

Kimberley Primary School

Music Curriculum Map

Progression in Music

It should be noted that, in a similar way to English and Mathematics, Music is a developmental, progressive subject that needs to be taught as a spiral curriculum. Skills and concepts need to be consolidated and revisited frequently on a regular basis.

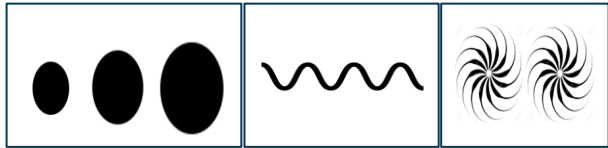
It should also be noted that progression in Music isn't only shown by an increase in difficulty in the different technical elements of music. It is possible to improve a performance of a very technically simple piece so that it is performed at a much higher level in terms of, for example, emotional expression, placement of timing, quality of diction and so on. For example, a Year 6 class may take a song learnt in Y4, but perform it at an outstanding level, with much more understanding of the different elements of music involved.



Music Year 1

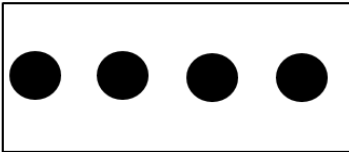
Year 1/2 – First half Term	Year 1/2 – Second half Term
<p><i>'Water Music'</i></p> <p>Pupils sing a variety of 'Water Cycle' songs as a class ensemble using a musical 'Canon' and a range of musical dynamics, including articulation. They listen to a range of classical music that describes the water cycle and use art to support and track the structure of the music. Students use a variety of untuned instruments to compose using dynamics, pitch, rhythm and tempo for each stage of the water cycle.</p>	<p><i>'Friendship Songs'</i></p> <p>Using the Kodaly method of teaching, students take part in music theory activities alongside aural recognition activities. Discussion of song lyrics and meaning. Learning about basic song structure, Intro, Verse, Chorus and Outro. Pupils learn a number of songs to sing as an ensemble. Solos and duets feature in the range of songs chosen.</p>

Model Music Curriculum	Learning strand	Learning Sequence	Key Stage 1	Year 1	MMC – Listening Suggestions
Singing	Singing	Technique	Basic posture with relaxed shoulders Feet – shoulder width apart	<ul style="list-style-type: none"> Sing simple songs, chants and rhymes (e.g. <i>Boom Chicka Boom</i>) from memory, singing collectively and at the same pitch, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in. Begin with simple songs with a very small range, mi-so (e.g. <i>Hello, How are You</i>), and then slightly wider (e.g. <i>Bounce High, Bounce</i> 	Sing for Pleasure: <i>Boom Chicka Boom</i> Voices Foundation: <i>Have you Brought your Whispering Voice?</i> Voices Foundation: <i>Hello, How are You</i> Bance: <i>Copy Kitten</i> Voicelinks: <i>I'm a Train</i> <i>Bounce High, Bounce Low</i>
		Range	Range of a sixth By		

