

# Hadley Wood Primary School

## Music Curriculum Overview



### Our Vision

...that every child will leave our school **confident** in their own abilities and excited about the future, with the strategies and skills to tackle tasks and situations in a **capable** manner and **caring** about their planet and their fellow humans.

## **Curriculum Intent:**

At Hadley Wood, we believe music is a universal language that embodies one of the highest forms of creativity. We believe high quality music education should engage and inspire pupils to develop a love of music and their talent as musicians and so increase their self-confidence, creativity and sense of achievement. As pupils progress, we encourage them to develop a critical engagement with music, allowing them to compose and to listen with discrimination to a wider range of musical pieces and genres.

We have designed our whole school curriculum into half-termly themes and teach our music curriculum within these themes to ensure we make music relevant and meaningful whilst also teaching explicit music skills and knowledge. Our Music Curriculum aims to ensure all children have the opportunity to perform, listen to, review and evaluate music; to learn to sing, create and compose music and to understand and explore how music is created, produced and communicated.

We want to engage children to love participating and feel that music and 'being musical' isn't a gift and a talent held by a few, but it is a tool and pleasure for all. We believe these experiences support the growth of each child's cultural capital.

Our music curriculum has a focus on the significance of famous musicians both classical and modern as well as providing opportunities to explore and learn about significant musical events that celebrate music locally and globally.

We recognise through our music curriculum that subject-specific vocabulary is important for children to acquire. This will support their musical knowledge and understanding. When planning our curriculum, the vocabulary required to succeed is identified, planned and modelled within our music curriculum.

We aim to promote a mutual respect for the role that music plays in people's lives and create a strong and positive bond within our school and join the community together. We do this through listening, singing, playing, evaluating, analysing and composing across a wide range of historical periods, styles, traditions and musical genres. Our three school values: confident, capable and caring underpin this musical ethos.

## **How we plan for and teach Music:**

In our Early Years Foundation Stage, we teach Reception-aged children music through the EYFS Statutory Framework and the Development Matters non-statutory guidance. Expressive Arts & Design is one of the four specific areas within the Early Years Foundation Stage (EYFS) and is used to develop a child's imagination, creativity and their ability to use media and materials. We ensure our curriculum and both our indoor and outdoor provision areas encourage children to explore a range of musical experiences from singing well-known nursery rhymes and songs to performing songs with others and to develop towards moving in time with music.

Our EYFS, Key Stage 1 & 2 Music Curriculum is developed around the Primary National Curriculum, England incorporating ideas from the Model Music Curriculum. Music skills are explicitly taught, practised and developed through the medium of our half-termly themes. In order to ensure children improve their music knowledge, understanding and skills, we ensure our curriculum builds on prior knowledge, skills and experiences. To ensure a cohesive and progressive Music curriculum through school from Reception to Year 6, we have developed our own music curriculum drawing on expertise from both Kapow Music, Charanga and Local Authority Music Hub to support our planning, teaching and learning.

### What you will see in our Music lessons:

1. Every lesson is carefully planned around **an enquiry question for children to answer**. By ensuring that these questions spark children's enquiry and **curiosity**, children are engaged in their learning and want to find out the answer. Lessons are purposeful and result in children gaining a new understanding of the world around them.
2. In each lesson the **learning objective** is designed so that children have a powerful understanding of the skills and understanding they are developing in the lesson. **Success criteria** define the features of the learning intention in the context of the activity so that children can identify what they are aiming for and how well they are doing.
3. Learning is effectively sequenced by sharing prior learning '**building blocks**' at the start of each lesson/topic/new concept. We recognise that children are more likely to retain new learning if it connected to prior understanding. Building blocks help pupils of all levels to connect new learning with existing concepts and promote **independence**.
4. Teachers start each lesson with a **discursive statement** to engage pupils and draw links between prior and new learning. Different levels of challenge and '**what if**' challenges help to ensure our children have high aspirations of themselves and strive to be the best they can be.
5. Teachers skillfully use the '**Deliberate Mistake**' approach to learning to build pupil **resilience** to failure alongside their ability to work independently to problem solve. This embeds the concept that making mistakes is integral to the learning process.

### How we evaluate learning in Music:

To capture learning in music, class teachers use video footage to show progress between the first and final session within each unit of work. Class teachers measure impact by assessing children against The Big Question for each unit of work.

On completion of the unit of work, class teachers then use the children's compositional work, along with the final piece in order to make a judgement as to whether each child is working at developing, expected or exceeding level.

## Music Long Term Overview: EYFS – Year 6

### Rationale for Sequencing

| Development matters |                            |                                |   | Curriculum provision   | Contribution on wider music knowledge and what later content this prepares for   |
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| 3-4 years old       | Expressive Arts and Design | Being Imaginative & Expressive | <ul style="list-style-type: none"> <li>• Listen with increased attention to sounds.</li> <li>• Respond to what they have heard, expressing their thoughts and feelings.</li> <li>• Remember and sing entire songs.</li> <li>• Sing the pitch of a tone sung by another person ('pitch match').</li> <li>• Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs.</li> <li>• Create their own songs or improvise a song around one they know.</li> <li>• Play instruments with increasing control to express their feelings and ideas.</li> </ul> | <p>As part of the celebration unit of work, pupils will learn about the festival of Diwali and respond to music through movement.</p> <p>Pupils will learn some of the dances and instruments from the festival of Hanukkah.</p> <p>Learning about the festival of Kwanzaa, pupils take part in a traditional African call and response song and find classroom objects to use as drums.</p> <p>Pupils take part in a Christmas group song involving singing, creating vocal sounds and playing instruments and sing and move to a Christmas song. This is enriched by a visit to St Paul's Church.</p> <p>Pupils create and perform appropriate actions to represent Christmas song lyrics.</p> | <p>The EYFS music curriculum, prepares pupils for the <b>Year 1 – Superheroes unit</b> where pupils have an effect on the performance of a piece of music.</p> <p>Learning about the festival of Kwanzaa will lay the foundations for future units of work where pupils will explore the music from different cultures including <b>reggae music, The Beatles unit of work in Year 1; Jazz music in Year 3 and Blues music in Year 5.</b></p> <p>The <b>EYFS units of work Musical Stories, Celebration Music and Music and Movement</b> present pupils with the opportunity to listen to and repeat back simple lyrics.</p> |

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| Reception | Expressive Arts and Design | Being Imaginative & Expressive | <ul style="list-style-type: none"> <li>• Listen attentively, move to and talk about music, expressing their feelings and responses.</li> <li>• Watch and talk about dance and performance art, expressing their feelings and responses.</li> <li>• Sing in a group or on their own, increasingly matching the pitch and following the melody.</li> <li>• Explore and engage in music making and dance, performing solo or in groups.</li> </ul> | <p>Pupils are given the opportunity to sing, dance and perform in front of an audience in the Reception Nativity production.</p> <p>Within the exploring sounds unit of work, pupils will explore how they can use their voice and bodies to make sounds, experiment with tempo and dynamic when playing instruments, identify sounds in the environment and differentiate between them.</p> <p>Within the music and movement unit of work, pupils will create their own simple actions to well-known songs, learn how to move to a beat and express feelings and emotions through movement to music.</p> <p>Within the musical stories unit of work, pupils will move to music with instruction, changing movements to match the tempo, pitch or dynamic of the piece; understanding that music and instruments can be used to convey moods or represent characters; playing an instrument as part of a group story.</p> <p>Pupils will learn what makes a musical instrument, they will then use recyclable materials to create and play their own. Pupils will learn the four different groups of musical instruments and where they are</p> | <p>This will prepare pupils for the <b>Year 1 Fairytales unit of work</b> where they will explore the concept of syllables and how to create rhythmic patterns.</p> <p>By exploring musical instruments and composing their own pieces through exploratory play, pupils will be well prepared for the <b>Year 1 unit of work Your Imagination</b> where pupils will learn to accurately play the glockenspiel in time with the music as part of the performance and will develop their understanding of the note <b>C</b>.</p> <p>Pupils will explore using musical instruments, their voice and body percussion to represent characters or convey mood. This will build the foundations for future learning in the Year 1 – Summer 2 unit of work around the theme of Rousseaux and the All About me unit of work in Year 2.</p> |
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| ELG | Expressive Arts and Design | Being Imaginative And Expressive | <ul style="list-style-type: none"> <li>• Sing a range of well-known nursery rhymes and songs.</li> <li>• Perform songs, rhymes, poems and stories with others, and (where appropriate) try to move in time with music</li> </ul> | positioned in the orchestra. Pupils will follow a beat using an un-tuned instrument and perform a practised song to a small audience. |  |
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| Year 1                            | Substantive Knowledge Content based around a Big Question  | Recurring themes, ideas and language  | Contribution on wider Musical knowledge and what later content this prepares for   |
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| Autumn 1<br>Theme:<br>Superheroes | <p><b>How do pitch and tempo effect the performance of a piece?</b></p> <p>Understand the concept of pitch</p> <p>Create a pattern using two pitches</p> <p>Understand the concept of tempo</p> <p>Create a superhero theme tune</p> <p>Perform confidently as part of a group</p> | <p>This unit of work introduces the concept of <b>pitch</b> and <b>tempo</b> in a meaningful way. Pupils learn how to identify <b>high</b> and <b>low</b> notes and to compose a simple tune, they explore some different instruments, as well as investigate how tempo changes help tell a story and make music more exciting. Using their understanding of <b>pitch</b>, children create a simple superhero theme tune using a <b>low</b> note and a <b>high</b> note. Throughout the course of the unit, the pupils will develop their superhero theme tunes by adding <b>tempo</b> changes to make them sound more exciting. Pupils will learn to identify the features of superhero theme tunes before working in groups to create their own superhero compositions. Finally, pupils will <b>perform</b> their theme tune compositions and feedback to their</p> | <p>This unit of work builds on the unit of work introduced in <b>EYFS: Musical Stories</b> where pupil learned how to move to music with instruction, change movements to match the tempo, pitch or dynamic of the piece; understand that music and instruments can be used to convey moods or represent characters and play an instrument as part of a group story.</p> <p>This unit of work provides pupils with the foundations of knowledge of pitch and tempo which are revisited in <b>Year 2- autumn 1 in the unit of work exploring western stories</b> where pupils will use musical instruments to represent different characters in a story.</p> <p>This concept is revisited in <b>Year 3 – autumn 1 in the unit of work around the theme of mountains</b> where pupils will first listen to music and consider the narrative it</p> |

