



Sparken Hill Academy Music Curriculum

UKS2 EVEN

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

6.1 Singing

- 6.1.1 Sing a broad range of songs, including those that involve syncopated rhythms (6.3.2.6), as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style.
- 6.1.2 Continue to sing three- and four-part rounds (e.g. Calypso by Jan Holdstock) or partner songs, and experiment with positioning singers randomly within the group – i.e. no longer in discrete parts – in order to develop greater listening skills, balance between parts and vocal independence.
- 6.1.3 Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.

6.2 Listening

The teaching and learning of music is enriched by developing pupils' 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.

At the end of Year 6, pupils will be able to identify some of the following pieces of music and their characteristics.

6.2.1 Western Classical Tradition and Film

Title	Composer	Period
1812 Overture	Tchaikovsky	Romantic
Connect It ⁶	Anna Meredith	21st Century
O Eucharist	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
English Folk Song Suite ⁶	Vaughan Williams	20th Century
Symphonic Variations on an African Air	Coleridge-Taylor	20th Century
For the Beauty of the Earth	Rutter	20th Century
This Little Babe from A Ceremony of Carols	Britten	20th Century
Night Ferry	Anna Clyne	21st Century
Jai Ho from Slumdog Millionaire	A. R. Rahman	21st Century

6.2.3 Popular Music

Style	Title	Artist(s)
90s RnB	Say My Name	Destiny's Child
Blues	Runaway Blues	Ma Rainey
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
80s Synth/Pop	Smalltown Boy	Bronski Beat
90s Singer/Songwriter	Play Dead	Björk
Art Pop	Wild Man	Kate Bush
90s Indie	Wonderwall	Oasis

6.2.4 Musical Traditions

Country*	Tradition	Title	Artist/Composer
Middle East	Folk	Sprinting Gazelle	Reem Kelani
England	Folk	Sea Shanties	Various
Poland	Folk	Mazurkas Op. 24	Chopin
Argentina	Tango	Libertango	Piazzolla
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
Nigeria	Drumming	Jin-Go-La-Ba (Drums of Passion)	Babatunde Olatunji
South Africa	Choral	Inkanyezi Nezazi	Ladysmith Black Mambazo

6.3 Composing

6.3.1 Improvise

Extend improvisation skills through working in small groups to:

- 6.3.1.1 Create music with multiple sections that include repetition and contrast.
- 6.3.1.2 Use chord changes as part of an improvised sequence.
- 6.3.1.3 Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.

6.3.2 Compose

- 6.3.2.1 Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody.
- 6.3.2.2 Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen.
- 6.3.2.4 Either of these melodies can be enhanced with rhythmic or chordal accompaniment.
- 6.3.2.5 Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.
- 6.3.2.6 Compose a syncopated rhythmical piece and embed understanding of quaver rests and the concept of the off-beat.

6.4 Performing

6.4.1 Instrumental Performance

- 6.4.1.1 Play a melody following staff notation written on one stage and using notes within active range of do-do. Then to make decisions about dynamic range, including very loud ff very quiet pp moderately loud mf and moderately quiet mp.
- 6.4.1.2 Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion or tablets, or demonstrated at the board using an online keyboard.
- 6.4.1.3 Engage with others through ensemble playing (e.g. school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.

6.4.2 Reading Notation

- 6.4.2.1 Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests.
- 6.4.2.2 Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do).
- 6.4.2.3 Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.
- 6.4.2.4 Read and play from notation a four-bar phrase, confidently identifying note names and durations.

6.5 Transition Project

The end of Year 6 transition project provides a way to bring together what the pupils have learned about reading notation, playing an instrument, composing melodies and singing/performing as an ensemble.

It takes the form of a cross-curricular composition and performance project within which all children have the opportunity to contribute to and/or perform in a live performance of a musical movie in which they are able to express their own ideas about life in another school called the Sparkly Tower. This school is set in another alternative universe to enable children to express ideas based around magic, super-heroes, resilience and teamwork. It culminates in a live performance or recorded film towards the end of their musical journey at Sparken Hill Academy.