			ear	<p>Low). Include pentatonic songs (e.g. <i>Dr Knickerbocker</i>).</p> <ul style="list-style-type: none">Sing a wide range of call and response songs (e.g. <i>Pretty Trees Around the World</i> from <i>Rhythms of Childhood</i>), to control vocal pitch and to match the pitch they hear with accuracy.	<p>Singing Sherlock: <i>Dr Knickerbocker Dragon Dance</i></p> <p>Trad. Bangladesh: <i>Mo matchi (Song of the Bees)</i></p> <p>Trad. Ghana: <i>Kye Kye Kule</i></p> <p>Trad. England: <i>An Acre of Land</i></p>																						
Listening	Aural and theoretical knowledge	Rhythm	Pulse (moving in in time to music) Simple rhythmic patterns aurally (identify / repeat)	<p>The teaching of music is enriched by developing pupils’ shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p>Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles.</p> <p>Western Classical Tradition and Film</p> <table><tr><th>Title</th><th>Composer</th><th>Period</th></tr><tr><td>Rondo alla Turca¹</td><td>Mozart</td><td>Classical</td></tr><tr><td>Mars from <i>The Planets</i></td><td>Holst</td><td>20th Century</td></tr></table> <p>Popular Music</p> <table><tr><th>Style</th><th>Title</th><th>Artist(s)</th></tr><tr><td>Art Pop</td><td>Wild Man</td><td>Kate Bush</td></tr><tr><td>Blues</td><td>Runaway Blues</td><td>Ma Rainey</td></tr></table> <p>Musical Traditions</p> <table><tr><th>Country</th><th>Tradition</th><th>Title</th><th>Artist/Composer</th></tr></table>		Title	Composer	Period	Rondo alla Turca¹	Mozart	Classical	Mars from <i>The Planets</i>	Holst	20th Century	Style	Title	Artist(s)	Art Pop	Wild Man	Kate Bush	Blues	Runaway Blues	Ma Rainey	Country	Tradition	Title	Artist/Composer
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	Cultural development		singing games from local, national and pupils' own heritages		Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
Composing	Composing (including improvising)	Melody	Free exploration of pitch and rhythm	<ul style="list-style-type: none"> Improvise simple vocal chants, using question and answer phrases. Create musical sound effects and short sequences of sounds in response to stimuli, e.g. a rainstorm or a train journey. Combine to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves). Understand the difference between creating a rhythm pattern and a pitch pattern. Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns. Use music technology, if available, to capture, change and combine sounds. Recognise how graphic notation can represent created sounds. Explore and invent own symbols, for example: <div data-bbox="1146 829 1751 976">  </div>				
		Harmony	Explore combinations of sounds					
		Expression	Explore dynamic choices Explore instrument choices					
	Playing an instrument	Technique	(For classroom percussion) Basic posture					
		Range	Limited range Rhythmic patterns By ear					
Performing/ Musicianship	Performing with others	Ensemble	Unison	Pulse/Beat <ul style="list-style-type: none"> Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. Use body percussion, (e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments (e.g. glockenspiels or chime bars) to 				
	Personal development – behaving as a musician	Making a contribution	Perform to an audience					
		Self-esteem	Perform with class in a school assembly					

		Independence		<p>maintain a steady beat.</p> <ul style="list-style-type: none"> Respond to the pulse in recorded/live music through movement and dance, e.g. <ul style="list-style-type: none"> Stepping (e.g. <i>Mattachins</i> from <i>Capriol Suite</i> by Warlock), Jumping (e.g. <i>Trepak</i> from <i>The Nutcracker</i> by Tchaikovsky) Walking on tiptoes (e.g. <i>Scherzo</i> from <i>The Firebird Suite</i> by Stravinsky). <p>Rhythm</p> <ul style="list-style-type: none"> Perform short copycat rhythm patterns accurately, led by the teacher. Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat. Perform word-pattern chants (e.g. ca-ter-pil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns. <div data-bbox="1158 627 1579 844">  <p>Ca-ter- pil- lar crawl</p> </div> <div data-bbox="1158 879 1610 1114">  <p>Fish and chips</p> </div> <p>Pitch</p> <ul style="list-style-type: none"> Listen to sounds in the local school environment, comparing high and low sounds. Sing familiar songs in both low and high voices and talk about the difference in sound. Explore percussion sounds to enhance storytelling, e.g. <ul style="list-style-type: none"> ascending xylophone notes to suggest Jack climbing the beanstalk, quiet sounds created on a rainstick/shakers to depict a shower, regular strong beats played on a drum to replicate menacing footsteps.
		Team work	Take turns	
		Emotional	Show enjoyment of music	

				 <ul style="list-style-type: none"> Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum.
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Music Year 2 (See above – Challenge is greater in Year 2 e.g. – Music Theory)

Model Music Curriculum	Learning strand	Learning Sequence	Key Stage 1	Year 2	MMC – Listening Suggestions
Singing	Singing	Technique	Basic posture with relaxed shoulders Dynamic contrasts	<ul style="list-style-type: none"> Sing songs regularly with a pitch range of do-so with increasing vocal control. Sing songs with a small pitch range (e.g. <i>Rain, Rain Go Away</i>), pitching accurately. Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause) 	<ul style="list-style-type: none"> <i>Little Sally Saucer</i> Trad. <i>Star Light, Star Bright, First Star I See Tonight</i> Trad. <i>Hey, Hey, Look at Me</i> Trad. <i>Rain, Rain Go Away</i> Trad. <i>Acka Backa</i> Voicelinks: <i>The King is in the Castle</i> Young Voiceworks: <i>Ebeneezer Sneezer</i> Trad. <i>Oats and Beans and Barley Grow</i> Singing Sherlock 1: <i>Teddy Bear Rock n Roll</i> Trad. <i>Oliver Cromwell</i> Trad. <i>Lovely Joan</i> Trad. <i>Searching for Lambs</i> Voicelinks: <i>Fireworks</i> Trad. Bangladesh: <i>Hatti – ma tim tim (An Imaginary Bird)</i> Trad. Bangladesh: <i>Charti Kula beng (Four Fat Frogs)</i> Trad. Australia: <i>I Got Kicked by a Kangaroo</i> Trad. America: <i>Built My Lady a Fine Brick House</i> Sing Up: <i>Paintbox</i>
		Range	Range of a sixth By ear		