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|   |   | peers, commenting on the <b>pitch</b> and <b>tempo</b> of their pieces.  | could represent by paying close attention to the dynamics, pitch and tempo and how they change throughout the piece.  |
| Autumn 2  | <b>What is special about Reggae Music?</b>                                      | Pupils will use their bodies to find the pulse of a piece of music. After listening to the song 'Banana Rap' pupils will discuss what they have heard: how many singers are there? Male/female? Female and male solo singers and male and female backing singers. By listening to <b>the backing accompaniment</b> , pupils will discuss how many instruments can be heard including: Piano, guitar, bass guitar, drums and extra percussion. Pupils will then explore this genre of music: <b>Reggae style</b> which originates in Jamaica. Pupils will learn how Bob Marley made <b>Reggae</b> music famous throughout the whole world. Pupils will explore the key features of <b>Reggae music</b> (it has a strong backbeat groove, the emphasis on <b>beats</b> 2 and 4). | This unit of work introduces the concept of pulse and rhythm to pupils.<br><br>Within this unit of work pupils will learn how music has a steady pulse, like a heartbeat. They will explore how we can create rhythms from words, our names, favourite food, colours and animals. This will prepare pupils for future units of work such as the following <b>Year 1 unit of work around the theme of Fairytales</b> .<br><br>This unit of work also prepares pupils for the <b>Year 2 unit of work around the theme of 'Zootime'</b> where pupils will again revisit the musical genre of reggae.                               |
| Theme: Rhythm in the Way We Walk and Banana Rap | Listen and appraise – Rhythm in the Way We Walk                                 |  |   |
|   | Singing the song  |  |   |
|   | Performing the song   |  |   |
|   | Listen and appraise– Banana Rap   |  |   |
|   | Singing the song  |  |   |
|   | Performing the song   |  |   |
| Spring 1  | <b>How can different sounds be used to represent characters in a fairytale?</b> | This unit of work introduces the concept of <b>timbre</b> , learning that different sounds can represent characters and key moments in a story, though the theme of fairytales. Pupils will explore clapping along to the <b>syllables</b> of words and phrases before creating <b>rhythmic</b> patterns to tell a familiar fairy tale. As the unit progresses, pupils will be given the opportunity to build on their understanding of <b>timbre</b> by carefully selecting and playing appropriate instruments or body percussion to help tell the story of 'The Three Little Pigs'. Following this, pupils learn to identify how <b>timbre</b> is used to   | This unit of work reinforces the core concepts introduced in the <b>EYFS units of work Musical Stories, Celebration Music and Music and Movement</b> where pupils were provided with the opportunity to listen to and repeat back simple lyrics. Within this unit of work, pupils will explore the concept of syllables and how to create rhythmic patterns, building on prior understanding.<br><br>The concept of timbre is introduced in this unit which lays the foundations for future units of work <b>in Year 2 Western Stories and Space Race</b> where pupils use their understanding of timbre, tempo and dynamics to |
| Theme: Fairytales                               | Use voices expressively to speak and chant                                      |  |   |
|   | Select suitable instrumental sounds to represent a character                    |  |   |
|   | Select suitable instrumental sounds to represent a character                    |  |   |
|   | Compose and play a rhythm   |  |   |
|   | Recognise how timbre is used to represent characters in a piece of music        |  |   |
|   | Keep the pulse using untuned instruments  |  |   |

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|                                     |  | represent the different characters in 'Peter and the Wolf' and develop their appreciation of this classical musical composition written by Sergei Prokofiev in 1936. Pupils showcase their work throughout this unit by using untuned instruments to create and perform their own version of a musical representation of 'The Three Little Pigs', with the focus on keeping the <b>pulse</b> of the <b>rhythm</b> .   | create their own musical compositions to tell a story or portray a mood.   |
| Spring 2<br>Theme: The Beatles      | <p><b>Who were The Beatles and why is their music still important today?</b></p> <p>Listen to and appraise a range of music by a notable British band.</p> <p>Listen with concentration and understanding to a range of high-quality live and recorded music.</p> <p>Use our voices expressively and creatively to sing a song.</p> <p>Explore percussion sounds to enhance storytelling.</p> <p>Recognise how graphic notation can represent created sounds</p> | Pupils will be given the opportunity to listen with concentration and understanding to a range of high-quality live and recorded music from a notable British band to develop their understanding of different <b>genres</b> . Pupils will learn the <b>lyrics</b> to the famous Beatles song 'Let it Be' exploring how the <b>melody (tune)</b> changes in different sections of the song. Pupils will be given the opportunity to experiment with <b>untuned percussion</b> instruments to introduce the concept of <b>pulse</b> . Simple <b>musical notation</b> will be introduced to support the pupil's ability to play the <b>pulse</b> in time with the music. In their final <b>performance</b> , pupils will apply their understanding of <b>pulse</b> to <b>perform</b> with musical instruments to the song they are now familiar with - 'Let it Be'. | <p>This unit of work reinforces core concepts introduced in the <b>EYFS unit of work 'Celebration Music'</b> where pupils are encouraged the story behind the lyrics in the music. Within the unit, pupils develop this skillset through the medium of The Beatles musical catalogue.</p> <p>The concept of a pulse in introduced to the pupils which is revisited in later units of work <b>in Year 2 – All About Me and the Year 5 unit of work – Vikings</b> where pupils explore the importance of keeping to the rhythm of a piece.</p> |
| Summer 1<br>Theme: your imagination | <p><b>How can a tuned instrument be played?</b></p> <p>Listen and appraise – Your Imagination</p> <p>Learn to sing – Your Imagination</p> <p>Perform with confidence – Your Imagination</p> <p>Play your instruments with the song</p>   | <p>Within the unit of work pupils will explore finding the <b>pulse</b> as they listen to the unit song 'Your Imagination'. Pupils will learn to <b>sing in unison</b> and in two parts. Pupils will copy and clap back <b>rhythms</b> of their name, favourite animal and colour.</p> <p>In the compositional element of the unit of work, pupils will learn to accurately play the glockenspiel in time with the music as part of the performance and will develop their understanding of the <b>note C</b>.</p>  | <p>This unit of work reinforces the core concept of the pulse representing the heartbeat of the musical composition first introduced in the <b>Year 1 unit of work around the theme: Rhythm in the Way We Walk and Banana Rap</b>.</p> <p>This unit of work will prepare pupils for <b>the Year 2 All About Me unit of work</b> which explores the difference between pulse and rhythm.</p>  |
| Summer 2                            | <b>How can musical instruments be used to represent an animal?</b>   | In this unit of work pupils will use their bodies and instruments to <b>listen</b> and <b>respond</b> to  | This unit of works builds on the previous unit of work <b>Fairytales delivered in Year 1 spring 1</b> . Pupils will  |

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| Theme:<br>Rousseux  | Use percussion and my body expressively in response to music            | pieces of <b>classical</b> music that represent animals. Pupils will learn and perform a song as a class and compose a short section of music as a group, with a focus on <b>dynamics</b> and <b>tempo</b> . At the onset of the unit, pupils will be encouraged to move expressively in response to music before using their imagination to embody the animals and explore how different instruments can be used to represent them. Pupils will clap the <b>syllables</b> to simple <b>rhythms</b> and develop their understanding of <b>rhythm</b> before applying their understanding to a familiar song. Using <b>percussion</b> instruments, the pupils will create a class improvisation of a piece of music representing a tortoise, eagle, cheetah and an eagle, focussing on improving the overall sound through their timing, <b>tempo</b> and <b>dynamics</b> . | develop their understanding of clapping the syllables to simple rhythms and explore how un-tuned percussion instruments can be used to represent an animal by varying the dynamics and tempo. It also builds directly on the previous singing unit of work in <b>Year 2 – The Beatles</b> .<br><br>This unit of work prepares pupils for the <b>Year 2 unit of work around African music</b> where pupils will explore the concept of call and response using percussion instruments to portray an array of animals. It will also support learning across KS2 such as <b>the Year 5 unit of work – Vikings</b> where pupils explore the importance of keeping to the rhythm of a piece. |
|   | Sing a song in sections   |  |   |
|   | Perform a song  |  |   |
|   | Use instruments to create different sounds                              |  |   |
|   | Create and choose sounds  |  |   |
| <b>Year 2</b>   | <b>Substantive Knowledge Content based around a Big Question</b>        | <b>Recurring themes, ideas and language</b>  | <b>Contribution on wider Musical knowledge and what later content this prepares for</b>   |
| Autumn 1  | <b>How can we use music to portray different characters in a story?</b> | Within this unit of work, pupils are introduced to the <b>instruments</b> of the <b>orchestra</b> and practice identifying these within a piece of music. Pupils learn how different characters can be represented by <b>timbre</b> , how emotions can be represented by <b>pitch</b> and how changes in <b>tempo</b> can convey action. Pupils explore the story of The Snow Queen analysing how music can convey different moods or aspects of the narrative. Pupils use their understanding of <b>timbre, tempo</b> and <b>dynamics</b> to tell the familiar story of Red Riding Hood. Working in groups, children plan how to tell the story of Jack and the Beanstalk through music, using their understanding of <b>dynamics, timbre</b> and <b>tempo</b> .  | This unit of work builds on the unit of work introduced in <b>EYFS: Musical Stories</b> where pupils are introduced to the concept that musical instruments can be used to portray characters and tell a story.<br><br>Building on the pupils knowledge that musical instruments can be used to create 'real life' sound effects, this unit of work prepares pupils for learning in <b>Year 4 – summer 2</b> where pupils will use a mixture of body percussion and tuned percussion instruments as the pupil create their own rhythms of the <b>rainforest</b> , layer by layer  |
| Theme:<br>Western Stories   | Listen to and analyse an orchestral version of a traditional story      |  |   |
| Listen to and analyse a film musical version of a traditional story           |   |  |   |
| Select appropriate sounds to match events, characters and feelings in a story |   |  |   |
| Write a play script and select appropriate musical sounds to accompany it     |   |  |   |
| Perform a story script with accompanying music                                |   |  |   |
| Autumn 2  | <b>How does rap music differ from other genres of music?</b>            | All the learning within the unit of work is focused around one song: Ho Ho Ho - a Christmas song.  | This unit of work builds on learning introduced in <b>Year 1 – autumn 2 'Rhythm in the Way We Walk and Banana</b>   |

