

Year 3	Autumn	Spring	Summer
<b>Theme</b>	<p><b>Autumn 1.</b></p> <p style="text-align: center;"><u>Rhythm Around the World:</u> <u>Bhangra Beats</u></p> <p>What does music sound like in your culture?</p> <p><b>Autumn 2</b></p> <p style="text-align: center;"><u>Pitch Perfect: Pentatonic Party</u></p> <p>Do we need music for festivals?</p>	<p><b>Spring 1.</b></p> <p style="text-align: center;"><u>Sounds of our World: European Sound</u> <u>Worlds</u></p> <p>Why do different cultures have different sounding music?</p> <p><b>Spring 2.</b></p> <p style="text-align: center;"><u>Contrasts in Music: Digging Deeper</u></p> <p>How would you describe a piece of music to an alien?</p>	<p><b>Summer 1.</b></p> <p style="text-align: center;"><u>Trailblazers and the Greatest Composers:</u> <u>Brilliant Baroque</u></p> <p>Do we <i>really</i> need structure?</p> <p><b>Summer 2.</b></p> <p style="text-align: center;"><u>The ABC of Opera: Alice in Wonderland</u></p> <p>What's your greatest challenge as a musician?</p>
<b>Prior Knowledge</b>	<p><b>Autumn 1</b></p> <p>Ability to improvise a simple rhythmic pattern.</p> <p>Understanding of difference between beat and rhythm.</p> <p>To know that 'notation' means writing music down so that someone else can play it.</p> <p>I know that a graphic score can show a picture of the structure and / or texture of music.</p> <p>To know that 'duration' means how long a note, phrase or whole piece of music lasts.</p>	<p><b>Spring 1</b></p> <p>To understand that music can be analysed in terms of texture and timbre.</p> <p>To understand that an octave is a significant interval in music, in terms of pitch repetition.</p> <p>To understand that music is divided up into small rhythmic moments [called bars].</p> <p>To know how to be a part of a class ensemble, both singing and using a musical instrument.</p> <p>To understand that different cultures' music occupies different sounds worlds, and be able to know how to start breaking music</p>	<p><b>Summer 1</b></p> <p>Recognising structural features in music they listen to.</p> <p>Listening to and recognising instrumentation.</p> <p>To know that a piece of music can have more than one section, e.g. a verse and a chorus.</p> <p>To recognise the chorus in a familiar song.</p> <p><b>Summer 2</b></p> <p>To understand that a melody is made up from high- and low-pitched notes played one after the other, making a tune.</p>

	<p>To know that the long and short sounds of a spoken phrase can be represented by a rhythm.</p> <p><b>Autumn 2</b></p> <p>To know that 'notation' means writing music down so that someone else can play it</p> <p>To know that a graphic score can show a picture of the structure and / or texture of music.</p> <p>To know that some tuned instruments have a lower range of pitches and some have a higher range of pitches.</p> <p>To understand that a melody is made up from high and low pitched notes played one after the other, making a tune.</p>	<p>down to describe what is in those sound worlds.</p> <p><b>Spring 2</b></p> <p>Recognising timbre changes in music they listen to.</p> <p>Beginning to use musical vocabulary to describe music.</p> <p>Identifying melodies that move in steps.</p> <p>Listening to and repeating a short, simple melody by ear. Suggesting improvements to their own and others' work.</p> <p>To know that musical instruments can be used to create 'real life' sound effects.</p>	<p>To know that musical instruments can be used to create 'real life' sound effects.</p> <p>To know that 'notation' means writing music down so that someone else can play it</p> <p>I know that a graphic score can show a picture of the structure and / or texture of music.</p>
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<h2 style="margin: 0;">Sequence of lessons</h2>	<p><b><u>Autumn 1</u></b></p> <p><b><u>Lesson 1</u></b>                      LI: To recognise a piece of Bhangra music.                      Understand where Bhangra music originates from and why this is significant.                      Learn how to sing the chorus of Ladyland.</p> <p><b><u>Lesson 2</u></b>                      LI: To identify the story of Sultana’s Dream?                      Play Chaal rhythm along to the Ladyland chorus.                      Read the story of Sultana’s Dream.</p> <p><b><u>Lesson 3</u></b>                      LI: To compose the Chaal rhythm on percussion instruments.                      Compare two different pieces of Indian music.                      Transfer playing of the Chaal rhythm onto percussion instruments.</p> <p><b><u>Lesson 4</u></b>                      LI: To emphasise the strong beat of the Chaal rhythm.                      Improve vocal skills by singing the song Ladyland.                      Learn how to emphasise a beat on the drum.                      Play along a strong beat.</p> <p><b><u>Lesson 5</u></b></p>	<p><b><u>Spring 1</u></b></p> <p><b><u>Lesson 1:</u></b>                      LI: To identify the region where Flamenco music comes from.                      Perform simple Flamenco moves.                      Understand the soundworld of Flamenco and what helps create it.                      Learn a song in Spanish.</p> <p><b><u>Lesson 2:</u></b>                      LI: To recognise the soundworld of Turkish music.                      Listen and understand Turkish music.                      Learn about the octave having many more notes (divisions) in Turkish music.                      Learn even and uneven time signatures and how that is heard within Turkish music.                      Learn a song in Turkish.</p> <p><b><u>Lesson 3:</u></b>                      LI: To recognise the soundworld of Eastern European folk.                      Stomp and clap on the strong beats of the song.                      Listen to short extracts of music from Eastern European states.                      Learn about different scales or models by singing them.                      Learn a traditional Bulgarian Folk song in Bulgarian.</p> <p><b><u>Lesson 4:</u></b>                      LI: To recognise the soundworld of English, Irish, Scottish and Welsh traditional folk music.</p>	<p><b><u>Summer 1</u></b></p> <p><b><u>Lesson 1:</u></b>                      LI: To understand how Handel was related to royalty.                      Start to learn the coronation anthem.                      Listen to Zadok the Priest and learn about Handel and his relation to British royalty.                      Start to learn how to sing Handel’s Zadok the priest.</p> <p><b><u>Lesson 2:</u></b>                      LI: To continue to learn how to sing Zadok the Priest.                      Learn about the period that Handel lived in.                      Learn when the Baroque period was compared to other points in history.                      Continue to learn the opening section of Zadok the priest.</p> <p><b><u>Lesson 3:</u></b>                      LI: To perform a dance in ¾ time.                      Identify what a coronation anthem is and watch performances of this throughout history.                      Continue to learn the next part of Zadok the Priest.</p> <p><b><u>Lesson 4:</u></b>                      LI: to identify when the Baroque period was.                      Create a dramatized performance of the coronation.                      Recap when the Baroque period was and key features.                      Come up with their own dramatized version of a coronation to Zadok the Priest.</p> <p><b><u>Lesson 5:</u></b></p>
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	<p>LI: To know when to begin and end during a performance. Learn different rhythms and play as part of class ensemble. Rehearse the ensemble piece in preparation for performance.</p> <p><b><u>Lesson 6</u></b> LI: To give feedback to others on their performance using correct musical terms. Perform Ladyland with some Chaal drumming sections. Performance of Ladyland.</p> <p><b><u>Autumn 2</u></b></p> <p><b><u>Lesson 1</u></b> LI: To show the features of Chinese New Year music through dance. Understand the story of the Chinese New Year. Describe key features using musical terminology. Match dance moves to the piece ‘Dragon Dance Music’</p> <p><b><u>Lesson 2</u></b> LI: To identify how many notes are in a pentatonic scale. Perform a pentatonic melody. Play a 5-note or pentatonic scale.</p> <p><b><u>Lesson 3</u></b> LI: To identify the correct order of the notes in a pentatonic scale. Write own melody using pentatonic notes.</p>	<p>Listen to music from all 4 nations within the UK and being to understand that each has a different soundworld. Learn traditional English folk song (What shall we do with a drunken sailor?)</p> <p><b><u>Lesson 5:</u></b> LI: To identify that a dorian scale sounds different from a major scale. Learn about the dorian scale, and comparatively sing a major and minor scale. Accompany their singing of What shall we do with the drunken sailor with the Ukulele, choosing either notes or chords as best suits.</p> <p><b><u>Spring 2</u></b></p> <p><b><u>Lesson 1:</u></b> LI: To recognise how I can make music more interesting. Describe different dynamics in music. Listen and walk around to Haydn Surprise symphony. Clapping the rhythm using dynamic contrast. Compose own rhythms using dynamics and class. Learn keywords- Piano and forte and apply them to a rhythm grid with formal notation on.</p> <p><b><u>Lesson 2:</u></b> LI: To identify what words I can use to describe tempo. Learn keywords – andante, allegro, moderato and adagio. Compose own rhythms and clap them in a variety of tempos.</p>	<p>LI: To discover what else Handel was famous for. Practise own coronation anthem performance. Learn about Handel and his other work.</p> <p><b><u>Lesson 6:</u></b> LI: To discover how to make a performance inspiring. Self-reflect and give feedback according to a success criteria. Perform a dramatized version of Zadok the Priest.</p> <p><b><u>Summer 2</u></b></p> <p><b><u>Lesson 1:</u></b> LI: To identify who Unsuk Chin is. Discover who Unsuk Chin is and to understand that she is the composer of Alice in Wonderland. Listen to a small selection of her work and discuss similarities to them (understanding her composing style) Learn to sing the ABC of opera song.</p> <p><b><u>Lesson 2:</u></b> LI: To understand who Alice in Wonderland was. Learn the story and identify some of the key characters from Alice in Wonderland. Listen to an interview with Unsuk Chin to hear in her words how she describes her musical style and process. Learn to sing the chant that is performed by the white rabbit.</p> <p><b><u>Lesson 3:</u></b></p>
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	<p>Using letter name notation to write a pentatonic melody. Demonstrate accuracy, fluency, control and expression.</p> <p><b>Lesson 4</b> LI: To use a story to create a piece of music. Create a group composition called ‘Enter the Dragon’. Demonstrate confidence in performing. Group composition will include: 3 pentatonic melodies played simultaneously, and a contrasting ‘scary’ percussion section.</p> <p><b>Lesson 5</b> LI: To give feedback to others on their performance using correct musical terms. Describe favourite sections of group compositions. Evaluate own performance. Suggest improvements to peers</p>	<p>Listen to a piece of music played at different tempos and discuss how they might represent different animals or emotions.</p> <p><b>Lesson 3:</b> LI: To compose an interesting melody. Order pitch from high to low. Order percussion instruments and xylophones from high to low. Understand what makes a melody interesting. Discuss different pitches and the shape of melody. EG steps and skips. Compose own rhythm grid using 2 different pitches on the xylophones.</p> <p><b>Lesson 4:</b> LI: To explain what texture is in music. Create a piece using different textures. Discover texture through performing body percussion pieces.</p> <p><b>Lesson 5:</b> LI: To identify what words to use to describe texture. Introduce keyword – homophonic. As a class create a homophonic texture to a piece of music.</p> <p><b>Lesson 6:</b> LI: To explore how I can make the texture more complicated. Introduce keyword – polyphonic. Listen to pieces with a polyphonic texture and describe what is happening to the layers. Sing a song as a round eg. Hey ho nobody home in 2-3-4 parts and discuss the texture.</p>	<p>LI: To recall the lyrics to the White Rabbit chant. Write own nonsense song for the Mad Hatter’s Tea Party. Learn the White Rabbit chant. Understand that the fast tempo helps create urgency. Create own nonsense song to the melody of twinkle, twinkle.</p> <p><b>Lesson 4:</b> LI: To recite the lyrics of the Tea Party Song from memory. Learn and perform Twinkles Tea Party from Unsuk Chin’s opera using a live accompaniment played on tuned percussion instruments.</p> <p><b>Lesson 5:</b> LI: To combine own nonsense song with Twinkle Tea party song to create a new piece of music. Self and peer assess performances.</p>
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Key Vocab			
	<p><b><u>Autumn 1</u></b></p> <ul style="list-style-type: none"> <li>• Chaal rhythm</li> <li>• Bhangra</li> <li>• Sitar</li> <li>• Dhol Drum</li> <li>• Sol</li> <li>• Tala</li> <li>• Adi tala</li> <li>• Drone</li> </ul> <p><b><u>Autumn 2</u></b></p> <ul style="list-style-type: none"> <li>• Story of Nian</li> <li>• Chinese New Year</li> <li>• Festival</li> <li>• Pentatonic scale</li> <li>• Letter notation</li> <li>• Melody/tune</li> <li>• Composition</li> </ul>	<p><b><u>Spring 1</u></b></p> <ul style="list-style-type: none"> <li>• time signature</li> <li>• soundworld</li> <li>• octave</li> <li>• scale</li> <li>• dorian</li> <li>• major minor</li> <li>• mode</li> <li>• timbre</li> <li>• texture</li> <li>• folk</li> </ul> <p><b><u>Spring 2</u></b></p> <ul style="list-style-type: none"> <li>• Fast (allegro)</li> <li>• Slow (adagio)</li> </ul>	<p><b><u>Summer 1</u></b></p> <ul style="list-style-type: none"> <li>• Baroque</li> <li>• Composer</li> <li>• Handel</li> <li>• Choir</li> <li>• Motif</li> <li>• Pitched percussion</li> <li>• Unpitched Percussion</li> <li>• ¾ time</li> <li>• Coronation Anthem</li> <li>• Tempo</li> </ul> <p><b><u>Summer 2</u></b></p> <ul style="list-style-type: none"> <li>• Opera</li> <li>• Contemporary</li> </ul>