Listening

	Aural and theoretical knowledge	Rhythm	Pulse (moving in in time to music) Simple rhythmic patterns aurally (identify / repeat)	<p>The teaching and learning of music is enriched by developing pupils’ shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p>Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or performances provided by other Music Education Hubs partners, which may include local or national ensembles.</p> <p>Western Classical Tradition and Film</p> <table><tr><th>Title</th><th>Composer</th><th>Period</th></tr><tr><td>Night Ferry</td><td>Anna Clyne</td><td>21st Century</td></tr><tr><td>Bolero2</td><td>Ravel</td><td>20th Century</td></tr><tr><td>Rondo alla Turca</td><td>Mozart</td><td>Classical</td></tr><tr><td>Mars from <i>The Planets</i></td><td>Holst</td><td>20th Century</td></tr></table>	Title	Composer	Period	Night Ferry	Anna Clyne	21st Century	Bolero2	Ravel	20th Century	Rondo alla Turca	Mozart	Classical	Mars from <i>The Planets</i>	Holst	20th Century
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Composing	Composing (including improvising)	Melody	Free exploration of pitch and rhythm	<ul style="list-style-type: none"> Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch). Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation. Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. Use music technology, if available, to capture, change and combine sounds.
		Harmony	Explore combinations of sounds	
		Expression	Explore dynamic choices Explore instrument choices	
	Playing an instrument	Technique	(For classroom percussion) Basic posture Dynamic contrast	
		Range	Limited range Rhythmic patterns By ear	
Performing/ Musicianship	Performing with others	Ensemble	Unison	Pulse/Beat <ul style="list-style-type: none"> Understand that the speed of the beat can change, creating a faster or slower pace (tempo). Mark the beat of a listening piece (e.g. <i>Bolero</i> by Ravel) by tapping or clapping and recognising tempo as well as changes in tempo. Walk in time to the beat of a piece of music or song (e.g. <i>La Mourisque</i> by Susato). Know the difference between left and right to support coordination and shared movement with others. Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats. Identify the beat groupings in familiar music that they sing regularly and listen to, e.g.
	Personal development – behaving as a musician	Making a contribution	Perform to an audience	
		Self-esteem	Perform with class in a school assembly	
		Independence		
		Team work	Take turns	
		Emotional	Show enjoyment of music	

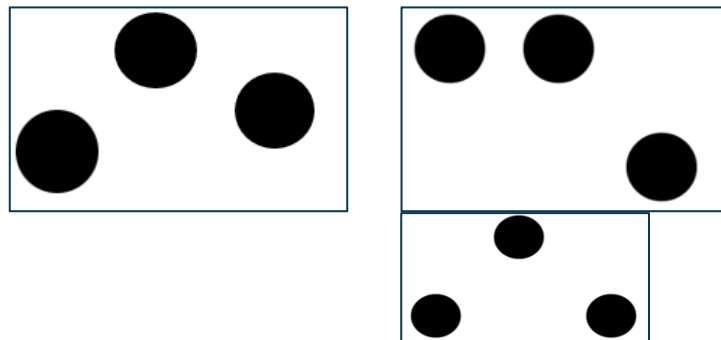
- in 2 *Maple Leaf Rag* by Joplin
- in 3 *The Elephant* from *Carnival of the Animals* by Saint-Saëns

Rhythm

- Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.
- Create rhythms using word phrases as a starting point (e.g. Hel-lo Si-mon or Can you come and play?).
- Read and respond to chanted rhythm patterns, and represent them with stick notation including ***crotchets***, ***quavers*** and ***crotchets rests***.
- Create and perform their own chanted rhythm patterns with the same stick notation.

