little Help with My Friends	The Beatles
Funk	I Got You (I Feel Good)	James Brown
Disco	Le Freak	Chic
Art Pop	Wild Man	Kate Bush
Blues	Runaway Blues	Ma Rainey

4.2.3 Musical Traditions

Country*	Tradition	Title	Artist/Composer
Punjab/UK	Bhangra	Bhabiye Akh Larr Gayee	Bhujhangy Group
Trinidad	Calypso	Tropical Bird	Trinidad Steel Band
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan
India	Indian Classical	Sahela Re	Kishori Amonkar

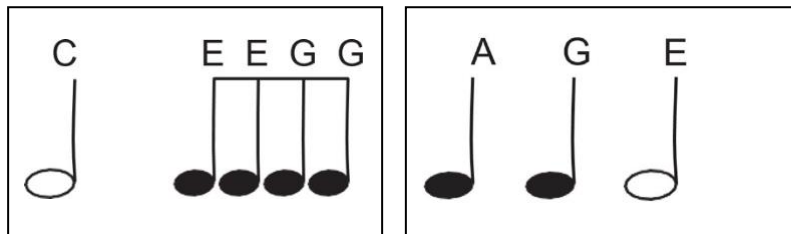
4.3 Composing

4.3.1 Improvise

- 4.3.1.1 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).
- 4.3.1.2 Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below.

4.3.2 Compose

- 4.3.2.1 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.
- 4.3.2.2 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.



- 4.3.2.3 Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip.
- 4.3.2.4 Introduce major and minor chords.
- 4.3.2.5 Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work.
- 4.3.2.6 Capture and record creative ideas using any of:
 - graphic symbols
 - rhythm notation and time signatures
 - staff notation
 - technology.

4.4 Performing

4.4.1 Instrumental Performance

- 4.4.1.1 Develop facility in the basic skills of a selected musical instrument over a sustained learning period.
- 4.4.1.2 Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups.
- Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts.
- Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).

Reading Notation

- Introduce ties, all rests and dotted notes.
- Read and perform pitch notation within a defined range (e.g. C–G/do–so).
- Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.

