

Music

Music at Our Lady of Victories School



“Achieving Together In God’s Love”

Early Years

Nursery

In Nursery, we follow the statements in Development Matters and create experiences linked to the seasons, celebrations, stories and interests in order for the children to develop their artistic skills. We use Music to support children's Phonics Development as part of Firm Foundations from Supersonic Phonic Friends.

Statements

- Turn towards familiar sounds. They are also startled by loud noises and accurately locate the source of a familiar person's voice, such as their key person or a parent (CL: Birth to 3).
- Copy what adults do, taking 'turns' in conversations (through babbling) and activities. Try to copy adult speech and lip movements (CL: Birth to 3).
- Enjoy singing, music and toys that make sounds (CL: Birth to 3).
- Make sounds to get attention in different ways (for example, crying when hungry or unhappy, making gurgling sounds, laughing, cooing or babbling) (CL: Birth to 3).
- Use intonation, pitch and changing volume when 'talking' (CL: Birth to 3).
- Sing a large repertoire of songs (CL: 3-4 years).
- Clap and stamp to music (P: Birth to 3).
- Enjoy songs and rhymes, tuning in and paying attention (L: Birth to 3).
- Join in with songs and rhymes, copying sounds, rhythms, tunes and tempo (L: Birth to 3).
- Say some of the words in songs and rhymes (L: Birth to 3).
- Sing songs and say rhymes independently, for example, singing whilst playing (L: Birth to 3).
- Show attention to sounds and music (EAD: Birth to 3).
- Respond emotionally and physically to music when it changes (EAD: Birth to 3).
- Move and dance to music (EAD: Birth to 3).
- Anticipate phrases and actions in rhymes and songs, like 'Peepo' (EAD: Birth to 3).
- Explore their voices and enjoy making sounds (EAD: Birth to 3).
- Join in with songs and rhymes, making some sounds (EAD: Birth to 3).
- Make rhythmical and repetitive sounds (EAD: Birth to 3).
- Explore a range of soundmakers and instruments and play them in different ways (EAD: Birth to 3).
- Enjoy and take part in action songs, such as 'Twinkle, Twinkle Little Star' (EAD: Birth to 3).
- Remember and sing entire songs (EAD: 3-4 years).
- Sing the pitch of a tone sung by another person ('pitch match') (EAD: 3-4 years).
- Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs (EAD: 3-4 years).
- Create their own songs or improvise a song around one they know (EAD: 3-4 years).
- Play instruments with increasing control to express their feelings and ideas (EAD: 3-4 years).

Key Vocabulary

sound, noise, music, loud, quiet, fast, slow, high, low, rhyme, song, sing, action, follow, pattern, instrument inc instrument names

Reception

In Reception, we follow the statements in Development Matters and create experiences linked to the seasons, celebrations, stories and interests in order for the children to develop their artistic skills. We use Music to support children's Phonics Development as part of Firm Foundations from Supersonic Phonic Friends.

Statements

- Listen carefully to rhymes and songs, paying attention to how they sound (CL: Reception).
- Learn rhymes, poems and songs (CL: Reception).
- Listen attentively, move to and talk about music, expressing their feelings and responses (EAD: Reception).
- Watch and talk about dance and performance art, expressing their feelings and responses (EAD: Reception).
- Sing in a group or on their own, increasingly matching the pitch and following the melody (EAD: Reception).
- Explore and engage in music making and dance, performing solo or in groups (EAD: Reception).
- Sing a range of well-known nursery rhymes and songs (EAD - Being Imaginative and Expressive: ELG).
- Perform songs, rhymes, poems and stories with others, and – when appropriate try to move in time with music (EAD - Being Imaginative and Expressive: ELG).

<u>Autumn Term</u> My musical classroom	<u>Spring Term</u> Musical patterns and performing	<u>Summer Term</u> Sound stories
<u>Enquiry Question</u> <i>What sounds can I hear?</i>	<u>Enquiry Question</u> <i>How can I create a simple musical pattern?</i>	<u>Enquiry Question</u> <i>How does this music help tell a story?</i>
<u>Musicians/music</u> * Various traditional nursery rhymes * Funga Alafia – West African dance song The song of a lyrebird Aaa, Kotki Dwa – Polish lullaby * Enroulet Le Fil * Shake, Rattle and Roll or Rock-ABeatn' Boogie by Bill Haley and His Comets * The Nutcracker by Tchaikovsky * 'Doll On A Music Box' and 'Truly Scrumptious' from Chitty Chitty Bang Bang by Richard and Robert Sherma * Dance Of The Sugar Plum Fairy' from The Nutcracker by Tchaikovsky * The Fall Of The Leaf by Imogen Holst * Jesu, Joy Of Man's Desiring by J.S. Bach * Music for Tom and Jerry by Scott Bradley * Liebestraum by Liszt * Entre Dos Aguas by Paco de Lucía * Macavity The Mystery Cat by Andrew Lloyd Webber * The Waltz Of The Snowflakes by Tchaikovsky * Sleigh Ride by Leroy Anderson * 'Aquarium' from Carnival of The Animals by Saint-Saëns * Entry Of The Gladiators by Julius Fucik	<u>Musicians/music</u> * Here Comes The Sun by The Beatles * Singin' In The Rain by Arthur Freed and Nacio Herb Brown * Nina Nanna, Italian Lullaby Wiegeliend or Lullaby, Op. 49, No. 4 * 'Hornpipe' from Water Music Suite in D Major by Handel * 'Preparation for The Ball' Op. 56 from Romeo and Juliet by Kabalevsky * 'The Viennese Musical Clock' from Háry János by Kodály * Maple Leaf Rag by Scott Joplin * 'Fossils' from Carnival of The Animals by Saint-Saëns * Variation 9 by Peter Child * An American in Paris by George Gershwin * The Copenhagen Steam Railway Galop by Hans Christian Lumbye * Don't Stop Me Now by Queen * Theme from 2001: Space Odyssey by Richard Strauss * Hopak – Ukrainian folk dance * A Good Old Barbershop Song by Larry Wright and Al Harkins * Dance Of The Cygnets from Swan Lake by Tchaikovsky	<u>Musicians/music</u> * Flight of The Bumblebee by Rimsky Piano Concerto in G major (2nd movement) by Ravel or 'The Swan' from The Carnival of The Animals by Saint-Saëns * High, Middle, Low by The Muppets * Australian Aboriginal instrument such as the didgeridoo/Native American flute * William Tell Overture by Rossini played on the temple blocks Krin (log drum), a wooden instrument from West Africa Cinderella's Waltz from the ballet by Prokofiev * 'Waltz' from Sleeping Beauty by Tchaikovsky * Extract from The Sleeping Beauty from the ballet by Tchaikovsky * Chicken Reel by Leroy Anderson * 'The Lonely Goatherd' from The Sound Of Music by Rodgers & Hammerstein * 'Aquarium' from Carnival Of The Animals by Saint-Saëns * Baby Elephant Walk by Henry Mancini * Prelude in D major from Te Deum by Charpentier The sea organ in Zadar, Croatia

