

Jolly Music and the National Curriculum 2014

Introduction

Jolly Music is a singing-based programme designed to teach practical and creative musicianship skills through the use of playground rhymes, songs and games. It recognises that the curriculum areas of performance, listening, appraising, composing and musical literacy are interrelated, and teaches these skills holistically rather than separately.

While it provides a thorough foundation for instrumental learning, it does not aim to teach instrumental performance. Nor does it suggest a programme of works for listening, though listening *skills* are very much at the heart of the programme.

	Subject content	Relevant work in Jolly Music
KEY STAGE 1	Pupils should be taught to...	
	...use their voices expressively and creatively by singing songs and speaking chants and rhymes	<ul style="list-style-type: none"> • Performance of songs and rhymes takes place in every single lesson. • The children explore the expressive use of their voices (using singing, speaking, louder, whispering and 'thinking' voices) through activities such as the 'Yes We Can' game and songs such as 'Jelly on a Plate', 'Five Little Monkeys' and others. • The children learn to distinguish between the use of their speaking voices (for rhymes) and singing voices (for songs)
	...play tuned and untuned instruments musically	<ul style="list-style-type: none"> • The use of untuned percussion instruments is specified in many activities, and can easily be incorporated into others by the teacher (see separate document on the use of instruments in Jolly Music) • The children learn to play these instruments musically because they are always working with known material and with an understanding of the role of the instrument in the overall performance. • There is limited use of tuned instruments (chime bar), but simple instruments such as handbells can easily be incorporated into conscious work on pitch.
	... listen with concentration and understanding to a range of high-quality live and recorded music	<ul style="list-style-type: none"> • There is an intense focus on listening with discrimination to the teacher and to each other, with particular attention to: <ul style="list-style-type: none"> • the pitches of a song • the pulse and tempo of a song or rhyme • the rhythm of a song or rhyme • whether a performer has varied any element of the song or rhyme • whether a performer has successfully match another performer's pitch
	...experiment with, create, select and combine sounds using the inter-related dimensions of music	<ul style="list-style-type: none"> • The children learn to vary the pitch, rhythm and tempo of known musical material • They improvise their own four-beat rhythms and sung answers to sung questions (Level 3)
KEY STAGE 2	Pupils should be taught to...	
	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.	<ul style="list-style-type: none"> • The children perform songs and rhymes individually, as a class and in smaller groups and pairs • They sing with attention to the matching of pitch, dynamics and tempo • They use untuned percussion instruments to perform pulse and rhythm; they also use body percussion actions
	...improvise and compose music for a range of purposes using the inter-related dimensions of music	<ul style="list-style-type: none"> • the children improvise <ul style="list-style-type: none"> ○ pulse movements for songs that they know well and for which they can confidently perform the pulse ○ actions and sounds to fit into rests ○ • altered words for familiar songs ○ four-beat rhythm patterns ○ sung answers to sung questions
	...listen with attention to detail and recall sounds with increasing aural memory	<ul style="list-style-type: none"> • the children focus increasingly on the specific pitches and rhythms used in the songs that they sin, using the solfa names and rhythm names to describe what they hear • they are constantly adding to a repertoire of songs and rhymes, which they know by heart
	...use and understand staff and other musical notations	<ul style="list-style-type: none"> • the children work on visualising pulse and rhythm, using different pictorial representations; this leads to the use of simple rhythm notation • they create simple visual representations of songs with two pitches, then learn to read from and write 'stick notation' (solfa names combined with rhythm notation); this is a precursor to staff notation*
	... appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians	Not included.
	...develop an understanding of the history of music	Not included.