

Birchwood Music Curriculum



Year Group	Substantive Knowledge	Disciplinary Knowledge	Vocabulary	Resources
<p>Reception - autumn 1</p>	<p><u>Communication and Language</u> -Know that they can make a range of sounds with their voices. -Know that to listen to music they have to give attention.</p> <p><u>Expressive Arts and Design</u> --Know that music can tell a story. -Know that percussion instruments and shaken, hit or tapped to make a sound.</p> <p><u>Physical Development</u> -Know how to use your body to move to music.</p>	<p><u>Communication and Language</u> -Learn and sing Alice the Camel -Listen to a range of pieces music to be able to identify different moods within a range of different classical music.</p> <p><u>Expressive Arts and Design</u> -Recognise louder and quieter sections in The Sorcerer’s Apprentice. -Talk about how the music changes using the words faster and slower. -Play percussion instruments to make louder and quieter sounds and faster and slower sounds.</p> <p><u>Physical Development</u> -Use large muscle movements to move to music.</p>	<p>long/short louder/quieter higher/lower faster/slower percussion composer</p>	<p>Sing Up- The Sorcerer’s Apprentice -3 lessons https://www.singup.org/music/sing-up-music-curriculum/reception-the-sorcerers-apprentice</p> <p>Untuned percussion instruments</p>
<p>Reception - autumn 2</p>	<p><u>Communication and Language</u> -Know what an instruction is.</p> <p><u>Expressive Arts and Design</u> -Know that the beat is the pulse of the music. -Know how to sing in a group for a performance. -Know that a performance is sharing music with others.</p> <p><u>Physical Development</u> -Know how to use your body to move to music.</p>	<p><u>Communication and Language</u> -Respond to direct instructions from the teacher/teachers when practising and performing.</p> <p><u>Expressive Arts and Design</u> -Play a steady beat on a percussion instrument. -Sing Row, Row, Row Your Boat. -Make up new lyrics and vocal sounds for different kinds of transport.</p> <p><u>Physical Development</u> -Use large muscle movements to move to Row, Row, Row Your Boat. -Explore a range of performing techniques including – singing loudly, quietly, slowly and quickly. -Learning a range of movements to compliment the songs taught.</p>	<p>beat, rhythm loud/quiet song writing</p>	<p>Sing Up -Row, Row, Row Your Boat -3 lessons https://www.singup.org/music/sing-up-music-curriculum/reception-row-row-your-boat</p> <p>Untuned percussion</p>
<p>Reception- spring 1</p>	<p><u>Communication and Language</u> -Know the importance listening to the beat. -Know what an instruction is -Know how to talk about the music I have heard or made.</p> <p><u>Expressive Arts and Design</u> -Know that a tune can go higher and lower. -Understand some percussion instruments are shook, hit and tapped.</p> <p><u>Physical Development</u> - Know how to hold a beater loosely.</p>	<p><u>Communication and Language</u> -make up new lyrics and actions to nursery rhymes.</p> <p><u>Expressive Arts and Design</u> -Explore higher and lower pitch using vocal sounds. -Use hand actions to show the tune going up and down. -Play notes on a glockenspiel getting higher and lower. -Listen to The Flight of the Bumble Bees by Rimsky-Karsakov and notice the speed of the piece to represent a bumble bee.</p> <p><u>Physical Development</u> -Hold a beater loosely. to hit a glockenspiel.</p>	<p>louder/quieter higher/lower beat faster/slower glockenspiel</p>	<p>Sing Up -Up and Down -3 lessons https://www.singup.org/music/sing-up-music-curriculum/reception-up-and-down</p> <p>Untuned percussion and glockenspiels.</p>

<p>Reception - spring 2 (Link to Reception Spring 1 – higher and lower sounds)</p>	<p><u>Communication and Language</u> -Know how to sing using call and response.</p> <p><u>Expressive Arts and Design</u> - Know that music can represent different animals. - Know that music can change speed.</p> <p><u>Physical Development</u> -Know that to replicate is to make movements that have been modelled.</p>	<p><u>Communication and Language</u> -Sing in call and response.</p> <p><u>Expressive Arts and Design</u> _Listen to LeFestin de l’Araignee by Roussel and notice how the music represents different minibeasts. -Recognise a change in speed. -Choose a percussion instrument to represent a minibeast.</p> <p><u>Physical Development</u> -Replicate movements to minibeasts including stretching and bending. -Move to a piece of music to represent an animal.</p>	<p>rhythm, louder/ quieter faster/ slower rest soundscape</p>	<p>Sing Up -Five Fine Bumble Bees -3 lessons https://www.singup.org/music/sing-up-music-curriculum/reception-five-fine-bumble-bees</p> <p>Untuned percussion and glockenspiels.</p>
<p>Reception - summer 1</p>	<p><u>Communication and Language</u> -Know that the voice can make a range of different sounds.</p> <p><u>Expressive Arts and Design</u> -Know that percussion instruments are not tuned. -Know how different percussion instruments may be played in different ways.</p> <p><u>Physical Development</u> - Know that movements can be used as part of a performance.</p>	<p><u>Communication and Language</u> -Compose new words and actions for down there under the sea. -Sing in call and response. -Use the voice to make sound effects (waves, wind, birds).</p> <p><u>Expressive Arts and Design</u> - Play sea sound effects choosing percussion instruments to represent different elements of a seascape. -Play stepping tunes on a glockenspiel.</p> <p><u>Physical Development</u> -Devise own movements for Down There Under the Sea.</p>	<p>louder/ quieter faster/ slower glockenspiel call and response shaker, rain stick</p>	<p>Sing Up -Down There Under the Sea -3 lessons https://www.singup.org/music/sing-up-music-curriculum/reception-down-there-under-the-sea</p> <p>Untuned percussion and glockenspiels.</p>
<p>Reception - summer 2</p>	<p><u>Communication and Language</u> -Know that music can be used to create a mood or tell a story.</p> <p><u>Expressive Arts and Design</u> -Know how different percussion instruments may be played in different ways to become louder and quieter.</p> <p><u>Physical Development</u> -Know that movements can be in time to the music.</p>	<p><u>Communication and Language</u> -Say how music makes them feel.</p> <p><u>Expressive Arts and Design</u> -Identify when the music gets louder and quieter in Beethoven’s 5th Symphony. -Play percussion instruments getting gradually louder and gradually quieter. -Create own accompaniment to Beethoven’s 5th Symphony playing percussion instruments with changing dynamic.</p> <p><u>Physical Development</u> -Move to It’s Oh so Quiet by Bjork speeding up and slowing down movements to the music.</p>	<p>loud/quiet getting louder/ getting quieter</p>	<p>Sing Up -It’s Oh so Quiet -3 lessons https://www.singup.org/music/sing-up-music-curriculum/reception-its-oh-so-quiet</p> <p>Untuned percussion and glockenspiels.</p>