* Kalanta – Greek Caro		
Key Knowledge and Skills	Key Knowledge and Skills	Key Knowledge and Skills
• To share responses to songs and music • To experiment with using different voices • To sing songs as a group and suggest simple actions • To respond to simple musical instructions • To copy simple sound and movement patterns • To explore creative movement when singing and playing • To move to the pulse of the music • To respond to musical instructions • To discriminate between sounds • To play musical patterns using sound and silence • To take turns in a simple call-and-response chant • To investigate the timbre of instruments and sound-makers • To create simple sound imagery inspired by a song • To explore ways of sorting instruments • To name some classroom percussion instruments • To handle instruments with control • To tap rhythms of words • To tap a rhythm using instruments and body percussion • To explore instrumental timbre • To sing songs with simple structures • To respond to simple rhythmic structures • To compose simple rhyming lyrics • To create and follow a simple graphic score • To create simple sound sequences • To create and follow simple notation • To learn about musical traditions	• To match movements to music and follow musical cues • To begin to recognise the structure of a song • To follow simple notation • To explore different ways of playing instruments • To recall simple sound sequences • To explore creative movement • To recognise loud and quiet sounds • To describe simple sound sequences • To move in time with the music • To play instruments to a steady pulse • To name classroom percussion instruments • To follow a simple graphic score • To use songs and music for creative movement • To move to the pulse of a song • To perform simple musical accompaniments • To play simple rhythm • To create simple sound effects to accompany a song • To create descriptive sounds • To respond to changes in tempo • To explore tempo, dynamics and duration when composing • To create and follow simple notation • To explore tempo and dynamics when composing • To control instruments, exploring different ways of playing • To devise a movement sequence • To perform a song and dance to an audience • To teach others a singing game • To compare singing games	• To sing simple songs, spotting simple features • To experiment with voice sounds • To recognise simple pitch patterns • To compose a sound sequence, choosing sounds to match characters or objects • To follow musical instructions • To sing short songs and melodies in small groups with growing confidence • To recognise high and low sounds • To compose and play simple pitch patterns using tuned percussion • To follow a simple musical score • To create music inspired by the natural world • To organise musical ideas into a structure • To talk about instruments and compare sounds • To compose simple musical patterns, exploring duration and pitch • To follow simple notation • To experiment with ways to change sounds • To select instrumental sounds • To explore the effects of combining sounds • To follow musical directions, • To spot simple features of music and dance performances • To select instrumental sounds, suggesting ways to play • To order and combine simple sounds • To use simple sound effects to tell a story • To perform a story as a group • To sing songs with expression • To use simple sound effects to tell a story • To create musical scores • To experiment with musical structure • To improvise movement in response to sounds • To create and perform simple sound effects • To create and follow musical scores

<u>Steps to learning</u> • Hear my voice • What's the music saying? • Instruments everywhere • Playing with songs	<u>Steps to learning</u> • What's The Pattern? • Playing Musical Patterns And Accompaniments • Exploring Descriptive Sounds • Let's Perform!	<u>Steps to learning</u> • Pitch Play And Changing Sounds • Patterns And Sequence • Meet The Characters • Perform A Story
<u>Key Vocabulary</u> action; start; stop; welcome, whisper; high; low; loud; quiet; spiky; smooth; copy; action; sing; chant, nursery rhyme; whisper; mood; conductor, move; dance; stretch; rock 'n' roll; instruments, sound; silence; music; order; conductor, soft; fast; slow; dance; ballet, echo; timbre; metal; wood; glass; paper; crunch; flap, sound; fall; spin; shake; blow; crunch; slide; sort; tap; shake; rub; wood; metal, pattern; rhythm, perform; sing; smile; carol singing; tradition	<u>Key Vocabulary</u> pulse; rhythm; listen; action; structure; dynamics; loud; quiet; spiky; smooth; fast; slow; notation, order; sounds; verse; quietly; loudly; quickly; slowly; notation; musical score; silence; pattern, start; stop; silence, beat, percussion, count, sound effect; long; short, forwards; backwards; left; right; perform; audience, performance; singer; barbershop; pitch; voices; expression, singing game	<u>Key Vocabulary</u> pitch; higher; lower; deep; squeaky; up; down; pattern; lyrics; spiky; order; silence, copy; follow; solo, group, listen, describe, musical score, order; sequence; first; next; then; beginning; endLong; short; longer; shorter; loud, quiet, louder, quieter, instruments; timbre; percussion, start; stop; layer; verse; together; separate; everyone; orchestra, whoosh; splash; crunch; clatter; squawk; soft; munch; snore

Key Stage 1

<u>Year 1</u>		
<u>Autumn Term</u>	<u>Spring Term</u>	<u>Summer Term</u>
Move to the beat Exploring pulse and rhythm	Exploring sounds	High and low Exploring pitch
<u>Enquiry Question</u> <i>How does my body act when it hears music?</i>	<u>Enquiry Question</u> <i>How can I use music to tell a story?</i>	<u>Enquiry Question</u> <i>How do I make the music high and low?</i>
<u>Musicians/music</u> * Radetsky March by Strauss I * 'Colonel Hathi's March' by Robert and Richard Sherman from The Jungle Book * 'Mattachins' from Capriol Suite by Warlock * Rondo Alla Turca by Mozart * 'La Réjouissance' from Music For The Royal Fireworks by Handel * In The Mood by Glenn Miller * Hungarian Dance No. 5 by Brahms * 'Clock' Symphony, second movement by Haydn * 'In The Hall of the Mountain King' from Peer Gynt by Grieg	<u>Musicians/music</u> * Flight of the Bumblebee by Rimsky-Korsakov * 'The Swan' from Carnival of the Animals by Saint-Saëns * Étude Aux Chemins De Fer by Schaeffer * Artful Dodger from Oliver! by Lionel Bart * Major-General from The Pirates of Penzance by Gilbert and Sullivan * Rum Tum Tugger from Cats by Andrew Lloyd Webber * The Hut on Fowl's Legs' from Pictures At An Exhibition by Mussorgsky * Flight of the Bumblebee by Rimsky-Korsakov * 'Waltz of the Flowers' from The Nutcracker by Tchaikovsky * 'He's A Pirate' from Pirates of the Caribbean by Klaus Badelt and Hans Zimmer * 'Mars' from The Planets by Holst * William Tell Overture by Rossini * Symphony No. 1 'Spring' by Schumann * On Hearing The First Cuckoo In Spring by Delius * 'Flower Duet' from Lakmé by Delibes	<u>Musicians/music</u> * 'Characters With Long Ears' and 'The Elephant' from Carnival Of The Animals by Saint-Saëns * 'The Dance Of The Sugar Plum Fairy' from The Nutcracker by Tchaikovsky * 'The Lonely Goatherd' from The Sound Of Music by Rodgers and Hammerstein * 'The Dance Of The Sugar Plum Fairy' from The Nutcracker by Tchaikovsky, played by GlassDuo * 'The Cuckoo In The Heart Of The Woods' from Carnival Of The Animals by Saint-Saëns * Organ Concerto in F Major by Handel * Flight Of The Bumblebee by Rimsky-Korsakov * Rhapsody In Blue by Gershwin
<u>National Curriculum Links</u> • Use their voices expressively and creatively by singing songs and speaking chants and rhymes • Listen with concentration to a range of high-quality live and recorded music • Experiment with, create, select and combine sounds using the inter-related dimensions of music • Play tuned and untuned instruments musically		
<u>Key Knowledge and Skills</u> • To respond to music in creative ways. • To maintain a steady pulse • To follow simple musical instructions • To identify the pulse in two contrasting pieces of music • To discuss how music makes us move in different ways	<u>Key Knowledge and Skills</u> • To recognise changes in tempo • To recognise and describe musical changes • To create a variety of different vocal sounds (longer and shorter, louder and quieter, higher and lower) • To investigate different ways of playing an instrument	<u>Key Knowledge and Skills</u> • To use movement to respond to changes in pitch • To use 'higher' or 'lower' to describe sounds • To recognise high and low sounds in the environment • To imitate high and low sounds using voices