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| Theme: Ho!<br>Ho! Ho!                  | Listen and appraise – Ho! Ho! Ho!                       | Pupils will <b>listen &amp; appraise</b> other styles of music and continue to embed the interrelated dimensions of music through games, singing and playing. Pupils will find the <b>pulse</b> and understand that songs have a musical style. This song will explore the genre of <b>rap – spoken word</b> . Pupils will develop their ability to listen and recognise some of the instruments and voices with the piece including: <b>singers, keyboard, bass, guitar, percussion, trumpets and saxophones</b> . Pupils will identify the high and low sounds we add to the <b>pulse</b> and <b>rhythm</b> when we sing and play an instrument.            | <b>Rap'</b> where pupils explore the concept of pulse and rhythm.<br><br>This unit of work prepares pupils for the following <b>Year 2 unit of work Zootime</b> .  |
|  | Singing the song  |   |  |
|  | Performing the song                                     |   |  |
|  |   |   |  |
| Spring 1<br><br>Theme:<br>Zootime      | <b>What is a rhythm?</b>                                | Pupils will revisit the concept of a pulse. They will be familiar with the concept that we can create rhythms from words, our names and favourite food etc and recognise what is the same and what is different about a pulse and a rhythm.<br><br>Pupils will explore how we can add high and low sounds to impact on pitch.   | This unit of work builds on learning introduced in <b>Year 1 – autumn 2 'Rhythm in the Way We Walk and Banana Rap'</b> where pupils explore the concept of pulse and rhythm. These concept are reinforced during the <b>Year 2 unit of work Ho! Ho! Ho!</b>  |
|  | Listen and appraise – Zootime                           |   |  |
|  | Singing the song  |   |  |
|  | Performing the song                                     |   |  |
|  | Play your instruments                                   |   |  |
| Improvise with the song                |   |   |  |
| Spring 2<br><br>Theme: All<br>about me | <b>What is the difference between pulse and rhythm?</b> | Pupils will <b>listen</b> to and <b>appraise</b> of a range of different music through the medium of games. Throughout the course of the unit, pupils will learn to identify the difference between the <b>pulse</b> and <b>rhythm</b> of a song and consolidate their understanding of these concepts through listening and performing activities. Pupils will be given the opportunity to experiment with untuned percussion instruments to deepen their understanding of <b>pulse</b> and <b>rhythm</b> . To consolidate their understanding, pupils will use the ' <b>call and response</b> ' method, pupils listen out for rhythms and then repeat them. | This unit of work builds upon the <b>EYFS unit of work Music and Movement</b> where pupils learn to understand that we can match our body movements to the speed (tempo) and pulse) of music.<br><br>Within the <b>Year 1 unit of work set around the theme of Fairy tales</b> , the pupils will have explored the difference between pulse and rhythm. These are reinforced throughout this unit of work through a range of listening and performing activities.<br><br>Pupils will be given further opportunities to listen and respond to performers by playing as part of a group later on in <b>Year 2 – summer 2 as part of their African – themed unit of work and again in Year 3 units of work: Ballads and China</b> , where pupils will be directed |
|  | To use my voice and hands to make music.                |   |  |
|  | To clap and play in time to the music.                  |   |  |
|  | To play simple rhythms on an instrument.                |   |  |
|  | To listen to and repeat short rhythmic patterns.        |   |  |
|  | To understand the difference between pulse and rhythm.  |   |  |

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|                                  |   |  | to sing and play as part of a group with some degree of accuracy and awareness.  |
| Summer 1                         | <b>How can tempo and dynamics be used to create a soundscape?</b>       | In this unit of work, pupils develop their knowledge and understanding of <b>dynamics, timbre, tempo</b> and instruments, identifying these elements in music that they hear and comparing pieces by the same composer. Pupils will visually represent music in creative and more formal ways and learn to play and compose motifs. To develop their vocal ability, pupils use their voices to make sounds to represent space, creating atmosphere by using <b>dynamics</b> . Listening to space-inspired music, pupils respond creatively by drawing what they hear and then identifying the <b>dynamics</b> , instruments and mood of the pieces of music. Pupils compare two pieces of music by the same composer, using their developing musical vocabulary to explain differences and changes in <b>tempo, dynamics, timbre</b> and the instruments used. Finally, the pupils will consolidate their understanding by playing and creating <b>motifs</b> (short sequences of sound), notating or writing down their compositions. | This unit of work provides pupils with the opportunity to reinforce their understanding of timbre, dynamics and tempo – introduced in earlier units of work throughout <b>Year 1 – Rousseaux unit of work in the summer term and the Western Stories unit of work delivered earlier in the Year 2 curriculum</b><br><br>Pupils will be introduced to the concept of a soundscape (a landscape created using only sounds) within this unit of work which is revisited in <b>Year 3 – Mountains unit of work</b> .<br><br>Pupils will also be introduced to the concept of as motif (a sound idea that can be repeated throughout the piece of music) within this unit of work. This is revisited in the <b>Year 3 Jazz unit of work</b> where pupils will be provided with the opportunity to compose their own jazz motif using a swung rhythm and the <b>Year 4 unit of work around the theme of Romans</b> . |
| Theme: Space Race                | To create a simple soundscape for effect                                |  |  |
|                                  | To listen for and recognise some basic elements of music                |  |  |
|                                  | To compare two pieces of music  |  |  |
|                                  | To be able to create short sequences of sound                           |  |  |
|                                  | To be able to create short sequences of sound and perform with accuracy |  |  |
| Summer 2                         | <b>How do I create my own call and response composition?</b>            | Pupils will be given the opportunity to go on a musical safari; using instruments to represent animals, copying rhythms, learning a traditional African call and response song and to recognise simple notation, progressing to creating their own animal-based call and response rhythms. After hearing the sounds of some of Africa's most notorious animals, children use instruments to replicate the sounds, experimenting with the variations of <b>timbre</b> . Pupils listen to African folk music while going on safari around the classroom, using voices to imitate the sounds of the animals they meet, and learning to clap back animal rhythms in time to the music. The unit  | Within this unit of work pupils will develop their understanding that an instrument can be matched to an animal noise based on its timbre. This reinforces core knowledge introduced in units of work across the <b>Year 2 curriculum and the Year 1 unit of work around the theme of Fairy tales</b> .<br><br>Pupils are introduced to the call and response structure which is reinforced throughout many of the units of work across KS2 where pupils learn lyrics and refrains as modelled by the class teacher to reinforce understanding and build confidence.   |
| Theme: African Call and Response | To create short sequences of sound                                      |  |  |
|                                  | To copy a short rhythm and recognise simple notation                    |  |  |
|                                  | To learn a traditional song from Africa                                 |  |  |
|                                  | To create rhythms based on 'call and response'                          |  |  |
|                                  | To add dynamics (volume) to a structure of rhythms                      |  |  |

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|                                     |  | will develop to include a ' <b>call and response</b> ' structure, with pupils singing the ' <b>response</b> ' and learning a traditional African call and response song called 'Che Che Kule'. Pupils will then work together to invent their own animal <b>call and responses</b> , recording their <b>notations</b> .  |   |
| <b>Year 3</b>                       | <b>Substantive Knowledge Content based around a Big Question</b>   | <b>Recurring themes, ideas and language</b>  | <b>Contribution on wider Spanish knowledge and what later content this prepares for</b>   |
| Autumn 1<br><br>Theme:<br>Mountains | <b>What are the key features of a soundscape?</b><br>To tell a story from a piece of music through movement<br>To create a soundscape using percussion instruments<br>To create a range of sounds to accompany a story<br>To compose and perform a rhythm to accompany a story | In this unit of work, pupils learn to tell stories through music. They begin this by first <b>listening</b> to music and considering the narrative it could represent by paying close attention to the <b>dynamics, pitch</b> and <b>tempo</b> and how they change throughout the piece. By <b>listening</b> to the sounds of different environments, children create the sounds of a mountain landscape ( <b>soundscape</b> ) using tuned and un-tuned percussion instruments. As the unit progresses, pupils will watch a soundless animation, map its narrative on a story mountain, then create appropriate sound effects. At the end of the unit of work, pupils will consolidate their understanding by adding a <b>melody</b> to their composition which should match up with their section of the animation. | This unit of work builds on the unit of work introduced in <b>EYFS: Musical Stories</b> where pupils are introduced to the concept that musical instruments can be used to portray characters and tell a story. This was reinforced in the <b>Year 2</b> unit of work themed around the Big question ' <b>How can musical instruments be used to represent an animal?</b> ' Where pupils explore how tempo and dynamics can be changed to represent different animals.  |
| Autumn 2<br><br>Theme: Jazz         | <b>What makes ragtime music unique?</b><br>To sing and clap a syncopated rhythm for a ragtime style song<br>To improvise a call and response<br>To be able to scat sing using the call and response format<br>To create a jazz motif   | This unit of work introduced pupils to ragtime-style music, Dixieland music and scat singing. Within the unit of work, pupils create a jazz motif using a swung <b>rhythm</b> and play a jazz version of a nursery rhyme using tuned percussion. At the onset of the unit, pupils learn about the style of ragtime music and learn to play 'off the beat' and to sing and clap a <b>syncopated rhythm</b> before moving onto learning about the <b>Dixieland</b> style of music where pupils improvise a <b>call and response</b> in time with the music. Pupils will also create a scat singing call (where musicians make up words   | This unit of work explores the ragtime-style music, Dixieland music and scat singing and explores the musical history of this genre. This builds on the pupils understanding of unfamiliar musical genres such as the <b>Year 1 – Spring unit of work around the theme of The Beatles</b> . Both of which are outside of the living memory of the pupils.<br><br>This unit of work introduced syncopation (a rhythm that is played off the natural beat) and explores how Ragtime piano music uses this to achieve its fast tempo. This lays the foundations for learning <b>in Year 4 - rainforest themed unit of work</b> where the pupils will explore how |

