





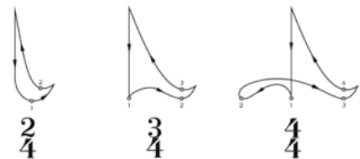


Curriculum Progression- Music- Year 3, 4, 5 and 6








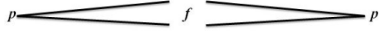


Topic Knowledge	Unit title	Year 3		
		Autumn Rhythms, structure and dynamics	Spring Notation (Glockenspiels) Dynamics, timbre, pitch and tempo	Summer Graphic scores (timbre, tempo and dynamics) Baroque music (History of music composer focus)
	Link to school values	Together we are problem solvers Pupils will practise how to listen to and appraise their work individually and as a group and then use this to help problem solve how to improve their compositions.	Together we embrace difference Pupils will recognise the differences in notation and musical phrases and how this effects the overall composition.	Together we do our best Pupils will compose, practise and refine their work as a group, creating the best possible outcome.
	New Key Vocabulary	Rhythmic patterns Syllables Tempo – andante, allegro Dynamics – piano p, forte f Ensemble Duration - quavers, crotchets, minims (simple time) Structure – verse chorus verse chorus Signing songs	Unison Clear diction Combining sounds Signature sounds Sound effects Improvise Timbre	Melody Graphic score Baroque Vivaldi
	End points	By the end of this unit of work, pupils’ learning will result in producing a small group composition, which will be made up of rhythms played on percussion instruments in an ensemble. It will reflect their learning of: -Learning to play percussion instruments correctly and safely (e.g. holding and striking a drum, creating an appropriate sound). -Reading, playing and creating simple rhythms with body percussion and then untuned percussion instruments (glockenspiels, swirls, guiros, tambours, claves, rain sticks, maracas, triangles). -Learning about the duration of notes (relating them to syllables in words), using crotchets, quavers, minims and corresponding rests. Pupils will then build upon this learning to singing, by analysing the structure of a song. Learning how to use the interrelated dimensions of music (dynamics and tempo) confidently will enable them to compose and perform a piece of music with a clear structure, incorporating dynamics and tempo, as an ensemble.	By the end of this unit of work, pupils will be able to read and play (on glockenspiels) notes C, D and E, using minims and crotchets in 4/4 time, to perform a piece of music as a class group. They will be able to improvise with notes C and D to create a solo section in the music. It will reflect their learning of: -Reading, writing and playing note pitches C, D and E on the treble clef stave -Reading, writing and playing note duration of minims and crotchets on a stave -Holding the beater correctly (between thumb and index finger), bouncing off the middle of the metal bar to create a resonating tone -Performing as a whole class -Improvising with notes C and D to create a short extension to the provided melody Pupils will then build upon this learning by exploring how to recognise the different pitch, dynamics and timbres of percussion instruments (glockenspiels, swirls, guiros, tambours, claves, rain sticks, maracas, triangles). They will be able to choose and play sounds that show differences in dynamics and pitch and recognise how notes and rests can create effective musical phrases. Having performed their small group compositions, they will be able to analyse and compare sounds considering dynamics, pitch and tempo.	By the end of this unit of work, pupils will be have composed and performed a composition from a graphic score they have created as a group. They are able to read and play from a graphic score from a given structure and then to perform the piece in an ensemble. It will reflect their learning of: -Timbre, tempo, dynamics -Playing a composition with a given structure -Playing tuned and untuned percussion instruments correctly to produce the best sound (glockenspiels, swirls, guiros, tambours, claves, rain sticks, maracas, triangles). -Performing as an ensemble -Peer appraisal of timbre, dynamics, tempo within each others’ performances Pupils will then build upon this learning by recreating the first few bars of one of the seasons, working in a pair or individually using Chrome lab on Ipad.