<p>Y1- autumn 1</p>	<p><u>Singing</u> -Know that songs have a verse and a chorus.</p> <p><u>Listening</u> -Know that sounds can be high and low.</p> <p><u>Composing</u> -Know that the voice can make high and low sounds. -Know that a sequence of sounds can create an accompaniment.</p> <p><u>Musicianship</u> -Know the meaning of the word 'beat'.</p>	<p><u>Singing</u> -Sing songs chants and rhymes from memory (Menu Song and Rain is Falling Down). -To sing simple songs (mi-so), controlling vocal pitch and to match the pitch they hear with accuracy. -Memorise words to a song.</p> <p><u>Listening</u> -Identify high and low pitches. - Listen out for bass instruments. -Listen to 'Be our Guest' from Beauty and the Beast, 'Food Glorious Food from Oliver and 'The Herring Song' commenting on high and low sounds. -Use body movements to respond to songs representing high and low pitch (e.g. crouching for low sounds).</p> <p><u>Composing</u> -Explore percussion sounds to add an accompaniment. -Create musical sound effects in response to stimulus.</p> <p><u>Musicianship</u> -Walk, move or clap to a steady beat. -Rehearse and perform a song with percussion accompaniment.</p>	<p>Sing, high and low loud and quiet, beat, accompaniment, percussion</p>	<p>Sing up – Menu Songs – 6 lessons</p> <p>https://www.singup.org/music/sing-up-music-curriculum/year-1-menu-song</p> <p>Instruments – a range of handheld percussion (e.g. shakers, tambours, triangles etc.).</p>
<p>Y1- autumn 2</p>	<p><u>Singing</u> -Know that the voice can be used to sing or chant.</p> <p><u>Listening</u> -Know that instruments can be used to represent different things, for example animals.</p> <p><u>Composing</u> Know that marching music has a steady beat at a fast walking pace.</p> <p><u>Musicianship</u> -Know that a 'March' has a steady beat so that marchers can keep in time. -Know what a marching band is and the role they play in royal celebrations. -Know that ballets have musical accompaniments.</p>	<p><u>Singing</u> -Use the voice to sing chant Colonel Hathi's March' from <i>The Jungle Book</i> by Richard M. Sherman and Robert B. Sherman, arranged by Laurent Pierres.</p> <p><u>Listening</u> -Identify different instruments that are used to represent animals by listening to: Colonel Hathi's March' from <i>The Jungle Book</i> by Richard M. Sherman and Robert B. Sherman, arranged by Laurent Pierre. - Listen to: 'March of the toy soldiers' from <i>The Nutcracker suite</i> by Tchaikovsky and make up a dance to accompany the music.</p> <p><u>Composing</u> - Compose marching music using percussion instruments.</p> <p><u>Musicianship</u> -March in time to the beat. -Describe the characteristics of 'March' music (a constant steady beat at a fast walking pace).</p>	<p>Represent, instruments, tuba, flute, march, ballet, timbres, chant.</p>	<p>Sing up – Colonel Hathi's March – 3 lessons</p> <p>https://www.singup.org/music/sing-up-music-curriculum/year-1-colonel-hathis-march</p> <p>Instruments – a range of handheld percussion (e.g. shakers, tappers, tambours, triangles etc.).</p>

<p>Y1- spring 1</p>	<p><u>Singing</u> -Know that ‘chants’ are repeated phrases and are used at football matches to show support.</p> <p><u>Listening</u> -Know that when performance take place, audiences are expected to listen respectfully.</p> <p><u>Composing</u> -Know that rhythms can be played unpitched (on a drum) or pitched (using different notes on a glockenspiel).</p> <p><u>Musicianship</u> -Know the meaning of the words: rhythm (a musical pattern).</p>	<p><u>Singing</u> -Learn the words and rhythm to the song ‘Football’. -Perform a chant with clear words and a strong beat. -Perform chants with clear diction. -Sing -Rain in Falling Down as call and response (Revisiting Y1 Autumn 1)</p> <p><u>Listening</u> -Listen to each other performances with respect and consideration.</p> <p><u>Composing</u> -Compose melodies using (E-D-C). -Invent word patterns and chant them to a steady beat.</p> <p><u>Musicianship</u> -Tap the rhythm of their names on a drum. -Count the number of syllables in a word, clapping the rhythm. -Play a simple ostinato on untuned percussion. -Perform compositions over a backing track.</p>	<p>Beat, chant, pitch rhythm, ostinato, pattern.</p>	<p>Sing up – Football – 6 lessons</p> <p>https://www.singup.org/music/sing-up-music-curriculum/year-1-football</p> <p>Drums, glockenspiels</p>
<p>Y1- spring 2</p>	<p><u>Singing</u> Know that movement during songs can be used to keep a steady beat (foot tapping, clapping, swaying etc).</p> <p><u>Listening</u> -Know that pieces of music can have different structures. -Know that different instruments can be used to show different themes in a piece of music.</p> <p><u>Composing</u> -Know that Benjamin Britten was a famous 20th century English composer who was inspired by the sea.</p> <p><u>Musicianship</u> -Know that a conductor guides musician to perform together.</p>	<p><u>Singing</u> Sing, ‘Dawn by the Bay’</p> <p><u>Listening</u> – Listen to ‘Dawn’ from <i>Sea interludes</i> by Benjamin Britten. -Respond to music with actions. -Follow the musical structure of a piece of music using a listening map.</p> <p><u>Composing</u> -Make up new lyrics using rhyming words.</p> <p><u>Musicianship</u> -Practice and perform musical movements. -Coordinate movements in response to signals.</p>	<p>Beat, pitch, classical music, theme, conductor.</p>	<p>Sing up – Sea interludes – 3 lessons</p> <p>https://www.singup.org/music/sing-up-music-curriculum/year-1-sea-interludes</p> <p>Drums, shakers, triangle, bell, glockenspiel</p>
<p>Year 1- summer 1</p>	<p><u>Singing</u> -Know that the voice can be changes to indicate different characters and moods.</p> <p><u>Listening</u> -Know that the voice can be changes to indicate different characters and moods.</p> <p><u>Composing</u> -Know that compositions can be recorded using notation.</p> <p><u>Musicianship</u> -Know that rhymical patterns can be combined to make a composition.</p>	<p><u>Singing</u> -Explore using different voices for different characters (Three Little Mice, The Old Grey Cat and What do you Want to Eat Little Mouse?). -Play a singing game with mood and tone changes.</p> <p><u>Listening</u> -<i>Duetto buffo die due gatti (Cat duet)</i> – attributed to Gioachino Rossini, thought to be compiled by Robert Lucas Pearsall.</p> <p><u>Composing</u> -Compose rhythmic patterns and record using dot notation.</p> <p><u>Musicianship</u> -Copy short rhythm patterns. -Perform a group piece using composed rhythms.</p>	<p>rhythm, timbre, tempo, dynamics, graphic notation, notation</p>	<p>Sing up – Cat and Mouse – 3 lessons</p> <p>https://www.singup.org/music/sing-up-music-curriculum/year-1-cat-and-mouse</p>