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|                                      |   | and sounds to mimic the sounds of an instrument) and perform it to the class, who respond by repeating what they've heard before reinforcing the concept of a <b>motif</b> is (a short snippet of music that repeats). Pupils will consolidate their understanding by writing their own <b>jazz motifs</b> , using a <b>swung rhythm</b> .   | loops are used to repeat melody and rhythm and how textures can be created by combining differ rhythms.   |
| Spring 1                             | <b>What are the features of gamelan music?</b>  | Within this unit of work, pupils discover the features of <b>gamelan</b> music including the <b>Slendro scale</b> and <b>cyclical rhythmic patterns</b> , identifying traditional <b>gamelan</b> instruments, learning about the concept of an <b>octave</b> and exploring how different timbres are used. Pupils will be able to identify the same note at different <b>octaves</b> on an instrument and on staff notation. Pupils will consolidate their understanding by adding different <b>timbres</b> to the <b>gamelan</b> -inspired piece 'Blue sky', before performing it | This unit of work introduces the pupils to the key features of gamelan music. As an instrumental unit of work, pupils will explore and experiment with a range of musical instruments to create their own compositions. This unit of work will prepare pupils for the instrumental unit of wok in <b>Year 5 Spring 2</b> where the pupils will explore the music of <b>North America to create interlocking patterns</b> .  |
| Theme: Indonesian instrumental music | To recall and describe key features of known musical genres                           |  |   |
|                                      | To understand the key features of gamelan music                                       |  |   |
|                                      | To understand the concept of an octave  |  |   |
|                                      | To explore how cyclic patterns are used in gamelan music                              |  |   |
|                                      | To explore how different timbres can be combined to create an effect in gamelan music |  |   |
| Spring 2                             | <b>What are the features of a Ballad?</b>   | Pupils listen to and learn to identify the features of a <b>ballad</b> , understanding that <b>ballads</b> tell a story through song. Pupils identify their features and how to convey different emotions when performing them. Using an animation as inspiration, pupils carefully select vocabulary to describe the story, before turning them into lyrics by incorporating rhyming words and following the structure of a traditional <b>ballad</b> . To consolidate their understanding, pupils will perform their <b>composition</b> using a backing track.                   | This unit of work builds on the previous unit of work around the theme of <b>The Beatles delivered in Year 1</b> where pupils explore the importance of lyrics in portraying a message/theme/mood.<br><br>In this unit of work, pupils will learn how ballads can be used to tell a story through song. They will also develop their understanding of terminology such as stanza and recognise this is a verse. This lays the foundations for the Year 5 unit of work around Musical Theatre and Year 6 'Leavers Song' unit of work (where pupils will plan, write and perform their own compositions). |
| Theme: English – Poetry/Ballads      | To sing a ballad and explain what it is.  |  |   |
|                                      | To be able to perform a ballad with an understanding of style.                        |  |   |
|                                      | To write the lyrics for a ballad.   |  |   |
|                                      | To be able to write lyrics for a ballad.  |  |   |
|                                      | To write lyrics for a ballad  |  |   |
| Summer 1                             | <b>What are they key features of a pentatonic melody?</b>                             | Using the story of Chinese New Year as a stimulus, pupils: revise key musical terminology, play and create pentatonic melodies, compose a piece of music in a group using layered melodies. Within the unit of work, pupils will watch the 'Story of Nian' that explains the   | This unit of work explores the concept of a crescendo (where the sounds gradually get louder) and the form of musical notation through the pentatonic scale. Five musical notes are introduced C,D,E, G and A. This builds on previous units of work where the pupils have explored the concept of musical notation in informal ways such as the  |
| Theme: China                         | To learn about the music used to celebrate the Chinese New Year festival              |  |   |
|                                      | To play a pentatonic melody   |  |   |
|                                      | To write and perform a pentatonic melody  |  |   |

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|   | <p>To perform a group composition perform a group composition</p> <p>To perform a piece of music as a group</p>   | <p>Chinese New Year Story. Pupils dance to music traditionally used to celebrate the festival, moving in response to the musical elements: <b>crescendo, tempo and duration</b>. Pupils learn that the <b>pentatonic scale</b> is a five-note scale. Pupils use a tuned instrument to play the scale together as a class, before moving on to playing <b>pentatonic melodies</b> in pairs. As the unit of work progresses, pupils embark on creating a piece of music called 'Enter the Dragon' to tell the 'Story of Nian', using un-tuned percussion instruments to represent the villagers frightening the dragon away.</p> | <p><b>Year 1 Beatles unit of work</b> where simple musical notation will be introduced to support the pupil's ability to play the pulse in time with the music.</p> <p>Musical notation is revisited in the <b>Year 5 unit of work 'Blues'</b> where pupils will explore 12-bar sequences.</p>  |
| <p>Summer 2</p> <p>Theme: Let Your Spirit Fly</p> | <p><b>What are the key features of R&amp;B music?</b></p> <p>Listen and appraise – Let Your spirit Fly</p> <p>Singing the song</p> <p>Performing the song</p> <p>Play your instruments</p> <p>Improvise with the song</p> | <p>This unit of work will explore the genre of R&amp;B music. All the learning is focused around one song: Let Your Spirit Fly. The material presents an integrated approach to music where games, the dimensions of music (pulse, rhythm, pitch etc), singing and playing instruments are all linked.</p>   | <p>This unit of work builds on learning introduced in <b>Year 1 – autumn 2 'Rhythm in the Way We Walk and Banana Rap'</b> where pupils explore the concept of pulse and rhythm within the genre of rap music. These concepts are reinforced during the <b>Year 2 units of work: Ho! Ho! Ho and Zootime</b>.</p> <p>Pupils will use this knowledge to explore the features of R&amp;B in this unit of work. Learning about different genres of music will be revisited during the <b>Year 5 unit of work around the theme of Blues</b> where pupils will explore the genre of Blues music.</p> |
| <b>Year 4</b>                                     | <b>Substantive Knowledge Content based around a Big Question</b>  | <b>Recurring themes, ideas and language</b>  | <b>Contribution on wider Musical knowledge and what later content this prepares for</b>   |
| Autumn 1  | Clarinets – Led by Enfield Music Service  | <p>This engaging and inspirational musical programme is led by the Enfield Music Service. Over the course of two terms, pupils develop musical and performance skills by teaching a mixture of general musicianship, <b>notation reading</b> and <b>creative skills</b> through the</p>  | <p>This unit of work builds on the previous instrumental unit of work introduced in <b>Year 3 around the theme of Indonesian gamelan music</b> where pupils will use staff notation to record rhythms and melodies. Within this unit of work, pupils will develop their understanding of musical</p>  |

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| Autumn 2 | Clarinets – Led by Enfield Music Service   | medium of a musical instrument, aiming towards a performance at the end of each term. The musical instrument we have selected as a school is the clarinet. All sessions are led by EMS specialist instrumental tutors, supported by the class teachers who learn alongside pupils. These programmes are designed to meet the Government’s aspiration from the NPME that every child should have the opportunity to learn a musical instrument (other than voice) through whole-class ensemble teaching programmes for at least a term.   | notation introduced in the <b>Year 3 summer term unit of work on the theme of China</b> where pupils are introduced to the five musical notes of the pentatonic scale.<br><br>This unit of work will prepare pupils for the <b>Year 5 unit of work exploring North American minimalist music</b> where pupils will learn to play complex melodies in two parts.  |
| Spring 1 | Clarinets – Led by Enfield Music Service   |  |  |
| Spring 2 | Clarinets – Led by Enfield Music Service   |  |  |
| Summer 1 | <p><b>How can you adapt and transpose motifs?</b></p> <p>Theme: Romans</p> <ul style="list-style-type: none"> <li>To sing in tune and in time</li> <li>To understand what a musical motif is</li> <li>To compose and notate a motif</li> <li>To develop and transpose a musical motif</li> <li>To combine and perform different versions of a musical motif</li> </ul>   | In this unit of work, pupils experiment and get creative with their music-making. Drawing upon their understanding of <b>repeating patterns</b> in music, pupils will revisit the concept of <b>motifs</b> (first introduced in Year 2). They will develop their skills further by adapting and transposing <b>motifs</b> and experimenting with a different form of <b>notation</b> to record their compositions. As the unit progress, pupils will experiment with <b>rhythm, note order</b> and even the notes themselves.  | This unit of work revisits the concept of motifs first introduced in <b>Year 2 space themed unit and again in the Year 3 unit of work exploring Jazz music.</b><br><br>Within this unit of work, pupils develop their understanding of the common features of different genres, styles and traditions of music. This is revisited in later units in <b>Year 5 through the themes of Musical theatre and traditional African songs and melodies.</b>  |
| Summer 2 | <p><b>How can you use body and tuned percussion to represent the sounds of the rainforest?</b></p> <p>Theme: Rainforests</p> <ul style="list-style-type: none"> <li>To identify structure and texture in music</li> <li>To use body percussion</li> <li>To create musical rhythms using body percussion</li> <li>To create simple tunes</li> <li>To create simple tunes</li> <li>To build and improve a composition</li> </ul> | Pupils will explore the rainforest through music and be introduced to the new musical terminology: ' <b>structure</b> ' and ' <b>texture</b> ' and tasked with identifying these features within the music they hear. They will also use a mixture of <b>body percussion</b> and tuned percussion instruments as the pupil create their own <b>rhythms</b> of the rainforest, layer by layer. Pupils will create their own rainforest <b>compositions</b> with the forest floor and understory <b>layers</b> , creating <b>body percussion</b> rhythms to suit the movement of the animals within those layers. Pupils will move onto tuned percussion instruments and create ' <b>repeated melodies</b> ' or ' <b>loops</b> ' for the canopy and emergent layers of | The pupils are introduced to the concept of body percussion throughout KS1 in units of work such as the <b>Year 2 unit of work – All About Me.</b> This unit of work will combine the pupil’s understanding of body percussion with tuned percussion instruments.<br><br>The concept of layering introduced in this unit of work lays the foundations for the <b>Year 5 Blues unit of work</b> where pupils are introduced to the concept of a chord (which involves the layering of several pitches played at the same time). |