	Crucial knowledge and skills	<ol style="list-style-type: none"> Using body percussion (hands and feet), to show simple 4/4 rhythms How to hold and play untuned percussion instruments, safely and correctly Understanding the difference between crotchets, quavers, minims and corresponding rests Being able to transfer the notation onto a stave, using the pitch of E (see image below) Etiquette of playing in a small group – listening to each other, not having to play their instrument all the time, working as a team, compromising on instrument choice Understanding song structure (verses, chorus, verse chorus) Understanding that dynamics is loud and softs in music and using the word correctly to describe their music Knowing that tempo means fast and slow and using the word to describe their music Performing (singing and playing) with an awareness of audience  <p>E as a crotchet (1 beat note)</p>	<ol style="list-style-type: none"> Understanding how where the note is on a stave (in lines or spaces) shows the pitch of the note. Understanding how what the note looks like on a stave (minim/2 beats - circle with a stem and crotchet/1 beat - coloured in circle with a stem) shows the duration of the note. How to hold and play a tuned percussion instruments, safely and correctly (producing a resonating, clear sound) Reading and playing crotchets, minims and the corresponding rests Etiquette of playing in class and small group – keeping time (counting duration of notes and rests accurately), working as a team, not having to play their instrument all the time, compromising on instrument choice Improvising with notes C and D to create a short phrase Knowing that dynamics is loud and softs in music and using the word correctly to describe their music Knowing that tempo means fast and slow and using the word to describe their music Knowing that pitch means high and low and using the word to describe their music Performing with an awareness of audience 	<ol style="list-style-type: none"> Recognising the difference between the timbres of un-tuned and tuned percussion instruments. Choosing and combining percussive sounds which link to each stage of the growing phase, incorporating timbre, dynamics and tempo and representing the sounds on a graphic score. Practising, refining and performing rhythmic and melodic patterns with an awareness of timbre, dynamics and tempo. Appraising each others’ compositions with an awareness of timbre, dynamics and tempo. Developing an understanding of the history of music, appreciating a great historical composer (Vivaldi from Baroque period). Analysing and comparing sounds, explaining ideas and feelings in a piece of music (Vivaldi 4 Seasons). Exploring the interrelated dimensions of music (timbre, dynamics, tempo) for a particular period (Baroque). Re-creating a melody (Spring from the 4 Seasons), using a music app. https://musiclab.chromeexperiments.com/Song-Maker/ Listening to each others’ compositions within the class, appraising the accuracy of the melody.
Concepts (progressive definition document)	Singing Listening Appraising Musicianship	Singing – Using your voice to create a tune that changes in pitch and rhythm with an awareness of audience. And singing a song which involves Makaton (sign language) to perform in an assembly. Listening – Identifying a simple time signature and how a rhythm fits with its beat. Identifying a clear song structure and dynamic and tempo changes within music. Appraising – Analysing the structure, dynamic and tempo changes within music. Musicianship –	Listening – Listening to what is being played with an awareness of pulse and tone. Recognising differences in duration and pitch. Appraising – Analysing the dynamic, pitch and tempo changes within music. Musicianship – Using instruments correctly in order to produce the best quality sounds with an awareness of beat and rhythm. Practising and performing as a solo musician and as part of an ensemble (small group and whole class).	Listening – Recognising differences in timbre, dynamics, tempo and ptich. Appraising – Analysing the timbre, dynamic, pitch and tempo changes within music. Musicianship – Using instruments correctly in order to produce the best quality sounds with an awareness of timbre, dynamics and tempo. Practising, refining and performing as part of an ensemble (small group) and as a solo or duet.

		Using instruments correctly in order to produce the best quality sounds with an awareness of beat and rhythm. Practising and performing as a solo musician and as part of an ensemble.		