	<ul style="list-style-type: none"> <li>• tempo</li> <li>• crescendo</li> <li>• dynamics</li> <li>• texture</li> </ul>	<ul style="list-style-type: none"> <li>• Moderate speed (moderato)</li> <li>• Walking speed (andante)</li> <li>• High</li> <li>• Low</li> <li>• Rising</li> <li>• Falling</li> <li>• Loud (forte)</li> <li>• Quiet (piano)</li> <li>• Melody</li> <li>• Step and Skip</li> <li>• Polyphonic</li> <li>• Homophonic</li> <li>• Monophonic</li> <li>• Unison</li> <li>• Layers</li> </ul>	<ul style="list-style-type: none"> <li>• Polyphonic</li> <li>• Ostinato</li> <li>• Chorus</li> <li>• Choir</li> <li>• Soloist</li> <li>• Unsuk Chin</li> <li>• Chant</li> <li>• Rhythmic Chant</li> </ul>
<h2>Challenge</h2>	<p><b><u>Autumn 1</u></b></p> <p>Can you compose your own tala?</p> <p>Can you create your own piece by putting your own sols in over the adi tala?</p> <p><b><u>Autumn 2</u></b></p> <p>Can you use musical terminology to justify your movement/composition choices?</p> <p>Can you add an additional harmony layer to your composition?</p> <p>Can you lead a group in a performance?</p>	<p><b><u>Spring 1</u></b></p> <p>Can you recognise uneven sounding time signatures when they happen - and if so can you work out how many beats are in them?</p> <p>Can you identify -or if not find out about different folk instruments from different countries?</p> <p><b><u>Spring 2</u></b></p> <p>Can I lead a part in the round?</p> <p>Can I perform a harder part in the round e.g. part 3 or 4?</p> <p>Can I use the correct musical terminology to appropriately describe a piece of music?</p>	<p><b><u>Summer 1</u></b></p> <p>Can I take a leading role in our performance of Vivaldi Winter?</p> <p>Can I sing the second harmony part in Zadok the Priest?</p> <p>Can I create a sonnet to describe a piece of music?</p> <p><b><u>Summer 2</u></b></p> <p>Can I make my performance more interesting by using a variety of dynamics and vocal expressions?</p> <p>Can you write an additional set of lyrics to create a polyphonic texture in your performance?</p>

			<p>Can you perform with increasing confidence, acting as a role model to others in your class?</p>
<p><b>Suggested outcomes</b></p>	<p><b><u>Autumn 1</u></b></p> <p><b>Preforming:</b> Create the scene Ladyland from the children’s opera – Sultana’s dream.</p> <ul style="list-style-type: none"> <li>• Perform the scene in an assembly.</li> </ul> <p>Composing: Students Compose their own rhythmic bass line for a chaal pattern.</p> <ul style="list-style-type: none"> <li>• Design and make their own dhol drum.</li> </ul> <p><b><u>Autumn 2</u></b></p> <p><b>Composing:</b> Compose a short pentatonic melody from memory.</p> <ul style="list-style-type: none"> <li>• Notate a simple 8 note pentatonic melody using letter</li> </ul>	<p><b><u>Spring 1</u></b></p> <p><b>Singing:</b> Students gain confidence singing in languages other than English</p> <p><b>Listening:</b> Students can begin to have an educated guess at which culture a soundworlds might represent</p> <p><b>Performing:</b> Students gain ukulele skills above what they previously had attained</p> <p><b><u>Spring 2</u></b></p> <p><b>Performing:</b> Perform and sing pieces with more complex textures</p> <p><b>Singing:</b> Sing a well-known song in a more challenging round</p> <ul style="list-style-type: none"> <li>• Sing songs with a range of dynamics</li> </ul>	<p><b><u>Summer 1</u></b></p> <p><b>Singing:</b> Students sing a performance of Zadok the Priest</p> <p><b>Performing:</b> Play and perform in ensemble contexts, using voices and playing musical instruments</p> <ul style="list-style-type: none"> <li>• Improvise and compose music for a range of purposes using the interrelated dimensions of music</li> </ul> <p><b>Listening:</b> Listen with attention to detail and recall sounds with increasing aural memory</p> <p><b><u>Summer 2</u></b></p> <p><b>Singing:</b> Students learn to sing 2 extracts from the opera Alice in Wonderland.</p>