Pitch

- Play a range of singing games based on the ***cuckoo interval*** (*so-mi*, e.g. *Little Sally Saucer*) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track.
- Sing short phrases independently within a singing game or short song.
- Respond independently to pitch changes heard in short ***melodic phrases***, indicating with actions (e.g. stand up/sit down, hands high/hands low).
- Recognise dot notation and match it to 3-note tunes played on ***tuned percussion***, for example:

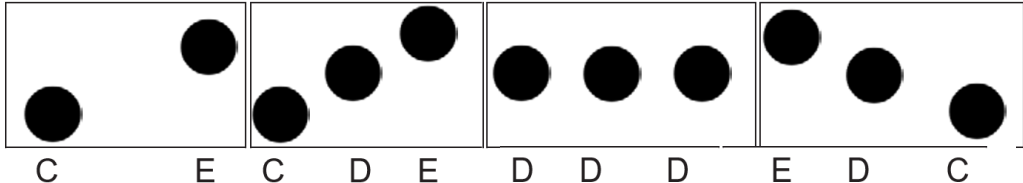


Music Year 3

Year 3 – First half Term					Year 3 – Second half Term
<p>‘Africa’</p> <p>Discovering different musical cultures, instruments and sounds from countries in south Africa. Djembe drumming using Call and Response patterns. Learn to sing a traditional song ‘Siyahamba’ in musical ‘Canon’ and parts for ‘Wimmoweh’ to perform as a class ensemble.</p>					<p>‘Sing Out Loud at Christmas’</p> <p>Singing as an ensemble. Discover your voice through different musical styles, including harmony and rounds. Voice styles and types. A wide variety of genres, old and new.</p>
Model Music Curriculum	Learning strand	Learning Sequence	Key Stage 2 (First Access)	Year 3	MMC – Listening Suggestions
Singing	Singing	<ul style="list-style-type: none"> Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so (e.g. Extreme Weather), tunefully and with expression. Perform forte and piano, loud and soft. Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders). Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. Perform as a choir in school assemblies. 			<ul style="list-style-type: none"> Sing Up: <i>Heads and Shoulders</i> Singing Sherlock 2: <i>Si, Si, Si</i> Flying a Round: <i>To stop the train</i> Trad. Japan: <i>Kaeru no uta</i> Trad. Morocco: <i>A ram sam sam/Pease Pudding Hot</i> Trad. Bangladesh: <i>Now charia de (A Boatman’s Song)</i> Junior Songscape: <i>Listen to the Rain</i> Voicelinks: <i>Extreme Weather</i> Sing Up: <i>Skye Boat Song</i> Trad. Ireland: <i>Be Thou My Vision</i> Junior Voiceworks 1: <i>Now The Sun Is Shining</i> Voiceworks 1: <i>Candle Light</i> Singing Sherlock 2: <i>Shadow</i> Singing Express 3: <i>Mirror</i> Trad. England: <i>Ah! Poor bird/Hey, Ho! Nobody home/Rose</i>
		Range	Range of an octave,		