Technical	Notation (communication)	Staff notation – quavers, crotchets, minims and corresponding rests.	Staff notation – crotchets and minims and corresponding rests (and whole bar rests). Notes C, D and E	Graphic scoring – using symbols/images for sounds Chrome lab – representing a melody (differences in pitch and duration) with digital sounds on a musical program
	Control of sound (voice, instrument or music technology)	Matching the pitch and rhythm to a song with voices. Playing untuned percussion instruments correctly with control, in time to the beat and with a clear rhythm.	Playing tuned percussion instruments correctly with control, in time to the beat and with a clear rhythm, awareness of tempo and dynamics.	Playing tuned percussion instruments correctly with control, in time to the beat and with a clear rhythm, awareness of tempo and dynamics.
	Technical terms	Duration - quavers, crotchets, minims (simple time) Tempo – andante, allegro Dynamics – piano <i>p</i> , forte <i>f</i> Ensemble Structure – verse chorus verse chorus Treble clef	Duration - crotchets, minims (simple time - 2/4 and 4/4) Tempo – andante, allegro Dynamics – piano <i>p</i> , forte <i>f</i> Pitch Ensemble Phrase Treble clef	Tempo – andante, allegro Dynamics – piano <i>p</i> , forte <i>f</i> Pitch Timbre – see image Ensemble Graphic score <div>Words to describe the TIMBRE of instruments:<div><div>Twinkly Brassy Booming Swishy Sliding Shaky Clucking Thunderous Chiming Rummy Scrapping</div><div>Clear Brassy Rounded Piercing Harsh Jumpy Mellow Resonant Dark Bright Heavy</div><div>Threatening Light Fast Smooth Rough Soft Warm Spiky Scratchy Crackling Whispering</div></div></div>
Constructive	Interrelated dimensions of music	Pitch, duration, dynamics, tempo, structure and appropriate musical notations	Pitch, duration, dynamics, tempo, structure and appropriate musical notations	Pitch, duration, dynamics, tempo, structure
	Components of composition	4 bars of a repeated rhythm, in simple time, keeping to a steady beat. Organising the composition - Structure (verse chorus verse chorus) Clear variations of tempo and dynamics	8 bars of a repeated rhythm, in simple time, keeping to a steady beat. Creating a musical phrase within an ensemble Clear variations of tempo and dynamics	Short musical phrases joined together as a sequence, creating a musical phrase within an ensemble with clear variations of timbre, tempo and dynamics. Creating a melody as an arrangement of ‘Spring, The 4 Seasons’ by Vivaldi, using Chrome Lab.
Expressive	Musical quality	James Ford Murphy (focus artist) – composer of ‘ Lava Song ’ – Disney Pixar animator Song structure ABABAB – Verse-chorus-verse-chorus etc... Ternary form ABA – Example of song structure ‘ Twinkle Twinkle Little Star ’ by Jane Taylor, 1806 https://www.bbc.co.uk/bitesize/articles/zffv46f#zsvwmbk ‘ Since U Been Gone ’ by Kelly Clarkson – ABABCB Verse-chorus-bridge-chorus	https://www.youtube.com/watch?v=-bzWSJG93P8 Darth Vader theme ‘Imperial March’ by John Williams https://www.youtube.com/watch?v=HhHwnrlZRus Pink panther theme by Blake Edwards https://www.youtube.com/watch?v=ZvCl-gNK_y4 Jaws theme by John Williams	https://www.youtube.com/watch?v=ho9rZilsyYY Bach ‘Toccatà and Fugue in D Minor’ https://www.youtube.com/watch?v=Ptk_1Dc2iPY Canon in D (Pachelbel's Canon)
	Musical creativity	Creating a composition as an ensemble with a clear structure – Simple time notation (using body percussion) Verse chorus verse chorus (untuned percussion instruments)	Playing a piece of music as a class and as a solo or duet – Simple time notation Composing and performing musical phrases in an ensemble	https://musiclab.chromeexperiments.com/Song-Maker/ Playing a piece of music as a solo or duet from a graphic score Composing and performing musical phrases in an ensemble
	Knowledge	Understanding how to play untuned percussion instruments and body percussion with an awareness of audience and listening as an audience member. Performing own compositions in a group and recognising that every part is important.	Understanding how to play tuned percussion instruments and untuned percussion with an awareness of audience and listening as an audience member. Performing own compositions in a group and recognising that every part is important.	Understanding how to play tuned percussion instruments and untuned percussion with an awareness of audience and listening as an audience member. Performing own compositions in a group and recognising that every part is important. Learning how to use a computer program to create a melody.

