



Sparken Hill Academy Music Curriculum

UKS2 ODD

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

5.1 Singing

- 5.1.1 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.
- 5.1.2 Sing three-part rounds, partner songs, and songs with a verse and a chorus.
- 5.1.3 Perform a range of songs in school assemblies and in school performance opportunities.

5.2 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.

5.2.1 Western Classical Tradition and Film

Title	Composer	Period
English Folk Song Suite ⁵	Vaughan Williams	20th Century
Symphonic Variations on an African Air	Coleridge-Taylor	20th Century
This Little Babe from Ceremony of Carols	Britten	20th Century
Jai Ho from Slumdog Millionaire	A.R. Rahman	21st Century
O Eucharisti	Hildegard	Early
Hallelujah from Messiah	Handel	Baroque
Rondo alla Turca	Mozart	Classical
Symphony No. 5	Beethoven	Classical
Night on a Bare Mountain	Mussorgsky	Romantic
Mars from The Planets	Holst	20th Century
Bolero	Ravel	20th Century
For the Beauty of the Earth	Rutter	20th Century
Night Ferry	Anna Clyne	21st Century

5.2.2 Popular Music

Style	Title	Artist(s)
90s Singer/Songwriter	Play Dead	Björk
80s Synth/Pop	Smalltown Boy	Bronski Beat
Jazz	Take the 'A' Train	Billy Strayhorn/Duke Ellington Orchestra
Rock n Roll	Hound Dog	Elvis Presley
Pop	With A Little Help from My Friends	The Beatles
Funk	I Got You (I Feel Good)	James Brown
Disco	Le Freak	Chic
Art Pop	Wild Man	Kate Bush
90s Indie	Wonderwall	Oasis
Blues	Runaway Blues	Ma Rainey

5.2.3 Musical Traditions

Country*	Tradition	Title	Artist/Composer
Nigeria	Drumming	Jin-Go-La-Ba (Drums of Passion)	Babatunde Olatunji
South Africa	Choral	Inkanyezi Nezazi	Ladysmith Black Mambazo
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan
India	Indian Classical	Sahela Re	Kishori Amonkar
Punjab/UK	Bhangra	Bhabiye Akh Larr Gayee	Bhujhangy Group
Trinidad	Calypso	Tropical Bird	Trinidad Steel Band

5.3 Composing

5.3.1 Improvise

- 5.3.1.1 Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.
- 5.3.1.2 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.

5.3.2 Compose

- 5.3.2.1 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.
- 5.3.2.2 Working in pairs, compose a short ternary piece
- 5.3.2.3 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.
- 5.3.2.4 Capture and record creative ideas using any of:
 - graphic symbols
 - rhythm notation and time signatures
 - staff notation
 - technology.

5.4 Performing

5.4.1 Instrumental Performance

- 5.4.1.1 Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one staff 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.
- 5.4.1.2 Re-enforce how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform complex chordal accompaniments to familiar songs (e.g. 4 chord songs and current pop favourites).
- 5.4.1.3 Perform a range of repertoire pieces and arrangements combining acoustic and electronic instruments to form mixed ensembles, including a school orchestra.
- 5.4.1.4 Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.

5.4.2 Reading Notation

- 5.4.2.1 Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers
- 5.4.2.2 Understand the differences between 2/4, 3/4, 4/4 and 5/4 time signatures
- 5.4.2.3 Read and perform pitch notation within an octave (e.g. C–C'/do–do).
- 5.4.2.4 Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.