			mostly by step Using notation																										
Listening	Aural and theoretical knowledge	Rhythm	Crotchets and rests (in four beat rhythms)	<p>The teaching and learning of music is enriched by developing pupils’ shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p>Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles.</p> <p>Western Classical Tradition and Film</p> <table><tr><th>Title</th><th>Composer</th><th>Period</th></tr><tr><td>Hallelujah from <i>Messiah</i></td><td>Handel</td><td>Baroque</td></tr><tr><td>Night on a Bare Mountain³</td><td>Mussorgsky</td><td>Romantic</td></tr><tr><td>Jai Ho from <i>Slumdog Millionaire</i></td><td>A. R. Rahman</td><td>21st Century</td></tr><tr><td>Rondo alla Turca</td><td>Mozart</td><td>Classical</td></tr><tr><td>Mars from <i>The Planets</i></td><td>Holst</td><td>20th Century</td></tr><tr><td>Bolero</td><td>Ravel</td><td>20th Century</td></tr><tr><td>Night Ferry</td><td>Anna Clyne</td><td>21st Century</td></tr></table>		Title	Composer	Period	Hallelujah from <i>Messiah</i>	Handel	Baroque	Night on a Bare Mountain³	Mussorgsky	Romantic	Jai Ho from <i>Slumdog Millionaire</i>	A. R. Rahman	21st Century	Rondo alla Turca	Mozart	Classical	Mars from <i>The Planets</i>	Holst	20th Century	Bolero	Ravel	20th Century	Night Ferry	Anna Clyne	21st Century
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	Melody	Three note melody (e.g. hand signs or one line stave)																											
	Harmony																												
	Form																												
	Expression																												
	Evaluation	Concepts	Use of staff notation																										
		Context	Features of music for different purposes																										
Improvements		Improve own work																											
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Composing		Popular	Popular music	<div>Musical Traditions</div> <table><tr><th>Country</th><th>Tradition</th><th>Title</th><th>Artist/Composer</th></tr><tr><td>India</td><td>Indian Classical</td><td>Sahela Re</td><td>Kishori Amonkar</td></tr><tr><td>Brazil</td><td>Samba</td><td>Fanfarra (Cabua-Le-Le)</td><td>Sérgio Mendes/Carlinhos Brown</td></tr><tr><td>Indonesia</td><td>Gamelan</td><td>Baris</td><td>Gong Kebyar of Peliatan</td></tr></table>	Country	Tradition	Title	Artist/Composer	India	Indian Classical	Sahela Re	Kishori Amonkar	Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown	Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan
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Composing (including improvising)	Melody	Improvise a 1 bar rhythm Improvise a 1 bar melodic phrase (3 pitches)	<div>Improvise</div> <ul style="list-style-type: none">Become more skilled in <i>improvising</i> (using voices, <i>tuned</i> and <i>untuned percussion</i> and instruments played in whole-class/group/individual/instrumental teaching), inventing short ‘on-the-spot’ responses using a limited note-range.Structure musical ideas (e.g. using <i>echo</i> or <i>question and answer phrases</i>) to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources. <div>Compose</div> <ul style="list-style-type: none">Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (<i>do, re and mi</i>).Compose song accompaniments on untuned percussion using known rhythms and <i>note values</i>.																	
Playing an instrument	Technique	(Not classroom percussion instrument) Basic posture clear tone																		
	Range	First four or five notes (<i>or</i> 3 chords)																		

			Rhythms (using notation) with two note lengths	
Performing/ Musicianship	Performing with others	Ensemble	Simple additional part with others e.g. round, ostinato accompaniment	<ul style="list-style-type: none"> Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets). Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi (see illustration):  <ul style="list-style-type: none"> Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases. <p>Reading Notation</p> <ul style="list-style-type: none"> Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch. Introduce and understand the differences between crotchets and paired quavers. Apply word chants to rhythms, understanding how to link each syllable to one musical note.
	Personal development – behaving as a musician	Making a contribution	Support other musicians (e.g. play / sing a part to accompany an instrumental piece or song)	
		Self-esteem	Perform a solo to teacher Perform in a group to teacher	
		Independence	Following teacher's guidance, practise at home to improve an aspect of playing	
		Team work	With teacher's guidance work in a group to improve a	

			group performance	
		Emotional		

Music Year 5

Year 5 – First half Term				Year 5 – Second half Term	
'Cops and Robbers'				'Samba'	
Discovering the origins of Jazz in America, instrumentation and style. A whole ensemble performance that uses vocals, percussion, keyboard and a Bass line to tell a story.				Rhythms from South America – RIO! Whole class ensemble rhythmic work that includes rhythm notation. South American Music – ‘Mambo’ from West Side Story	
Model Music Curriculum	Learning strand	Learning Sequence	Key Stage 2	Year 5	MMC – Listening Suggestions
Singing	Singing	Technique	Open mouth, relaxed jaw and clear pronunciation and dynamic range	<ul style="list-style-type: none">Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style.Sing three-part rounds, partner songs, and songs with a verse and a chorus.Perform a range of songs in school assemblies and in school performance opportunities.	<ul style="list-style-type: none">Trad. Ireland: <i>Danny Boy</i>Kodály: <i>Rocky Mountain</i>Kodály: <i>My Paddle</i><i>High Low Chickalo</i><i>Ally Ally O</i>Trad. Caribbean: <i>Four White Horses</i>Trad. Uganda: <i>Dipidu</i><i>Are You Ready?</i><i>Row, Row, Row your Boat</i>
		Range	Range of an octave with leaps		
Listening	Aural and theoretical knowledge	Rhythm	4/4, bars and bar lines (strong and weak beats)	The teaching of music is enriched by developing pupils’ shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.	

