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| Class Project | Captain Cook | Nativity |
| Starting Point | What music did Captain Cook hear? | Songs for Nativity Performance |
| Main Music focus | Singing & Performance  Listening | Singing & Performance |
| Music Element | Duration/Rhythm & Pulse  Tempo | Structure  Rhythm/Pulse  Timbre  Dynamics |
| Key Knowledge  (see also separate skills document) | When listening to ‘unfamiliar’ music we may react/laugh etc – discuss this and then listen again….  Each geographical area has traditional music specific to it. Comparisons UK/Aborigine.  Sea shanties – origin & purpose (steady beat/motivational) | Introduction/verse/chorus structure of songs, plus use of repetition in lyrics  Steady beat/actions help us sing together  How to ‘sing out’ to an audience |
| Main Listening Track  (see also extra tracks for ‘in Yorkshire’ – Watersons & Alice/Bryony – and ‘on board ship’ – Fisherman’s Friends) | ‘In Australia’ –   * Aboriginal Dance Show   <https://youtu.be/OhyKsEn6_So>   * Tribal War Didgeridoo   <https://youtu.be/mOITXkzoeVA> | Nativity - CD of songs |
| Notes for delivery | 3 songs –  ‘My Johnny was a shoemaker’ - Alice Jones/Bryony Griffith (Yorkshire)  Body percussion/steady beat ++ accompaniment  ‘Haul Away Joe’ - Fishermen’s Friends (on board ship)  Drum accompaniment/hauling on ropes to emphasise importance of steady beat  ‘Inanay’ - trad. Aborigine (in Australia)  Sing, choose accompaniment  (body perc/drums?) | Listen to, break down & learn songs for nativity performance  Incorporate percussion instruments, using steady beat work  Use of signing/actions to help memorise words and include all SEND children |
| End point/  performance | Whole School Sharing Performance  (pick favourite song to perform) | Nativity performance for families |
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Autumn

Spring

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| Class Project | North America | Whitby/Whaling |
| Starting Point | What do Native American songs sound like? | Can we write our own ‘Whaling from Whitby’/’Whale-watching from Whitby’ composition? |
| Main Music focus | Singing & Performance  Listening | Composition  Listening |
| Music Element | Duration/Rhythm & Pulse  Tempo  Dynamics | Timbre  Texture  Structure |
| Key Knowledge  (see also separate skills document) | When listening to ‘unfamiliar’ music we may react/laugh etc – remind of this from Autumn Term and then listen again….  Each geographical area has traditional music specific to it. Comparisons Native American/Aborigine.  Use minim, crotchet & quaver notes in standard notation rhythm work. | Similarities between between whaling/whale-watching, as the hunt/chase.  Elements of music – tempo/dynamics etc – create effects e.g.’chase’  Choice of instruments can also create different effects (timbre)  Structure – ABA, ABACA, etc etc  Conducting system – Ernesto Calderon |
| Main Listening Track  (see also extra tracks) | Native American flute  <https://www.youtube.com/watch?v=VttZTYXMm6s>  Oldest Native American footage  <https://www.youtube.com/watch?v=-stkMRVkCIU>  Native American Indian  <https://www.youtube.com/watch?v=xtbbi3alfvw> | Seth Lakeman –  ‘Race to be King’  <https://youtu.be/uRoDe80_XPw>  And the lyrics - <https://www.lyrics.com/lyric/35171603/Race+to+Be+King> |
| Notes for delivery | Listen to Native American music. Discuss/compare with more familiar music, as well as Aborigine music from Autumn Term.  Learn some Native American songs – ‘Hey yah hey’ etc  Steady beat/teamwork – drums & body percussion, extension from Autumn Term work  Use standard notation for rhythms used for accompaniment | Listen to Seth Lakeman’s ‘Race to be King’ about whaling (lyrics focus) – what is it that makes the music sound like a chase?  Discuss what might be seen today as a whale-watching trip leaves Whitby in search of whales, draw pictures to represent each stage of the journey  Groups to choose one picture/stage and explore percussion instruments which could be used to portray this (timbre)  Take turns for one child to ‘conduct’ the whole class, pointing to a group to begin playing, building up musical texture as they take us on a whale-watching trip from Whitby.  (Use/teach conducting techniques of Ernesto Calderon to enable children to build up a ‘live arrangement’ during performance) |
| End point/  performance | Whole School Sharing Performance | Whole school sharing performance |
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Summer

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| Class Project | Stand-alone music topic | Plants & Bees |
| Starting Point | Maypole Dancing  ‘Barber’s Pole’ dance | Tbc/in development |
| Main Music focus | Dance & Performance | Singing & Composition |
| Music Element | Rhythm/Pulse  Tempo | Rhythm/Pulse  Duration  Structure |
| Key Knowledge  (see also separate skills document) | Brief history/context of maypole/folk dancing  Pulse of music is our guide for dancing together  How to dance with an awareness of the music/beat/others (and play drum accompaniment with an awareness of dancers) |  |
| Main Listening Track  (see also extra tracks) | ‘Twinkling Stars’ tune on whistle  Notice effect of 6/8 ‘skipping time signature | Flight of the bumble bee? |
| Notes for delivery | Ribbon rules, 4 ‘T’s  (two hands, taut, top & together/timing)  ‘Barber’s Pole’  -red/blue ribbons step in towards pole and face clockwise  -yellow/green ribbons step out and face anti-clockwise  -groups take it in turns to skip round pole creating a stripy pattern  -red/blue go first, x3 each  -unwind, dancing altogether this time | Possibly….  Recap previous singing/steady beat work & extend for new songs (Buzzy bee, buzzy bee, etc)  -‘Wiggle’ songs (5 peas in a pod, etc)  -Further extend steady beat/rhythm work using plate rhythm game (composing own rhythms)  N.B. This needs extending to progress beyond Y1 unit |
| End point/  performance | Whole School Sharing Performance | Choose a sample of songs/rhythms to share in end of term performance |