

Music Curriculum Summary

Through Music, children learn to see and express themselves and the world in a different way. At St John's children develop their knowledge of music through the Dalcroze Eurythmic and Kodály methods. This method of teaching enables music to be experienced through the whole body and even very young children are enabled to respond to, understand and create complex ideas in Music. Children learn rhythm and pulse kinaesthetically through musical games and exercises which heighten the child's natural sense of rhythm. As there is often no wrong answer, pupils express their opinions, both verbally and through movement, with confidence that their ideas are valued.

The movement aspect (based on Dalcroze principles) of lessons develops coordination, spatial awareness and hand-eye coordination. Children learn to work individually, as well as in pairs and larger groups, thus enhancing their self-awareness, communication and teamwork.

Singing is an integral part of music at St John's, in the classroom, weekly hymn practices, daily assemblies and in the various choirs. Many of the singing games, especially for the younger children, include solo parts and children are keen to volunteer to sing a song on their own. Each form has an annual production which often combines Music, Drama and Dance departments. This is one of the highlights of the school calendar and children enjoy making the performance their own.

Key Skills and Content

Kindergarten & Transition 1 (KG – T1)

- Recognize and explore how sounds can be changed
- Sing simple songs from memory
- Recognize repeated sounds and sound patterns
- Match movements to music and develop a sense of pulse and changing tempo
- Basic locomotor steps
- Respond in a variety of ways to what they hear
- Express and communicate their ideas through movement and singing
- Listen with discrimination and respond expressively to music
- Develop a natural sense of rhythm and aural perception
- Use voices expressively by singing songs and speaking chants and rhymes, as a group and with individual parts
- Understand the wo line stave using solfa: 'so, la, me'
- Understand the role of rests and silence within music
- Use of solfa with Curwen hand-signs

Music used in lessons will change depending on the interests and experience of the children and will cover a wide range of different genres.

Transition 2 (T2)

- Follow and create musical patterns
- Dictate simple rhythms
- Know how sounds can be made in different ways and described using notation
- Explore, choose and organize musical sounds and ideas and make improvements to their work

- Play a range of percussion instruments
- Sing more complicated songs, including singing solos and in rounds
- Understand stave notation with pentatonic scale
- Be able to improvise through movement
- Identify the families of the orchestra
- Explore instruments and themes through movement (e.g. using Peter and the Wolf)
- Understand forms and structure in music e.g. Rondo, binary, ternary
- Recognize simple time and compound time
- Participate in group and class performances

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Form 1

- Understand pitch through the use of solfa handsigns and the shape of melody
- Know how to read simple rhythmic notation
- Develop co-ordination
- Perform music to a range of audiences using dynamics to enhance the performance
- Be able to identify the 'strong beat' in 2, 3 and 4 time
- Identify simple patterns in rhythm
- Compose their own simple patterns of music and use flashcards to note compositions in rhythmic dictation
- Respond to a range of music in a variety of ways
- Use music to express ideas
- Be able to recognise and perform melodic and rhythmic ostinato and compose using rhythmic ostinato
- Use their bodies to create cross rhythms
- Participate in class concerts
- Identify the instruments of the orchestra (using The Young Persons Guide to the Orchestra by Britten)
- Create Group compositions based on the Planets by Holst
- Be able to sing and echo solfa in major scale
- Create and work towards performance at West Road Concert Hall

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Form 2

- Identify the end of phrases, including in both regular and irregular structure and phrase length
- Be able to move to and write down rhythmic phrases in simple time
- Understand what a Canon is and create and perform a Canon with a partner through movement
- Understand the impact of dynamics
- Recognize major/minor
- Conduct and step in simple time
- Create group compositions (based on Carnival of the Animals by Saint-Saëns)
- Understand the role of articulation in music
- Create a phrase using intervals of the major scale through solfa
- Participate in class concerts
- Create and work towards performance at West Road Concert Hall
- Explore use of orchestration and compose in small groups