	<p>notation and/or formal notation.</p> <p><b>Listening:</b> Dance and respond to a piece of music, identifying its key features.</p> <p><b>Performing:</b> Create a group composition which is performed and recorded.</p> <p><b>Singing:</b> Develop singing by performing as a whole class a number of traditional Asian folk songs that use the pentatonic scale.</p>	<p><b>Composing:</b> Compose using different pitches on the xylophones</p> <p><b>Listening:</b> Use correct musical terminology to describe pieces of music</p>	<p><b>Performing:</b> Students play a selection of tuned and untuned percussion and sing in an ensemble, creating a whole class performance.</p> <ul style="list-style-type: none"> <li>Performances can be shared in GAF or whole school assemblies.</li> </ul> <p><b>Composing:</b> Students can compose their own nonsense lyrics to the melody Twinkle, Twinkle.</p>
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Year 4	Autumn	Spring	Summer
<b>Theme</b>	<p><b>Autumn 1.</b></p> <p><u>Rhythm Around the World: Danzon To the Beat</u> Is the music there for the dance, or the dance there for the music?</p> <p><b>Autumn 2</b></p> <p><u>Pitch Perfect: Motif Makers</u> Is there such a thing as a bad melody?</p>	<p><b>Spring 1.</b></p> <p><u>Sounds of our World: Asia</u> When does clapping and speaking turn from sound into music?</p> <p><b>Spring 2.</b></p> <p><u>Contrasts in Music: Royal Fireworks</u> How are art and music related?</p>	<p><b>Summer 1.</b></p> <p><u>Trailblazers and the Greatest Composers: Classical Creatives</u> Is change a good thing or a bad thing?</p> <p><b>Summer 2.</b></p> <p><u>The ABC of Opera: The Chorus Tells a Story.</u> Can one single person make change? Or is it better to work as a team?</p>
<b>Prior Knowledge</b>	<p><b>Autumn 1</b></p> <p>Understanding that music from different times has different features.</p> <p>To know that different notes have different durations, and that crotchets are worth one whole beat.</p> <p>To know that written music tells you how long to play a note for.</p> <p>To understand that 'reading' music means using how the written note symbols look and their position to know what notes to play.</p>	<p><b>Spring 1</b></p> <p>To understand that cultures have very different soundworlds in their music.</p> <p>To have built an understanding of the words <i>texture and timbre</i> and that they are essential tools in describing musical sound worlds of different cultures</p> <p>To be able to perform in a class ensemble. To be able to play simple percussion instruments with enough ease that they can concentrate on the music and not the technical requirements of playing.</p> <p>To be able to understand subdivision - aurally if not conceptually.</p>	<p><b>Summer 1</b></p> <p>Discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary (Indian, classical, Chinese, Battle Songs, Ballads, Jazz)</p> <p>Identifying common features between different genres, styles and traditions of music.</p> <p>Using musical vocabulary to discuss the purpose of a piece of music.</p> <p>Identifying scaled dynamics (crescendo/decrescendo) within a piece of music.</p> <p><b>Summer 2</b></p> <p>Can describe the timbre, dynamic, and textural details of a piece of music, both verbally, and through movement.</p>

	<p><b>Autumn 2</b></p> <p>Performing from basic staff notation, incorporating rhythm and pitch and being able to identify these symbols using musical terminology.</p> <p>To know that the group of pitches in a song is called its 'key' and that a key decides whether a song sounds happy or sad.</p> <p>To know that some traditional music around the world is based on five-notes called a 'pentatonic' scale.</p> <p>To understand that a pentatonic melody uses only five notes (C D E G A). Singing and playing in time with peers with accuracy and awareness of their part in the group performance.</p>	<p><b>Spring 2</b></p> <p>Understanding that music from different parts of the world has different features.</p> <p>Describing the timbre, dynamic, and textural details of a piece of music, both verbally, and through movement</p> <p>Beginning to use musical vocabulary (related to the inter-related dimensions of music) when discussing improvements to their own and others' work</p> <p>To understand that the timbre of instruments played affect the mood and style of a piece of music.</p> <p>To know that many types of music from around the world consist of more than one layer of sound.</p>	<p>Understand that good singing requires an element of control and a strong technique that can be developed over time.</p> <p>To understand that 'reading' music means using how the written note symbols look and their position to know what notes to play.</p>
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<h2>Sequence of lessons</h2>	<p><b><u>Autumn 1</u></b></p> <p><b><u>Lesson 1</u></b>                      LI: To identify where the Danzon originates from.                      Understand the origin of Danzon.                      Learn and perform the Clave rhythm to Danzon No.2.                      Clap the Clave rhythm.</p> <p><b><u>Lesson 2</u></b>                      LI: To understand how to play the clave rhythm on the claves.                      Recognise a noted Clave rhythm.</p> <p><b><u>Lesson 3</u></b>                      LI: To identify Cuban rhythm.                      Recognise the difference between rhythms.</p> <p><b><u>Lesson 4</u></b>                      LI: To identify the differences between rhythms.                      Learn another Cuban rhythm.</p> <p><b><u>Lesson 5</u></b>                      LI: To understand how to start one rhythm over another.                      Understand what texture means.</p> <p><b><u>Lesson 6</u></b>                      LI: To perform as part of an ensemble.                      Perform the whole Danzon piece as part of class ensemble.</p> <p><b><u>Autumn 2</u></b></p>	<p><b><u>Spring 1</u></b></p> <p><b><u>Lesson 1:</u></b>                      LI: To identify what the traditional music of southern India is called.                      Learn the soundworld of Indian Classical Music.                      Learn the symbols for each hand gesture – the X, O, and I                      Learn to play the different hand gestures.                      Perform the Adi Tala whilst using simple repeated vocal percussion syllables.</p> <p><b><u>Lesson 2:</u></b>                      LI: To identify the symbols that make up the Adi Tala.                      Recap and play Adi Tala reinforcing knowledge.                      Layer more complex vocal syllables over the Adi Tala increasing difficulty, and the variety of syllables.</p> <p><b><u>Lesson 3:</u></b>                      LI: To recognise new vocal percussion symbols.                      Read new vocal percussion symbols.                      Perform a series of changing vocal percussion symbols over unchanging Adi Tala.</p> <p><b><u>Lesson 4:</u></b>                      LI: To recognise the soundworld of Chinese and Japanese music and the Beijing Opera.                      Listen to Chinese, Japanese popular music, and also Beijing Opera.                      Learn about the pentatonic scale in all 3.                      Compose a simple tune using the major pentatonic scale.</p>	<p><b><u>Summer 1</u></b></p> <p><b><u>Lesson 1:</u></b>                      LI: To understand what a concerto is.                      Learn key words – rondo, concerto, French horn, cadenza.                      Listen to Mozart Horn Concerto.                      Improvise some contrasting episode using body percussion or instruments.</p> <p><b><u>Lesson 2:</u></b>                      LI: To identify what a hunting call is.                      Play C-F motif on xylophones whilst reinforcing note reading.                      Understand the history of the French Horn and about repeated notes and skips in music.                      Introduce reading notation.                      Play own hunting call.</p> <p><b><u>Lesson 3:</u></b>                      LI: To learn more features of the classical period.                      Learn about classical phrasing and classical dynamics.                      Perform a hunting call within class performance of a rondo piece of music.                      Put a hunting call into a rondo form.</p> <p><b><u>Lesson 4:</u></b>                      LI: To identify what the French Horn is.                      Play a Cadenza.                      Research the French Horn.                      Improvise/compose own cadenza using tuned percussion.                      Put the cadenza into the class rondo.</p>
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	<p><b>Lesson 1</b> LI: To understand what Romans did for us. Learn some facts about Romans and what they did when they settled in England. Develop aural memory by learning and singing the ‘Road Building Song’. Follow a backing track and sing the Road Building Song in time with others.</p> <p><b>Lesson 2</b> LI: To recognise a motif within a piece of music. Explore musical motifs and how composers have used them. Develop knowledge of classical composers. Listen to a collection of classical pieces of music that have clear motifs. Learn to play and perform a motif from the Road Building Song.</p> <p><b>Lesson 3</b> LI: To understand how to notate a motif. Develop musical notation skills by writing own compositions. Used tuned instrument to try out ideas for a short motif.</p> <p><b>Lesson 4</b> LI: To identify what the different ways in which you can adapt a motif. Learn what is meant by the term transposing. Understand that to transpose they will need to start their melody on a</p>	<p><b>Lesson 5:</b> LI: To identify how many notes are in the pelog and slendro scale. Recognise the soundworld of Indonesian Gamelan, Play a piece of layered gamelan music in an ensemble. Listen to both scales and listen to them – being able to know which is which.</p> <p><b>Spring 2</b></p> <p><b>Lesson 1:</b> LI: To link a piece of artwork to a piece of music and support my choice using musical terminology. Listen to Stravinsky’s firebird and appraise using keywords – tempo, dynamics &amp; pitch. Introduce new key words – Crescendo, diminuendo, mp and mf. Compose own short motifs based on pictures. Develop performance skills by performing in small groups.</p> <p><b>Lesson 2:</b> LI: To demonstrate my understanding of the musical elements. Develop listening skills by identifying different vocal sounds. Experiment with different ways of writing down music.</p> <p><b>Lesson 3:</b> LI: To experiment with texture to make music more interesting.</p>	<p><b>Lesson 5:</b> LI: To explore who Mozart was and why he was so influential. Compose a coda to add to the class performance. Learn about the life and works of Mozart.</p> <p><b>Lesson 6:</b> LI: To create a performance of a Rondo. Perform a piece in a rondo form with a coda &amp; cadenza. Self-reflect and give feedback according to success criteria, Give verbal feedback to peers’ performances.</p> <p><b>Summer 2</b></p> <p><b>Lesson 1:</b> LI: To identify what an opera chorus is. Understand the purpose of a chorus and children’s chorus. Introduce the plot summary of the opera Carmen. Listen to an opera excerpt from La Traviata. Learn the Revelling Guard from Carmen along with actions to support lyric memory. Sing the children’s chorus from Carmen confidently.</p> <p><b>Lesson 2:</b> LI: To understand why it is important to warm up our voices. Explore characterisation/feelings of a character. Understand the importance of singing safely. Take part in vocal warm up at the start of the lesson. Being to act and sing when performing.</p>
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	<p>different note and adjust notes that ‘don’t sound right’ by using sharps or flats. (pitch, tempo, structure, tonality)</p> <p><b>Lesson 5</b> LI: To recall the different ways in which motifs can be adapted. Play from musical notation. Combine different versions of a musical motif to make a larger group performance.</p>	<p>Learn and perform the song fire, creating an accompaniment that shows understanding of texture.</p> <p><b>Lesson 4:</b> LI: To experiment with timbre to make music more interesting. Listen to a piece of music with sustained concentration whilst following a graphic score. Sing and perform a song that explore timbre.</p> <p><b>Lesson 5:</b> LI: To explore turning different sounds into a piece of music. Explore different graphics and use them to create an original piece of music. Improvise and record a performance that can be evaluated.</p> <p><b>Lesson 6:</b> LI: To identify how to improve performance skills. Explore different graphics and use them to create an original piece of music. Demonstrate the different elements of music.</p>	<p><b>Lesson 3:</b> LI: To compose a pentatonic motif. Learn the story of Turandot by Puccini. Learn the children’s chorus from Turandot. Explore how to convey emotion whilst singing. Use instruments to create a small accompaniment ostinato to accompany the procession using the f major pentatonic.</p> <p><b>Lesson 4:</b> LI: To identify how we can bring procession to life. Compare and contrast the two children’s chorus, identifying a difference in the overall mood. Understand how the music impacts the mood. i.e., slow = solemn. Learn and perform a simple two-part rhythmic accompaniment.</p> <p><b>Lesson 5:</b> LI: To compose a procession on a pentatonic scale. Compose a procession for Princess Turandot on a pentatonic scale. Perform the procession including the pentatonic and rhythmic accompaniment along with the vocal part.</p> <p><b>Lesson 6:</b> LI: To provide feedback on a performance using the correct musical terms. Perform to each other. Give verbal feedback of performances.</p>
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Key Vocab			
	<p><b><u>Autumn 1</u></b></p> <ul style="list-style-type: none"> <li>• Claves</li> <li>• Clavé Rhythm</li> <li>• Danzon</li> <li>• polyrhythm</li> <li>• Call and Response</li> </ul> <p><b><u>Autumn 2</u></b></p> <ul style="list-style-type: none"> <li>• Motif</li> <li>• Repeating Patterns</li> <li>• Riff</li> <li>• Mosaic</li> <li>• Quaver</li> <li>• Beat</li> <li>• Minim</li> <li>• Dotted minim</li> <li>• Semibreve</li> <li>• Transposing</li> </ul>	<p><b><u>Spring 1</u></b></p> <ul style="list-style-type: none"> <li>• pentatonic</li> <li>• Gamelan</li> <li>• Carnatic Music</li> <li>• Tala</li> <li>• Adi Tala</li> <li>• Sols</li> <li>• Sledro</li> <li>• Pelog</li> </ul> <p><b><u>Spring 2</u></b></p> <ul style="list-style-type: none"> <li>• Getting faster (accelerando)</li> <li>• Getting slower (rallentando)</li> <li>• Bar</li> <li>• Metre</li> <li>• Getting louder (crescendo),</li> <li>• Getting softer (decrescendo)</li> </ul>	<p><b><u>Summer 1</u></b></p> <ul style="list-style-type: none"> <li>• Concerto</li> <li>• Rondo</li> <li>• Terraced dynamics</li> <li>• Crescendo</li> <li>• Diminuendo</li> <li>• Trill</li> <li>• Coda</li> <li>• Phrasing</li> <li>• Motif</li> <li>• Cadenza</li> </ul> <p><b><u>Summer 2</u></b></p> <ul style="list-style-type: none"> <li>• opera chorus</li> </ul>