		Year 4		
Topic Knowledge	Unit title	Autumn Rhythms, structure and dynamics	Spring Notation (Glockenspiels) Dynamics, timbre, pitch and tempo	Summer The Orchestra and families of instruments (timbre) Classical music (History of music composer focus)
	Link to school values	Together we are safe Pupils will use big percussion instruments correctly to create music in a small ensemble group, respecting them and using them sensibly.	Together we are problem solvers Pupils will be able to compose and perform music on glockenspiels, using problem solving skills for reading music in the treble clef and working as a team in a group ensemble.	Together we embrace difference Pupils will be able to hear the difference in timbre of instruments in an orchestra and how and why each instrument has an important role to play within that group. They will gain knowledge of differences between Baroque (from Y3) and Classical music.
	New Key Vocabulary	Rhythmic patterns Syllables Tempo – andante, allegro Dynamics – piano p, forte f Ensemble Duration - quavers, crotchets (simple time) Structure – verse chorus verse chorus	Fanfare Accompaniment Unison Call and response G major scale Notation – B, C, D, E, F, G Notation –dotted minims ¾ time Chords Syllables Style of music	Families of instruments – Strings. Woodwind, brass, percussion Motif Conducting Simple duple time Simple triple time Simple quadruple time Classical composers – Beethoven, Mozart Symphony Prokofiev – Peter and the wolf ‘Largo’, ‘Vivace’ (tempo changes)
	End points	By the end of this unit of work, pupils’ learning will result in producing a small group composition (which has used a Roman story as a starting point), which will be made up of rhythms played on percussion instruments in an ensemble. It will reflect their learning of: -Learning to play percussion instruments correctly and safely (e.g. holding and striking a drum, creating an appropriate sound). -Reading, playing and creating simple rhythms with body percussion and then untuned percussion instruments (glockenspiels, swirls, guiros, tambours, claves, rain sticks, maracas, triangles). -Learning about the duration of notes (relating them to syllables in words), using crotchets, quavers, minims and corresponding rests. Pupils will then build upon this learning to singing, by analysing the structure of a song. Learning how to use the interrelated dimensions of music (dynamics and tempo) confidently will enable them to compose and perform a piece of music with a clear structure, incorporating dynamics and tempo, as an ensemble.	By the end of this unit of work, pupils will be able to read and play (on glockenspiels) notes C, D and E, using minims and crotchets in 4/4 time, to perform a piece of music as a class group. They will be able to improvise with notes C and D to create a solo section in the music. It will reflect their learning of: -Reading, writing and playing note pitches C, D and E on the treble clef stave -Reading, writing and playing note duration of minims and crochets on a stave -Holding the beater correctly (between thumb and index finger), bouncing off the middle of the metal bar to create a resonating tone -Performing as a whole class -Improvising with notes C and D to create a short extension to the provided melody Pupils will then build upon this learning by exploring how to recognise the different pitch, dynamics and timbres of percussion instruments (glockenspiels, swirls, guiros, tambours, claves, rain sticks, maracas, triangles). They will be able to choose and play sounds that show differences in dynamics and pitch and recognise how notes and rests can create effective musical phrases. Having performed their small group compositions, they will be able to analyse and compare sounds considering dynamics, pitch and tempo and how this reflects the sounds needed to create a fanfare.	By the end of this unit of work, pupils will have explored and appraised the timbre of instrument families, understanding why they are classified as such. They will know where and why orchestral instruments are sat and identify a specific instrument’s timbre so they can match it to a specific character. Pupils will have created their own compositions using an instrument from one of the orchestral families and then have gained the skills to appraise each other’s compositions and compare sounds. Pupils will then build on this knowledge, exploring well-known classical composers (1750 – 1820) and analysing their music, gaining knowledge of the characteristics of music in this time period. They will be able to conduct in simple duple, simple triple and simple quadruple time and use melody line of piano music to play a motif on glockenspiels.