<p>Year 1-summer 2</p>	<p><u>Singing</u> -Know that call and response songs have cues for everybody to join in.</p> <p><u>Listening</u> -Know that pitch can go up and down.</p> <p><u>Composing</u> -Know that compositions ‘call and response’ style will follow a pattern.</p> <p><u>Musicianship</u> -Know that the pitch of music can be high or low. -Know that a beater should be help loosely to effectively play a glockenspiel.</p>	<p><u>Singing</u> -Learn response lines to ‘Come Dance with Me’.</p> <p><u>Listening</u> -Listen and respond to a call and response song. -Identify changes in pitch in the song ‘Come Dance with Me’. -Practice pitch matching on glockenspiels.</p> <p><u>Composing</u> -Compose a new verse to the song ‘Come Dance with Me’. -Use notation (dots) to represent composition</p> <p><u>Musicianship</u> -Show pitch shapes using pitch lines. -Move in time to the beat. -Play call and response phrases on a glockenspiel and untuned percussion.</p>	<p>rhythm, pitch, call and response, musical phrase, echo</p>	<p>Sing up – Come Dance with Me – 6 lessons</p> <p>https://www.singup.org/music/sing-up-music-curriculum/year-1-come-dance-with-me</p> <p>claves, woodblocks, drums, shakers, glockenspiels</p>
<p>Year 2 -autumn 1</p>	<p><u>Singing</u> (link to singing in all Y1 units) -Know that good diction is needed to emphasise word play. -Know that songs have a structure (phrases).</p> <p><u>Listening</u> (link to Y1 Summer 2-pitch) -Know that changes in pitch can be indicated by hands or symbols moving up or down.</p> <p><u>Composing</u> Know that question and answer phrases can be used to compose a musical conversating. Know that compositions can be improvised and may be different each time.</p> <p><u>Musicianship</u> (link to Y1 Summer 1- steady beat) -Know that the beat of the music can be marked with tapping or clapping. -Know that stick notation can be used to represent rhythms.</p>	<p><u>Singing</u> -Get familiar with the song structure and understand the word play for the song ‘Tony Chestnut’ -Learn the melody of the song. -Keep a steady beat while they sing. -Echo sing in a group as part of a warm-up. -Sing the song quietly and gently to a ‘la’ sound and follow the shape with their hand. -Learn the song <i>Hi lo chicka lo</i> and perform the song with beat actions.</p> <p><u>Listening</u> -Use pitch pencils to draw a melodic shape for the song ‘Tony Chestnut’. -<i>Listen to: I want you to be my baby.</i> Performed by Louis Jordan and clap along to the beat. -Listen to <i>Fanfarra (Cabua-le-le)</i> by Sérgio Mendes and identify parts that may be improvised.</p> <p><u>Composing</u> - Practise making up 4-beat action patterns for each other to copy. - Try out improvising using the notes C and G that last for 4-bars (16 beats). Try along with the backing track. -Composing call-and-response music in pairs.</p> <p><u>Musicianship</u> -Practise echoing actions to a beat. -Lead or respond to a 4-beat action pattern. - Begin to learn the ‘call’ or ‘response’ phrases of the song’s melody on a tuned percussion instrument. -Practise playing the melody of Tony Chestnut with a partner, and as a class.</p>	<p>pitch, beat, notation, melody, tuned percussion, untuned percussion, improvise</p>	<p>Sing up -Tony Chestnut – 6 lessons</p> <p>https://www.singup.org/music/sing-up-music-curriculum/year-2-tony-chestnut</p> <p>glockenspiels and untuned percussion instruments and beaters (e.g. claves, wood blocks, scrapers, xylophones, glockenspiels, chime bars, boom whackers).</p>

<p>Year 2 -autumn 2</p>	<p><u>Singing</u> (link to Y1 Autumn 2-Colonel Hathi's march – animals) Know that the voice needs to be warmed up to sing effectively.</p> <p><u>Listening</u> -Know the Camille Saint-Saens wrote Carnival of the Animals in 1886. Know that different instruments were used to represent different animals.</p> <p><u>Composing</u> -Know that a soundscape can be created to represent a non-musical stimulus (an animal).</p> <p><u>Musicianship</u> -Know that the string family contains: violins, violas, cellos and double basses. -Know that the woodwind family contain the flute. -Know that the percussion family contains the glockenspiel.</p>	<p><u>Singing</u> Get moving and warmed up with <i>I once saw an elephant</i>.</p> <p><u>Listening</u> -Listen to the music identifying instruments, and talk about the character of the music and the kind of animals it represents. -Listen to two movements from <i>Carnival of the animals</i> – ‘Fossils’ and ‘The swan’. Identify how the choices of instruments create character. Respond to the character of the piece through drawing. -Listen to an extract from <i>Danse macabre, identifying how dynamics are used</i>. -Listen to two movements from <i>Carnival of the animals</i> – ‘The elephant’ and ‘Aviary’. -Identify how the composer uses rhythm and articulation to create character.</p> <p><u>Composing</u> -Create a soundscape to represent an animal sanctuary. -Describe the sound the instrument makes and how it represents an animal</p> <p><u>Musicianship</u> -Show the character of the music through movement. - Identify changes in pitch.</p>	<p>represent, pitch, rhythm, woodwind, string, composer, timbre, tempo, dynamics, articulation</p>	<p>Sing up- Carnival of the Animals- 3 lessons</p> <p>https://www.singup.org/music/sing-up-music-curriculum/year-2-the-carnival-of-the-animals</p> <p>untuned percussion instruments and beaters (e.g. claves, wood blocks, scrapers, xylophones, glockenspiels, chime bars, boom whackers).</p>
<p>Year 2 -spring 1</p>	<p><u>Singing</u> Know that a rap must be chanted rhythmically to keep with the beat.</p> <p><u>Listening</u> (Link to Y1 Spring 1- Football) Know that Hip Hop is a style of music that incorporates rhythmic speech (rap).</p> <p><u>Composing</u> _Know that crochets and quavers can be used to compose a 4-beat rhythm. This can be recorded for others to play. _Know that rhythms can be recorded and played on a ‘loop track’ as a backing to a rap or song.</p> <p><u>Musicianship</u> -Know that body percussion can be used to keep the beat in a song. -Know that a one beat note is a crochet (walking pace) -Know that a quaver is a half beat note (jogging pace) -Know that the pitch of a melody can be shown using pictures, dots or lines. -Know that a musical score is like a book- you can learn to read notes that tell us what to play.</p>	<p><u>Singing</u> Chant Grandma Rap rhythmically in unison. Perform ‘Hi, Lo, chicka. Lo with actions.</p> <p><u>Listening</u> -Listen to hip hop tracks identify the features (steady beat, rhythmic speech). -Listen to Supercalifragilisticexpiatidocious, identifying the quavers (jogging notes). -Listen to Marble Machine by Wintergatan, identifying the instruments within the machine.</p> <p><u>Composing</u> -Create 4 beat rhythms using a rhythm grid and play the rhythms accurately. -Create a 4-beat loop track using a looping app and use this as a backing track for Grandma Rap.</p> <p><u>Musicianship</u> -Learn and perform actions to a song, keeping the beat of the piece (Hi, Lo, Chicka, Lo and Grandma Rap) -Understand the speed of a beat can change (Grandma Rap). -Use pitch pencils to draw the melody for Grandma Rap. -Follow a score identifying changes (Grandma Rap). -Identify crochets and quavers.</p>	<p>rhythm, beat, pitch, hip hop, rap, unison, crochet, quaver, loop, score</p>	<p>Sing Up – Grandma Rap -6 lessons</p> <p>https://www.singup.org/music/sing-up-music-curriculum/year-2-grandma-rap</p> <p>Loop app on iPad</p>