| Year 5                                       | Substantive Knowledge Content based around a Big Question   | Recurring themes, ideas and language   | Contribution on wider Musical knowledge and what later content this prepares for  |
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| Autumn 1<br><br>Theme: Musical Theatre       | <b>How does Musical Theatre convey a storyline?</b><br>To understand the history of musical theatre<br>To identify character songs and action songs<br>To create a musical theatre scene<br>To rehearse a musical theatre scene<br>To perform a musical theatre scene   | the rainforest, taking into consideration <b>pitch</b> and <b>tempo</b> .<br><br>In this unit of work, pupils are introduced to the concept of <b>musical theatre</b> , pupils learn about its history and how it has changed over time. Pupils learn to identify character and action songs and develop their understanding of the role of different songs within a <b>musical</b> production. As the unit progresses, pupils will apply what they have learned and plan their own musical theatre scene, including a song, dance and acting before <b>performing</b> it to their peers.  | Pupils have explored a range of music from different cultures and periods in history across the Hadley wood music curriculum which include <b>gamelan music and jazz music in Year 3</b> . This provides them with the background knowledge to be able to compare and contrast musical themes within this unit of work.<br><br>This unit of work explores the concept of using musical lyrics to tell a story. This notion is first explored in the <b>EYFS Musical Stories unit of work</b> and reinforced through <b>the Year 3 ballads unit of work</b> .<br><br>This unit of work prepares pupils for the <b>Year 6 Leavers Song unit of work</b> where they will convey their own story of their life in our school through the medium of song.  |
| Autumn 2<br><br>Theme: South and West Africa | <b>What are the key features of African music?</b><br>To sing a traditional African song unaccompanied<br>To use tuned percussion to play a chord progression<br>To use vocals or tuned percussion to perform a piece of music as an ensemble<br>To play call and response rhythms using percussion instruments | Pupils learn 'Shosholoza', a traditional South African song sung in Ndebele (the language spoken by the Bantu people). Pupils will play the accompanying <b>chords</b> using <b>tuned percussion</b> and learn to play the djembe. They will also learn a traditional West African drum and add some dance moves ready to perform the song in its entirety using tuned <b>percussion instruments</b> such as glockenspiels, xylophones or steel pans. Pupils will use a <b>metronome</b> to keep a constant pulse, children practice reciting <b>rhythms</b> with varying <b>dynamics</b> and <b>tempo</b> , before following the <b>pulse</b> set by the ' <b>master drummer</b> ' on the traditional West African Djembe drum. | The pupils have explored the music and history of songs from around the world through <b>The Beatles unit of work in Year 1</b> where pupils were provided with the opportunity to listen with concentration and understanding to a range of high-quality live and recorded music from a notable British band to develop their understanding of different genres. <b>In Year 3, pupils explore ragtime-style music, Dixieland music and scat singing</b> . Within the unit of work, pupils create a jazz motif using a swung rhythm and play a jazz version of a nursery rhyme using tuned percussion. Learning is further developed in this unit of work through the added medium of dance and African drumming.<br><br>This unit of work lays the foundations for the future <b>Year 5 unit of work where pupils will explore the minimalist music of North America</b> . Within this unit, |

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|  |   |   | pupils will listen to and compare examples of electronic dance music from different eras.  |
| Spring 1                                 | <b>Why are the works of Ludwig van Beethoven still relevant today?</b>                  | Pupils will learn about the life and work of <b>Ludwig van Beethoven</b> who was a German <b>composer</b> and pianist. Within the unit of work pupils will learn how he wrote a total of nine symphonies (a <b>symphony</b> is a long piece for <b>orchestra</b> usually split into four sections known as <b>movements</b> ). Pupils will listen to and appraise different recordings and interpretations of <b>Symphony No. 5</b> which contains one of the most famous <b>motifs</b> in musical history. Pupils will play and perform in <b>ensemble</b> contexts, using voices and playing musical instruments. Pupils will <b>improvise</b> and <b>compose</b> music for a range of purposes using the interrelated dimensions of music. Pupils will listen with attention to detail and recall sounds with increasing aural memory. | This unit of work revisits the concept of motifs first introduced in <b>Year 2 space themed unit and again in the Year 3 unit of work exploring Jazz music.</b><br><br>Within this unit of work, pupils develop their understanding of the common features of different genres, styles and traditions of music. This reinforces learning delivered during the <b>Year 5 units of work Musical theatre and traditional African songs and melodies.</b><br><br>This unit of work explores classical and historical music which is revisited and developed in the <b>Year 6 unit of work centred around The Great War and popular music at the turn of the 30<sup>th</sup> Century.</b> |
| Theme: Symphony Number 5                 | Listening to and appraise performances of Symphony Number 5.                            |   |  |
|  | Explore the concept of a symphony.  |   |  |
|  | Listen and reflect on a piece of orchestral music                                       |   |  |
|  | Invent their own musical motifs and structure them into a piece •                       |   |  |
|  | Perform as an ensemble  |   |  |
| Spring 2                                 | <b>How can I use tuned and un-tuned instruments to create a minimalist composition?</b> | In this unit of work, pupils will explore minimalism and the music of composers like Philip Glass and Steve Reich. Pupils introduction to the features of minimalism, including <b>ostinato, layered textures, interlocking phrases</b> and <b>rhythms</b> and simple harmony. Pupils <b>listen</b> and <b>compare minimalist music</b> to other music they have heard, making links to other units within the instrumental scheme of work. As the unit of work progress, pupils will <b>listen</b> to and <b>compare</b> examples of <b>electronic dance</b> music from different eras. Pupils will identify connections to <b>minimalist music</b> and then learn another <b>interlocking melody</b> from their performance piece.  | This unit of work builds on the previous instrumental unit in Year 3 – Spring 1 where pupils discover the features of <b>gamelan</b> music including the <b>Slendro scale</b> and <b>cyclical rhythmic patterns</b> , identifying traditional <b>gamelan</b> instruments, learning about the concept of an <b>octave</b> and exploring how different timbres are used.<br><br>This unit of work prepares pupils well for their next unit of work <b>in Year 5 where pupils will explore Blues music</b> and develop their understanding of musical notation.   |
| Theme: Instrumental Unit – North America | Understand the key features of minimalism   |   |  |
|  | Play a minimalist melody in two parts from staff notation.                              |   |  |
|  | Play an interlocking minimalist melody in two parts from staff notation                 |   |  |
|  | Understand the connection between minimalist and electronic dance music.                |   |  |
| Summer 1                                 | <b>What makes Blues music unique?</b>   | Pupils are introduced to the <b>Blues genre</b> of music and its history, and learn to identify the key features, mood and its importance and purpose. Pupils learn to play the <b>chord sequence</b> of the <b>12-bar Blues</b> and the <b>Blues</b>   | The pupils have explored the music and history of songs from around the world through <b>The Beatles unit of work in Year 1</b> where pupils were provided with the opportunity to listen with concentration and understanding to a range of high-quality live and recorded music from a   |
| Theme: Blues                             | To know the key features of Blues music   |   |  |
| Classical v                              | To play the first line of the 12-bar Blues  |   |  |
| Modern                                   | To be able to play the 12-bar Blues   |   |  |
|  | To be able to play the Blues scale  |   |  |

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|                                | To be able to improvise with notes from the Blues scale  | <b>scale.</b> They will combine these to create an improvised piece with a familiar, <b>repetitive</b> backing.   | notable British band to develop their understanding of different genres. <b>In Year 3, pupils explore ragtime-style music, Dixieland music and scat singing.</b> Within the unit of work, pupils create a jazz motif using a swung rhythm and play a jazz version of a nursery rhyme using tuned percussion. Learning is further developed in this unit of work through the added medium of dance and African drumming.<br><br>In the previous <b>Year 5 unit of work pupils will have explored the minimalist music of North America.</b> Within this unit, pupils will listen to and compare examples of electronic dance music from different eras which will provide them with the knowledge to make comparisons between different types of music.<br><br>This unit of work prepares pupils for the <b>Year 6 unit of work 'Songs of WW2'</b> as it lays the foundations of chord sequences which pupils will use to vary rhythm, dynamics, pitch and texture. |
| Summer 2<br>Theme: The Vikings | <b>How can I use musical notation to convey a Viking battle song?</b><br>To sing in time with others<br>To sing in time with others<br>To recognise simple rhythmic notation by ear and by sight<br>To use simple rhythmic notation to compose a Viking battle song<br>To perform music with confidence and discipline | Pupils develop their singing technique; learning to keep in time, and work on <b>musical notation</b> and <b>rhythm.</b> They will develop their singing ability through the use of <b>call and response</b> – which they are familiar with having been utilised this method in earlier year groups. Using Viking-themed phrases to learn new <b>rhythms,</b> pupils develop their understanding of <b>musical notation,</b> learning to recognise note names by sight and sound. Experimenting with the order of known rhythms, children create their own Viking song, adding instrumental effects. Pupils will consolidate their understanding by performing the 'Dragon Ships' song and each group's Viking battle song before evaluating each other's' performance. | This unit of work further explores the concept of musical notation introduced in the <b>Year 5 unit of work around the theme of North America.</b><br><br>Pupils are encouraged to perform their composition with confidence and discipline which will set them in good stead for the upcoming <b>Year 6 unit of work around the theme of the Leaver's Song</b> which will be performed in front of an audience at the Year 6 Leaver's Assembly.   |
| <b>Year 6</b>                  | <b>Substantive Knowledge Content based around a Big Question</b>   | <b>Recurring themes, ideas and language</b>   | <b>Contribution on wider Musical knowledge and what later content this prepares for</b>  |