	<ul style="list-style-type: none"> <li>• Rhythm</li> <li>• Flat</li> <li>• Sharp</li> <li>• Loop</li> <li>• Ostinato</li> </ul>	<ul style="list-style-type: none"> <li>• Mezzo Forte &amp; Mezzo Piano</li> <li>• Texture</li> <li>• Canon/Round</li> </ul>	<ul style="list-style-type: none"> <li>• Children’s Chorus</li> <li>• imitation</li> <li>• introduction</li> <li>• interlude</li> <li>• warm up</li> <li>• Staging</li> <li>• Scene</li> <li>• diction,</li> <li>• Articulation</li> </ul>
<p><b>Challenge</b></p>	<p><b><u>Autumn 1</u></b></p> <p><b><u>Autumn 2</u></b></p> <p>Can you take a leadership role within the group and/or use your own instruments for the activity?</p> <p>Can you transpose your motif into more than one key?</p> <p>Can you reverse the order of your motif?</p>	<p><b><u>Spring 1</u></b></p> <p>Can you identify differences between Chinese and Japanese popular music?</p> <p>Are you able to hear influences from music that uses 7 notes scales, coming into their pentatonic music?</p> <p>Can you make up your own scale?</p> <p><b><u>Spring 2</u></b></p> <p>Can you make your own graphic score?</p> <p>Can you lead/conduct a graphic score?</p> <p>Can you sight read/sight sing a graphic score?</p>	<p><b><u>Summer 1</u></b></p> <p>Can you lead a group playing the Beethoven 5 motif?</p> <p>Can you critique a friend's performance?</p> <p>Can you perform a solo section in our group concerto?</p> <p><b><u>Summer 2</u></b></p> <p>Can you play the solo role of Hansel or Gretel?</p> <p>Can you perform your class song in an assembly?</p> <p>Can you lead a vocal warm up?</p> <p>Can you write an original tongue twister?</p>