		Melody	First five notes of a major scale on a clef	<p>Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles.</p> <p>Western Classical Tradition and Film</p> <table><tr><th>Title</th><th>Composer</th><th>Period</th></tr><tr><td>English Folk Song Suite5</td><td>Vaughan Williams</td><td>20th Century</td></tr><tr><td>Symphonic Variations on an African Air</td><td>Coleridge-Taylor</td><td>20th Century</td></tr><tr><td>This Little Babe from <i>Ceremony of Carols</i></td><td>Britten</td><td>20th Century</td></tr><tr><td>Jai Ho from <i>Slumdog Millionaire</i></td><td>A.R. Rahman</td><td>21st Century</td></tr><tr><td>O Eucharist</td><td>Hildegard</td><td>Early</td></tr><tr><td>Hallelujah from <i>Messiah</i></td><td>Handel</td><td>Baroque</td></tr><tr><td>Rondo alla Turca</td><td>Mozart</td><td>Classical</td></tr><tr><td>Symphony No. 5</td><td>Beethoven</td><td>Classical</td></tr><tr><td>Night on a Bare Mountain</td><td>Mussorgsky</td><td>Romantic</td></tr><tr><td>Mars from <i>The Planets</i></td><td>Holst</td><td>20th Century</td></tr><tr><td>Bolero</td><td>Ravel</td><td>20th Century</td></tr><tr><td>For the Beauty of the Earth</td><td>Rutter</td><td>20th Century</td></tr><tr><td>Night Ferry</td><td>Anna Clyne</td><td>21st Century</td></tr></table> <p>Popular Music</p> <table><tr><th>Style</th><th>Title</th><th>Artist(s)</th></tr><tr><td>90s Singer/Songwriter</td><td>Play Dead</td><td>Björk</td></tr><tr><td>80s Synth/Pop</td><td>Smalltown Boy</td><td>Bronski Beat</td></tr><tr><td>Jazz</td><td>Take the ‘A’ Train</td><td>Billy Strayhorn/Duke Ellington Orchestra</td></tr><tr><td>Rock n Roll</td><td>Hound Dog</td><td>Elvis Presley</td></tr><tr><td>Pop</td><td>With A Little Help from My</td><td>The Beatles</td></tr><tr><td>Funk</td><td>I Got You (I Feel Good)</td><td>James Brown</td></tr></table>	Title	Composer	Period	English Folk Song Suite5	Vaughan Williams	20th Century	Symphonic Variations on an African Air	Coleridge-Taylor	20th Century	This Little Babe from <i>Ceremony of Carols</i>	Britten	20th Century	Jai Ho from <i>Slumdog Millionaire</i>	A.R. Rahman	21st Century	O Eucharist	Hildegard	Early	Hallelujah from <i>Messiah</i>	Handel	Baroque	Rondo alla Turca	Mozart	Classical	Symphony No. 5	Beethoven	Classical	Night on a Bare Mountain	Mussorgsky	Romantic	Mars from <i>The Planets</i>	Holst	20th Century	Bolero	Ravel	20th Century	For the Beauty of the Earth	Rutter	20th Century	Night Ferry	Anna Clyne	21st Century	Style	Title	Artist(s)	90s Singer/Songwriter	Play Dead	Björk	80s Synth/Pop	Smalltown Boy	Bronski Beat	Jazz	Take the ‘A’ Train	Billy Strayhorn/Duke Ellington Orchestra	Rock n Roll	Hound Dog	Elvis Presley	Pop	With A Little Help from My	The Beatles	Funk	I Got You (I Feel Good)	James Brown
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				Blues	Runaway Blues	Ma Rainey	
				Musical Traditions			
				Country*	Tradition	Title	Artist/Composer
				Nigeria	Drumming	Jin-Go-La-Ba (Drums of Passion)	Babatunde Olatunji
				South Africa	Choral	Inkanyezi Nezazi	Ladysmith Black Mambazo
				Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
				Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan
India	Indian Classical	Sahela Re	Kishori Amonkar				
Punjab/UK	Bhangra	Bhabiye Akh Larr Gayee	Bhujhangy Group				
Trinidad	Calypso	Tropical Bird	Trinidad Steel Band				
Composing	Composing (including improvising)	Melody	Improvise an ostinato/riff (e.g. for an accompaniment) Improvise a melodic-phrases	Improvise <ul style="list-style-type: none">Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano). Continue this process in the composition tasks below. Compose <ul style="list-style-type: none">Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment.Working in pairs, compose a short ternary piece.Use chords to compose music to evoke a specific atmosphere, mood or environment.			
		Harmony	Explore layering of rhythmic and / or melodic phrases				
		Expression	Indicate tempo				
	Playing an instrument	Technique	Dynamic contrasts Articulation contrasts Phrasing				
		Range	Range about an octave				