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| <p>Autumn 1</p> <p>Theme: The Great War</p> | <p><b>What was music like at the turn of the 20<sup>th</sup> Century?</b></p> <p>Listen to and appraise music from the turn of the 20<sup>th</sup> century</p> <p>invent simple rhythm-patterns on unpitched instruments</p> <p>Improvise creatively with a given style, incorporating given features.</p> <p>Develop melodies using rhythmic variations, transposition and changes in dynamics, pitch and texture.</p> <p>Critique- own and others' work using musical vocabulary.</p> | <p>This unit of work will explore music from around the turn of the 20<sup>th</sup> century. This connects with the pupil's history theme of The Great War. Pupils will imagine that it is the hot summer of 1914 before the outbreak of war, they <b>will listen to and appraise</b> the enthusiastic recruitment songs at the beginning of the war and the sense of foreboding about what might follow. Following the ideas in the 'Drills sequence', pupils will invent simple <b>rhythm-patterns on unpitched instruments</b> (e.g. drums, tambourines, woodblocks, etc.) and two-note or three-note tunes on pitched instruments (e.g. recorders, ukuleles, keyboards) to convey coded messages. As the unit progress pupils will imagine they have found in the trenches where Britain and its allies are now at war with Germany. Using the stimulus of 'Graphic Score 2', groups create their own compositions for the title 'Waiting', including sounds to evoke feet marching, thunder-rumbles, bugle-calls, horses, distant guns, mud and a pocket-watch ticking.</p> | <p>The pupils have explored the music and history of songs from around the world through <b>The Beatles unit of work in Year 1</b> where pupils were provided with the opportunity to listen with concentration and understanding to a range of high-quality live and recorded music from a notable British band to develop their understanding of different genres. <b>In Year 3, pupils explore ragtime-style music, Dixieland music and scat singing.</b> Within the unit of work, pupils create a jazz motif using a swung rhythm and play a jazz version of a nursery rhyme using tuned percussion. Learning is further developed in this unit of work through the added medium of dance and African drumming.</p> <p>In the previous <b>Year 5 unit of work pupils will have explored the minimalist music of North America.</b> Within this unit, pupils will listen to and compare examples of electronic dance music from different eras which will provide them with the knowledge to make comparisons between different types of music.</p> <p>This unit of work will prepare pupils for the following <b>Year 6 unit of work 'Song of WW2'</b>.</p> |
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| <p>Autumn 2</p> <p>Theme: Songs of World War 2</p>                     | <p><b>How did the music of WW2 represent the mood of the era?</b></p> <p>To use musical vocabulary to identify features of different eras of music</p> <p>To use musical vocabulary to identify features of different eras of music</p> <p>To use musical vocabulary to identify features of different eras of music</p> <p>To use knowledge of pitch to develop confidence when singing in parts</p> <p>To use knowledge of pitch to develop confidence when singing in parts</p>                       | <p>This unit of work is centred around the theme of songs from WW2. Pupils will use <b>musical vocabulary</b> to describe <b>features</b> of the music of WW2. Within the unit of work, pupils will develop greater accuracy in <b>pitch</b> and <b>control</b> along with their ability to sing with <b>expression</b> and <b>dynamics</b>. Pupils will identify <b>pitches</b> within an <b>octave</b> when singing and using knowledge of <b>pitch</b> to develop confidence when singing in parts. In the final lesson of this unit, pupils will learn how to <b>notate a melody</b> using <b>pitches</b> up to an <b>octave</b>.</p> | <p>This unit of work builds on <b>the Year 5 Blues-themed unit of work</b> where pupils are given the opportunity to select and discuss musical choices both independently and with others using a range of musical vocabulary with confidence.</p> <p>Exploring the concept of pitch with an octave range when singing will prepare pupils for the <b>Year 6 Leavers Song unit of work</b> where pupils will write the lyrics for the chorus and verses, exploring the concept of the four chord backing track and composing melodies.</p>   |
| <p>Spring 1</p> <p>Theme: Kensuke's Cave</p>                           | <p><b>What mood and images can be created using ideas from the works of Felix Mendelssohn?</b></p> <p>To appraise the work of a classical composer (Felix Mendelssohn)</p> <p>To appraise the work of a classical composer (Felix Mendelssohn)</p> <p>To appraise the work of a classical composer (Felix Mendelssohn)</p> <p>To appraise the work of a classical composer (Felix Mendelssohn)</p> <p>To use teamwork to create a group composition featuring changes in texture, dynamics and pitch</p> | <p>Pupils learn to appraise the work of the composer Felix Mendelssohn. Within the unit of work, pupils learn how to improvise as a group, using <b>dynamics</b> and <b>pitch</b>. They will also be provided with the opportunity to improvise as a group using <b>texture</b> and create a <b>graphic score</b> to represent sounds.</p>  | <p>This unit of work builds on <b>the Year 4 rainforest-themed body and tuned percussion unit of work</b> where pupils learn how changing the dynamics of a musical phrase or motif can change the texture of a piece of music.</p> <p>This unit of work will prepare pupils for the following unit of work <b>Year 6 – film music</b> which will explore the impact music has on evoking an emotive response to film. Working together as a group to create texture and a graphical score will lay the foundations for the following unit of work where pupils will use this knowledge to design and create their own graphical score.</p> |
| <p>Spring 2 &amp; Summer 1</p> <p>Theme: Harry Potter – Film Music</p> | <p><b>What impact does music have in creating an emotive response to film?</b></p> <p>Appraise different musical features in a variety of film contexts</p> <p>Identify and understand some composing techniques in film music</p> <p>Use graphical scores to interpret different emotions in film music</p> <p>Create and notate musical ideas and relate them to film music.</p>   | <p>In this unit of work, pupils explore the music used in film to accompany the action and create atmosphere. Pupils identify the <b>characteristics</b> of film music and <b>appraise</b> different musical features in a variety of film contexts. Using a well-known film, pupils will identify and understand the composing techniques that create action, tension and emotion in the score of a film. Pupils use <b>graphical scores</b> to interpret different emotions in film music. Using knowledge from this, they will design and create their own <b>graphic score</b> interpretation. This will</p>                          | <p>This unit of work builds on the previous <b>Year 6 unit of work 'Kensuke's Cave</b> – the work of Felix Mendelssohn where pupils explore the mood and images created using music.</p> <p>This unit of work will prepare pupils for the final <b>Year 6 unit of work 'Leavers Song'</b> where pupils will further develop their ability to appraise different musical features through the medium of well-known popular music. The</p>  |

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|                                      | Create and notate musical ideas and relate them to film music   | be performed to the class using their body, voice and instruments to create sounds to represent a given theme.  | pupils will use ideas from the music they appraise to create their own compositions.   |
| Summer 2<br>Theme: The Leaver's Song | <p><b>How can we use our understanding of lyrics and musical notation to compose our own Leaver's Assembly?</b></p> <ul style="list-style-type: none"> <li>To listen to and describe music</li> <li>To write lyrics for a song</li> <li>To write lyrics for a song</li> <li>To use vocal improvisation and known melodies against a backing track</li> <li>To compose a melody</li> </ul> | Pupils spend the unit of work creating their very own leavers' song personal to their experiences as a class. Throughout the unit of work, pupils will <b>listen to</b> and <b>critique</b> well known songs reflective of new beginnings, writing the <b>lyrics</b> for the <b>chorus</b> and <b>verses</b> , exploring the concept of the <b>four chord</b> backing track and composing <b>melodies</b> . | <p>This unit of work builds on the <b>Year 4 – Roman unit of work</b> where pupils explored how to transpose a melody (meaning to change its key - making it higher or lower pitched). Within the Leavers Song unit, pupils are able to explore the concept of four chord backing tracks to compose their own melodies.</p> <p>This unit of work will prepare pupils for <b>transition to KS3</b> – where they will play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression.</p> |