<h2 style="margin: 0;">Suggested outcomes</h2>	<p><b><u>Autumn 1</u></b></p> <p><b>Listening:</b> listening to a variety of different South American genres of music and naming significant interrelated dimensions</p> <p><b><u>Autumn 2</u></b></p> <p><b>Singing:</b> Learn and sing the Road building song as a class.</p> <p><b>Listening:</b> Listen to a variety of classical pieces of music and be able to identify short and simple motifs.</p> <p><b>Composing:</b> Compose, transpose and adapt a short 8 note motif.</p> <p><b>Performing:</b> Use your motif a group performance using tuned and/or untuned percussion.</p>	<p><b><u>Spring 1</u></b></p> <p><b>Singing:</b> Children understand that using their voice to produce percussive drum syllables could compare to unpitched singing.</p> <ul style="list-style-type: none"> <li>• Children learn to sing in Japanese</li> </ul> <p><b>Listening:</b> Children are exposed to soundworlds that are very different - timbres that are not the desired destination of any other music that we've studied so far.</p> <p><b>Composing:</b> Children become more capable of composing in Garage Band, using the pentatonic scale. They begin to see how transferable the scale is.</p> <p><b><u>Spring 2</u></b></p> <p><b>Singing:</b> Sing using a range of vocalisation to express timbre</p> <p><b>Listening:</b> Listen to new repertoire and explore graphic notation within modern music</p> <p><b>Composing:</b> Compose own piece based on a piece of art or graphic notation</p> <p><b>Performing:</b> Understand that shape is important in music and this may be depicted in graphic notation eg by a line going up or down</p>	<p><b><u>Summer 1</u></b></p> <p><b>Performing:</b> Understand phrasing and its significance</p> <ul style="list-style-type: none"> <li>• Play motifs from Mozart and Beethoven</li> <li>• Develop notation reading skills</li> </ul> <p><b><u>Summer 2</u></b></p> <p><b>Performing:</b> Students perform in 3 x choruses in either small groups or whole class performances.</p> <ul style="list-style-type: none"> <li>• Performances can be shared in assemblies or at the Griffin Arts festival.</li> </ul> <p><b>Singing:</b> Students have a deeper understanding of acting and singing simultaneously.</p> <p><b>Composing:</b> Students compose their own royal procession</p>
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Year 5	Autumn	Spring	Summer
<b>Theme</b>	<p><b><u>Autumn 1</u></b></p> <p><u>Rhythm Around the World: Djembe Drumming</u> Why is community important? <b>Instrument: Ukulele</b></p> <p><b><u>Autumn 2</u></b></p> <p><u>Contrasts in Music: Mango Walk</u> How is contrast created in music from different countries? <b>Instrument: Ukulele</b></p>	<p><b><u>Spring 1</u></b></p> <p><u>Sounds of our World: Café Central</u> Is music political? <b>Instrument: Ukulele</b></p> <p><b><u>Spring 2</u></b></p> <p><u>Pitch Perfect: Scales and Sets</u> What can make people feel blue? <b>Instrument: Ukulele</b></p>	<p><b><u>Summer 1</u></b></p> <p><u>Trailblazers and the Greatest Composers: Remarkable Romantics</u> How can romantic music tell us a vivid story? <b>Instrument: Ukulele</b></p> <p><b><u>Summer 2</u></b></p> <p><u>The ABC of Opera: The Flying Dutchman</u> What’s the best way to pass time? <b>Instrument: Ukulele</b></p>
<b>Prior Knowledge</b>	<p><b><u>Autumn 1</u></b></p> <p>To know that ‘performance directions’ are words added to music notation to tell the performers how to play.</p> <p>To understand that musical motifs (repeating patterns) are used as a building block in many well-known pieces of music.</p> <p>To know that deciding the structure of music when composing can help us create interesting music with contrasting sections.</p> <p>To know that combining different instruments playing different rhythms create layers of sound called ‘texture’.</p>	<p><b><u>Spring 1</u></b></p> <p>To know that different countries have different soundworlds.</p> <p>To know that timbre and texture are key elements that can be used when describing or analysing music.</p> <p>To know names of more common established musical instruments of the global north and be able to identify their sounds.</p> <p>Basic ukulele skills – how to hold and strum.</p>	<p><b><u>Summer 1</u></b></p> <p>Comparing, discussing and evaluating music detailed musical vocabulary.</p> <p>Representing the features of a piece of music graphic notation, and colours, justifying their choices with reference to musical vocabulary.</p> <p>To know that grouping instruments according to their timbre can create contrasting ‘textures’ in music.</p> <p>To understand that both instruments and voices can create audio effects that describe something you can see.</p>

	<p>To know that a motif in music can be repeated rhythm.</p> <p><b><u>Autumn 2</u></b>                  Recognising and discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary (Samba, Rock and Roll).</p> <p>Identifying common features between different genres, styles and traditions of music and discuss its purpose.</p> <p>Recognising the use and development of motifs in music.</p> <p>To know that combining different instruments and different rhythms when we compose can create layers of sound we call 'texture'.</p>	<p><b><u>Spring 2</u></b></p> <p>To know that 'transposing' a melody means changing its key, making it higher or lower pitched.</p> <p>To know that a motif in music can be a repeated rhythm.</p> <p>To understand that harmony means playing two notes at the same time, which usually sound good together.</p> <p>To understand that musical motifs (repeating patterns) are used as a building block In many well-known pieces of music.</p>	<p><b><u>Summer 2</u></b></p> <p>To know that playing 'in time' requires playing the notes for the correct duration as well as at the correct speed.</p> <p>To understand that both instruments and voices can create audio effects that describe something you can see.</p> <p>To understand that harmony means playing two notes at the same time, which usually sound good together.</p> <p>An ostinato is a musical pattern that is repeated over and over; a vocal ostinato is a pattern created with your voice.</p>
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<h2>Sequence of lessons</h2>	<p><b><u>Autumn 1</u></b></p> <p><b><u>Lesson 1</u></b> LI: To identify the key features of West African music. Be able to know the names and different sonorities of the three main sounds on a Djembe.</p> <p><b><u>Lesson 2</u></b> LI: To explain what a polyrhythm is. Be able to play 2-part and 3-part polyrhythms using different djembe sounds.</p> <p><b><u>Lesson 3</u></b> LI: To know the words to Twende. Be able to learn percussion layers of Twende.</p> <p><b><u>Lesson 4</u></b> LI: To compose my percussion part of Twende. Play my part in Twende as well as sing. To be able to rehearse as a class ensemble.</p> <p><b><u>Lesson 5</u></b> LI: To understand how my part fits into our class version of Twende. To be able to refine skills playing and singing Twende.</p> <p><b><u>Lesson 6</u></b> LI: To provide feedback and critique your performance using the correct musical terms.</p>	<p><b><u>Spring 1</u></b></p> <p><b><u>Lesson 1:</u></b> LI: To describe how timbre and texture change in multiple versions of the same piece of music. Be able to name instruments and styles of playing that create the timbre associated with Cabaret. Start to learn No Regrets</p> <p><b><u>Lesson 2:</u></b> LI: To describe the timbre of a singing voice. Be able to describe the timbre of a singing voice. To know the names of Marlene Dietrich and Edith Piaf – Who they are.</p> <p><b><u>Lesson 3:</u></b> LI: To compose G and D chords on the Ukulele. Be able to hold the ukulele, and strum 2 chords G &amp; D.</p> <p><b><u>Lesson 4:</u></b> LI: To strum the ukulele along with a backing track. Be able to play along with a backing track of Je Ne Regrette Rein.</p> <p><b><u>Lesson 5:</u></b> LI: To understand how my part fits into our class version of No Regrets. To be able to refine skills playing and singing No regrets.</p>	<p><b><u>Summer 1</u></b></p> <p><b><u>Lesson 1:</u></b> LI: To explain how music depicts a story. To be able to hear different themes in Scheherazade. Identify the themes. Learn Sultans theme and play on the xylophones. Discuss the story as a class.</p> <p><b><u>Lesson 2:</u></b> LI: To explore the life of a famous composer. What is Instrumentation? To learn about Rimsky Korsakov and Romantic Music. Recap Sultan and Scheherazade themes and compose their own theme. Discuss the moods of the themes.</p> <p><b><u>Lesson 3:</u></b> LI: To identify the mood of a piece from the Instrumentation. Children to listen to themes and discuss how different instrumentation might affect the mood. Children learn how to play the Kalander Prince theme.</p> <p><b><u>Lesson 4:</u></b> LI: To explain how I use descriptive words to talk about music. Children to sing the young prince and princess theme. Use keyword <b>legato</b> to describe a theme.</p> <p><b><u>Lesson 5:</u></b></p>
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	<p>Final class performance of Twende, as well as class critique of performance.</p> <p><b><u>Autumn 2</u></b></p> <p><b><u>Lesson 1</u></b> LI: To identify what contrast means when talking about music. Identify different structures in the song Mango Walk. Sing the song Mango Walk, adding body percussion and ukulele chords. Identify the different parts of a song and discuss how this may create contrast.</p> <p><b><u>Lesson 2</u></b> LI: To create contrast by using different textures. Layer own contrasting rhythms whilst singing. Identify words used for texture – homophonic, heterophonic, polyphonic, monophonic.</p> <p><b><u>Lesson 3</u></b> LI: To understand that a melody has a contour. To be able to improvise a melody using 6 notes. Improvise on xylophones using 6 notes based on the scale of Mango Walk. Discuss how the melody has a shape and listen to some examples from the song.</p> <p><b><u>Lesson 4</u></b></p>	<p><b><u>Lesson 6:</u></b> LI: To provide feedback and critique your performance using the correct musical terms. Final class performance of No Regrets, as well as class critique of performance.</p> <p><b><u>Spring 2</u></b></p> <p><b><u>Lesson 1:</u></b> LI: To identify the three key features of Blues Music. To sing the blues song, Moanin’ Lisa, using vocal expression to convey meaning. Identify key features of blues music including the instrumentation. To recognise and appreciate the origins of blues music.</p> <p><b><u>Lesson 2:</u></b> LI: To recognise how many notes I need to make a chord. To play the first 4 bars (the c chord) of the 12-bar blues using a ukulele. Learn that a chord is made up of two or more notes played simultaneously. Learn the structure of the 12-bar blues and recall the order of the chord progression. Begin to learn the 12-bar blues on the ukulele, performing along to a backing track.</p> <p><b><u>Lesson 3:</u></b> LI: To identify what the three chords used in the 12-bar blues are. Play all three chords on the ukulele in time to a backing track.</p>	<p>LI: To understand what a symphony orchestra is. Children to be able to hear the differences between a classical and romantic orchestra – Size, range, instruments etc.</p> <p><b><u>Lesson 6:</u></b> LI: To retell the story of Scheherazade with all themes combined. Group performance of Scheherazade with different groups playing different themes. Children to give feedback to others using key vocabulary.</p> <p><b><u>Summer 2</u></b></p> <p><b><u>Lesson 1:</u></b> LI: To understand what and where your larynx is. Perform a sea shanty in 3 parts. Establish good vocal technique and knowledge. Explore various vocal colours and ‘playing’ with the voice. Begin exploring sea shanties and work songs.</p> <p><b><u>Lesson 2:</u></b> LI: To identify different vocal registers. Continue developing vocal technique and exploring different vocal registers. Explore the music of Sailors’ Chorus.</p> <p><b><u>Lesson 3:</u></b> LI: To explore who Wagner is. Describe the timbre of the chorus. Explore the context of Wagner’s opera. Develop knowledge of dramatic singing.</p> <p><b><u>Lesson 4:</u></b> LI: To follow the score of a piece of music.</p>
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	<p>LI: To compose and add in more complicated rhythms to achieve contrast. Be able to read more complicated rhythms written down. Develop performance skills by playing rhythms using chopsticks.</p> <p><b>Lesson 5</b> LI: To explain how different instruments sound. To identify different sound worlds in a recording. Learn key word timbre and that different instruments may produce different qualities of sound. Identify different sounds in an orchestral version of Mango Walk.</p> <p><b>Lesson 6</b> LI: To perform Mango Walk using different contrasting sections. Explain what might make a contrast in performance. Recap all key words. Putting all together to create a performance of the song.</p>	<p>Be able to recall notes used in the C F and G chord. Develop performance skills by playing as a class alongside a backing track whilst keeping in time.</p> <p><b>Lesson 4:</b> LI: To identify what notes are used in the blues scale. Play the blues scale going up and back down again to the music. Learn the notes of the blues scale and compare this to a major and minor scale. Identify a major and minor sounds as happy or sad. Learn to play ascending and descending blues scale (starting on C). Improvise a short melody using between 2 and 5 notes of the blues scale.</p> <p><b>Lesson 5:</b> LI: To understand what improvising is. Learn that improvising is ‘making it up as you go along’ within a set of musical boundaries. Learn to play the Blues scale notes out of order to the backing track. Improvise using notes from the Blues scale.</p>	<p>Add a body percussion part to your performance. Look at the structure of Sailors’ Chorus. Compose in groups rhythmic ostinato.</p> <p><b>Lesson 5:</b> LI: To identify what was the Flying Dutchman. Delve further into the Flying Dutchman story. Being structuring the final performance. Explore staging and context of the Sailors’ Chorus. Evaluate learning.</p> <p><b>Lesson 6:</b> LI: To provide feedback to others, as well as critique your own performance, using the correct musical terms. Perform staged version of the Sailors’ Chorus.</p>
<p><b>Key Vocab</b></p>	<p><b>Autumn 1</b></p> <ul style="list-style-type: none"> <li>• Ostinato</li> <li>• Polyrhythm</li> <li>• Call and Response</li> <li>• Djembe</li> <li>• Bass</li> </ul>	<p><b>Spring 1</b></p> <ul style="list-style-type: none"> <li>• Texture</li> <li>• Timbre</li> <li>• Piano accordion</li> <li>• Jazz</li> <li>• Chanson</li> </ul>	<p><b>Summer 1</b></p> <ul style="list-style-type: none"> <li>• Programme Music</li> <li>• Harmony</li> <li>• Motif</li> <li>• Symphonic Poem</li> <li>• Polyphonic</li> <li>• Homophonic</li> </ul>