<p>Year 2 -spring 2</p>	<p><u>Singing</u> -Know that songs can be sung at different volumes (dynamics). -Know that singing can get louder(crescendo) and quieter (decrescendo).</p> <p><u>Listening</u> (Link to Y2 Autumn 2 – Carnival of the Animals - representations) -Know that music can represent different transport using changes in tempo, speed and dynamics.</p> <p><u>Composing</u> -Know that changes in dynamics can be used to represent the speed or distance of a vehicle.</p> <p><u>Musicianship</u> -Know that a crescendo is when the music gets gradually louder -Know that a decrescendo is when the music gets gradually quieter. - Know that conductor is the leader of a group of musicians and controls the tempo and dynamics. -Know that rhythms can be layered on top of each other.</p>	<p><u>Singing</u> Sing 'The Clock Song' adding body percussion to the beat. -Follow a leader's directions to sing getting louder(crescendo) and quieter (decrescendo).</p> <p><u>Listening</u> -Listen to and discuss four pieces of music inspired by travel/vehicles (Short Ride in a fast Machine by John Adams, The Little Train of Caipira by Heitor Villa Lobos, 633 Squadron by Ron Goodwin, the Wagon Passes by Edward Elgar).</p> <p><u>Composing</u> -Create a train composition, using percussion instruments to represent different parts of the train/journey. -Layer different rhythms in a composition. -Compose with planned changes in dynamics.</p> <p><u>Musicianship</u> -Identify crescendos and decrescendos in a piece of music (The Wagon Passes – Elgar). -Identify changes in tempo (accelerando – getting faster, ritenuto – getting slower). - Follow a conductor. -Play layered rhythms as a class, following the conductor.</p>	<p>composer, represent, tempo, conductor, dynamics, crescendo, decrescendo, accelerando, ritenuto</p>	<p>Sing up – Trains- 3 lessons https://www.singup.org/music/sing-up-music-curriculum/year-2-trains</p> <p>Guiro, shakers, drums</p>
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<p>Year 2 - summer – whole term</p>	<p><u>Singing</u> -Know that scales are a sequence of notes that move up and down in steps. -Know that arpeggios are a sequence of notes that move up and down in leaps.</p> <p><u>Listening</u> -Know that different instruments -Know that timbre is particular sound that distinguishes a sound or a combination of sounds.</p> <p><u>Composing</u> -Know that percussion instruments can be played in different ways to make different sounds.</p> <p><u>Musicianship (link to Y2 spring 1- Grandma Rap)</u> Know that rhythms can be represented using word phrases. -Know how to play a triangle, guiro, tambourine and claves. -Know that instruments can be played in different ways to make different sounds. -Know that a minim is a 2-beat note and a semibreve is a 4-beat note. -Know that notes and rhythms are represented on a stave. -Know that a chord is 2 or more notes played together.</p>	<p><u>Singing</u> -Sing scales and arpeggios</p> <p><u>Listening</u> - Listen to the piece ‘TIME’ identify how the music builds and unbuilds. -Identify different rhythms and instruments in the piece time.</p> <p><u>Composing</u> - Choose percussion instruments to play short and long durations. -As a class decide on the order of phrases and which parts to ‘leave in’ considering the impact on the listener.</p> <p><u>Musicianship</u> - Learn rhythms for the piece TIME using body percussion. -Play percussion instruments, creating different sounds and effects. - Learn a play a rhythm on a percussion instrument, keeping in time to a backing track. -Practise and refine performances. - Play the glockenspiel using rolls, bounces, shimmers and glissandos. -As a class or group play chords on glockenspiels. -Learn, play and practise a series of melodic phrases on glockenspiels. -Perform, record and evaluate class performances.</p>	<p>rhythm, beat, percussion, crochet, quaver, semibreve, minim, timbre, triangle, tambourine, claves, guiro</p> <p>scales, arpeggios</p> <p>roll, shimmer, bounce, glissando</p> <p>chords</p>	<p>Sing up – Play percussion: Time – 12 lessons https://www.singup.org/music/sing-up-music-curriculum/play-percussion-time tambourines, triangles, bells, blocks, claves, beaters, glockenspiels</p>
<p>Year 3 -autumn 1</p>	<p><u>Singing</u> -Know that notes sung can be represented on a stave.</p> <p><u>Listening</u> Know that I’ve been to Harlem and Morning Mood by Elgar are built around the pentatonic scale.</p> <p><u>Composing</u> - - Know that songs such as ‘I’ve been to Harlem’ use a 5 note scale called the pentatonic scale (F, G, A, C, D) and that these notes sound good in any order or combination. -Know that an ostinato is a repeated pattern that is played over and over again.</p> <p><u>Performing</u> - Know that performance need to be rehearsed and refined.</p>	<p><u>Singing</u> -Sing I’ve been to Harlem, following along staff notation and noting changes in pitch. -Sing the song Tongo in call and response, holding notes at the end of a phrase.</p> <p><u>Listening</u> -Listen to I’ve been to Harlem, following along the staff notation and noticing changes in pitch. Show the shape of the melody by moving hands up and down -Listen to Peer Gynt Suite No 1 (Morning Mood by Edvard Grieg)</p> <p><u>Composing (Link to Y2 Summer – play percussion)</u> -Improvise using the pentatonic scale on glockenspiels. -Compose and ostinato to accompany the song I’ve been to Harlem. -Record compositions using a graphic score. -Add body percussion to Born to be Wild by Mars Bonfire.</p> <p><u>Performing</u> - Perform and record Tongo evaluating and improving their performances.</p>	<p>pitch, melody, stave, pentatonic scale, unaccompanied, ostinato, unison, round, improvise</p>	<p>Sing up -I’ve been to Harlem – 6 lessons https://www.singup.org/music/sing-up-music-curriculum/year-3-ive-been-to-harlem glockenspiels, untuned percussion (triangles, claves, tambourines, guiros)</p>

<p>Year 3 -autumn 2 (Link to Y2 Spring 2- train compositions)</p>	<p><u>Singing</u> -Know that unison means to sing together as one. <u>Listening</u> - Know that words and music can be combined to create an atmosphere.</p> <p><u>Composing</u> - Know that compositions can be made in response to poems and art. <u>Performing</u> -Know that following the conductor will ensure that the group play at the correct tempo and dynamic level.</p>	<p><u>Singing</u> -Sing warm up songs and actions, identifying the importance of following a conductor. <u>Listening</u> -Listen to Night Mail by Benjamin Britten, talking about the relationship between sounds, music and pictures. - Describe the relationship between sound and images in an audio-visual clip. -Use musical language to describe a piece of music (pitch, timbre, dynamics)</p> <p><u>Composing</u> - Use words from a poem to compose a piece of music.</p> <p><u>Performing</u> - Practise and perform to the class. -Record performances, identifying similarities and differences.</p>	<p>dynamics, tempo, rhythm, conductor, improvise</p>	<p>Sing up – From a Railway Carriage – 3 lessons</p> <p>https://www.singup.org/music/sing-up-music-curriculum/year-3-from-a-railway-carriage</p> <p>Untuned percussion</p>
<p>Year 3 – spring 1 Whole term (Link to Play Percussion units Y2)</p>	<p><u>Singing</u> -Know that notes sung can be represented on a stave <u>Listening</u> - Know the calypso music comes from Trinidad and Tobago. - Know that Lord Kitchener is a well-known calypso composer. -Know that Lord Kitchener moved to London as part of the Windrush generation. -Know that Lord Kitchener write songs about his experience of racism. -Know that Calypso Rose was born in Tobago in 1940 and is considered the ‘mother of calypso’. -Her songs address issues like racism and sexism, <u>Composing</u> - Know that compositions can use a call and response style. Know that compositions can be improvised.</p> <p><u>Performing</u> -Know that following the conductor will ensure that the group play at the correct tempo and dynamic level.</p>	<p><u>Singing</u> -Sing Four White Horses with clapping rhythm as accompaniment. -Sing and play in the C major scale. -Sing in unison. -Sing in call and response to Sing Up Mambo <u>Listening</u> -Listen to Calypso Queen by Calypso Rose identifying the meaning of the lyric. -Listen to Pan in A minor by Lord Kitchener. -Listen to Same Boat by Calypso Rose. - Listen to call and response music Splanky – Count Basie Orchestra and Women’s music from Ghana</p> <p><u>Composing</u> - Invent own clapping pattern for Four White Horses. -Improvise call and response phrases. -Compose call and response music.</p> <p><u>Performing</u> - Learn body percussion rhythms to accompany Mangrove Twilight. -Play different percussion rhythms, building up layers as a class and discussion the timbre. -Practise and refine performances, offering feedback to classmates. -Play along to the backing track of Mangrove twilight with fluency. -Follow notation for the C major scale.</p>	<p>unison, timbre, rhythm, call and response, calypso, jazz, solo</p>	<p>Sing up – Play Percussion: Mangrove Twilight – 12 lessons</p> <p>https://www.singup.org/music/sing-up-music-curriculum/play-percussion-mangrove-twilight</p> <p>shakers and claves</p>