• To recognise and respond to changes in tempo • To work together and develop ensemble skills • To play a steady pulse using percussion instruments • To create a musical accompaniment • To interpret a simple graphic score • To play a steady pulse using untuned/tuned percussion instruments • To explore and discuss the properties of instruments and their sounds (timbre) • To begin to recognise the difference between pulse and rhythm • To identify the rhythm of words and explore the rhythm through movement • To copy simple rhythmic patterns • To practise starting and stopping together • To create musical patterns using longer and shorter sounds • To represent sounds using simple graphic notation	• To explore vocal timbre • To perform songs with expression • To explore instrumental timbre • To create vocal and instrumental sound effect • To choose, order and combine sounds • To use musical vocabulary to describe sounds • To recognise how music can communicate character • To create simple sound and movement motifs • To perform a sequence of motifs using instruments • To begin to control dynamics using voices and instruments • To use music to tell a story • To investigate different ways of playing an instrument • To create a variety of contrasting sounds • To create notation to represent sounds • To compose a sequence of sounds (beginning/middle/end) • To interpret simple notation (e.g. pictorial storyboard) • To follow simple performance directions • To explore musical texture • To play instruments while following a graphic score • To experiment with musical texture • To follow simple notation • To create a graphic score	• To compose song lyrics and simple vocal effects • To listen to and recall a sequence of high and low sounds • To imitate changes in pitch • To improvise a two-note melody • To identify melodies moving by step • To play and sing melodies that move up and down by step • To play a simple melodic accompaniment • To create sound effects using voices and tuned percussion • To perform songs to an audience • To accompany a song using tuned and untuned percussion • To identify musical patterns • To explore timbres produced by tuned percussion instruments • To use informal notation • To compose melodies using higher and lower notes • To create graphic notation to represent a pattern of higher and lower notes • To prepare songs for performance • To follow simple musical scores • To follow simple performance directions • To suggest ways to improve a performance • To order sounds in a structure • To compose simple melodies • To perform simple rhythmic patterns based on spoken words
<u>Steps to learning</u> • Exploring pulse through songs and movement • Controlling pulse using voices and instruments • Exploring the difference between pulse and rhythm • Copying and creating rhythmic patterns.	<u>Steps to learning</u> • Exploring how sounds can be changed • Exploring the timbre of instruments and voices • Sequencing sounds to tell stories and create effects • Copying and creating rhythmic patterns	<u>Steps to learning</u> • Recognising changes in pitch and copying simple pitch patterns • Performing simple melodic patterns using voices and pitched instruments • Representing pitch • Creating music for a performance
<u>Key Vocabulary</u> dynamics, pulse, tempo, louder, quieter, action, copy, conductor, speed, faster, slower, direction, left, right, soft, quiet, loud, notation, graphic score, structure, verse, rhythm, pattern.	<u>Key Vocabulary</u> fast; faster; getting faster; slow; slower; getting slower; steady tempo; start; stop; silence, timbre; tap; shake; blow; scrape; dynamics; softly; loudly; duration; long; short;	<u>Key Vocabulary</u> pitch; higher; lower; up; down; describe; tempo; speed; high; low; dynamics; volume; timbre, sequence; copy, improvise; melody; cuckoo call; pattern; repeat, up; down; step; scale;

four-beat rhythm, body percussion, crotchet, quaver, syllable, echo, call and response, timbre, high, low, spiky, smooth	pitch; high; low; spiky; smooth; describe, character, tone of voice, mood, motif, quiet/soft (piano); loud (forte), volume; conductor, order, notation, repeat; pause; musical score; rewind; slow motion, graphic score, lyrics	spiky; smooth; loud; strong; quiet; soft; sound effect, highest, lowest, graphic score, lyrics, solo, perform, audience, structure, beginning, middle, end, perform
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Year 2

Autumn Term Time to play Exploring pulse and rhythmic patterns	Spring Term Musical mood and pictures	Summer Term Patterns with pitch Exploring pitch and melody
<u>Enquiry Question</u>	<u>Enquiry Question</u>	<u>Enquiry Question</u>
<u>Musicians/music</u> * French National Anthem La Marseillaise * All You Need Is Love by The Beatles * Unsquare Dance by Dave Brubeck * Waltz No. 2 from Jazz Suite. * No. 2 by Shostakovich * On The Beautiful Blue Danube by Strauss II * The Liberty Bell March by Sousa * 'In the Hall Of The Mountain King' from Peer Gynt by Grieg * Symphony No. 4, fourth movement by Bruckner	<u>Musicians/music</u> * Air On The G String' from Orchestral Suite * No. 3 by J. S. Bach * Gymnopédie No. 3 by Satie * Maple Leaf Rag by Scott Joplin * 'Triumphal March' from Aida by Verdi * 'Wedding March' from A Midsummer Night's Dream by Mendelssohn * 'Jupiter' from The Planets by Holst * Eine Kleine Nachtmusik, K.525 by Mozart * Symphony No. 5 by Beethoven * 4'33" by John Cage * 'Infernal Galop' from Orpheus * In The Underworld by Offenbach * Adagio from Clarinet Concerto in A Major by Mozart * 'Mars' from The Planets by Holst * Fanfarra Cabua-Le-Le by Sergio Mendes * 'Spring' from The Four Seasons by Vivaldi * Night On Bald Mountain by Mussorgsky * No. 3 by J. S. Bach * Helios Overture by Nielsen * Symphony No. 1 'Winter Daydreams' by Tchaikovsky	<u>Musicians/music</u> * The Waltzing Cat by Leroy Anderson * Amazing Grace (Traditional) * 'Chinese Dance' from The Nutcracker by Tchaikovsky * Do Re Mi' from The Sound Of Music by Rodgers and Hammerstein * The Girl With The Flaxen Hair by Debussy * Leave Her Johnny (Traditional Sea Shanty)

National Curriculum links

- Use their voices expressively and creatively by singing songs and speaking chants and rhymes
- Listen with concentration to a range of high-quality live and recorded music
- Experiment with, create, select and combine sounds using the inter-related dimensions of music
- Play tuned and untuned instruments musically
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Key Knowledge and Skills	Key Knowledge and Skills	Key Knowledge and Skills
• To maintain a steady pulse and pulse action sequences • To compose call-and-echo movement sequences • To recognise and respond to musical instructions • To recognise and begin to describe features of music • To perform actions to a steady pulse	• To recognise how songs and music can communicate different moods • To use movement to respond to the mood of music • To explore vocal timbre • To choose appropriate vocabulary to describe music • To recognise and describe changes in musical mood	• To use movement to respond to changes in pitch • To use 'higher' or 'lower' to describe sounds • To recognise and describe changes in pitch • To pitch-match simple phrases • To explore vocal timbre • To identify high-, mid- and low-pitched sounds

