

Yatton Infant School Music Curriculum 2021 - 2022

Yatton Infant School follows the Kodaly inspired Jolly Music scheme (written by Cyrilla Rowsell & David Vinden) supplemented by additional Musical listening opportunities (drawn from the Model Music Curriculum and beyond - see examples of termly repertoire lists for each Year group below), weekly Musical Storytime (see examples of Musical books below) and the opportunity to explore musical concepts/instruments/composition through musical stories and activities suggested by texts such as “3 Tapping Teddies” (Kaye Umansky).

Jolly Music uses “singing” as the centre of a child’s music education. Our voices are ideal instruments as we all have one. Singing is the most immediate and direct way to make a musical response and learning to sing is learning to develop an internal skill as you make the sound. Singing automatically engages the “inner ear” (inner hearing) which is possibly the most important factor in the development of real musical ability. Inner hearing is the ability to hear musical sounds inwardly - like the ability to do mental arithmetic or read a book silently. Ultimately the aim of the Kodaly Concept of Music Education is for all children to develop the ability to read music and hear it inwardly in the same way they can read a book in their head.

Children’s songs and rhymes are the staple diet of this method. The Kodaly Concept is carefully arranged with each musical element introduced in an ordered sequence. Progression is a key feature. For example, in Reception, children begin with developing their sense of pulse and when this is secure (usually around Year 1) they move on to develop an understanding of rhythm and the differences between pulse and rhythm.

The Kodaly Concept is based on a carefully sequenced method. As a result of the pandemic, all children in Year 1 and 2 are beginning their music education this September (2021) by reviewing any previous learning from the Jolly Music Beginners Handbook. Both the current Year 1 and Year 2 have, in the past, had the same amount of exposure to the Kodaly Concept in their previous school year (2020-2021) and so they are beginning at about the same place in the Beginners Handbook. The repertoire is carefully chosen for its ability to represent certain musical elements and the children need to have an established songbank of at least 30 songs in order to derive the benefit of this approach. Each session builds on songs they have learnt in previous sessions in order to highlight a specific musical element like, for example, the rhythm values of ta and te te or a ta rest. It is expected that Year 2 will move through the curriculum at a faster pace than Year 1.

In addition, all Year groups will be further exploring “timbre” and “texture” through a variety of “percussion instruments” through the musical story from “3 tapping teddies”, The Magical Musical Bag.

Reception Music Curriculum

Terms 1-6 goals for Music

Beat - keeping a beat together with seated actions

Singing - Simple songs with actions/activities/clapping games. Vocal exploration (distinction between rhyme and song). Opportunities for input from the children

Rhymes - review known nursery rhymes and learn new rhymes (distinction between rhyme and song) and opportunity to use multiple voices e.g. whispering, louder, speaking helping to make distinction between rhyme and song clear.

Pitch - Vocal and kinaesthetic experience of high/low, moving high-low and low-high

Start/Stop - Freezing while we move in space (Musical statues).

Fast/Slow - responding through song/rhyme and movement.

Loud/Soft - responding through song/rhyme and movement.

Rests - learning songs with rests and putting an action in a rest.

Composition - improvise pulse actions to a song

Form/Structure - Experiencing the form and structure of simple songs and responding to it through games/activities.

Texture/Timbre - Exploring different timbres through singing games and percussion games.

Listening Activities - responding to sung and played instructions (e.g. signals game), and occasional musical pieces played and linked to Musical Storytime e.g. Slow Snail by Mary Murphy accompanied by Arvo Part's Spiegel im Spiegel.

Vocabulary - Pitch, Beat (pulse), Song, Rhyme, "Thinking voice", Quartet

Jolly Music The Music Handbook Beginners (Lesson 1 to approx Lesson 18)

Musical storytime - texts such as "Wonderful World" by Tim Hopgood

Exploring "timbre" and "texture" through the use of guessing games (e.g. children have to identify solo singers) and a few percussion instruments including a hand bell in "Bell horses".

Year 1 Music Curriculum

Terms 1-6 goals for Music

Terms 1-6

Beat - keeping a beat with seated actions and standing and keeping a beat (including clapping games), moving in space and keeping a beat and keeping a beat on instruments whilst static and moving. COunting beats in a song and tapping them on the board.

Singing - Simple songs with actions/activities/clapping games. Vocal exploration (distinction between rhyme and song). Opportunities for input from the children including solo singing and ensemble singing e.g. duets/quartets. Expansion of tone set.

Pitch - Vocal and kinaesthetic experience of high/low, moving high-low and low-high, showing the shape of melodies with Magical Musical Pencils, encouraging pitch matching in activities such as the “singing register”

Start/Stop - Freezing while we move in space (Musical statues).