<p>Year 3 - summer 1</p>	<p><u>Singing</u> -Know that when we sing a melody the pitch can go up (high) and down (low). -Know that a melody can be recorded using notation. -Know that songs can be sung loudly (forte) and piano (softly).</p> <p><u>Listening (Link to Y2 Summer 2- play percussion)</u> -Know that the pitch of a note can be identified. -Know that crochets and 1 beat notes, quavers are half beat notes and semiquavers are quarter beat notes.</p> <p><u>Composing</u> -Know that rhythms and notes can be combined to create a melody. -Know that rhythmic notation can be used to record a rhythm.</p> <p><u>Performing</u> Know that performers can follow music to ensure they play the correct pitch and rhythm</p>	<p><u>Singing</u> -Warm up voices and bodies using the song Rubber Chicken and Boom Chicka Boom, keeping in time to the beat. -Sing Bobby Shaf-to tapping crochet and quaver rhythms when they are heard. - sing using different dynamics: loudly (forte) and piano (softly).</p> <p><u>Listening</u> -Listen to Bobby Shafto identifying crochets (walk notes) and quavers (jogg-ing notes). Identify the pitch of a note (C, D, E). -Listen to Musica Ricercata by Gyorgy Ligeti, identify the 3 pitched notes, note the jogging tempo (quavers) and identify that the tempo speeds up (accelerando)</p> <p><u>Composing</u> -Compose rhythmic patterns using rhythmic notation. -Compose an ostinato using 3 pitches.</p> <p><u>Performing</u> -Listen to and copy rhythmic patterns as an echo. -Recognise and read rhythmic notation (crochets, quavers, semi quavers, crochet rests). -Recognise, copy, sing and play three pitches (C, D, E),</p>	<p>pitch, rhythm, crochet, quaver, ostinato, accelerando, semiquaver, echo, notation, forte, piano</p>	<p>Sing Up -Just Three Notes – 3 Lessons https://www.singup.org/music/sing-up-music-curriculum/year-3-just-three-notes glockenspiels</p>
<p>Year 3 - summer 2</p>	<p><u>Singing</u></p> <p><u>Listening</u> -Know that songs have a structure and usually include a verse and a chorus. Know that Sister Rosetta Tharpe was a famous gospel star and she influenced Rock and Roll musicians like Jonny Cash and Elvis Presley.</p> <p><u>Composing</u> -Know that composers can adapt and change their pieces just like writers do.</p> <p><u>Performing</u> -Know that performers may count, tap their feet or watch the conductor to keep the beat whilst they play.</p>	<p><u>Singing</u> -Sing an echo warm up.</p> <p><u>Listening (Link to Y3 autumn 1 and summer – verse and chorus)</u> -Listen to the song Fly with the Stars, identifying the chord A minor and C major. -Identify the song structure including: intro, verse, chorus, instrumental and outro. -Listen to Sister Rosetta Tharpe singing This Little Light of Mine and identify how she decorates the melody (sliding, bending, ohhs and whoos, repeating, twiddling, emphasising words and extending words).</p> <p><u>Composing</u> -Record rhythm patterns using notation. -Decide what to include in the class arrangement – accompaniment, instruments, dynamics.</p> <p><u>Performing</u> -Play crochet and quaver patterns using notes A and C.</p>	<p>echo, perform, accompany, intro, verse, chorus, instrumental, outro</p>	<p>Sing Up – Fly with the Stars – 6 lessons https://www.singup.org/music/sing-up-music-curriculum/year-3-fly-with-the-stars glockenspiels</p>