• To use movement to identify the first beat of the bar • To develop ensemble skills • To internalise pulse • To copy rhythm patterns • To create rhythm patterns based on spoken words • To play rhythms to a steady pulse • To internalise rhythm and melody ('thinking voice') • To copy rhythmic and melodic patterns • To follow a conductor • To play rhythm patterns • To begin to control dynamics when singing and playing instruments • To explore the timbre of instruments • To listen to a rhythm and clap it back (call and response) • To explore rests in music • To perform a rhythmic chant with a steady pulse • To begin to recognise patterns of sound and silence • To recognise repeated rhythmic patterns • To compose and perform a simple rhythmic ostinato • To combine simple rhythm patterns • To identify changes in musical texture • To copy rhythm patterns and experiment with musical texture • To identify beats in a bar • To compose simple beat patterns and follow a simple graphic score • To identify beats in a bar • To compose four-beat sound patterns • To create a simple graphic score • To compose and play simple rhythm patterns	• To respond to changes in major and minor tonality • To recognise musical contrasts • To begin to control dynamics • To select appropriate vocal and percussion sounds to match a theme • To begin to learn about musical articulation and how it can be used expressively within music • To compose and notate a piece of music with contrasting sections • To vary tempo, dynamics and timbre to communicate a mood • To use symbols to represent instrumental or vocal sounds • To use musical vocabulary to describe sounds • To follow a graphic score • To use symbols to represent instrumental or vocal sounds • To follow a conductor • To identify and describe a sequence of sounds • To identify and control dynamics • To select sounds to accompany a song • To improvise sounds within a structure • To recognise different instrumental timbres • To improvise sounds on a given theme • To experiment with and recognise changes in musical texture • To begin to define and recognise a range of timbres and dynamics • To create a musical story using appropriate timbres and dynamics on instruments	• To listen to and recall a sequence of sounds • To use graphic notation to represent pitch • To play ascending and descending melodies on tuned percussion • To imitate and describe changes in pitch • To compose and notate a short composition using graphic notation • To sing pentatonic songs • To begin to recognise pentatonic scales and compose simple melodies. • To play and sing melodies that move up and down by step or leap • To use graphic notation to represent a melody • To play a simple melodic accompaniment • To perform songs with instrumental accompaniment • To play a simple rhythmic and/or melodic ostinato • To compare songs on a given theme • To develop a short performance to share with others • To perform simple instrumental accompaniments • To suggest ways to improve a performance
Steps to learning • Performing rhythms and movement to a steady pulse • Copying and creating rhythmic patterns • Combining rhythmic patterns • Representing rhythmic patterns	Steps to learning • Recognising and exploring musical mood • Choosing sounds to match a character, mood or theme • Sequencing and combining sounds to tell stories and create effects	Steps to learning • Identifying and describing changes in pitch • Copying pitch patterns • Creating and notating simple melodies • Performing simple musical accompaniments and preparing for performance.
Key Vocabulary pulse; copy; echo; action sequence, tempo; mood; style; start; stop; faster; slower; melody; up; down, beats, right; left; copy; pattern, syllable; rhythm; pattern; conductor; start; stop; rhythm; melody; thinking voice, quietly; piano; loud; strong; forte; soft; tap; shake; dynamics; timbre; getting louder; crescendo; getting quieter;	Key Vocabulary emotion; mood; describe; happy; sad; angry; scared; proud; energetic; calm; loud; quiet; fast; slow; celebratory, slow; spiky; smooth; soft; getting louder; getting quieter; call and response; echo; solo, tempo; mood; faster; slower; lento; largo; vivace; dynamics; structure; timbre, articulation; spiky; jumpy; angry; calm; cross;	Key Vocabulary Higher; lower; high; low; pitch; double bass; octobass; piccolo; loud; quiet; forte; piano; smooth; spiky; staccato; legato, call and response; echo; copy, middle; pattern; silence; conductor; notation, ascending; descending; lowest; highest; note names, melody, pentatonic; scale; pulse,

diminuendo, ostinato, texture; musical layers, graphic notation, verse, chorus, same; different; beat; sound; silence	minor; tempo; loud; quiet; spiky; jumpy; detached; staccato; notation, start; stop; silence, improvise, volume; layer; order; combine	consecutive, similarities, differences, lyrics, performance
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Key Stage 2

<u>Year 3</u>		
<u>Autumn Term</u> Hear it! Play it! Exploring rhythmic patterns	<u>Spring Term</u> Painting pictures with sound	<u>Summer Term</u> Sing, play, notate!
<u>Enquiry Question</u> <i>How</i>	<u>Enquiry Question</u> <i>How</i>	<u>Enquiry Question</u> <i>How</i>
<u>Musicians/music</u> * On The Beautiful Blue Danube by Strauss II * Everybody Dance by Chic * Shosholoza (Traditional) * Hound Dog by Elvis Presley, Eric Clapton and Willie Mae * 'Big Mama Thorton' * 'Hallelujah Chorus' from Messiah by Handel * Shake, Rattle and Roll and Rock Around The Clock by Bill Haley and His Comets * Improvisation by Bobby McFerrin	<u>Musicians/music</u> * Symphony No.5, first movement by Beethoven Piano Sonata No. 14 * 'Moonlight Sonata' by Beethoven * 'Winter' from The Four Seasons by Vivaldi * Short Ride In A Fast Machine by John Adams * Hungarian Dances No. 5 and 6 by Brahms * Sabre Dance by Khachaturian Asturias (Leyenda) by Albeniz * 'Berceuse' from Dolly Suite by Fauré Pizzicato * Polka by Strauss II * The Hebrides Overture * 'Fingal's Cave' by Mendelssohn Nuages by Debussy * Duetto buffo di due gatti 'The Cat Duet' attrib. Rossini' * Jupiter' from The Planets by Holst * Deep Field by Eric Whitacre * Three Million Light Years From Home by John Williams *'Morning Mood' from Peer * Suite No. 1 by Grieg	<u>Musicians/music</u> * The Skaters' Waltz by Émile Waldteufel * Symphony No. 1 by Brahms * 'No. 2 Adonai Roi' from Chichester Psalms by Leonard Bernstein * 'Let's Go Fly A Kite' from Mary Poppins by Richard and Robert Sherman * O Virgo Splendens (Plainsong) * A La Claire Fontaine (Traditional) * Skye Boat Song (Traditional) * Symphony No.9 by Beethoven *Acadian Lullaby (Traditional) * 'Hallelujah Chorus' from Messiah by Handel * 'Barcarolle' from The Tales of Hoffmann by Offenbach * 'March Of The Trolls' from Lyric Pieces by Grieg * Intermezzo' from Cavalleria Rusticana by Mascagni * 'There's No Business Like Show Business' from Annie Get Your Gun by Irving Berlin
<u>National Curriculum links</u> • Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression • Improvise and compose music for a range of purposes using the inter-related dimensions of music • Listen with attention to detail and recall sounds • Use and understand staff/stave and other musical notations • Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians • Develop an understanding of the history of music		
<u>Key Knowledge and Skills</u> • To recognise and define the duration of different note values while maintaining a steady beat	<u>Key Knowledge and Skills</u> • To recognise and define differences in dynamic levels in music using musical vocabulary	<u>Key Knowledge and Skills</u> • To recognise and describe changes in pitch • To pitch-match with growing accuracy