Fast/Slow - responding through song/rhyme and movement.

Loud/Soft - responding through song/rhyme and movement and use of percussion in the Musical Story “Magical Musical Bag”.

Rests - learning songs with rests and putting an action/sound in a rest. Make conscious a “rest” and use the vocabulary.

Rhythm - Introduction of the distinction between rhythm and pulse. Tapping the rhythm of rhymes and songs. Opportunities to tap the rhythm using “thinking voices”

Composition - improvising answers to various songs including “Starlight Starbright” and “Up and down”, improvising section of music with percussion instruments for the story “Magical Musical Bag”, composing a 4 beat body percussion activity inspired by Anna Meredith “Hands Free”.

Form/Structure - Experiencing the form and structure of simple songs and responding to it through games/activities.

Texture/Timbre - Exploring different timbres through singing games and percussion games. Use of percussion instruments in storytelling through the Musical Story “Magical Musical Bag”. Opportunities to play percussion instruments linked to listening activities e.g. xylophone linked to Fossils from Saint Saens Carnival of the Animals and a steel pan linked to unpitched percussion listening activity.

Musical literacy - work with visual representations of the beat/pulse (hearts) in several songs

Listening Activities - responding to sung and played instructions with increasing aural demand (e.g. signals game) including working out songs from hummed or played melodies and weekly listening activities drawn from the MMC and beyond and linked to the following musical families per term:

Term 1 String family

Term 2 Brass family

Term 3 Woodwind family

Term 4 Keyboard family

Term 5 Percussion family

Term 6 Voice and Musical traditions

Additional listening activities associated with Musical Storytime e.g. Chopin “Raindrop prelude” as a backdrop to The Rhythm of the Rain by Grahame Baker Smith.

Performance - opportunities for solo and ensemble singing performances in every music lesson.

Vocabulary - Pitch, Beat (pulse), Song, Rhyme, “Thinking voice”, Quartet, Rhythm (the way the words go), rest, duet

Live performance visits - aim is for 6 visits from musicians a year e.g. violin, tuba, saxophone, flute

Jolly Music The Music Handbook Beginners moving onto Jolly Music Level 1 (Lesson 19 to approx Lesson 11 in Jolly Music Level 1)

This year, in light of covid, we began on Lesson 15 by recapping what the children had done in “Jolly Music The Beginner’s Handbook”. In further years, there is an expectation the children will begin Year 1 around Lesson 19 of “The Beginner’s Handbook” and therefore move on to the Level 1 Handbook faster than this current year.

Below are a few examples of the listening repertoire that spans the childrens’ introduction to different musical families of instruments across the year:

Week	Listening repertoire
5	Fanfare and Flourishes - James Curnow - brass (Brass family) https://youtu.be/vziCqhp1drw
6	Holberg Suite Praeludium (Allegro vivace) - Greig - strings (string family) https://www.youtube.com/watch?v=kJ6AaBARhRw

11	3rd movement from Clarinet concerto no 1 in F minor (Weber) (woodwind family) https://youtu.be/45edk_Xj0rY
18	Whistle - Brain Finnegan - Back to Belfast (woodwind family) https://youtu.be/kmFf_vpsr9I
21	Mozart - Rondo alla Turca - piano (Keyboard family) https://youtu.be/A_THdzBnHy0
25	Adagio Sonata in E flat major no 49 - Harpsichord (Keyboard family) https://youtu.be/ahXYhPSebm4 Raindrop piano preludes op 28 Chopin - Musical storybook https://youtu.be/LOEMmSFS5Ys
27	STOMP - unpitched percussion (percussion family) https://youtu.be/CZSTFAwfQEg https://youtu.be/qLBx7FA7xXY
30	Pitched percussion - Steel pans - Metronomes Steel Orchestra and Ebony Steelband https://youtu.be/4be5bbRgdn0 https://youtu.be/4gbRUNa5nIM

Below is a list of the weekly Musical Storybooks, and an indication of their musical purpose, for Term 1:

Week	Book	Musical purpose
1	Puff the magic dragon By Peter Yarrow and Lenny Lipton	Listening to a song accompanied by pictures.
2	I wish I were a pilot By Stella Blackstone	Aural experience of dmsd' intervals.
3	Arlo the lion who couldn't sleep By Catherine Raynor	Listening to a lullaby with aural experience of ms sm and smd.
4	The foggy foggy forest By Nick Sharratt	Aural experience of sm sl and smd intervals.
5	Once upon a time By Nick Sharratt	Repetition of rhythmic motifs drawn from the text and pictures.