<p>Year 4- autumn 1</p>	<p>Singing -Know that a singing performance needs accurate: melody, rhythm, articulation and phrasing.</p> <p>Listening -Know that a song can be interpreted and performed in different ways.</p> <p>Composing -Know that music has a time signature and This Little Light of Mine has 4 beats in a bar.</p> <p>Performing -Know that the bass line has the lowest pitch. -Know how to play crochet, quaver and rest notation.</p>	<p>Singing (link to Y3 spring 1 – gospel) -Sing This Little Light of Mine in a gospel style with expression and dynamics. -Doodle the voice to improvise. -Sing ‘I Like to Sing Scat’ with accurate melody, rhythm, articulation and phrasing.</p> <p>Listening -Identify similarities and difference in performances of This Little Light of Mine. -Identify solo instruments in This Little Light of Mine</p> <p>Composing -Make a rhythmic ostinato to accompany using notation of crochets (1 beat notes) quavers (half beat notes) and crochet rests. -Improvise using notes of the pentatonic scale (G, A, B, D, E) and ‘blue notes’. -Create their own arrangement of This Little Light of Mine.</p> <p>Performing -Play a bass part to accompany a song. -Perform an ostinato keeping in time to the beat. -Perform an ostinato from rhythmic notation.</p>	<p>beat, tempo, accelerando, dynamics, verse, chorus, echo, jazz, crochet, quaver, crochet rest, pentatonic, phrase, gospel, choir, solo, harmony, scat, blue notes</p> <p>clarinet, electric guitar, banjo, double bass, hand drum, trumpet, trombone</p>	<p>Sing up – This Little Light of Mine – 6 lessons https://www.singup.org/music/sing-up-music-curriculum/year-4-this-little-light-of-mine</p> <p>glockenspiels</p>
<p>Year 4 -autumn 2</p>	<p>Singing - Know that forte means loud and piano means quiet</p> <p>Listening -Know that sounds are created by vibrations. -Know that Henry Mancini was a famous composer who played the piano. -He also wrote Moon River and the Peter Gunn theme for a film.</p> <p>Composing -Know that instruments can be played in different ways (pluck, strum, strike, slide, blow, shake, scrape).</p> <p>Performing Know that a performance will have a clear start and end.</p>	<p>Singing -Warm up voices with Boom Chicka Boom and Hot Potato.</p> <p>Listening -Identify how The Pink Panther Theme creates mood and character. -Identify the timbre of different instruments. -Describe the dynamics of the piece.</p> <p>Composing (link to Y3 Autumn2 – railway carriage- music to accompany video) - Play instruments in different ways to represent an adjective. -Compose a sequence of sound effects to accompany a cartoon clip, considering the atmosphere that will be created.</p> <p>Performing Perform compositions to the class. Join in with Bobby McFerrin, conducting the pentatonic scale.</p>	<p>timbre, dynamics, forte, piano, melody, rhythm, mood, scale</p>	<p>Sing Up – Pink Panther Theme – 3 lessons https://www.singup.org/music/sing-up-music-curriculum/year-4-the-pink-panther-theme</p> <p>range of percussion instruments</p>
<p>Year 4 -spring 1 (Link to Y3 Autumn 1 - pentatonic scales)</p>	<p>Singing -Know that singing can be at different pitches and pitch can be ascending or descending.</p> <p>Listening -Know that the pentatonic scale has been used for thousands of years and has a distinct sound.</p> <p>Composing Know that songs can use a 5 note scale called the pentatonic scale (F, G, A, C, D) and that these notes sound good in any order or combination. (Recap from Y3 Autumn 1)</p> <p>Performing -Know how to play minim, crochet, quaver and rest notation.</p>	<p>Singing -Sing Siren to warm up voices with ascending and descending notes. -Indicate the rising and falling pitch by moving hands up and down.</p> <p>Listening -Listen to and compare extracts of music based on the pentatonic scale, commenting on the dynamics, tempo, timbre. (Skye Boat Song, Oh, Namah Shivaya, Busy Weaving by Liu Tianyi and Desert Blue performed by the Pan African Pentatonic Project) - Draw representations of ascending and descending notes in the style of Paul Klee art (link to Y1 Art Spring 2) - Watch clip of Bobby McFerrin using the notes of the pentatonic scale, identify how the pitch goes up and down.</p> <p>Composing -Improvise short melodies using the pentatonic scale to represent a walk. -Compose own pentatonic pieces using stick notation and note names.</p> <p>Performing -Perform own composition following stick notation and note letter names.</p>	<p>pentatonic, dynamics, tempo, timbre, conductor, minim, crochet, quaver, rest, melody, ascending, descending</p>	<p>Sing up – Global Pentatonic – 3 lessons https://www.singup.org/music/sing-up-music-curriculum/year-4-global-pentatonics</p> <p>glockenspiels</p>

<p>Year 4 -spring 2</p>	<p><u>Singing</u> -Know how to make the voice gradually louder (crescendo) and gradually quieter (decrecendo). -Know that songs can be sung in a round with one part starting after the first.</p> <p><u>Listening</u> -Know that major chords sound happy and minor chords sound sad. -Know that Folk Rock emerged in the 1960s -Know that the same song can be performed in different ways.</p> <p><u>Composing</u> -Know that chords can be played in a sequence to create a composition.</p> <p><u>Performing</u> -Know a chord is two or more notes played together. -Know that a triad is three notes played together. -Know that chords can accompany the melody of a song.</p>	<p><u>Singing</u> (Recap from Year 2 Spring 2) -Sing favourite song following directions for getting louder (crescendo) and getting quieter (decrecendo). -Sing 'Rain' in a 2-part round.</p> <p><u>Listening</u> -Identify when the melody of line is the same as a previous line (Favourite Song). -Identify the features of Folk Rock, listening to Mumford and Sons, Bob Dylan and The Byrds. -Identify similarities and differences between Bob Dylan and the Byrds' versions of 'The Times they are a Changin' (different instruments – acoustic guitar, harmonica, drum kit, 3/4 and 4/4 time). - Identify notes used in the song 'Rain' by investigating notes the C major triad.</p> <p><u>Composing</u> - Play chords in different patterns on the glockenspiel.</p> <p><u>Performing</u> -Play chords on glockenspiels with a partner (C major, A minor and G major). -Play triads on glockenspiels in a group of three. -Play different chords in a pattern, moving from one chord to the next. -Perform Favourite things with accompanying chords.</p>	<p>beat, crescendo, decrescendo, 3/4-time 4/4 time, bars, chords, triads, introduction, verse, chorus, instrumental, guitar, banjo, bass guitar, double bass, acoustic, electric, major, minor, round</p>	<p>Sing Up – Favourite Song – 6 lessons https://www.singup.org/music/sing-up-music-curriculum/year-4-favourite-song</p>
<p>Year 4 - summer</p> <p>whole term (Link to Play Percussion units Y2-Y3)</p>	<p><u>Singing</u> -Know that the voice and other instruments can slide between notes.</p> <p><u>Listening</u> -Know that music can have a time signature with a set number of beats in each bar. - Know that music can be created with several different accompanying parts (texture).</p> <p><u>Composing</u> - Know that a glockenspiel can be played using different techniques to create different timbres.</p> <p><u>Performing</u> -Know that the glockenspiel can be played in different ways to make different sounds. -Know how to read notation from a treble clef stave (with letter names if needed).</p>	<p><u>Singing</u> -Sing 'I've Got Peace like a River'</p> <p><u>Listening</u> - Listen to 'Ripples' and describe the timbre, instruments and tempo of the music. -Listen to and identify ascending and descending scale patterns. -Identify the start of a new bar.</p> <p><u>Composing</u> -Explore timbre on tuned percussion to create a water effect. -Create water soundscapes using tuned and untuned percussion, deciding on the order of different elements to create an effect.</p> <p><u>Performing</u> -Play the glockenspiels using glissando, shimmer bounce and roll. -Play ascending and descending scale patterns. -Play minims, crochets and quavers. -Play 2 notes at the same time using 2 beaters. -Play melodies on the glockenspiel along with accompaniments. -As a class play a melody with two accompanying parts. -Perform soundscape compositions to an audience. -Read and perform pitched notation.</p>	<p>minim, crochet, quaver, 4/4, chord, melody, timbre, tempo, ascending, descending, scale, arpeggio, bar, glissando, shimmer bounce and roll</p>	<p>Sing up – Play Percussion: Ripples -12 lessons https://www.singup.org/music/sing-up-music-curriculum/play-percussion-ripples</p> <p>glockenspiels</p>