• To perform rhythmic actions to a steady pulse • To internalise pulse and rhythm • To develop ensemble skills • To recognise and maintain a pulse in different time signatures • To perform body-percussion rhythms at various tempos • To combine simple rhythm patterns • To identify changes in musical texture • To maintain a simple rhythmic part in a group • To copy and create simple call-and-response rhythm patterns • To create a rhythmic accompaniment to a song • To identify beats in a bar • To compose and perform a rhythmic ostinato • To listen to and compare versions of a song • To create rhythmic layers and perform these as a group • To play polythythms on instruments as a group accurately and in time • To create and perform an ostinato accompaniment • To compose melodic patterns • To create a simple graphic score • To use informal notation • To play rhythmic patterns • To identify rests in music • To compose rhythmic patterns • To improvise by varying dynamics, timbre and tempo • To interpret a graphic score • To identify musical characteristics of the waltz, disco, gospel, 1950's rock and roll music	• To improvise sound effects using body percussion, voices and instruments • To control dynamics • To use symbols to represent instrumental or vocal sounds • To identify and describe the inter-related dimensions of music • To select suitable instruments to accompany a song • To identify instruments according to a criterion • To identify instruments used in samba music • To select appropriate instruments according to their timbre • To perform simple samba rhythms • To recognise and define different dynamics and articulation in music • To perform using different musical techniques • To use notation for dynamics and articulation • To begin to define and recognize different timbres of instruments • To improvise sounds in response to a stimulus • To play instruments with varied dynamics, articulation and tempo • To use musical vocabulary to describe sounds • To explore and select suitable sounds to communicate mood and atmosphere • To vary the inter-related dimensions of music to achieve an intended effect • To identify some features of a symphonic poem • To improvise sounds within a structure • To improvise sounds from a stimulus • To vary the inter-related dimensions of music to achieve an intended effect • To recognise a range of timbres and dynamics • To experiment with creating layers of musical sound • To create a musical story using appropriate timbres	• To compose a two-note melody based on the rhythm of words • To identify high-, mid- and low-pitched sounds • To listen to and recall a sequence of sounds • To represent pitch using actions and identify note names • To sing a solo line • To recall pitch • To sing accurately with variations in dynamics, articulation and timbre • To use pitch to create an effect • To describe pitch To compose motifs, using appropriate pitch and timbre • To use graphic notation to represent pitch • To begin to describe the shape of a melody • To use listening skills to correctly order a sequence of notes • To play music from graphic notation • To create simple call-and-response phrases • To represent music using graphic notation • To sing pentatonic songs • To improvise using the pentatonic scale • To recognise and play a pentatonic scale • To improvise and compose a pentatonic melody • To perform an ostinato accompaniment on tuned percussion • To compose a melody to reflect the mood of the lyrics • To work as a class to compose a pentatonic melody for a haiku • To perform a pentatonic melody • To read informal notation • To perform a simple harmony • To maintain a part in an ensemble • To play a simple melody using rhythmic notation • To understand the note values of crotchets,quavers and minims • To play a melodic ostinato • To play melodies and rhythms accurately and in time together as an ensemble
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	and dynamics on instruments • To compose and perform a space sound-effect accompaniment • To use graphic notation to represent sounds • To recognise different instrumental timbres and their effects • To combine several layers of sound and describe the effect • To create and follow a graphic score • To combine several layers of sound and describe the effect • To create and follow a graphic score	
<u>Steps to learning</u> • Feeling the pulse and copying rhythmic patterns • Exploring call and response • Performing a simple rhythmic ostinato • Composing and notating rhythmic patterns	<u>Steps to learning</u> • Identifying the interrelated dimensions of music • Accompanying songs with suitable timbre and expression • Creating sounds in response to a stimulus • To compose music to communicate stories and settings	<u>Steps to learning</u> • Describing and experimenting with pitch • Representing pitch • Exploring the pentatonic scale • Performing songs with tuned accompaniments
<u>Key Vocabulary</u> pulse; beat; duration; rhythm; semibreve; minim; crotchet; tempo; copy; leader; conductor, four beats in a bar; three beats in a bar; time signature; waltz, four-beat, faster; slower; body percussion; ostinato; musical layers; call and response; rhythm pattern; four-on-the-floor rhythms; on the beat; off the beat; verse; chorus; introduction; instrumental, echo; melody; lyrics; forte; loud; piano; soft/quiet; crescendo; diminuendo, gospel rhythm; ostinato; style, listen; ensemble; teamwork; cooperation instrumentation; rhythm; rock 'n' roll; rhythmic layers; notation; sound; silence; rest; beat; crotchet; quavers, improvise; tempo; fast; allegro; slow; adagio	<u>Key Vocabulary</u> dynamics; pianissimo (pp); piano (p); mezzo piano (P); mezzo forte (F); forte (f); fortissimo (ff); diminuendo; crescendo, tempo; fast; allegro; slow; adagio; getting faster; accelerando; getting slower; rallentando; loud; forte; soft; piano; getting louder; crescendo; getting softer; diminuendo; spiky; staccato; smooth; legato; Baroque, Instrumentation, chorus; lyrics; rhythm; call-and-response; batucada, articulation; staccato; detached; mood; atmosphere; images; structure; beginning; middle; end; repeat; symphonic poem; call-and-response; conversation; shrill; harsh; bright; dynamics; atmosphere; overlap; musical layers; texture; musical layers; conductor; graphic score	<u>Key Vocabulary</u> pitch; ascending; descending; rise; syllable; higher; lower; melody; encore, stays the same; melody; scale, solo; articulation; smooth; spiky; staccato; legato; loud; forte; soft; piano; crescendo; diminuendo, soundscape; melodic motif; leap; melodic contour; neumes; texture; monophonic, notation; neumes; polyphonic; texture, order; sequence, call and response; melodic phrase; tempo; dynamics; pentatonic scale, listen; verse; chorus; melody; harmony; two parts; duet; ensemble; soprano; alto; tenor; bass, rest; crotchet; quaver; minim; tempo, performer; audience, interlude; intermezzo;

Year 4		
Autumn Term	Spring Term	Summer Term
Playing with rhythm Playing together and rhythmic structures	Musical contrasts	Melody builders Exploring melodies and song structure
<u>Enquiry Question</u> <i>How can I compose a rhythmic accompaniment to a steady pulse?</i>	<u>Enquiry Question</u> <i>What are the different families in an orchestra and what do they sound like?</i>	<u>Enquiry Question</u>
<u>Musicians/music</u> * Symphony No. 6, third movement by Tchaikovsky * 'Waltz No. 2' from Jazz Suite * No. 2 by Shostakovich 'Waltz' from Masquerade Suite by Khachaturian * Jambo recorded by Ella Jenkins * Lyric For Strings by George Walker * Magalenha by Sergio Santos Mendes * Beatbox Ventriloquism by Beardyman * Carol Symphony by Hely Hutchinson * Little' Fugue in G minor by J.S. Bach * Symphony No.5 by Beethoven	<u>Musicians/music</u> * 'Vltava' from Má Vlast by Smetana Kočka leze dírou (Traditional) * Piano Sonata No. 14 'Moonlight' by Beethoven * Toccata and Fugue in D minor by J. S. Bach * Eine Kleine Nachtmusik by Mozart * 'Hallelujah Chorus' from Messiah by Handel * Eleanor Rigby and Ob-La-Di, Ob-La-Da by The Beatles * 'Kangaroos' from The Carnival of the Animals by Saint-Saëns * 'Heil, König Heinrich!' from Lohengrin by Wagner * Blowin' In The Wind by Bob Dylan Heidenröslein by Schubert * Für Elise by Beethoven	<u>Musicians/music</u> * Alap In Raag Desh (Indian Classical) * Lights Out' bugle call Last Post and Rouse Fanfare For The Common Man by Copland * Hora Medura (Israeli Folk Dance) * In C by Terry Riley * Zousan (Japanese Traditional) * Auld Lang Syne, lyrics by Robert Burns (composer Anon.) * Papageno/Papagena duet from The Magic Flute by Mozart * The Twelve Days Of Christmas (Traditional) * O Eucharie by Hildegard of Bingen Bushes And Briars (Traditional Folk Song) * The Rite Of Spring by Stravinsky * O Waly, Waly (Traditional): three arrangements by Benjamin Britten, Eva Cassidy and John Rutter
<u>National Curriculum links</u> • Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression • Improvise and compose music for a range of purposes using the inter-related dimensions of music • Listen with attention to detail and recall sounds • Use and understand staff/stave and other musical notations • Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians • Develop an understanding of the history of music		
<u>Key Knowledge and Skills</u> • To perform rhythmic actions to a steady pulse • To develop ensemble skills • To identify the first beat of a bar in 4/3	<u>Key Knowledge and Skills</u> • To recognise and define the instrumental families in an orchestra	<u>Key Knowledge and Skills</u> • To recognize direction of pitch accurately • To use musical vocabulary to describe changes in pitch

