



Kilmington Primary School Music Overview



	AUTUMN TERM		SPRING TERM	SUMMER TERM	
Year A	What Shall We Do With the Drunken Sailor? Sea shanties, beat, rhythm, chords, bass, dot notation, progression snapshot 1. - Sing a sea shanty expressively and with a strong beat. - Learn a cup rhythm game, keeping to the beat of the song. - Progression snapshot 1. - Create body percussion patterns to accompany a sea shanty. Write the patterns out using a rhythm grid. - Create accompaniments with bass notes and chords. - Rehearse and perform <i>What Shall We Do With the Drunken Sailor?</i>	'Why We Sing' Gospel music, instruments, structure, texture, vocal decoration - Learn about Gospel songs and spirituals. - Singing in a Gospel style – phrasing and articulation. - Exploring Gospel music further. Introduction to Songwriting Structure (verse/chorus), hook, lyric writing, melody. - Identify the structure of a song and analyse the song lyrics to appreciate the role of metaphor. - Writing the lyrics of a hook. - Create a tune for your hook.	Whole Class Instrument Tuition. (Recorder or instruments hired from Devon Music Hub) The Enchanted Forest Holding the instrument correctly, making a good sound, breath control, starting each note correctly. Recognise a semibreve, minim, crotchet, rests, and paired quavers. Progression snapshot 2. - Into the forest – Learn the warm-up and the chant. How to blow. - Let's play – how to hold the recorder and play the first note –B - Learn Part 1 (Mostly Bs): Verse 1. Learn note A - Progression Snapshot 2. Owl sounds and tuned percussion. - How to play note G. Learn Part 2 (B A G): Verse 1 and the vocal part Verses 1 and 2 - Learn Part 1 (Mostly Bs): Verse 2 and the vocal part: Verse 3. Play all of Part 1. Meet the recorder family. Learn Part 2 (B A G): Verse 2. - Learn Part 3 (B A G). - Ensemble playing – Parts 2 (B A G) and 3 (B A G) and untuned percussion. - Improvisation with B A and G. - Putting it all together, and assessment opportunity. - Rehearse and present the final performance.	Balinese Music: Gamelan Beleganjur and Kecak. Gamelan from Bali, interlocking rhythms, vocal chant, structure (musical cycles). - Gamelan Beleganjur. - The Kecak vocal chant. - Making connections... create and perform. Composing in Ternary Form Structure - Ternary form/ABA, pentatonic scale, tempo, dynamics, 20th-century orchestral music. - Section A – A happy little walk. - Section B – A strange encounter. - Ternary form (ABA) – The full story.	Kisne Banaaya A song from India and Pakistan, melody, accompaniment, four-part singing in a round, creating an arrangement, progression snapshot 3. - Get to know the song. - Begin to learn to play the song. - Progression snapshot 3. - Practise the song – singing and playing. - Create an accompaniment. - Create a class arrangement of Kisne Banaaya and perform.
Year B	Hey, Mr Miller Swing music, syncopation, swing	Shadows Artists and their influences, compare	Whole Class Instrument Tuition. (Recorder or instruments hired from Devon Music Hub) Monsters, Monsters!	Race! To create music to accompany a short film	Ame Sau Vala Tara Bal Indian music, Bhairavi Raga, Chaal rhythm, Indian musical



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	rhythm, Big band instruments, scat singing, social and historical context (WWII, segregation), <i>Hey, Mr Miller, In the Mood</i>, progression snapshot 1. • Introduction and begin learning <i>Hey, Mr Miller</i>. • Learn Section 3 <i>Hey, Mr Miller</i> and about swing music. • Progression snapshot 1 • Learn about scat singing and swing rhythms with Ella Fitzgerald and Duke Ellington. • Improvise syncopated melodies using notes of the C major scale. • Sing and play a class arrangement with a good sense of ensemble.	musical genres (country, electronic dance music, rock, classical, soul). • Who is Lindsey Stirling? • Who is Tokio Myers? • Create a response to music using shadows. Composing for protest! To create music inspired by Ethel Smyth and a picture of the suffragettes. Composing using a non-musical stimulus. Lyrics, melody, steady beat, tempo, ostinato, coda. • Protest words. • Protest song. • Protest!	Recorder technique, articulation- slurs, staccato, semiquavers; notes-B A G, high C, high D, low E; playing fluency, duration- crotchets, quavers, semiquavers, dotted minim; graphic notation, the recorder family, Progression snapshot 2. • An introduction. • Learn Part 1 (B A G) – The quest section and the rhythm for Meet the Monsters section. • Learn Part 1 (B A G) – The victory section, Progression Snapshot 2 • Learn Part 2 (B C D) – The approach and The quest section. • Learn to play Part 1 (B A G) and Part 2 (B C D) for The chase section. • The quest section. • Learn Part 3 (Low E) – The victory section. • Learn Part 3 (Low E) – The chase section and Part 2 (B C D) for The victory section. • Learn Part 1 (B A G) – The approach section. • Introduction to extended techniques on the recorder ready for The battle section. • Refreshing and performing Part 1 (B A G) and Part 2 (B C D) for The chase section, assessment opportunity. • Performing The chase, The approach, The battle, and The victory sections – Part 1 (B A G) and (optional) Part 2 (B C D) together, class evaluation.	about a race, composing an extended melody and accompaniment. Motif, ostinato, beat. • Accompaniment. • Extended melody. • Full soundtrack. Exploring Identity Through Song Vocal range, voice change, vocal technique, lyrics (internal rhymes), anthems. • <i>Smalltown Boy</i> – exploring different vocal registers and voice change. • <i>Say my name</i> – #SayHerName movement, exploring internal rhymes in song lyrics. • <i>Chosen family</i> – anthemic songs and collective identity.	instruments, Indian musical styles comparison (Bhangra, Bollywood, Indian classical), progression snapshot 3. • Develop knowledge and understanding of a variety of musical styles from India 1. • Develop knowledge and understanding of a variety of musical styles from India 2. • Progression snapshot 3. • Learn to dance to bhangra. • Create a rhythmic piece for drums and percussion instruments. • Create a final performance.
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