	Crucial knowledge and skills	10. Describing the timbre of particular instruments and represent the sounds with symbols 11. Representing and interpreting music from a graphic score Graphic notation (or graphic score) is the representation of music through the use of visual symbols outside the realm of traditional music notation. 12. Composing music using a graphic score 13. Performing music from a graphic score 14. Playing the C major scale 15. Playing rhythmic and melodic patterns using the pentatonic scale 16. Playing the chorus of ‘Jingle Bells’ on boomwhackers, following traditional notation 17. Singing songs in unison with clear diction and musical expression and with an awareness of audience	11. Reading and playing notes C, D, E and F on a tuned percussion instrument (glockenspiel). 12. Reading and playing notes in ¾ time. 13. Composing using notes C, D and E. 14. Analysing and playing a simple fanfare in the key of G major. 15. Composing a fanfare in G major, inspired by the Anglo-Saxons. 16. Performing and appraising own compositions.	1. Examining and identifying instruments in an orchestra. 2. Classifying instruments in their families. 3. Recognising the differences in timbres of orchestral instruments. https://www.youtube.com/watch?v=OWMy0NGWnU8 4. Analysing and comparing orchestral sounds. 5. Developing an understanding of the history of music. 6. Exploring the inter-related dimensions of music for a particular period (Classical). 7. Using simple duple, triple and quadruple time signatures in conducting. 8. Performing a simple well-known motif (‘Beethoven’s 5 th Symphony Theme’) from formal notation.
Concepts (progressive definition document)	Singing Listening Appraising Musicianship	Singing Singing songs in unison with clear diction and musical expression and with an awareness of audience. And singing a song which involves Makaton (sign language) to perform in an assembly. Listening Identifying a steady pulse, differences in timbre, changes in duration (rhythm) and pitch. Appraising Analysing the tempo changes within music and the dynamic changes, including the gradation of tone (getting louder and getting softer). Musicianship Using instruments (glockenspiels, swirls, guiros, tambours, claves, rain sticks, maracas, triangles and boomwhackers) correctly in order to produce the best quality sounds with an awareness of beat and rhythm. Practising and performing as a solo musician and as part of an ensemble. Interpreting a graphic score and playing from it. Creating own symbols to represent sounds as accurately as possible for a graphic score.	Listening Listening to what is being played with an awareness of pulse and tone. Recognising differences in duration and pitch. Analysing a fanfare and its components. Appraising Analysing the time signature (how many beats per bar?), duration (what do we call this (crotchet)?), notation (point to the note of G, D etc...) Analysing and comparing fanfare compositions (is it in the key of G Major, in 3/4 time, does it end with a long note (ideally a G - sounding finished off). Musicianship Using instruments correctly in order to produce the best quality sounds with an awareness of beat and rhythm. Practising, refining and performing as part of an ensemble (small group and whole class). Using instruments (glockenspiels, tambours, claves and tambourines) correctly in order to produce the best quality sounds with an awareness of beat and rhythm.	