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Form 3

- Recognise and respond to changing tempi and relative tempi
- Understand Simple Time notation and begin to develop an understanding of Compound Time notation
- Understand the role of basic bar times
- Recognize and beat or conduct 2, 3 and 4 time in both simple and compound time signatures
- Recognize and pitch a tonic
- Sing and recognise and begin to be able to form major and minor scales up and down from the tonic independently using numbers
- Understand the difference between a major and minor scales and be aware of chromatic and whole tone scales
- Sing in two parts and develop an awareness of intervals within a scale
- Develop an awareness of the musical staff and how to interpret pitch in the treble clef
- Improvise answering phrases in pitch or rhythm and/or movement over rhythmic ostinatos
- Create group vocal and/or movement compositions (in small groups) as a part of a mini musical in conjunction with the drama department for performance.
- Compose a melody in the treble clef with a clear phrase structure using noteflight
- Study a variety of Baroque and Classical composers and have an awareness of these two styles
- Study Indian Carnatic music and be aware of the some of the similarities and differences between this tradition and the Western classical tradition
- Experience the Bhangra style and learn some Bhangra steps to use in choreography.
- Create a Bhangra beat using noteflight

During a lesson, the children are often responding to the teacher's improvisation or accompaniment. Recorded music used in the lessons will vary but will reflect the requirements of the topics covered.

Form 4

- Building on to what has been studied in the previous year
- Understand and read both simple and compound time notation and start to understand unequal beat bar times
- Understand how to identify and interpret bar time and express any bar time as a time signature
- Understand how phrasing develops the structure and performance of music
- Differentiate between treble and bass
- Understand the different scales - major, minor, chromatic and whole tone
- Use numbers and note function names to reinforce pitch, memory and an understanding of tonality
- Understand the possibility of modulation and recognise when a modulation has happened
- Understand and use interval pitching and recognition within the scale
- Be able to sing in two parts: canon and two-part melody
- Understand how to create a tonic, dominant and subdominant triad
- Compose a melody with a clear phrase structure and accompaniment using tonic, dominant and subdominant notes of the scale (extension is to modulate to a closely related key) using noteflight
- Be aware of the Romantic and early 20th century styles and listen to a variety of music from these periods.
- Be aware of the origins and style of the Argentine Tango and learn some tango steps
- Write a melody and accompaniment in the style of an Argentine Tango using noteflight.

The children will be responding to music improvised by the teacher in many exercises. Recorded music used in the lessons will change but will reflect the requirements of the topics covered.

Form 5

- Learn about the Trans-Atlantic African American Trade and the resulting life of communities of enslaved people in America in order to understand the influence this had on the development of Western music
- Become aware of the differences and similarities in Spirituals, Gospel and the Blues

- Learn the 12 bar blues chords and be able to play either the bassline, the chords or both, rhythmicising or embellishing to create a mood
- Learn the major blues scale and be able to improvise small patterns using this scale on a keyboard/piano and in the voice.
- Compose a Blues song in small groups for live performance in the class
- Learning the Lindy Hop basic steps and being able to use them to choreograph
- Extending the harmonic understanding and vocabulary beyond tonic, dominant and subdominant (adding 7ths, using chord VI)
- An awareness that music that has been written as a form of protest
- An understanding of pop song structure (verse chorus etc)
- Composing a protest song in small groups for live performance at a concert.

Music used in the lessons will reflect the needs of this learning journey – from Spirituals and Gospel, to Blues and Jazz, to the music of the latter half of the 20th century (including rock and pop) that was written to express a spirit of protest at the Status Quo

Form 6

- Learning how to use Garageband
- Using the understanding and skills that have been developed across the previous years to compose effectively using Garageband.
- Becoming aware of the close links between music and the development of cinema, computer games, television drama and advertising over the last hundred years (music and the screen)
- Composing a digital score for use in the Shakespeare play being developed and performed by their class. A project developed collaboratively by each class.

Music in the lessons will be a selection of music that has been written for the screen in all its forms during the 20th century and since. We shall also spend time listening to the children’s own compositions and discussing how they can be best developed further

Contribution to Spiritual, Moral, Social and Cultural Education

Music develops SMSC in a wide variety of ways, including:

- Developing aesthetic appreciation
- Providing children with a vehicle through which to express themselves and their world
- Listening to religious music
- Developing mindfulness in the listening to music
- Listening to and reflecting on a wide variety of music from different cultures
- Giving an awareness of the ‘other’ through musical experience
- Understanding the role of music in different cultures
- Understanding how music often reflects major historical events and how historical events can shape the development of music
- Using music to respond to and explore ethical themes
- Teaching children to work collaboratively, listening attentively to each other and responding to each other