	<ul style="list-style-type: none"> <li>• Tone</li> <li>• Slap</li> </ul> <p><b><u>Autumn 2</u></b></p> <ul style="list-style-type: none"> <li>• Polyphonic</li> <li>• Homophonic</li> <li>• Monophonic</li> <li>• Heterophonic</li> <li>• Ukulele</li> <li>• Chords</li> <li>• Contour</li> <li>• Timbre</li> </ul>	<ul style="list-style-type: none"> <li>• Chord</li> <li>• Ukulele</li> <li>• Accompaniment</li> </ul> <p><b><u>Spring 2</u></b></p> <ul style="list-style-type: none"> <li>• Chord</li> <li>• Blues</li> <li>• 12-bar Blues</li> <li>• Bar</li> <li>• Scale</li> <li>• Blues scale</li> <li>• Bent notes</li> <li>• Ascending scale</li> <li>• Descending scale</li> </ul>	<ul style="list-style-type: none"> <li>• Monophonic</li> <li>• Texture</li> <li>• Timbre</li> <li>• Theme</li> <li>• Legato</li> </ul> <p><b><u>Summer 2</u></b></p> <ul style="list-style-type: none"> <li>• Three-part harmony</li> <li>• Round/canon</li> <li>• Sight singing</li> <li>• Antiphony</li> <li>• Structure</li> <li>• Timbre</li> <li>• Score</li> <li>• Work songs</li> <li>• Musical Character</li> <li>• Ostinato</li> </ul>
<p><b>Challenge</b></p>	<p><b><u>Autumn 1</u></b></p> <p>Can you take on the role of the master drummer?</p> <p>Can you compose and play more complex rhythmic ostinatos?</p> <p>Can you create contrast by using the different strokes on the Djembe?</p> <p><b><u>Autumn 2</u></b></p> <p>Can you create more complicated melodies on the instruments?</p>	<p><b><u>Spring 1</u></b></p> <p>What political issues might you write songs about?</p> <p>Can you think of the kind of music you might need to play to get people to listen to your political argument?</p> <p><b><u>Spring 2</u></b></p> <p>Can you improvise without any prompts?</p> <p>Improvise for the duration of the 12 – bar Blues backing track.</p> <p>Play more complicated/syncopated rhythms when improvising.</p>	<p><b><u>Summer 1</u></b></p> <p>Can you develop the music you’ve already created to make it more complicated, extended or add harmonies to create 2 or more parts?</p> <p>Can you add an accompaniment with whatever instruments are available to tie the piece together?</p> <p>Can you explore the music of the Arabic world, and try to weave in some compositional elements (e.g. scales, songs, instruments, singing, styles etc.) that conjure up this region in the listeners mind?</p> <p><b><u>Summer 2</u></b></p>

	<p>Can you successfully play both ukulele chords and sing the song at the same time?</p> <p>Can you write down using musical notation the rhythms that we learnt?</p>	<p>Play all three chords on the ukulele in the 12 – bar blues.</p>	<p>Can you compose an additional body persuasion part to the Drunken Dutchman?</p> <p>Can you lead your group performance of the Haul Away Joe Song?</p> <p>Can you create your own ostinato from rhythms in the text?</p>
<p><b>Suggested outcomes</b></p>	<p><b><u>Autumn 1</u></b></p> <p><b>Performing:</b> Group performance of Senwa Dedende using instruments and with a clear structure of varying sections.</p> <p><b><u>Autumn 2</u></b></p> <p><b>Performing:</b> Group performance of Mango Walk.</p> <ul style="list-style-type: none"> <li>• Develop instrumental skills through Ukulele and Xylophones.</li> </ul> <p><b>Singing:</b> Singing skills through teaching.</p> <p><b>Listening:</b> Listening to different versions of the same song and learning about music from other cultures.</p>	<p><b><u>Spring 1</u></b></p> <p><b>Singing:</b> Children expand song and genre vocabulary</p> <p><b>Listening:</b> Children start to see how different recordings of the same song can vary – and be able to isolate some of those differences, and how they are created.</p> <p><b>Performing:</b> Children develop ukulele skills – playing 4 chords alongside singing.</p> <p><b><u>Spring 2</u></b></p> <p><b>Composing:</b> To perform an improvised solo to an accompaniment.</p> <p><b>Performing:</b> To play as a whole class the blues scale, ascending and descending.</p>	<p><b><u>Summer 1</u></b></p> <p><b>Listening:</b> Children will be able to identify the sound of the violin.</p> <ul style="list-style-type: none"> <li>• Children will be able to identify the instrument and/or motif with the character it represents in the musical story of Scheherazade.</li> <li>• Children will be able to recall Scheherazade’s musical motif.</li> <li>• Children will be able to identify motion and flow in melodic themes.</li> <li>• Children will be able to identify colour and mood in melody.</li> </ul> <p><b><u>Summer 2</u></b></p> <p><b>Composing:</b> Creating an arrangement of the Sailors’ Chorus using the material provided, and critically evaluating their musical choices to refine their composition.</p>