Listening Recognising differences in timbre for the different families of instruments and why they are classified as such. Appraising Analysing the timbre of each family of instruments. Musicianship Using instruments correctly in order to produce the best quality sounds with an awareness of timbre, dynamics and tempo. Practising, refining and performing their music on a computer program and on glockenspiels. Conducting music in: • Simple duple 2/4 (Beethoven - Symphony No.5) https://www.youtube.com/watch?v= 4IRMYuE1hl • Simple triple 3/4 (Beethoven - Fur Elise) https://www.youtube.com/watch?app=desktop&v=q9bU12gXUyM • Simple quadruple time 4/4 (Beethoven - Ode to Joy) https://www.youtube.com/watch?v=Wod-MudLNPA

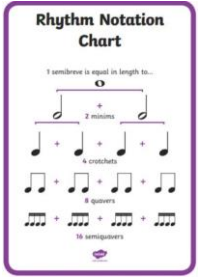


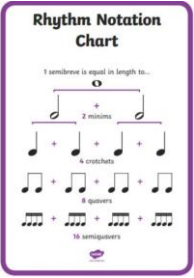

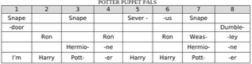
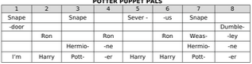

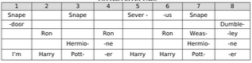
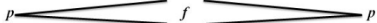

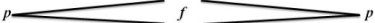
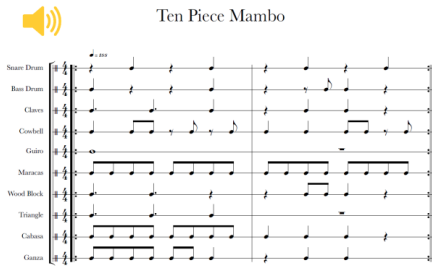
Technical	Notation (communication)	Staff notation: Notes in the C Major scale – CDEFGABC. https://www.youtube.com/watch?v=jluX5aiMWm0 Notes in pentatonic scale – CDEGA Crotchets (1 beat)  and crotchet rests  Quaver beats  	Staff notation – crotchets and minims and corresponding rests (and whole bar rests). Notes C, D and E Notes in the G Major scale – GABCE#FG.	Staff notation - Notes - B, C, D, E, G
	Control of sound (voice, instrument or music technology)	Matching the pitch and rhythm to a song with voices. Playing untuned percussion instruments correctly with control, in time to the beat and with a clear rhythm.	Playing tuned percussion instruments correctly with control, in time to the beat and with a clear rhythm, awareness of tempo and dynamics.	Using a computer program to compose music for an orchestral instrument considering the timbre of each instrument. Playing tuned percussion instruments correctly with control, in time to the beat and with a clear rhythm, awareness of tempo and dynamics.
	Technical terms	Duration - quavers, crotchets, and rests (simple time – 4/4) Tempo – andante, allegro Dynamics – <i>piano p, forte f, pianissimo pp, fortissimo ff, crescendo, diminuendo</i>  Ensemble C Major scale Treble clef Pentatonic scale Graphic score Ostinato	Timbre Time signature Dotted minim G Major scale Treble clef Accompaniment	Orchestra Families of instruments – strings, woodwind, brass, percussion Conducting Simple duple time Simple triple time Simple quadruple time  Classical music
Constructive	Interrelated dimensions of music	Pitch, duration, dynamics (inc. gradation of tone), tempo, and appropriate musical notations	Timbre Musical notations	Timbre, Tempo, dynamics, duration, beat
	Components of composition	4 bars of a repeated rhythm, in simple time. Organising the composition – choosing appropriate sounds (timbre) Clear variations of tempo and dynamics (inc. gradation of tone)	16 bars of a repeated rhythm, in 4/4 time. Organising the composition – choosing appropriate sounds (timbre) Composing a fanfare and performing with an accompaniment	8 bars of a repeated rhythm, in 4/4 time. Organising the composition – choosing appropriate sounds (timbre) Composing a fanfare and performing with an accompaniment