## Progression of skills in music for EYFS, KS1 and KS2

|           | EYFS  | Year 1   | Year 2   | Year 3  | Year 4   | Year 5   | Year 6   |
|-----------|---|--|--|---|--|--|--|
| Listening | <ul style="list-style-type: none"> <li>- Responding to music through movement, altering movement to reflect the tempo, dynamics or pitch of the music.</li> <li>- Exploring lyrics by suggesting appropriate actions.</li> <li>- Exploring the story behind the lyrics or music.</li> </ul> | <ul style="list-style-type: none"> <li>- Recognising and understanding the difference between pulse and rhythm.</li> <li>- Understanding that different types of sounds are called timbres.</li> <li>- Recognising basic tempo, dynamic and pitch changes (faster/slower, louder/quieter)</li> </ul> | <ul style="list-style-type: none"> <li>- *Recognising timbre changes in music they listen to.</li> <li>- Recognising structural features in music they listen to.</li> <li>- Listening to and recognising instrumentation.</li> <li>- Beginning to use musical vocabulary to describe music.</li> <li>- Identifying melodies that move in steps.</li> <li>- Listening to and repeating a short,</li> </ul> | <ul style="list-style-type: none"> <li>- Discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary (Indian, classical, Chinese, Battle Songs, Ballads, Jazz).</li> <li>- Understanding that music from different parts of the world has different features.</li> <li>- Recognising and explaining the</li> </ul> | <ul style="list-style-type: none"> <li>- Recognising the use and development of motifs in music.</li> <li>- Identifying gradual dynamic and tempo changes within a piece of music.</li> <li>- Recognising and discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary (Samba, Rock and Roll).</li> <li>- Identifying common features between different genres, styles and traditions of music.</li> <li>- Recognising, naming and explaining the effect of the</li> </ul> | <ul style="list-style-type: none"> <li>- Recognising and confidently discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary. (South African, West African, Musical, Theatre, Blues, Dance Remix.).</li> <li>- Representing the features of a piece of music using graphic notation,</li> </ul> | <ul style="list-style-type: none"> <li>- 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.</li> <li>- Recognising and confidently discussing the stylistic features of music and relating it to other aspects of the Arts (Pop art, Film music).</li> <li>- Representing changes in pitch, dynamics and</li> </ul> |

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|           | <p>Listening to and following a beat using body percussion and instruments.<br/>*Considering whether a piece of music has a fast, moderate or slow tempo.<br/>Listening to sounds and matching them to the object or instrument.<br/>*Listening to sounds and identifying high and low pitch.<br/>Listening to and repeating a simple rhythm.<br/>Listening to and repeating simple lyrics.<br/>Understanding that different instruments make different sounds and grouping them accordingly.</p> | <p>and higher/lower).<br/>Describing the character, mood, or 'story' of music they listen to, both verbally and through movement.<br/>Describing the differences between two pieces of music.<br/>Expressing a basic opinion about music (like/dislike).<br/>Listening to and repeating short, simple rhythmic patterns.<br/>Listening and responding to other performers by playing as part of a group.</p> | <p>simple melody by ear.<br/>Suggesting improvements to their own and others' work.</p>   | <p>changes within a piece of music using musical vocabulary.<br/>Describing the timbre, dynamic, and textural details of a piece of music, both verbally, and through movement.<br/>Beginning to show an awareness of metre.<br/>Beginning to use musical vocabulary (related to the inter-related dimensions of music) when discussing improvements to their own and others' work.</p> | <p>interrelated dimensions of music.<br/>Identifying scaled dynamics (crescendo/decrescendo) within a piece of music.<br/>Using musical vocabulary to discuss the purpose of a piece of music.<br/>Using musical vocabulary (related to the inter-related dimensions of music) when discussing improvements to their own and others' work</p> | <p>and colours, justifying their choices with reference to musical vocabulary.<br/>Comparing, discussing and evaluating music using detailed musical vocabulary.<br/>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>texture using graphic notation, justifying their choices with reference to musical vocabulary.<br/>Identifying the way that features of a song can complement one another to create a coherent overall effect.<br/>Use musical vocabulary correctly when describing and evaluating the features of a piece of music.<br/>Evaluating how the venue, occasion and purpose affects the way a piece of music sounds.<br/>Confidently using detailed musical vocabulary (related to the inter-related dimensions of music) to discuss and evaluate their own and others work.</p> |
| Composing | <p>Playing un-tuned percussion 'in time' with a piece of music.<br/>Selecting classroom objects to use as instruments.<br/>Experimenting with body percussion and vocal sounds to respond to music.</p>   | <p>Selecting and creating short sequences of sound with voices or instruments to represent a given idea or character.<br/>Combining instrumental and vocal sounds within a given structure.</p>  | <p>Selecting and creating longer sequences of appropriate sounds with voices or instruments to represent a given idea or character.<br/>Successfully combining and layering several instrumental and vocal patterns within a given structure.</p> | <p>Composing a piece of music in a given style with voices and instruments (Battle Song, Indian Classical, Jazz, Swing).<br/>Combining melodies and rhythms to compose a multi-layered composition in a</p>   | <p>Composing a coherent piece of music in a given style with voices, bodies and instruments.<br/>Beginning to improvise musically within a given style.<br/>Developing melodies using rhythmic variation, transposition, inversion, and looping.<br/>Creating a piece of music with at least four different layers and a clear structure.</p> | <p>Composing a detailed piece of music from a given stimulus with voices, bodies and instruments (Remix, Colours, Stories, Drama).<br/>Improvising coherently within a given style.<br/>Combining rhythmic patterns (ostinato) into a multi-layered</p>  | <p>Improvising coherently and creatively within a given style, incorporating given features.<br/>Composing a multi-layered piece of music from a given stimulus with voices, bodies and Instruments.<br/>Composing an original song, incorporating lyric writing, melody writing and the composition of</p>   |

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|            | <p>Selecting appropriate instruments to represent action and mood. Experimenting with playing instruments in different ways</p>  | <p>Creating simple melodies using a few notes. Choosing dynamics, tempo and timbre for a piece of music. Creating a simple graphic score to represent a composition. Beginning to make improvements to their work as suggested by the teacher.</p>  | <p>Creating simple melodies from five or more notes. Choosing appropriate dynamics, tempo and timbre for a piece of music. Using letter name and graphic notation to represent the details of their composition. Beginning to suggest improvements to their own work.</p>  | <p>given style (pentatonic). Using letter name and rhythmic notation (graphic or staff), and key musical vocabulary to label and record their compositions. Suggesting and implementing improvements to their own work, using musical vocabulary.</p>  | <p>Using letter name, graphic and rhythmic notation and key musical vocabulary to label and record their compositions. Suggesting improvements to others' work, using musical vocabulary.</p>   | <p>composition using all the inter-related dimensions of music to add musical interest. Using staff notation to record rhythms and melodies. Selecting, discussing and refining musical choices both alone and with others, using musical vocabulary with confidence. Suggesting and demonstrating improvements to own and others' work.</p>  | <p>accompanying features, within a given structure. Developing melodies using rhythmic variation, transposition and changes in dynamics, pitch and texture. Recording own composition using appropriate forms of notation and/or technology and incorporating. Constructively critique their own and others' work, using musical vocabulary.</p>   |
| Performing | <p>Using their voices to join in with well-known songs from memory. Remembering and maintaining their role within a group performance. Moving to music with instruction to perform actions. Participating in performances to a small audience. Stopping and starting playing at the right time</p> | <p>Using their voices expressively to speak and chant. Singing short songs from memory, maintaining the overall shape of the melody and keeping in time. Maintaining the pulse (play on the beat) using hands, and tuned and un-tuned instruments. Copying back short rhythmic and melodic phrases on percussion instruments.</p> | <p>Using their voices expressively when singing, including the use of basic dynamics (loud and quiet). Singing short songs from memory, with melodic and rhythmic accuracy. Copying longer rhythmic patterns on un-tuned percussion instruments, keeping a steady pulse. Performing expressively using dynamics and timbre to alter sounds as appropriate. Singing back short melodic patterns by ear and playing short melodic patterns from letter notation.</p> | <p>Singing songs in a variety of musical styles with accuracy and control, demonstrating developing vocal technique. Singing and playing in time with peers, with some degree of accuracy and awareness of their part in the group performance. Performing from basic staff notation, incorporating rhythm and pitch and being able to identify these symbols using musical terminology.</p> | <p>*Singing longer songs in a variety of musical styles from memory, with accuracy, control, fluency and a developing sense of expression including control of subtle dynamic changes. Singing and playing in time with peers with accuracy and awareness of their part in the group performance. Playing melody parts on tuned instruments with accuracy and control and developing instrumental technique. Playing syncopated rhythms with accuracy, control and fluency.</p> | <p>Singing songs in two or more parts, in a variety of musical styles from memory, with accuracy, fluency, control and expression. Working as a group to perform a piece of music, adjusting dynamics and pitch according to a graphic score, keeping in time with others and communicating with the group. Performing with accuracy and fluency from graphic and simple staff notation. Playing a simple chord progression</p> | <p>Singing songs in two or more secure parts from memory, with accuracy, fluency, control and expression. Working as a group to perform a piece of music, adjusting the interrelated dimensions of music as required, keeping in time with others and communicating with the group. Performing a solo or taking a leadership role within a performance. Performing with accuracy and fluency from graphic and staff notation and from their own notation. Performing by following a conductor's cues and directions.</p> |

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|                      |  | <ul style="list-style-type: none"> <li>Responding to simple musical instructions such as tempo and dynamic changes as part of a class performance.</li> <li>Performing from graphic notation.</li> </ul> |  |  |   | with accuracy and fluency.   |   |
| The history of music |  |  |  | <ul style="list-style-type: none"> <li>Understanding that music from different times has different features</li> </ul> | <ul style="list-style-type: none"> <li>Recognising and discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary.</li> </ul> | <ul style="list-style-type: none"> <li>Confidently discussing the stylistic features of different genres, styles and traditions of music and explaining how these have developed over time.</li> </ul> | <ul style="list-style-type: none"> <li>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.</li> </ul> |