<p>Year 5 -autumn 1</p>	<p><u>Singing</u> -Know that sea shanties were used to keep a steady pace to work tasks.</p> <p><u>Listening</u> -Know that the lowest sounds in a song are called the bass.</p> <p><u>Composing</u> -Know that percussion rhythms can be recorded using stick notation.</p> <p><u>Performing</u> -Know that different layers of music can be put together to create texture.</p>	<p><u>Singing</u> (Link to Y3 Autumn 2 Railways – steady beat) -Sing sea shanties keeping a steady beat and singing with clear diction (What Shall we do with the Drunken Sailor). -Sing ‘He Ho Nobody Home’ with body percussion.</p> <p><u>Listening</u> Identify the lowest sound in a song (Wellerman Mashup).</p> <p><u>Composing</u> -Compose body percussion accompaniments for a sea shanty. -Record body percussion rhythms using stick notation (crochets, quavers, semiquavers). -Record and evaluate performances using technology (iPad or school radio).</p> <p><u>Performing</u> -Sing and stamp/clap to crochet and quaver rhythms. -Perform cup game actions to a sea shanty, recognising the importance of keeping a steady beat. -Play 4 beat chord patterns on glockenspiels to accompany a song (using 2 beater). -Perform as a class with multiple parts: melody, chords, bass notes, body percussion.</p>	<p>4/4, crochet, quaver, semiquavers, melody, chords, major, minor, tempo semiquaver, bass note</p>	<p>Sing up – What Shall we do with the Drunken Sailor -6 lessons</p> <p>https://www.singup.org/music/sing-up-music-curriculum/year-5-what-shall-we-do-with-the-drunken-sailor</p> <p>glockenspiels</p>
<p>Year 5 -autumn 2</p>	<p><u>Singing</u> -Know that gospel songs originate from African American religious songs.</p> <p><u>Listening</u> Know that gospel songs usually consist of verses and a chorus.</p> <p><u>Composing</u></p> <p><u>Performing</u> Know that the singing voice can be used to express thoughts, feelings and beliefs.</p>	<p><u>Singing</u> (Link to Y4 Autumn 1 - Gospel) - Develop phrasing and articulation using tongue twisters. -Stress key word. -Breath at the end of a phrase.</p> <p><u>Listening</u> -Identify dynamic changes within a piece of music (Why We Sing) and describe these changes using musical vocabulary (forte- loud, piano – quiet, crescendo, decrescendo). -Describe the structure of a song (verse, chorus, call and response). -Describe the texture/ timbre of a piece of music (unison and harmony). -Listen to a range of gospel songs (including more contemporary songs) identifying similarities in the style. -Identify individual instruments by ear (piano, drums, bass, trumpet).</p> <p><u>Composing</u></p> <p><u>Performing</u> -Perform in a gospel style, considering appropriate phrasing and articulation.</p>	<p>crescendo, melody, call and response, unison, choir, gospel, glissando, forte, piano, crescendo, decrescendo, timber harmony, legato</p>	<p>Sing up – Why we Sing – 3 lessons</p> <p>https://www.singup.org/music/sing-up-music-curriculum/year-5-why-we-sing</p>

<p>Year 5 -spring whole term (Link to Play Percussion units Y2-Y4)</p>	<p><u>Singing</u> Know that phrasing and accurate pitching improve the performance of a song</p> <p><u>Listening</u> -Know that a Balfon is a string instrument. - Know that music can be played ‘by ear’ by working out if the pitch of each note is higher or lower than the previous one.</p> <p><u>Composing</u> -Know that 2 melodies from the same scale can be played together to create texture. -Know that the structure of a piece of music can be changed to create a new composition. -Know that music can be improvised and changed ‘on the spot’</p> <p><u>Performing</u> -Know that the root note is the first note in the chord. -Know that stave notation is used so that notes and rhythms are consistently played correctly. -Know that dynamics and tempo can be changed by the conductor.</p>	<p><u>Singing</u> Sing warm up songs, taking a breath at an appropriate time for the correct phrasing.</p> <p><u>Listening</u> -Listen to Rosewood Gratitude commenting on the tempo, texture and pitch. -Identify a Balafon playing in Rosewood Gratitude. -Work on the notes used in a song around the C major scale.</p> <p><u>Composing</u> -Layer 2 or more learnt phrases to build texture in a composition. -Rearrange a piece of music, incorporation 2-4 patterns to create their own piece. -Improvise around the C major scale to create on the spot compositions.</p> <p><u>Performing</u> -Play untuned percussion to accompany the piece Rosewood Gratitude. -Play the C major scale on the glockenspiel. -Play the root notes of chords to accompany the piece. - Play ‘mostly minims’ and ‘crotchets and quavers’ following stave notation. -Move between 2 learned patterns, practicing to refine the performance. -Combine tuned and untuned percussion parts, reading stick and staff notation. -Follow a conductor and conduct a group of performers. -Record and evaluate a performance.</p>	<p>crochet, quaver, minim, semiquaver, 4/4, chords, pentatonic, melody, bars, tempo, texture, pitch, time signature, arrangement, balafon, root note,</p>	<p>Sing Up – Rosewood Gratitude – 12 lessons https://www.singup.org/music/sing-up-music-curriculum/play-percussion-rosewood-gratitude glockenspiels and untuned percussion.</p>
<p>Year 5 – summer 1</p>	<p><u>Singing</u> -Know that phrasing and accurate pitching improve the performance of a song.</p> <p><u>Listening</u> (Link to Year 5 Autumn 2 -Gospel) -Know that music is often used in religious celebrations. -Know that a Nasheed is a type of Islamic song.</p> <p><u>Composing</u> - Know that a drone is a sustained note usually at a low pitch.</p> <p><u>Performing</u> (link to Year 4 spring 2 chords and Year 5 spring chords) -Know a chord is two or more notes played together. -Know that a triad is three notes played together.</p>	<p><u>Singing</u> Sing warm up songs, taking a breath at an appropriate time for the correct phrasing. Evaluate and improve own performances focussing on articulation and phrasing.</p> <p><u>Listening</u> -Listen to ‘Madina Tun Nabi’ and identify: the introduction, change in tempo, chorus, verses, call and response. -Listen to Burdah Maula ya Salli and identify the verse and chorus, call and response, drone.</p> <p><u>Composing</u> - Create a drone and improve freely over it.</p> <p><u>Performing</u> (link to Year 4 spring 2 chords and Year 5 spring chords) -On a glockenspiel, echo play rhythms and melodies by ear for a short phrase (4 beats). -Play chords over a drone. -Move between 2 chords on a glockenspiel. -Play as an ensemble combining a drone, chords, solo singers and group singers.</p>	<p>melody, drone, introduction, verse, chorus, call and response, improvisation, pitch, tempo, octave, a cappella, drone</p>	<p>Sing Up -Madina tun Nabi – 6 lessons https://www.singup.org/music/sing-up-music-curriculum/year-5-madina-tun-nabi Glockenspiels and untuned percussion.</p>