Expressive	Musical quality	Example of graphic score composing – Anna Clyne ‘Night Ferry’ . https://www.bbc.co.uk/teach/ten-pieces/articles/zbcbhbk Listen to piece and commentary. https://www.bbc.co.uk/bitesize/articles/zwdtywx How did Anna compose 'Night Ferry'? 'Night Ferry' is a piece of music about a big ship crossing a stormy ocean. To help make the music, Anna stuck seven big sheets of paper on the wall of her music room and created a graphic score. A graphic score is when a composer uses images and symbols instead of notes, to tell the musicians how to play. Anna painted how she imagined her piece to sound, using swirls and sweeps of dark colours. https://downloads.bbc.co.uk/tv/tenpieces/secondary/resources/composers/night_ferry_mural.pdf Tom Phillips, Ornamentik score https://www.theguardian.com/music/gallery/2013/oct/04/graphic-music-scores-in-pictures https://www.tomphillips.co.uk/works/music-scores/item/5281-ornamentik-opus-ix# Bing Crosby and Andrews Sisters ‘Jingle Bells’ https://www.youtube.com/watch?v=Gn_ANKbax74	Good example of glockenspiel music (just introduction) Hedwig’s theme by John Williams: https://www.youtube.com/watch?v=wtHra9tFISY Bruce Springsteen ‘Born to run’ https://www.youtube.com/watch?v=Wu4_zVxmufY Good examples of famous fanfares: Copland ‘Fanfare for the common man’ Janacek ‘Sinfonietta’, Strauss https://www.youtube.com/watch?v=2MKxu0ggj3g Simple fanfare - https://www.8notes.com/scores/11514.asp	Excellent performances of orchestras playing: Aaron Copland’s ‘Rodeo – Hoe-Down’ https://www.bbc.co.uk/teach/ten-pieces/articles/zvk9y9q George Gershwin ‘Rhapsody in Blue’ https://www.bbc.co.uk/teach/ten-pieces/articles/zkcy6v4 ‘Peter and the Wolf’ by Prokofiev: https://www.youtube.com/watch?v=9ueGfjBKbiE
	Musical creativity	Representing sounds as symbols. Creating a graphic score, in a small group, to reflect the story of the Romans invading Britain. Performing from a graphic score in a small group ensemble. Creating own 4/4 pentatonic ostinato in groups of 5, taking a note each and writing it on a grid.	Playing a piece of music as a class and as a solo or duet using simple time notation. Composing and performing musical phrases in an ensemble.	Using a computer program to compose an 8 bar piece of music for an orchestral instrument in 4/4 time.
	Knowledge	Understanding how to play tuned and untuned percussion instruments with an awareness of audience and listening as an audience member. Performing own compositions in a group and recognising that every part is important. Performing ‘Jingle Bells’ in a small group ensemble.	Understanding how to play tuned percussion instruments and untuned percussion with an awareness of audience and listening as an audience member. Understanding the components of a fanfare and how to recreate this. Performing own compositions in a group and recognising that every part is important.	Understanding how to play tuned percussion instruments and untuned percussion with an awareness of audience and listening as an audience member. Learning how to use a computer program to create a melody and playing this to an audience.


		Year 5		
Topic Knowledge	Unit title	Autumn Notation (Glockenspiels) Texture	Spring Timbre and Tonality Notation (Glockenspiels)	Summer Dynamics and Tempo Romantic music (History of music composer focus)
	Link to school values	Together we are problem solvers – Reading music is complicated and sometimes requires a system to work it out – FACE in the spaces of the stave with the treble clef. Together we embrace difference – Music all from Sheffield different sounding music. All music is different, does that make it good or bad?	Together we are do our best – Pupils will be able to play together trying to achieve the best sound and best overall effect which is sympathetic to the sounds most like those from the Ancient Egyptian period.	Together we embrace difference – Pupils will be able to hear the difference in genres of music and recognise that sounds can reflect the same theme in different ways.