• To maintain a steady beat accurately • To identify the first beat of a bar in 4/4 T • o copy and create simple call-and- response rhythm patterns • To create a rhythmic accompaniment to a song • To read and perform rhythms accurately and in time using body percussion • To recall vocabulary of different tempos in music and apply them accurately • To compose rhythmic patterns and perform at different tempos • To recognise and define the duration of different note values while maintaining a steady beat • To create and perform a rhythmic accompaniment • To experiment with different rhythmic structures • To identify rhythms from song lyrics • To compose a sequence of four-beat rhythms using minims, crotchets and quavers • To recognise how the dimensions of music are used to establish mood and atmosphere • To identify instruments in the string family • To perform a rhythmic ostinato • To perform instrumental polyrhythms accurately as an ensemble • To control dynamics • To perform individual rhythms accurately and in time on instruments • To identify instruments used in samba music • To select instruments according to their timbre • To internalise pulse and rhythm • To maintain an independent part in an ensemble	• To recognise and define timbres of different instruments • To recognise and recall the structure of a piece of music • To use appropriate timbres and dynamics on instruments • To create a journey soundscape • To begin to recognize major and minor tonalities • To create musical ideas to communicate different moods • To organise sounds in a musical structure • To play major and minor chords • To perform call-and-response rhythms • To recognise the difference between staccato and legato articulation • To control dynamics • To explore vocal timbre • To lead an ensemble • To identify the structure of a piece of music • To improvise sounds, varying timbre, dynamics, rhythm, pitch and tempo • To follow a graphic score • To compose music following an AB structure • To explore techniques to vary dynamics, articulation, pitch and tempo • To create music with contrasting sections • To recognise a rondo structure • To follow a graphic score • To compose musical motifs • To assign musical characteristics to characters, justifying choices • To organise musical ideas into a structure	• To recognize how melodies can be used as a 'call to action' • To internalise pitch, rhythm and melody • To sing musical phrases with accurate tuning • To follow performance directions • To recognise a pentatonic scale • To create pentatonic music • To begin to recognize features of aleatoric music • To improvise on instruments using notes from the F major pentatonic scale • To maintain a part in an ensemble • To compose and notate a pentatonic melody • To perform on an instrument in time as an ensemble • To perform call-and-response patterns • To improvise a melodic response • To describe the shape of a melody • To use graphic notation to represent pitch • To recognise the structure of a cumulative song • To use graphic notation to represent pitch and duration • To identify and describe changes in pitch • To identify monophonic texture in contrasting pieces of music • To play a simple melody using rhythmic notation • To create two-beat rhythms • To understand the note values of crotchets, quavers and minims • To begin to recognize and define how music is ordered into different sections • To recognise the structure of a song
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• To lead call-and-response chant in small groups • To recognise and use different articulation, dynamics and tempos when playing instruments • To compose a verse of a song following a rhythmic structure • To create vocal beatbox sounds that imitate the timbre of a drum kit • To perform beatbox sounds using polyrhythms as a group • To compose and perform a rap accurately and in time with a beatbox accompaniment • To combine musical layers • To develop a rhythmic composition • To follow graphic notation • To vary dynamics, tempo and articulation to enhance a performance • To compose music using spoken phrases • To structure a composition • To perform as an ensemble		• To recognise rhythmic syllable placement in music • To prepare songs for performance
<u>Steps to learning</u> • Copying rhythmic patterns and performing together • Exploring notation • Sticking to my part • Composing in a rhythmic framework	<u>Steps to learning</u> • Exploring instrumental timbre and instrument families • Exploring major and minor tonalities • Recognising and responding to musical instructions • Composing in a structure	<u>Steps to learning</u> • Describing and internalising pitch • Composing and improvising with a given range of notes • Composing and notating melodies • Exploring song structure and preparing for performance
<u>Key Vocabulary</u> beat; pulse; copy; leader; conductor. bar; waltz; time signature, call and response; faster; slower; lento; adagio; andante; moderato; presto; accelerando; rallentando, duration; rhythm; semibreve; minim; crotchet, dynamics, rhythmic layers; texture, polyrhythmic; layers, triad; rest; ostinato; repeat; graphic notation, forte; loud; piano; soft; lento; slow; presto; fast; legato; smooth; staccato; detached; steady pulse, lyrics;	<u>Key Vocabulary</u> orchestra; orchestral family; strings; woodwind; brass; percussion; timbre, sound map; dynamics; forte; piano; mezzo forte; mezzo piano; crescendo; diminuendo; timbre; structure; sequence; conductor; symphonic poem, major; minor; tonality; triad; tempo; timbre; dynamics; mood, Staccato; legato; articulation; verse; chorus; bridge; instrumental, blend; improvisation, AB structure; accelerando; rallentando;	<u>Key Vocabulary</u> scale; ascending; descending; pitch; higher; lower; stays the same; tempo; largo; presto; stave/staff notation; stave/staff; raga, melody; rhythm; internalise; thinking voice, pentatonic scale; aleatoric; dynamics; piano; soft; forte; loud; crescendo; diminuendo, breath; rhythmic ostinato; pentatonic melody; pentatonic scale; structure, scale patterns; cumulative structure; direction; melodic contour; notation; lyrics; crotchet; quaver; minim; bar;

verse; chorus; syllable; rhythm grid; notation,		
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Year 5		
Autumn Term	Spring Term	Summer Term
Rhythm builders Exploring rhythmic layers	Music and words	Song ingredients Exploring melody, harmony and lyrics
<u>Enquiry Question</u> <i>How can different rhythms impact the texture of a piece of music?</i>	<u>Enquiry Question</u> 	<u>Enquiry Question</u> <i>How do melodic layers add to the overall performance of a piece?</i>
<u>Musicians/music</u> * Al Citron (Traditional) * Basque Stick Dance (Traditional) * Victorian Morris Dance (Traditional) * Galliard (Traditional) Dances For Broken Consort by Morley * Jenny Lind Polka (Traditional) * Minuet by Boccherin * Piano Concerto No. 2, first movement by Rachmaninof * Welsh National Anthem: Land Of My Fathers * Polish National Anthem * Japan National Anthem * Symphony No. 5, first movement by Beethoven * Smoke On The Water by Deep Purple * 'Hedwig's Theme' from Harry Potter And The Philosopher's Stone by John Williams * Clapping Music by Steve Reich * Bolero by Ravel * Peter Gunn Theme by Henry Mancini * The Pink Panther Theme by Henry Mancini * Horn Concerto No. 4, third movement by Mozart * Water Music, Suite No. 3, third movement by Handel * Brandenburg Concerto No. 5, third movement by J. S. Bach * Symphony No. 5, first movement by Beethoven *	<u>Musicians/music</u> * Trumpet Concerto, third movement by Haydn * 'Largo' from Xerxes by Handel * Piano Sonata No. 14 'Moonlight' by Beethoven * Symphony No. 9 'From The New World', second movement by Dvořák * 'Summer' from The Four Seasons by Vivaldi * 'Artikulation' by Ligeto * 'Cellogram' from Postal Pieces by James Tenney * English Folk Song Suite by Vaughan Williams * 'I'd Do Anything' from Oliver! by Lionel Bart * Trumpet Concerto, first movement cadenza by Haydn * Concerto for Turntables and Orchestra by Gabriel Prokofiev * Heebie Jeebies or Indiana by Louis Armstrong And His Hot Five * How High The Moon performed by Ella Fitzgerald * Take The 'A' Train performed by Duke Ellington and His Orchestra * One Note Samba performed by Ella Fitzgerald *	<u>Musicians/music</u> * Canon In D by Pachelbel * Three Blind Mice (Traditional) * Three Country Dances In One (Traditional compiled by Thomas Ravenscroft) * 'One Day More' from Les Misérables by Alain Boublil and Claude-Michel Schönberg * Live Looping by Reinhardt Buhr * Frère Jacques (Traditional) performed by Mundwerk * 'Buckaroo Holiday' from 'Four Dance Episodes' from Rodeo by Copland * Beethoven's 5th Symphony (First movement) * Star Wars Theme by John Williams * Nocturne No. 2, Op. 9 by Chopin * Scarborough Fair (Traditional) * Amazing Grace (Traditional) * The Peacock Followed The Hen (Traditional) * Smile by Charlie Chaplin * Turn! Turn! Turn! by The Byrds * I Can't Dance by Gram Parsons * Wuthering Heights by Kate Bush * I'm Still Standing and Your Song by Elton John and Bernie Taupin * The Gnu Song by Michael Flanders and Donald Swann * Olympic Hymn by Spyridon Samaras * The Olympian: The Lighting Of The Torch and Closing by Philip Glass * Call Of The Champions by John Williams

National Curriculum links

- Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
- Improvise and compose music for a range of purposes using the inter-related dimensions of music
- Listen with attention to detail and recall sounds
- Use and understand staff/stave and other musical notations
- Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
- Develop an understanding of the history of music

