

## Monks Coppenhall Academy – Year 6 Music Curriculum



	Overview	Singing/Songs	Objectives
Autumn 1	<p><u>Music for Relaxation</u> How can music impact on your emotions? What musical elements make music exciting, want to dance or relaxing and want to chill Listening to and appraising relaxation music and nature sounds, vocal relaxation tracks. Recording sounds from nature.</p> <p>Using existing guitar/keyboard skills, explore composing, notating and playing a piece of music for relaxation. (On the guitar/keyboard) Using the ipad /technology to compose a piece of relaxation music and a meditation.</p>	<p><u>Songs</u> We Go Together Sweet Child – part singing Heroes – part singing Circle of Life Touch the Sky Rise</p> <p><u>LISTEN AND APPRAISE</u> O Euchari – Hildegard 1812 Overture – Tchaikovsky</p>	<p><b>Continue through Y6 to sing a broad range of songs, including those that involve <i>syncopated</i> rhythms, as part of a choir, with a sense of ensemble and performance (S)</b> <b>Further understand the differences between semibreves, minims, dotted minims, quavers and their equivalent rests (M)</b> <b>Compose melodies made from pairs of phrases (M)</b> <b>Plan and compose a 16 beat melodic phrase using the pentatonic scale and incorporate rhythmic variety and interest. Play and notate this melody (M)</b></p> <p>Discuss how the features in a piece of music reflect mood ( L) Discuss how musical techniques contribute to the impact of a piece of music (L)</p>
Autumn 2	<p><u>Christmas</u> Using notation to play Christmas tunes in simple parts along to backing tracks on guitars/keyboards.</p>	<p>Songs and Dances for Christmas</p> <p><u>LISTEN AND APPRAISE</u> Hallelujah – Messiah – Handel This Little Babe - Britten</p>	<p><b>Further develop the skills to read and perform pitch notation within and beyond one octave (treble clef) (M)</b> <b>Play a melody using staff notation written on one stave and using notes from one octave and make decisions about dynamic range (M)</b> <b>Accompany this melody using block chords or a bass line on keyboards or guitar (M)</b> <b>Make decisions about dynamic range inc. ff, pp, mf and mp (M,P)</b> <b>Read and play from notation a four bar phrase confidently identifying note names and durations (M)</b> <b>Engage with others through ensemble playing (e.g. school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. (M)</b></p>

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<p>Spring 1</p>	<p><u>Trailblazers</u>                  BBC Ten Pieces looking at composers who are ‘trailblazers’ and appraising their music.                  Composing project based on Dr Who theme using guitars/keyboards and ipads.  <u>Music for Adverts and TV</u>                  Exploring the music industry in advertising and TV. How can music help companies to sell products? How is music used in TV drama and theatre?                  Music technology – using recording equipment, getting the most from listening to music</p>	<p><u>Songs</u>                  We are the Champions                  One Moment, One People                  Dona Nobis Pacem</p> <p><u>LISTEN AND APPRAISE</u>                  Rock n Roll/Disco/Pop                  Classical pieces used in TV advertising</p>	<p>Understanding the stories, origins, traditions, history and social context of the music the children are listening to, playing and singing (L)                  Discuss the features of a piece of music which work together to give it purpose (U)                  Listen to a diverse range of genres, styles and traditions and be able to discuss stylistic features (M, L)  <b>Use available music technology (Garage band) to compose a ternary piece and enhance this with rhythmic and or chord accompaniments (M)</b></p>
<p>Spring 2</p>	<p>We’ve Got the Blues                  The story of Blues Music and it’s importance in modern day music.                  Playing a 12-bar blues chord sequence on the keyboards/guitar to accompany blues backing music and extend to improvisation based on the blues scale                  Learning simple drum groves to accompany our blues music and improvise an extended melody over a groove.                  Composing a blues piece and performing it as a class</p>	<p><u>Songs</u>                  Blues Songs tbc</p> <p><u>LISTEN AND APPRAISE</u>                  Runaway Blues – Ma Rainey                  Selection of Blues Music through the decades</p>	<p>Develop a cultural respect for the music listened to (L)  <b>Create music with multiple sections that include repetition and contrast. (M)</b>  <b>Use chord changes as part of an improvised sequence. (M)</b>  <b>Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape. (M)</b></p>

## Monks Coppenhall Academy – Year 6 Music Curriculum



<p>Summer 1</p>	<p><u>SINGING SKILLS</u>                  All about the voice - how it works and how to look after it.                  Vocal warmups, scales and singing games, to improve our breathing, word clarity. Singing in rounds, and parts.                  Solo singing games,                  Write and compose music for a song using notation to help with following pitch and rhythm when singing.                  Continuing skills on guitar/keyboards</p>	<p><u>Songs</u>                  Songs from Sing Up in parts to be chosen jointly with the children</p> <p><u>LISTEN AND APPRAISE</u>                  80s synth pop/90s indie                  Singer songwriter hits</p>	<p><b>Continue to sing three and four part rounds, partner songs and songs in parts developing vocal independence and observing rhythm, phrasing, pitch and style (S)</b>                  Listen to a diverse range of styles and musicians                  Understanding how the voice works</p>
<p>Summer 2</p>	<p>Musical Theatre – TBC</p> <p><b>YEAR 6 TRANSITION PROJECT</b></p>	<p>Performance songs and dance</p>	<p>Perform to a wider audience  <b>Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience. (S)</b></p>

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## Key Stage 2 Year 6 – Guidance Singing

- Sing a broad range of songs, including those that involve **syncopated** rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style.
- 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.
- Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.

This list of repertoire is intended to give teachers a good start in terms of choosing music for Year 6 and to highlight music which is age-appropriate. It should not limit the imagination and creativity of the teacher in terms of seeking and using other musical examples.

Good repertoire for this age group includes:

- Trad. South Africa: *Siyahamba*
- Junior Voiceworks 1: *Calypso*
- Sing Up: *Touch the Sky*
- Sing Up: *Dona Nobis Pacem*
- Sing Up: *We are the Champions*
- *British National Anthem – God Save the Queen*
- Sing Up: *We Go Together*
- Trad. Ghana: *Senwa de Dende*
- Sing Up: *Be the Change*
- Sing Up: *One Moment, One People*
- Sing Up: *There's a Power in the Music*

## 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. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles.

## Monks Coppenhall Academy – Year 6 Music Curriculum



The pieces listed here are intended to give teachers a good start in terms of choosing music, which is age-appropriate. It should not limit the imagination or creativity of the teacher in terms of seeking and using other musical examples and further repertoire options are listed within Appendix 2.

33

### Composing

#### Improvise

Extend improvisation skills through working in small groups to:

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

satisfying melodic shape.

#### Compose

- 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.
- Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen.
- Either of these melodies can be enhanced with rhythmic or chordal accompaniment.
- Compose a **ternary** piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.

\* Includes names of countries or regions, where the origin of a piece cannot be attributed to one single country.

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35

### Performing Instrumental Performance

- Play a melody following **staff notation** written on one staff and using notes within an **octave range (do–do)**; make decisions about dynamic range, including very loud ( ***ff*** ), very quiet ( ***pp*** ), moderately loud ( ***mf*** ) and moderately quiet ( ***mp*** ).

## Monks Coppenhall Academy – Year 6 Music Curriculum



- 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.
- 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.

### Reading Notation

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

### Transition Project

The end of Year 6 transition project provides a way to bring together what the pupils have learnt about reading notation, playing an instrument, composing melodies and singing as a class. More information can be found on page 98.