		<p><b>Signing:</b> To sing the song ‘Moanin’ Lisa Blues’ as a whole class.</p> <p><b>Listening:</b> Listen to a selection of blues pieces to identify the ‘blues sound’.</p>	<ul style="list-style-type: none"> <li>• Writing an arrangement of a traditional work song or an original work song.</li> </ul> <p><b>Singing:</b> Develop singing skills and singing confidence as a member of the class chorus.</p> <p><b>Performing:</b> Perform the Sailors’ Chorus with an understanding of context and how to convey drama through singing.</p> <p><b>Listening:</b> Listening to and comparing differing performances of the Sailors’ Chorus to develop critical listening skills.</p>
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Year 6	Autumn	Spring	Summer
<b>Theme</b>	<p><b>Autumn 1</b></p> <p><u>Rhythm Around the World Samba Carnival</u> What is a carnival without music?</p> <p><b>Autumn 2</b></p> <p><u>Pitch Perfect Leitmotifs</u> What would your character theme tune sound like?</p>	<p><b>Spring 1</b></p> <p><u>Sounds of our World the New World</u> Can music be big or small?</p> <p><b>Spring 2</b></p> <p><u>Contrasts in Music Mahler’s Feast</u> How would you compose a melody for your favourite feast?</p>	<p><b>Summer 1</b></p> <p><u>Trailblazers and the Greatest Composers: Modern Masters</u> Is it OK to break rules?</p> <p><b>Summer 2</b></p> <p><u>The ABC of Opera: Hansel and Gretel</u> Can music create change in society?</p>
<b>Prior Knowledge</b>	<p><b>Autumn 1</b></p> <p>To know how to play simple percussion instruments</p> <p>To know how to play in an ensemble</p> <p>To understand that everyone’s role in an ensemble is as important as any other, and to have the maturity to take that responsibility seriously.</p> <p>To be able to use words to remember rhythms</p> <p>To know whether they are more of a leader in an ensemble, or more of a team player - and play that part successfully by helping clothes remember their part or knowing who to follow if you are unsteady.</p>	<p><b>Spring 1</b></p> <p>To know the terms timbre and texture and feel confident using them to analyse music.</p> <p>To know the names of the more common instruments of the traditional orchestra</p> <p>To know how to use Song maker as a music composition tool</p> <p>To know how to use Garageband as a songwriting tool</p> <p>Ability to already know or quickly understand and comprehend completely simple terms that are used in explaining compositional parameters -terms such as pitch, rhythm, texture, instrument, structure, introduction, bar, note, etc.</p>	<p><b>Summer 1</b></p> <p>Discussing musical eras in context, identifying how they have influenced each other, and discussing the impact of different composers on the development of musical styles.</p> <p>Recognising and confidently discussing the stylistic features of music and relating it to other aspects of the Arts (Pop art, Film music).</p> <p>Identifying the way that features of a song can complement one another to create a coherent overall effect.</p> <p>To know that timbre can also be thought of as 'tone colour' and can be described in many ways e.g., warm, or cold, rich, or bright.</p> <p>To understand that texture can be created by adding or removing instruments in a piece and can create the effect of dynamic change.</p>

	<p><b>Autumn 2</b></p> <p>To understand that a minor key (pitch) can be used to make music sound sad.</p> <p>To understand that major chords create a bright, happy sound</p> <p>To understand that a slow tempo can be used to make music sound sad.</p> <p>To know that simple pictures can be used to represent the structure (organisation) of music.</p> <p>To understand that in written staff notation, notes can go on or between lines, and that the lines show the pitch of the note.</p>	<p><b>Spring 2</b></p> <p>Developing confidence in using detailed musical vocabulary (related to the inter-related dimensions of music) to discuss and evaluate their own and others' work.</p> <p>Comparing, discussing, and evaluating music using detailed musical vocabulary</p>	<p><b>Summer 2</b></p> <p>To understand that varying effects can be created using only your voice, for example by changing the pitch, dynamic or tempo of the sounds made.</p> <p>To understand that human voices have their own individual timbre, and that this can be adapted by using the voice in different ways.</p> <p>Singing songs in two or more parts, in a variety of musical styles from memory, with accuracy, fluency, control and expression.</p>
<p><b>Sequence of lessons</b></p>	<p><b>Autumn 1</b></p> <p><b>Lesson 1</b> LI: To identify the soundworld of Samba. Be part of the ensemble in a call and response. Learn the term Mestre de Bateria. Develop aural memory by identifying key features of Samba music. Learn how to play basic Samba rhythmic patterns.</p> <p><b>Lesson 2</b> LI: To understand the role of the Mestre de Bateria.</p>	<p><b>Spring 1</b></p> <p><b>Lesson 1:</b> LI: To recall the definitions of the words timbre and texture in music. To perform the body percussion that the Juba dance is based on. Learn who Florence B Price was and her significance as a musician and composer. Learn about the Juba dance, its significance, and how Price used it in her music.</p> <p><b>Lesson 2:</b> LI: To compose a short rhythm using body percussion. Rehearse and perform a short body percussion piece in small groups.</p>	<p><b>Summer 1</b></p> <p><b>Lesson 1:</b> LI: To create own music that's left up to chance. To know who Stockhausen is</p> <p><b>Lesson 2:</b> LI: To identify the challenges of performing a piece of minimalist music. How did modern composers react to Stockhausen.</p> <p><b>Lesson 3:</b> LI: To identify what cells are in music. To create own cells to loop (composing)</p> <p><b>Lesson 4:</b></p>