Key Knowledge and Skills

- To recognize and maintain a pulse in different metres (4/4 and 4/3 time)
- To perform rhythms accurately and in time as an ensemble
- To perform a canon
- To identify note values and follow rhythmic notation
- To feel the difference between time signatures (4/3 and 4/4)
- To perform a rhythmic accompaniment in 4/3 time
- To copy rhythmic patterns accurately
- To identify some characteristics of Elizabethan music
- To recognize and maintain a pulse in different metres (4/4 and 4/3 time)
To recognise some characteristics of minuets and polkas
- To listen to and copy rhythmic patterns
- To use dynamics expressively in performance
- To use musical vocabulary to describe dynamics
- To recognise some characteristics of music from the Romantic period
- To sing and play percussion with changes in tempo, articulation, dynamics, pitch and timbre
- To use the inter-related dimensions of music to

Key Knowledge and Skills

- To identify and describe the inter-related dimensions of music (pitch, dynamics, rhythm/duration, tempo, timbre, articulation)
- To vary tempo, dynamics and articulation when singing
- To follow musical directions
- To listen to and describe how the dimensions of music are used in a piece of music
- To use musical vocabulary associated with timbre, tempo and dynamics
- To devise graphic notation in response to music
- To recognize changes in musical style
- To create sounds using voices and body percussion
- To improvise sounds to a four- beat pulse
- To develop ensemble skills, playing sounds accurately and together
- To identify the call-and-response structure of a song
- To improvise rhythmic patterns to a four-beat pulse
- To play an improvised instrumental 'response' on pitched percussion
- To improvise simple melodies over four beats
- To sing songs with an awareness of style

Key Knowledge and Skills

- To maintain a part in a group when singing
- To perform a simple round
- To sing with a good awareness of pitch
- To identify phrases in a round
- To sing in two parts, identifying the difference between unison and harmony singing
- To compare rounds
- To describe how melodies fit together and produce harmony
- To develop listening skills when performing as a group
- To identify scalar patterns
- To compose simple melodies
- To notate melodies using informal and standard notation
- To play triads based on a major scale
- To hear the difference between major and minor chords
- To play a scale following letter and staff notation
- To hear the difference between musical intervals
- To identify, play and sing musical intervals
- To begin to recognize intervals that are consonant or dissonant
- To select pitches to create major and minor chords
- To choose major and minor chords to establish mood

evoke mood and atmosphere • To perform rhythms as an ensemble • To recognise the difference between a sparse and a dense texture • To experiment with musical texture when singing songs • To maintain rhythms accurately and in time as a group • To perform polyrhythms accurately and in time with others • To follow accurately the directions of a conductor, with an understanding of dynamic contrasts • To experiment with rhythmic texture • To recognize a syncopated rhythm • To maintain a syncopated rhythm accurately and in time as a group • To create graphic notation • To investigate different ways of classifying instruments	• To explore vocal timbre, imitating instrumental sounds • To use the inter-related dimensions of music expressively when composing • To identify how music can be used to create an atmosphere or mood • To create and perform from a graphic score • To use voices creatively, making subtle changes to vocal timbre to achieve an effect • To use the inter-related dimensions expressively when composing • To create graphic notations • To play a melody to accompany a song using standard notation • To compose music inspired by song lyrics over a simple melody • To represent musical ideas using a combination of standard and graphic notation	• To play chords accurately together as a group and produce harmony • To compose a short pentatonic melody above a drone • To notate a melody using staff and letter notation • To identify notes from the C major chord (triad) • To listen to and play short melodies by ear • To combine melodic parts to create harmony • To select pitches to create simple major chords • To play chords accurately together as a group and produce three-part harmony • To recognise rhythmic syllable placement in music using lyrics • To recognise the structure of a song • To compose a song following a melodic structure • To perform a melody and harmony part on tuned percussion • To notate a melody using letter notation
<u>Steps to learning</u> • Exploring time signatures and performing together • Performing rhythms expressively • Exploring rhythmic texture • Creating and notating musical texture	<u>Steps to learning</u> • Developing an understanding of the inter-related dimensions and musical vocabulary • Improvising musical patterns • Exploring Jazz • Composing and notating music inspired by lyrics and poetry	<u>Steps to learning</u> • Exploring melodic layers • . Exploring scales, intervals and chords • Creating and playing harmonic accompaniments (drones, chords and basslines) • Combining lyrics, melody and harmony
<u>Key Vocabulary</u> pulse; beat; time signature, beat; time signature; four-beat rhythm; crotchet; quaver; rest; canon, metre; timbre; dynamics; pianissimo; piano; mezzo piano; mezzo forte; forte; fortissimo; crescendo; diminuendo; improvise, verse, chorus, motif, minimalist; unison; polyrhythmic, Texture; dense; sparse; rhythmic layers; ostinato, Syncopated; offbeat; sparse; dense; structure; audience; performer; listen, chordophones; aerophones; membranophones; idiophones;	<u>Key Vocabulary</u> pitch; dynamics; rhythm; duration; tempo; timbre; articulation; staccato; legato; forte, piano, crescendo, diminuendo, largo; andante; allegro; presto; sforzando, rallentando, graphic score; graphic notation; timbre; tempo; dynamics; sforzando, rallentando; fine; tempo; dynamics; style; samba; swing jazz; classical waltz; tango; Israeli; rhythm; fast; slow; accelerando; percussive, pulse; improvise; call-and-response phrases; syncopated rhythms; offbeat,	<u>Key Vocabulary</u> texture; sparse; dense; tension; tempo; repetition; silence; pitch; descending; structure; graphic score, round; melody; phrase; structure; rise; fall; high; pitch; overtones, canon; unison; harmony, part; pitch; melody; bar; timbre; polyphonic, calic; scale; C major; stave; staff; ledger; treble clef, rhythm; tempo; accelerando; rallentando; dynamics; crescendo; diminuendo; piano; forte, interval; notes; major second; minor second; major third; minor third; perfect fourth;