## The inter-related dimensions of music

|       | EYFS  | Year 1   | Year 2  | Year 3   | Year 4  | Year 5   | Year 6  |
|-------|---|--|---|--|---|--|---|
| Pitch | <ul style="list-style-type: none"> <li>To understand that what 'high' and 'low' notes are.</li> </ul> | <ul style="list-style-type: none"> <li>To understand that pitch means how high or low a note sounds.</li> <li>To understand that 'tuned' instruments play more than one pitch of notes.</li> </ul> | <ul style="list-style-type: none"> <li>To know that some tuned instruments have a lower range of pitches and some have a higher range of pitches.</li> <li>To understand that a melody is made up from high and low pitched notes played one after the other, making a tune.</li> </ul> | <ul style="list-style-type: none"> <li>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.</li> <li>To know that some traditional music around the world is based on five-notes called a 'pentatonic' scale.</li> <li>To understand that a pentatonic melody uses only</li> </ul> | <ul style="list-style-type: none"> <li>To know that a glissando in music means a sliding effect played on instruments or made by your voice.</li> <li>To know that 'transposing' a melody means changing its key, making it higher or lower pitched.</li> </ul> | <ul style="list-style-type: none"> <li>To understand that a minor key (pitch) can be used to make music sound sad.</li> <li>To understand that major chords create a bright, happy sound.</li> <li>To know that a 'bent note' is a note that varies in its pitch, e.g. the pitch may slide up or down.</li> <li>To understand that varying effects can be created using</li> </ul> | <ul style="list-style-type: none"> <li>To know that the Solfa syllables represent the pitches in an octave.</li> <li>To understand that 'major' key signatures use note pitches that sound cheerful and upbeat.</li> <li>To understand that 'minor' key signatures use note pitches that can suggest sadness and tension.</li> <li>To know that a melody can be adapted by changing its pitch.</li> </ul> |

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|          |  |   |   | the five notes C<br>D E G A.  |   | only your voice,<br>for example by<br>changing the<br>pitch, dynamic or<br>tempo of the<br>sounds made  |  |
| Duration | <ul style="list-style-type: none"> <li>- To recognise that different sounds can be long or short.</li> </ul>   | <ul style="list-style-type: none"> <li>- To know that rhythm means a pattern of long and short notes.</li> </ul>  | <ul style="list-style-type: none"> <li>- To know that 'duration' means how long a note, phrase or whole piece of music lasts.</li> <li>- To know that the long and short sounds of a spoken phrase can be represented by a rhythm.</li> </ul> | <ul style="list-style-type: none"> <li>- To know that different notes have different durations, and that crotchets are worth one whole beat.</li> <li>- To know that written music tells you how long to play a note for repeated rhythm</li> </ul> | <ul style="list-style-type: none"> <li>- To know that combining different instruments playing different rhythms creates layers of sound called 'texture'.</li> <li>- To know that playing 'in time' requires playing the notes for the correct duration as well as at the correct speed.</li> </ul> | <ul style="list-style-type: none"> <li>- To know that 'poly-rhythms' means many different rhythms played at once.</li> <li>- To know that the duration of a note or phrase in music can be shown using a repeated symbol or the size of a symbol on a graphic score.</li> </ul> | <ul style="list-style-type: none"> <li>- To understand that all types of music notation show note duration, including the Kodaly method which uses syllables to indicate rhythms.</li> <li>- To understand that representing beats of silence or 'rests' in written music is important as it helps us play rhythms correctly.</li> <li>- To know that a quaver is worth half a beat</li> </ul> |
| Dynamics | <ul style="list-style-type: none"> <li>- To understand that instruments can be played loudly or softly.</li> </ul>   | <ul style="list-style-type: none"> <li>- To know that dynamics means how loud or soft a sound is.</li> <li>- To understand that sounds can be adapted to change their mood, e.g. through dynamics.</li> </ul> | <ul style="list-style-type: none"> <li>- To know that dynamics can change the effect a sound has on the audience.</li> </ul>  | <ul style="list-style-type: none"> <li>- To know that the word 'crescendo' means a sound getting gradually louder.</li> </ul>   | <ul style="list-style-type: none"> <li>- To know that changing the dynamics of a musical phrase or motif can change the texture of a piece of music.</li> </ul>   | <ul style="list-style-type: none"> <li>- 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.</li> </ul>  | <ul style="list-style-type: none"> <li>- To know that a melody can be adapted by changing its dynamics.</li> </ul>   |
| Tempo    | <ul style="list-style-type: none"> <li>- To recognise music that is 'fast' or 'slow'.</li> <li>- To understand that we can match our body movements to the speed (tempo) or</li> </ul> | <ul style="list-style-type: none"> <li>- To know that the 'pulse' is the steady beat that goes through music.</li> <li>- To know that tempo is the speed of the music.</li> </ul>                             | <ul style="list-style-type: none"> <li>- To understand that the tempo of a musical phrase can be changed to achieve a different effect.</li> </ul>  |   | <ul style="list-style-type: none"> <li>- To know that playing in time means all performers playing together at the same speed.</li> </ul>   | <ul style="list-style-type: none"> <li>- To know that playing in time means all performers playing together at the same speed.</li> </ul>   | <ul style="list-style-type: none"> <li>- To know that a melody can be adapted by changing its dynamics, pitch or tempo.</li> </ul>   |

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|           | pulse (beat) of music.  |   |   |   |   |  |   |
| Timbre    | <ul style="list-style-type: none"> <li>- To know that different instruments can sound like a particular character.</li> </ul>     | <ul style="list-style-type: none"> <li>- To know that 'timbre' means the quality of a sound; eg that different instruments would sound different playing a note of the same pitch.</li> <li>- To know that my voice can create different timbres to help tell a story.</li> </ul> | <ul style="list-style-type: none"> <li>- To know that musical instruments can be used to create 'real life' sound effects.</li> <li>- To understand an instrument can be matched to an animal noise based on its timbre.</li> </ul> | <ul style="list-style-type: none"> <li>- To understand that the timbre of instruments played affect the mood and style of a piece of music.</li> </ul>  | <ul style="list-style-type: none"> <li>- To know that grouping instruments according to their timbre can create contrasting 'textures' in music.</li> <li>- To understand that both instruments and voices can create audio effects that describe something you can see.</li> </ul>                     | <ul style="list-style-type: none"> <li>- To understand that human voices have their own individual timbre, and that this can be adapted by using the voice in different ways.</li> </ul>                           | <ul style="list-style-type: none"> <li>- 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.</li> </ul>  |
| Texture   | <ul style="list-style-type: none"> <li>- To know that music often has more than one instrument being played at a time.</li> </ul> | <ul style="list-style-type: none"> <li>- To know that music has layers called 'texture'.</li> </ul>   | <ul style="list-style-type: none"> <li>- To know that a graphic score can show a picture of the layers, or 'texture', of a piece of music.</li> </ul>   | <ul style="list-style-type: none"> <li>- To know that many types of music from around the world consist of more than one layer of sound; for example a 'tala' and 'rag' in traditional Indian music.</li> </ul>       | <ul style="list-style-type: none"> <li>- To know that combining different instruments and different rhythms when we compose can create layers of sound we call 'texture'.</li> <li>- To understand that harmony means playing two notes at the same time, which usually sound good together.</li> </ul> | <ul style="list-style-type: none"> <li>- To understand that a chord is the layering of several pitches played at the same time.</li> <li>- To know that poly-rhythms means many rhythms played at once.</li> </ul> | <ul style="list-style-type: none"> <li>- To understand that texture can be created by adding or removing instruments in a piece and can create the effect of dynamic change.</li> <li>- To know that a counter-melody is different to harmony because it uses a different rhythm as well as complementary notes.</li> </ul> |
| Structure | <ul style="list-style-type: none"> <li>- To recognise the chorus in a familiar song.</li> </ul>                                   | <ul style="list-style-type: none"> <li>- To know that a piece of music can have more than one section, e.g. a versed and a chorus.</li> </ul>   | <ul style="list-style-type: none"> <li>- To understand that structure means the organisation of sounds within music, e.g. a chorus and verse pattern in song.</li> </ul>  | <ul style="list-style-type: none"> <li>- To know that in a ballad, a 'stanza' means a verse.</li> <li>- To know that music from different places often has different structural features, e.g. traditional</li> </ul> | <ul style="list-style-type: none"> <li>- To know that deciding the structure of music when composing can help us create interesting music with contrasting sections. An ostinato is a musical pattern that is repeated over and over; a vocal ostinato is a pattern created with your voice.</li> </ul> | <ul style="list-style-type: none"> <li>- To know that a loop is a repeated rhythm or melody, and is another word for ostinato.</li> <li>- To know that 12-bar Blues is a sequence of 12 bars of music,</li> </ul>  | <ul style="list-style-type: none"> <li>- To know that a chord progression is a sequence of chords that repeats throughout a song.</li> <li>- To know that a 'theme' in music is the main melody and that 'variations' are when this melody has been changed in some way.</li> </ul>   |

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|          |  |   |  | Chinese music is based on the five-note pentatonic scale  | – To understand that musical motifs (repeating patterns) are used as a building block in many well-known pieces of music.                                       | made up of three different chord   |   |
| Notation | <ul style="list-style-type: none"> <li>– To know that signals can tell us when to start or stop playing.</li> <li>–</li> </ul> | <ul style="list-style-type: none"> <li>– To understand that music can be represented by pictures or symbols.</li> </ul> | <ul style="list-style-type: none"> <li>– To know that 'notation' means writing music down so that someone else can play it</li> <li>– I know that a graphic score can show a picture of the structure and / or texture of music</li> </ul> | <ul style="list-style-type: none"> <li>– To understand that 'reading' music means using how the written note symbols look and their position to know what notes to play.</li> </ul> | <ul style="list-style-type: none"> <li>– To know that 'performance directions' are words added to music notation to tell the performers how to play.</li> </ul> | <ul style="list-style-type: none"> <li>– To know that simple pictures can be used to represent the structure (organisation) of music.</li> <li>– To understand that in written staff notation, notes can go on or between lines, and that the lines show the pitch of the note.</li> </ul> | <ul style="list-style-type: none"> <li>– To know that 'graphic notation' means writing music down using your choice of pictures or symbols but 'staff notation' means music written more formally on the special lines called 'staves'.</li> <li>– To know that chord progressions are represented in music by Roman numerals.</li> </ul> |