6	The Magical Musical Bag Adapted from Kaye Umansky's 3 Tapping Teddies.	Experience of different timbre, loud/quiet and start/stop concept pairs, singing ms sm smd.
7	What's in the Witch's kitchen? Nick Sharratt	Aural experience of ms sm sl smd sd' intervals.

Year 2 Music Curriculum

Terms 1-6 goals for Music

<p>Terms 1-6</p> <p>Beat/Pulse and rhythm - find a slower and faster pulse in a rhyme, continue work on performing rhythm and pulse together in groups or duets, work out and perform the rhythms of known songs, continue to work on the difference between pulse and rhythm, clap back and say rhythm names of short rhythms performed by the teacher, walk the pulse and clap the rhythm simultaneously (“listen listen”).</p> <p>Singing - play more complex games with partner clapping and changing partners. Opportunities for input from the children including solo singing and ensemble work. Further expansion of tone set.</p> <p>Pitch - learn the solfa names and hand signs for so and mi, show the pitches of three-pitch tunes with body movements, work on creating “reverse” versions of simple two-pitch tunes, observe similarities between melodies, learn the solfa name for la and its hand sign</p> <p>Start/Stop - Freezing while we move in space (Musical statues).</p> <p>Fast/Slow - find a slower and faster pulse in a rhyme</p> <p>Loud/Soft - work on getting louder and getting softer</p> <p>Rests - understanding that the pulse continues through rests</p> <p>Form/Structure - Experiencing the form and structure of simple songs and responding to it through games/activities. Show accents by bouncing a ball, perform alternate phrases of a rhyme or song in different voices, perform as a “relay” - one group performs each phrase, count the phrases in a song, play a game that involves changing partners after each phrase.</p> <p>Composition - improvise words to the “bounce and catch” game</p>
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Texture/Timbre - Exploring different timbres through singing games and percussion games. Opportunities to play percussion instruments linked to listening activities.

Musical literacy - learn rhythm names and symbols (ta and tete and ta rest), sing known songs with rhythm names, recognise the written rhythms of known songs, introduce visual representation of pitch, add solfa names to pitch pictures, sing known material from pitch pictures with solfa names, analyse and learn to read a variety of four-beat rhythms ta, tete and ta rest, continue to create rhythm pictures for known songs, including songs with rests, learn to write melodies by combining solfa notation with rhythm sticks, recognise songs from their written rhythms, listen to a rhythm and identify its written version.

Listening Activities - responding to sung and played instructions with increasing aural demand (e.g. signals game) including working out songs from hummed or played melodies and weekly listening activities drawn from the MMC and beyond and linked to the following different musical genres (as suggested by the MMC):

Term 1 Renaissance, Baroque

Term 2 Classical

Term 3 Romantic

Term 4 20th century

Term 5 21st century

Term 6 Musical traditions

Additional listening activities associated with Musical Storytime e.g. Debussy's Prelude to the afternoon of a faun as a backdrop to Nen and the lonely fisherman by Ian Eableton and James Mayhew.

Performance - opportunities for solo and ensemble singing performances in every music lesson. Opportunities for children already learning musical instruments to showcase them in music lessons e.g. tenor horn, recorder, ukelele
Perform "engine engine" with pulse ostinato in two groups, perform "engine engine" with rhythm ostinato in two groups

Vocabulary - Pitch, Beat (pulse), Song, Rhyme, "Thinking voice", Quartet, Rhythm (the way the words go), rest, duet, solfa (so mi la), rhythm names (ta tete), stick notation, phrase

Live performance visits - aim is for 6 visits from musicians a year e.g. violin, tuba, saxophone, flute

This year, in light of covid, Year 2 began on Lesson 15 of "Jolly Music The Beginner's Handbook" thereby recapping what the children had done throughout the covid pandemic (online etc.) . They have worked in the same way as the children in Year 1 (through the Jolly Music Beginner's Handbook and onto Level 1) and are now around 5 lessons ahead of the Year 1's. In further years the expectation would be for Year 2 to finish off the Level 1 Jolly Music Handbook and move on to the Level 2 Jolly Music

Handbook completing it by the end of Year 2 (the 1-6 termly music goals indicate the progression through the end of Level 1 and through all of the Level 2 Jolly Music Handbook).

Listening repertoire Year 2

This is currently under development as Year 2 children are still working through the Year 1 curriculum in light of covid.

Musical storybooks

This is currently under development as Year 2 children are still working through the Year 1 Musical storybooks curriculum in light of covid. However, below is an example of a book (and an indication of its musical purpose) that has been used this year specifically with Year 2:

Week	Book	Musical purpose
6	Nen and the lonely fisherman By Ian Eagleton and James Mayhew	Listening to Debussy "Prelude to the afternoon of a faun" through the focus of a picture book story