string; pluck; bow; wind; blow; drums; resonator; vibration;	texture; sparse; dense; tension; tempo; repetition; silence; pitch; descending; structure; graphic score, motif, contrast,	perfect fifth; octave; consonance; dissonance, scale; harmony; staff notation; chord; triad; ascending; descending; stave; ledger line; C major; major; minor; treble clef, chords; contrasting; tempo; chord sequence, scale; major; melody; section; structure; rhyming pattern; syllable; songwriters; composers
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Year 6		
Autumn Term	Spring Term	Summer Term
We've got rhythm Rhythmic devices and structure	Musical effects and moods	Celebrating songs
<u>Enquiry Question</u>	<u>Enquiry Question</u>	<u>Enquiry Question</u>
<i>How do time signatures change the rhythm of the music?</i>	<i>How do musical techniques affect the mood of a piece of music?</i>	<i>How can music help to tell a story?</i>
<u>Musicians/music</u> * Sicilienne for cello and piano Op. 78 by Fauré * You've Got To Hide Your Love Away by the Beatles * Eglamore by Kate Rusby * Gigue from Cello Suite No.1 by J.S. Bach * The Kesh Jig (Traditional) * Libertango by Piazzolla * African talking drum performed by Ayan Bisi Adeleke * Cantus Arcticus by Einojuhani Rautavaara * Djembe solo performed by M'Bemba Bangoura * La Salsa Nunca Se Acaba by Susie Hansen * Planet Rock by Afrika Bambaataa & Soulsonic Force * Konnakol performance by V. Shivapriya and B. R. Somashekar Jois	<u>Musicians/music</u> * The Honda Civic 'Choir' by Steve Sidwell * 1812 Overture by Tchaikovsky * U Vorot, U Vorot (Traditional) * La Marseillaise * Clarinet Concerto, second movement by Mozart * Villageoises, Staccato by Poulence * 'Somewhere Over The Rainbow' from The Wizard Of Oz by Harold Arlen * Theme from Jaws by John Williams * Panic by Harrison Birtwhistle * 'Jupiter' from The Planets by Holst * 'Another Op'nin', Another Show' from Kiss Me, Kate by Cole Porter * 'Major General's Song' from The Pirates of Penzance by Gilbert and Sullivan * 'I Got Rhythm' from Girl Crazy by George and Ira Gershwin * 'Jacob and Sons' from Joseph and The Amazing Technicolour Dreamcoat by Andrew Lloyd Webber * 'Consider Yourself' from Oliver! by Lionel Bart * 'If I Only Had A Brain' from The Wizard Of Oz by Arlen and Harburg * Medley from Les Misérables by Claude-Michel Schönberg, Alain Boublil and Jean-Marc Natel * First Step by Hans Zimmer	<u>Musicians/music</u> * What Have They Done To The Rain, by Malvina Reynolds, performed by Joan Baez * Big Yellow Taxi by Joni Mitchell * Hey Jude and With A Little Help From My Friends by The Beatles * Hound Dog by Elvis Presley * Respect by Aretha Franklin * Westminster Quarters Carillon de Westminster by Louis Vierne * La Cathédrale Engloutie by Debussy * Flight of the Bumblebee by Rimsky-Korsakov * 'Habenera' from Carmen by Bizet * Symphony No. 5 by Beethoven * 'Do Re Mi' from The Sound of Music by Rodgers and Hammerstein * You Don't Have To Say You Love Me by Dusty Springfield * Woke Up This Morning by B. B. King * Zadok The Priest by Handel * Haffner Serenade by Mozart * This Is The Day by John Rutter * You Are My Sunshine by Jimmie Davies and Charles Mitchell * Rock Around The Clock by Billy Haley and His Comets * Royal Entrance Fanfare by Randy Dunn * Fanfare for St Edmundsbury by Benjamin Britten * 'The Big Turtle Fanfare' from South China Sea and 'Vorspiel' from Le Grande Macabre by György Ligeti

National Curriculum links

- Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
- Improvise and compose music for a range of purposes using the inter-related dimensions of music
- Listen with attention to detail and recall sounds
- Use and understand staff/stave and other musical notations
- Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
- Develop an understanding of the history of music

Key Knowledge and Skills	Key Knowledge and Skills	Key Knowledge and Skills
• To begin to understand the construction of a 6/8 time signature • To maintain a steady beat in 6/8 • To maintain a steady pulse in different time signatures • To maintain a part in an ensemble • To perform rhythmic patterns accurately • To recognise changes to musical pulse • To perform accurately in different tempos and time signatures • To demonstrate appropriate articulation on instruments in different styles of music • To select suitable timbres to accompany a poem • To create layers of rhythm • To experiment with using accents to create different musical effects • To follow rhythmic notation • To recognize the duration of quavers, crotchets and triplets • To play a rhythmic ostinato on drums or other untuned percussion • To play polyrhythms accurately and in time as an ensemble • To compose appropriate rap lyrics over an eight-bar verse • To perform rhythms accurately and expressively • To organise rhythmic ideas into a structure • To identify and describe changes in musical texture • To compose cup and body-percussion rhythms from rhythmic notation	• To experiment with vocal sounds, varying pitch, articulation, timbre and dynamics • To follow a graphic score • To experiment with vocal and instrumental sounds, varying pitch, articulation, timbre and dynamics • To improvise on instruments in response to a stimulus • To describe music using appropriate musical vocabulary • To use a range of vocal timbres to create sound imagery • To perform a soundscape following a graphic score (with timeline) • To recognize staccato and legato articulation • To sing with appropriate articulation • To recognize the difference between consonant and dissonant sounds in harmony • To select appropriate dynamics, harmony and timbre to establish mood and atmosphere • To use consonant and dissonant harmony to create 'tension' and 'release' • To explore ways that 'unity' and 'discord' can be illustrated through music • To explore and play the inter-related dimensions to create contrasting musical effects • To sing songs with an awareness of style • To explore techniques to communicate characters effectively, considering the role of the performer and audience • To perform an ostinato rhythm using standard notation • To use instruments and voices creatively, making subtle changes to tempo	• To discuss how songs can be used to tell a story, express a feeling and communicate a message • To analyse a song, identifying how the musical dimensions are used to express the lyrical content • To recognise the importance of song lyrics in communicating a message • To evaluate the structure of a song • To listen for structural features in contrasting pieces of music • To identify and describe musical features of a song • To recognise the structure of a song • To develop critical listening skills • To identify melodic patterns in songs and music • To play melodies on tuned percussion from notation • To identify and sing a chromatic melody • To play a chromatic melody using tuned percussion • To sing a harmony part • To identify chord progressions in songs • To play a simple chord progression using melodic instruments • To select pitches to create chords • To play a simple chord progression • To follow graphic and rhythmic notationTo notate a melody using letter or staff notation

and dynamics to achieve an effect

- To use the inter-related dimensions expressively when composing
- To compose music using a melodic motif, using the inter-related dimensions of music to evoke mood and atmosphere
- To notate music using a combination of standard and graphic notation
- To explore how composers use leitmotifs to represent characters

<u>Steps to learning</u> • Exploring time signatures and performing together • Performing rhythms expressively • Performing polyrhythms with expression • Organising rhythmic ideas in a structure	<u>Steps to learning</u> • Improvising and exploring vocal and instrumental effects • Using harmony to create moods and atmosphere • Exploring musical styles and performance skills • Composing and performing music to create moods and atmosphere	<u>Steps to learning</u> • Investigating song ingredients • Exploring scales and sequences • Playing and creating chord sequences and basslines • Composing and performing music for an occasion
<u>Key Vocabulary</u> pulse, time signature; quavers; rhythm; bar, four-beat; rhythmic pattern; piano; soft; loud; forte; crescendo; diminuendo, style; strong beat; off beat; tempo; articulation; tango; samba; polyrhythms; call and response; caixa; agogo; ganza; tamborim; surdo, compound time signature; beat; layers; solo; verse; expression; perform, syllable; accent; master drummer; talking drum, rap; hip-hop; rhyming couplets; assonance; dynamics; timbre; diction, rhythmic ostinati, improvise, straight rhythm, intro; verse; chorus; outro, Body percussion, binary form; canon; contrasting; instrumental break; tradition; culture, notation	<u>Key Vocabulary</u> pitch; melodic contour; notation; higher; lower; stays the same; timbre; diction; articulation, dynamics; forte; fortissimo; crescendo; diminuendo; accelerando; rallentando; melody; improvisation; legato; staccato; piano; presto; andante; largo; accelerando; rallentando; timbre; Mickey Mousing, staccato; legato; articulation; sustained, interval; second; third; fourth; fifth; sixth; seventh; octave; harmony; minor second; semitone; consonant; dissonant; consonance; dissonance; clash; leitmotif, discord; unity; discordant; consonance; dissonance; harmony; musical theatre; style; dialogue; diction; articulation; chorus songs; solo; duet; light opera; musical comedy; through-composed, audience; dialogue; expression; gesture, time signature; dotted minim; crotchet; quaver; ostinato; conductor; soundtrack; sound effects; timeline;	<u>Key Vocabulary</u> lyrics; melody; communicate; timbre; tonality; key change; pitch; rhythm; repetition; protest song, verse, chorus, bridge; middle 8; intro; outro; coda; fade; pop; technology, refrain; hook, structure, programme notes; composer; leap; step; syncopated; rests; instrumental; major; minor; tempo; fast; slow; timbre; texture; unison; dynamics; articulation; style, peal; church bells; ascending; descending; Westminster Quarters; scale; sequence; allegro; largo; rallentando; dotted minim, chromatic; ascending; descending; higher; lower; semitones; chord; chord progression; triad; root; key; conductor, syncopated; lyrics; call and response; melody; rhythm; pentatonic; tonic