<p>Year 5 - summer 2</p>	<p><u>Singing</u> -Know that phrasing and accurate pitching improve the performance of a song.</p> <p><u>Listening</u> -Know that the back beat is usually the drum beat on beat 2 and 4 of a bar. -Know the 3 main parts of a drum kit are the kick drum, snare drum and hi hat. -Know the meaning of staccato (detached) and legato (smooth).</p> <p><u>Composing</u> -Know that music with a strong rhythmic feel is often called a 'groove'. - Know that a 'riff' is a repeated sequence of notes and chords.</p> <p><u>Performing</u> -Know that a drum kit is used to keep the beat and groove of a piece of music.</p>	<p><u>Singing</u> Sing warm up songs, taking a breath at an appropriate time for the correct phrasing.</p> <p><u>Listening</u> Identify the sound of a kick drum, snare drum and hi hat in 'Watermelon Man by Herbie Hancock'. Identify staccato (detached) and legato (smooth) parts of a piece of music.</p> <p><u>Composing</u> (Link to Year 5 Autumn 1 composition using stick notation) -Compose a drum groove including a backbeat. -Record compositions using stick notation. -Compose a memorable riff-based melody and record using staff notation.</p> <p><u>Performing</u> -Replicate the 'groove' played by a drum kit using body percussion. -Record compositions on video and evaluate.</p>	<p>pentatonic scale, bass line, back beat, riff, legato, staccato, drum kit, kick drum, snare drum, hi-hat.</p>	<p>Sing Up – Building a Groove – 3 lessons https://www.singup.org/music/sing-up-music-curriculum/year-5-building-a-groove</p>
<p>Year 6 -autumn 1</p>	<p><u>Singing</u></p> <p><u>Listening</u> -Know that a motif is a small collection of notes to convey an idea.</p> <p><u>Composing</u> -Know that compositions can be recorded in bars with an equal number of beats in each bar. -Know that an ostinato is a repeating musical phrase or pattern.</p> <p><u>Performing</u> -Know that an ostinato, motif and melody can be combined to create a piece of music.</p>	<p><u>Singing</u></p> <p><u>Listening</u> (Link to Year 5 Summer 2 – riffs) -Identify the ostinato (repeated pattern) within Chariots of Fire by Vangelis. -Identify the repeated motif</p> <p><u>Composing</u> -Create an extended melody to accompany a film clip. -Record compositions using stave notation. Use 4/4-time signature and bars.</p> <p><u>Performing</u> -Play ostinatos and motifs in groups as an accompaniment to the Chariots of Fire video clip. -Perform own compositions, rehearsing, refining and evaluating. -Perform as a group and included – an ostinato, a motif and a melody.</p>	<p>rhythm, harmony, melody, semi quaver, 4/4-time, bars ostinato, motif</p>	<p>Sing Up – Race – 3 lessons https://www.singup.org/music/sing-up-music-curriculum/year-6-race</p>
<p>Year 6 -autumn 2</p>	<p><u>Singing</u> - Know that syncopation is stressing the offbeat.</p> <p><u>Listening</u> -Know that an orchestra contains instruments from different sections including: brass, woodwind and rhythm. - Know that an arpeggio is a broken chord containing 3 notes like a triad. -Know that chromatic notes include sharps and flats and are a semitone apart. -Know that 'swing' is a style of dance popular in the 40s.</p> <p><u>Composing</u> -Know that an ostinato can form the backing for improvisation.</p> <p><u>Performing</u> -Know that an ostinato can be combined with improvisation to create a piece of music.</p>	<p><u>Singing</u> (Link to year 4 Autumn 1 -Scat) -Sing a syncopated melody accurately and in tune to In the Mood. -Sing with a sense of swing style. -Sing arpeggios.</p> <p><u>Listening</u> -Listen to In the Mood by the Glenn Miller Orchestra and identify instruments from the brass, woodwind and rhythm sections. -Identify arpeggios played within In the Mood. -Identify elements on a score: time signature, bars, arpeggios, different sections.</p> <p><u>Composing</u> (Link to Year 5 Autumn 1 -ostinatos) -Invent a rhythmic ostinato, with multiple layers and directed by a conductor. -Use rhythmic patterns to improvise within the C major scale.</p> <p><u>Performing</u> -Perform composed ostinatos to accompany improvisation. -Review and evaluate performance.</p>	<p>beat, scat, swing, syncopation, arpeggio, chromatic, rhythm section, brass section, woodwind section</p>	<p>Sing Up – Hey Mr Miller – 6 lessons https://www.singup.org/music/sing-up-music-curriculum/year-6-hey-mr-miller</p> <p>Untuned percussion, glockenspiels</p>

<p>Year 6 -spring whole term (Link to play percussion units Y2-Y5)</p>	<p><u>Singing</u> <u>Listening</u> -Know that the tradition of playing steel pans comes from Trinidad and Tobago. -Know that the Notting Hill Carnival takes place every year and celebrate calypso and other styles of music.</p> <p><u>Composing (Link to Y6 Autumn 1 – composition)</u> -Know that bars contain a set number of beats. -Know that 4/4 time has 4 beats in a bar.</p> <p><u>Performing</u> -Know that memorising passages of music can help to refine a performance. -Know that using the correct beater for different note (sticking pattern) will help to refine a performance. -Know that a coda comes at the end of a piece of music.</p>	<p><u>Singing</u> - Sing warm up song Go Down Emmanuel Road, practising accurate articulation of lyrics as the tempo is quick. -Sing ‘Under the Sea’, identifying the repeated riff. <u>Listening (Link to Y3 Spring 1 Calypso)</u> -Listen to Calypso Soley Leve describing what is heard using musical vocabulary (mood, tempo, rhythm, syncopation). -Identify chord changes within Calypso Soley Leve.</p> <p><u>Composing</u> -Compose a 16-bar sequence to accompany Calypso Soley Leve using untuned percussion. -Record compositions using stave notation. -Improvise around the G major pentatonic scale.</p> <p><u>Performing</u> -Use hand held percussion to play clave rhythms over a beat. -Use handheld percussion to play unison stamps, improvised fills and the break. -Play the drum part to Calypso Soley Leve using body percussion. -Play chords on the glockenspiel, changing smoothly between chords (G/B, E/C, D/A). -Play the melody of Calypso Soley Leve, with correct phrasing and sticking pattern. -Play learned parts on glockenspiels and untuned percussion as a class so that the final performance is in 3 parts. -Play the G major pentatonic scale. -Play Under the Sea with multiple percussion parts.</p>	<p>rhythm, syncopation, chord, pentatonic, melody, accompaniment, calypso, improvisation, introduction, coda,</p>	<p>Sing up – Play Percussion: Calypso Soley Leve – 12 lessons https://www.singup.org/music/sing-up-music-curriculum/play-percussion-calypso-soley-leve</p>
<p>Year 6 - summer 1 Link to Year 5 Autumn 2 Gospel singing and Year 6 Spring – Calypso singing).</p>	<p><u>Singing</u> -Know that the melody can be sung alongside the harmony. -Know that the harmony part usually contains notes from the same chords as the melody</p> <p><u>Listening</u> -Know that ¾ is 3 beats in a bar and 4/4 is 4 beats in a bar. Know that the time signature can change within a piece of music</p> <p><u>Composing</u> . Know that common features of songs are: an introduction, verses, chorus and ending.</p> <p><u>Performing</u> -Know that compositions can be edited and arranged to refine performances.</p>	<p><u>Singing</u> -Sing ‘Nobody Knows’ in 2 parts having learned the melody and the harmony part.</p> <p><u>Listening (Link to Y5 Autumn 2 – Singing dynamic vocabulary)</u> -Listen to the Lumineers ‘Nobody Knows’ describing the mood and dynamic arc (forte, piano, crescendo, decrescendo). -Identify ¾ and 4/4 time within the song by following the score on screen and listening to the song.</p> <p><u>Composing</u> -Compose a short song on the theme of leavers, considering the texture and structure. -Compose lyrics with a memorable hook for a leaver’s song. Ensure songs have an introduction, verses, chorus and ending.</p> <p><u>Performing</u> - Perform compositions expressively and record performances. -Play harmony and melody on tuned percussion. -Arrange, rehearse, perform and record compositions.</p>	<p>4/4 and ¾ time signature, solo, drum kit, piano, cello, bass, chords, dynamics, verse, chorus, introduction, hook, arrangement</p>	<p>Sing Up – Nobody Knows – 6 lessons https://www.singup.org/music/sing-up-music-curriculum/year-6-nobody-knows-the-lumineers</p>
<p>Year 6 - summer 2</p>				<p>Year 6 leavers performance. This will vary each year and is a way to bring together what pupils have learned in music, with a particular focus on singing as a class.</p>

BOLD -new vocabulary

BLUE – links to prior learning.