			(or 6 chords) Rhythmic playing with at least three note lengths	<p>For example, <i>La Mer</i> by Debussy and <i>The River Flows In You</i> by Yiruma both evoke images of water. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book.</p> <ul style="list-style-type: none"> • Capture and record creative ideas using any of: <ul style="list-style-type: none"> ○ graphic symbols ○ rhythm notation and time signatures ○ staff notation ○ technology.
Performing/ Musicianship	Performing with others	Ensemble		<p>Instrumental Performance</p> <ul style="list-style-type: none"> • Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one staff and using notes within the Middle C–C'/do–do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance. • Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs (e.g. <i>Yellow Submarine</i> by The Beatles). • Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra. • Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. <p>Reading Notation</p> <ul style="list-style-type: none"> • Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. • Understand the differences between 2/4, 3/4 and 4/4 time signatures. • Read and perform pitch notation within an octave (e.g. C–C'/do–do). • Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.
	Personal development – behaving as a musician	Making a contribution	Support other artists (e.g. play or create music for a dance or drama performance or an exhibition)	
		Self-esteem	Perform a solo to school class Perform in a group in a school assembly	
		Independence	Identify an aspect of performing or composing to improve through working at home	
		Team work	Without teacher's help work in a group to improve a group performance or composition	
		Emotional	Express contrasting emotions through music (e.g. happy, sad)	

Music Year 6

Year 6 – First half Term				Year 6 – Second half Term	
‘Rap and Hip-Hop’				‘Ukulele and Popular Song’	
History and stylistic qualities of HIP-HOP music from the late 1970’s-Present Day. Listening and analysing famous artists and musicians within the genre. Students compose a Rap using their knowledge of the style and use the computer software to create their own HIP-HOP backing track ready for their Rap performance in a small group.				Whole class ensemble teaching of Ukulele alongside popular Music styles. Reading of chord symbols and progressions. Compose your own song using, chords, popular structure, melody and lyrics.	
Model Music Curriculum	Learning strand	Learning Sequence	Key Stage 2	Year 6	MMC – Listening Suggestions
Singing	Singing	Technique	Open mouth, relaxed jaw and clear pronunciation and a dynamic range	<ul style="list-style-type: none">Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style.Continue to sing three- and four-part rounds (e.g. <i>Calypso</i> by Jan Holdstock) or partner songs, and experiment with positioning singers randomly within the group – i.e. no longer in discrete parts – in order to develop greater listening skills, balance between parts and vocal independence.Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.	<ul style="list-style-type: none">Junior Voiceworks 1: <i>Calypso</i>Sing Up: <i>Touch the Sky</i>Sing Up: <i>Dona Nobis Pacem</i>Sing Up: <i>We are the Champions</i><i>British National Anthem – God Save the Queen</i>Sing Up: <i>We Go Together</i>Trad. Ghana: <i>Senwa de Dende</i>Sing Up: <i>Be the Change</i>Sing Up: <i>One Moment, One People</i>Sing Up: <i>There’s a Power in the Music</i>
		Range	Range of an octave with leaps		
Liste		Rhythm	4/4, bars and bar lines		