	<p>Understand how many different rhythms may interact with each other to create a fabric of sound.</p> <p><b>Lesson 3</b> LI: To perform rhythms from Samba de Janerio on Samba instruments. To name some Samba instruments. To layer 3-4 rhythms over each other to create a polyrhythmic composition using samba instruments. How different rhythms may interact to create a fabric of sound.</p> <p><b>Lesson 4</b> LI: To perform a learnt rhythm in unison when instructed by the Mestre De Bateria. Understand the importance of the Mestre de Bateria. How call and response is used in an ensemble performance.</p> <p><b>Lesson 5</b> LI: To follow simple musical notation to learn different sections. Use sentences to remember complex rhythms. Learn three main section names – Introduction, Call &amp; Response, Groove, and Break. Learn individual rhythm patterns.</p> <p><b>Lesson 6</b> LI: To rehearse and perform as a class ensemble. Identify areas in which improvement is needed.</p>	<p>Gain an intrinsic understanding of rondo form.</p> <p><b>Lesson 3:</b> LI: To explain techniques used on clarinet or trumpet playing to create different timbre. Make noises and body sounds that depict a jungle environment. Learn about Gearge Gershwin – who he was and 2 of his most significant works. Learn about glissando on the clarinet and mutes. Create and perform a piece that is based on sounds of contrasting environments.</p> <p><b>Lesson 4:</b> LI: To describe how timbre and texture might make music have a certain feel. Learn a new piece – Grand Canyon Suite, and explore how it portrays the physical space through sound. Introduced to fanfare, and the integral timral and elemental qualities that typically exists in fanfare.</p> <p><b>Lesson 5:</b> LI: To describe the basic idea behind a piece of minimalistic music. Compose a piece in the style of minimalism, and perform it to the class. Learn about minimalism in America and how to recognise it. Write a short piece of minimalism.</p>	<p>LI: To explain how samples have influenced music today. To create own samples (composing)</p> <p><b>Lesson 5:</b> LI: To create a cadenza. Identify if pop and classical makes a good combination.</p> <p><b>Summer 2</b></p> <p><b>Lesson 1:</b> LI: To explain how music and singing can tell a story. Warm voice and body safely and effectively.</p> <p><b>Lesson 2:</b> LI: To understand the story Hansel and Gretel. Learn the song ‘The Witch is dead’.</p> <p><b>Lesson 3:</b> LI: To identify how storytelling between movement and gesture. Create a transition between two scenes.</p> <p><b>Lesson 4:</b> LI: To identify different roles in song performance. Rehearse and perform with groups in order to create an effective performance.</p> <p><b>Lesson 5:</b> LI: To listen and compare two chorus numbers of a song.</p>
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	<p>Rehearse and perform Rio de Janiero as a whole class ensemble.</p> <p><b><u>Autumn 2</u></b></p> <p><b><u>Lesson 1</u></b>                  LI: To understand how a music soundtrack encapsulate the main mood of a film.                  Describe how composers use the music elements to create a mood.                  Identify key characteristics of film music.                  Learn and name several styles of film music.                  Listen and appraise different musical features in a variety of film contexts.</p> <p><b><u>Lesson 2</u></b>                  LI: To identifying what Mickey Mousing is.                  Learn a cartoon composition technique called Mickey Mousing.                  Understand the differences between a SFX and a music sound effect.                  Use listening skills to create an image that reflects the sound.</p> <p><b><u>Lesson 3</u></b>                  LI: To explain why a composer use a Hit Point when writing for film music.                  Further develop their understanding of the role that Mickey Mousing plays in cartoons.                  Work in groups to design a soundtrack using untuned percussion to a short Tom and Jerry scene.</p> <p><b><u>Lesson 4</u></b></p>	<p><b><u>Spring 2</u></b></p> <p><b><u>Lesson 1:</u></b>                  LI: To identify how composers create contrast.                  Identify and understand various musical contrasts through a graphic score of Brahms Hungarian Dance No.5.                  Perform body percussion rhythms alongside to Brahms Hungarian Dance.</p> <p><b><u>Lesson 2:</u></b>                  LI: To listen to, analyse, and describe the structure of a piece.                  Perform a piece showing an understanding of its structure.                  Identify parts of the song.                  Name parts of a song using A B &amp; C                  Form a structure using body percussion using different rhythmic patterns.</p> <p><b><u>Lesson 3:</u></b>                  LI: To perform a song in canon with accompaniment.                  Revise and read from treble and bass notation.                  Learn to sing the Feast Song as a round.                  Learn to read the Feast Song using notation.</p> <p><b><u>Lesson 4:</u></b>                  LI: To listen to a composer’s arrangement and identify contrast.                  Describe how changing key creates a contrasting mood in music.</p>	<p>Start to stage a scene to one song.</p> <p><b><u>Lesson 6:</u></b>                  LI: To provide feedback to others as well as critique a performance using the correct musical terms.                  Reflect on performances.</p>
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	<p>LI: To identify the purpose of a Leitmotif in film music.                  Characterise a leitmotif as: Short, memorable and distinct.                  Learn to perform 1 of 3 leitmotifs from the film Lion King                  Perform leitmotif to the class.</p> <p><b>Lesson 5</b>                  LI: To explain what criteria was used to evaluate a performance.                  Confidently explain how a leitmotif is used in film.                  Perform chosen Lion King leitmotif in small groups.                  Evaluate own work with peers.</p>	<p>Listen to both Mahler 1 and Feast Song and differentiate between the two versions.                  Understands the differences between major and minor keys and their implications on the mood of music.</p> <p><b>Lesson 5:</b>                  LI: To identify and describe musical contrast.                  Perform contrasts in dynamics, not values and tempo.</p> <p><b>Lesson 6:</b>                  LI: To use graphic notation to write down your music.                  Revise the principles of graphic score making.                  Create a composition depicting a seaside adventure.</p>	
<p><b>Key Vocab</b></p>	<p><b>Autumn 1</b></p> <ul style="list-style-type: none"> <li>• Agogo</li> <li>• Mestre de Bateria</li> <li>• Polyrhythms</li> <li>• syncopation</li> <li>• call and response</li> <li>• mestre de bateria</li> <li>• claves</li> <li>• tambourine</li> <li>• shakers</li> <li>• Surdo</li> </ul> <p><b>Autumn 2</b></p> <ul style="list-style-type: none"> <li>• Genre</li> </ul>	<p><b>Spring 1</b></p> <ul style="list-style-type: none"> <li>• Timbre</li> <li>• Texture</li> <li>• Instrumentation</li> <li>• Rhythm</li> <li>• Pitch</li> <li>• Structure</li> <li>• Minimalism</li> <li>• Brass</li> <li>• Percussion</li> <li>• Mute</li> <li>• Clarinet</li> </ul> <p><b>Spring</b></p>	<p><b>Summer 1</b></p> <ul style="list-style-type: none"> <li>• Body percussion</li> <li>• Turntables</li> <li>• Cadenza</li> <li>• Aleatoric</li> <li>• Phase Shifting</li> <li>• Minimalism</li> <li>• Cell/motif</li> </ul> <p><b>Summer 2</b></p> <ul style="list-style-type: none"> <li>• Activist/activism</li> <li>• Cantata accent</li> </ul>

	<ul style="list-style-type: none"> <li>• Leitmotif</li> <li>• Sound effects</li> <li>• Soundtrack</li> <li>• Mickey Mousing</li> <li>• Instrumentation</li> <li>• Tempo</li> <li>• Dynamics</li> <li>• Timbre</li> </ul>	<ul style="list-style-type: none"> <li>• Major</li> <li>• Minor</li> <li>• High and low notes</li> <li>• Long and short notes</li> <li>• Texture of the music (i.e. how many sounds playing at the same time)</li> <li>• Dynamics (volume) of the music</li> <li>• The different layers (e.g. tune and accompaniment)</li> <li>• The tempo (speed) of the music</li> <li>• Staccato</li> <li>• Legato</li> </ul>	<ul style="list-style-type: none"> <li>• Staccato</li> <li>• Musical directions</li> <li>• score annotation</li> <li>• diminuendo</li> <li>• crescendo</li> <li>• notation</li> <li>• ensemble</li> <li>• dotted crotchet</li> <li>• tied notes</li> </ul>
<p style="text-align: center;"><b>Challenge</b></p>	<p><b><u>Autumn 1</u></b></p> <p>Can you take on the role of the Mestre de Bateria?</p> <p>Can you compose your own poly rhythm using formal notation?</p> <p><b><u>Autumn 2</u></b></p> <p>Can you lead a group in a performance?</p> <p>Can you perform the Discovering Dolphin Challenge in the Lion King Leitmotifs?</p> <p>Can you compose a new leitmotif for another character in the Lion King?</p>	<p><b><u>Spring 1</u></b></p> <p>Could you listen to one moment in the Grand Canyon Suite and ‘see’ in your head which part of the Grand Canyon it was trying to depict?</p> <p>How would you draw a picture of a piece of minimalistic music?</p> <p><b><u>Spring 2</u></b></p> <p>Can you create a composition with several layers depicting a seaside adventure?</p> <p>Can you successfully read and remember written notation?</p>	<p><b><u>Summer 1</u></b></p> <p>Can you lead a group clapping rhythmic performance?</p> <p>Can you add several samples into your composition?</p> <p><b><u>Summer 2</u></b></p> <p>Can you play the opening theme on your own instrument as well as the keyboard/chime bar?</p> <p>Can you independently annotate score, highlighting the dynamics and tempo markings?</p> <p>Can you present your research findings to the class, demonstrating your understanding of the importance and significance of the work of Coleridge Taylor?</p>

<h2>Suggested outcomes</h2>	<p><b><u>Autumn 1</u></b></p> <p><b>Performing:</b> Students are able to perform the piece together as a class, and are capable of recovering from any error, so that the performance is solid and confident overall, without stopping, or losing people on the way.</p> <p><b>Listening:</b> Students become able to listen to all the layers about them in the Samba, and intrinsically feel how their own part fits into the whole.</p> <p><b>Composing:</b> Students feel confident enough in the genre, to be able to suggest their own rhythm to make another layer in the polyrhythmic texture.</p>	<p><b><u>Spring 1</u></b></p> <p><b>Singing:</b> Students deepen understanding and ability to use the voice for sound effects and as an instrument without words.</p> <p><b>Listening:</b> Students are introduced to a huge number of different pieces of music and can understand why it is significant in terms of American music.</p> <p><b>Performing:</b> Students are able to compose as a small group and perform their composition with confidence.</p> <p><b>Composing:</b> Students use two different programmes to compose in subsequent weeks, and in doing so deepen the elements used and how they fit together when composing.</p>	<p><b><u>Summer 1</u></b></p> <p><b>Composing:</b> Create a composition using samples or layers</p> <ul style="list-style-type: none"> <li>Develop creative ways of experimenting with music</li> </ul> <p><b>Performing:</b> Develop rhythmic skills through body percussion</p> <ul style="list-style-type: none"> <li>Develop music technology skills through iPad activities</li> </ul>
	<p><b><u>Autumn 2</u></b></p> <p><b>Performing:</b> Whole class performance of the Timone and Pumbaa Leitmotif.</p> <p><b>Singing:</b> In small groups sing the 3 leitmotifs from the Lion King</p> <p><b>Composing:</b> Improvise a soundtrack to a short Tom and Jerry cartoon.</p> <p><b>Listening:</b> Listen to a wide range of film music examples to develop listening skills.</p>	<p><b><u>Spring 2</u></b></p> <p><b>Composing:</b> Create a composition depicting a seaside adventure</p> <p><b>Performing:</b> Gain confidence reading notation</p>	<p><b><u>Summer 2</u></b></p> <p><b>Performing:</b> Create a whole class performance of Hiawatha’s Wedding Feast.</p> <p><b>Listening:</b> Listen to a wide range of works by Samuel Coleridge-Taylor and identify his composer’s ‘voice’.</p> <p><b>Composing:</b> Use Garageband to create digital arrangement of the overture of Hiawatha’s Wedding Feast.</p>