	Aural and theoretical knowledge		(strong and weak beats)	<p>The teaching and learning of music is enriched by developing pupils’ knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p>Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles.</p> <p>Western Classical Tradition and Film</p> <table><tr><th>Title</th><th>Composer</th><th>Period</th></tr><tr><td>1812 Overture</td><td>Tchaikovsky</td><td>Romantic</td></tr><tr><td>Connect It6</td><td>Anna Meredith</td><td>21st Century</td></tr><tr><td>O Eucharist</td><td>Hildegard</td><td>Early</td></tr><tr><td>Hallelujah from <i>Messiah</i></td><td>Handel</td><td>Baroque</td></tr><tr><td>Rondo alla Turca</td><td>Mozart</td><td>Classical</td></tr><tr><td>Symphony No. 5</td><td>Beethoven</td><td>Classical</td></tr><tr><td>Night on a Bare Mountain</td><td>Mussorgsky</td><td>Romantic</td></tr><tr><td>Mars from <i>The Planets</i></td><td>Holst</td><td>20th Century</td></tr><tr><td>Bolero</td><td>Ravel</td><td>20th Century</td></tr><tr><td>English Folk Song Suite⁶</td><td>Vaughan Williams</td><td>20th Century</td></tr><tr><td>Symphonic Variations on an African Air</td><td>Coleridge-Taylor</td><td>20th Century</td></tr><tr><td>For the Beauty of the Earth</td><td>Rutter</td><td>20th Century</td></tr><tr><td>This Little Babe from <i>A Ceremony of Carols</i></td><td>Britten</td><td>20th Century</td></tr><tr><td>Night Ferry</td><td>Anna Clyne</td><td>21st Century</td></tr><tr><td>Jai Ho from <i>Slumdog Millionaire</i></td><td>A. R. Rahman</td><td>21st Century</td></tr></table> <p>Popular Music</p> <table><tr><th>Style</th><th>Title</th><th>Artist(s)</th></tr><tr><td>90s RnB</td><td>Say My Name</td><td>Destiny’s Child</td></tr></table>	Title	Composer	Period	1812 Overture	Tchaikovsky	Romantic	Connect It6	Anna Meredith	21st Century	O Eucharist	Hildegard	Early	Hallelujah from <i>Messiah</i>	Handel	Baroque	Rondo alla Turca	Mozart	Classical	Symphony No. 5	Beethoven	Classical	Night on a Bare Mountain	Mussorgsky	Romantic	Mars from <i>The Planets</i>	Holst	20th Century	Bolero	Ravel	20th Century	English Folk Song Suite ⁶	Vaughan Williams	20th Century	Symphonic Variations on an African Air	Coleridge-Taylor	20th Century	For the Beauty of the Earth	Rutter	20th Century	This Little Babe from <i>A Ceremony of Carols</i>	Britten	20th Century	Night Ferry	Anna Clyne	21st Century	Jai Ho from <i>Slumdog Millionaire</i>	A. R. Rahman	21st Century	Style	Title	Artist(s)	90s RnB	Say My Name	Destiny’s Child
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Jazz	Take the 'A' Train	Billy Strayhorn/Duke Ellington Orchestra
Rock n Roll	Hound Dog	Elvis Presley
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80s Synth/Pop	Smalltown Boy	Bronski Beat
90s Singer/Songwriter	Play Dead	Björk
Art Pop	Wild Man	Kate Bush
90s Indie	Wonderwall	Oasis

Musical Traditions

Country*	Tradition	Title	Artist/Composer
Middle East	Folk	Sprinting Gazelle	Reem Kelani
England	Folk	Sea Shanties	Various
Poland	Folk	Mazurkas Op. 24	Chopin
Argentina	Tango	Libertango	Piazzolla
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan
India	Indian Classical	Sahela Re	Kishori Amonkar
Punjab/UK	Bhangra	Bhabiye Akh Larr Gayee	Bhujhangy Group
Trinidad	Calypso	Tropical Bird	Trinidad Steel Band
Nigeria	Drumming	Jin-Go-La-Ba (Drums of Passion)	Babatunde Olatunji
South Africa	Choral	Inkanyezi Nezazi	Ladysmith Black Mambazo

Composing	Composing (including improvising)	Melody	Improvise an ostinato/riff (e.g. for an accompaniment)	
		Harmony	Explore layering of rhythmic and / or melodic phrases	
		Expression	Indicate tempo	
	Playing an instrument	Technique	Dynamic contrasts Articulation contrasts Phrasing	
		Range	Range about an octave (or 6 chords) Rhythmic playing with at least three note lengths	
Performing/ Musicianship	Performing with others	Ensemble		<p>Improvise</p> <p>Extend improvisation skills through working in small groups to:</p> <ul style="list-style-type: none"> • Create music with multiple sections that include repetition and contrast. • Use chord changes as part of an improvised sequence. • Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape. <p>Compose</p> <ul style="list-style-type: none"> • Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody. • Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. • Either of these melodies can be enhanced with rhythmic or
	Personal development – behaving as a musician	Making a contribution	Support other artists (e.g. play or create music for a dance or drama performance or an exhibition)	
		Self-esteem	Perform a solo to school class Perform in a group in a school assembly	
		Independence	Identify an aspect of performing or composing to improve through working at home	
		Team work	Without teacher's help	

			work in a group to improve a group performance or composition	<p>chordal accompaniment.</p> <ul style="list-style-type: none">• Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.
		Emotional	Express contrasting emotions through music (e.g. happy, sad)	