	New Key Vocabulary	Timbre – electronic/digital sounds Inspiration Texture – Layers of sound – thick and thin Incredibox music app GarageBand music app	Solo Fluency Expression Control Pitch (differences in steps of a tone) Tonality - the relations between the notes of a scale or key Notation - A Harmonic Minor scale (relative minor to C Major) Tonic – first note of the scale Notation – semibreves (4 beat notes) Octave – a series of 8 notes	Rap Structure – binary form (verse, chorus, verse, chorus etc...) Motif Romantic period (Grieg) Genre Tempo - lento, adagio, presto Dynamics – pp – ff (inc mp and mf) Gradation on tone – cresc, dim
	End points	By the end of this unit of work, pupils’ learning will result in them being able to write, read and play notes C, D, E, F as crotchets and quavers (notes and rests) and, using the skills they have acquired, they will be able to play the classic song ‘Mamma Mia’, keeping time with a backing track. It will reflect their learning of: -Note values - crotchets, minims and semibreves and corresponding rests -Conducting to music to ‘Mardi Gras Groovin’ and to ‘Flea Fly Mosquito’, showing they can keep time accurately. -Learning to sing and play ‘Mamma Mia’, using percussion instruments to keep a steady, even, beat. -The value and necessity of practising and refining a piece of music. Pupils will then build upon this learning to create a short piece of music showing texture (how music can be built up by layering sounds). They will learn vocab for describing texture and how to compose a piece of music, using two different computer programs (Incredibox and GarageBand), that reflects texture.	By the end of this unit of work, pupils will be able to compose and appraise a piece of music based on their learning of music from Ancient Egypt. They will be able to read, write and play notes from the A Harmonic Minor scale (ABCDEFG# A) on glockenspiels (or their own tuned instrument if they play violin, flute, guitar, keyboard/piano, recorder, ukulele), building on their knowledge of the C Major scale and will learn how the two scales are related. They will play these notes as quavers (1/2 beats), crotchets (1 beat), minims (2 beats), dotted minims (3 beats) and semibreves (4 beats) within an 8 bar piece of music in 4/4 time. They will play in small groups of 4 and as a whole class and be able to improvise in a small ensemble and then compose their ‘Egyptian’ melodies with an understanding of how a piece sounds finished off when the last note played is the tonic. They will be able to write their compositions on a stave, which they will be able to play from. They will be able to perform their melodies in an ensemble to a backing track. They will be able to appraise these compositions analysing: texture, pulse, timbre, rhythm, dynamics and tempo. It will reflect their learning of instruments played in the Ancient Egyptian era, what music would have sounded like in the Ancient Egyptian period (as far as we can tell) and the importance of music at this time. They will also be able to recognise that not all musical families of instruments had been invented during the Ancient Egyptian period and compare this to more modern music (with a wider variety of instruments - brass) and how music has developed over time. They will be able to write about how it compares in terms of instruments, pitch, tempo, texture, dynamics and tonality.	By the end of this unit of work, pupils will have explored and appraised music relating to the theme of ‘Space’ in the genres of classical/orchestral and rap. This will enable them to further explore how a piece of music can be interpreted in different ways and arranged for different genres. From their analysis of different types of ‘space’ music, they will be able compose their own ‘space’ music, creating sounds that reflect the planets Mars and Venus, in small groups of 4 – 6. They will compose using un-tuned (rain shaker, cabasa, woodblock, tambour, swirl, castanets) and tuned percussion (glockenspiels/keyboards as well as their own instruments if they can bring them in) and their voices and then perform as an ensemble. Pupils will then build on this knowledge, analysing and examining the music from the Romantic period (1798 – 1937), focusing on the Norwegian composer Edvard Grieg and gaining knowledge of the characteristics of music in this time period. They will gain a deeper understanding of dynamics and tempo through the piece ‘In the hall of the Mountain King’ which will enable them to include gradation of tone and changes of tempo within their own compositions. (During the Romantic period, compositions became increasingly expressive and inventive. Expansive symphonies, virtuosic piano music, dramatic operas, and passionate songs took inspiration from art and literature). This will lead them to composing a motif on a tuned or un-tuned instrument – either their own, glockenspiel, keyboard or a woodblock or tambour. They will be able to compare the 3 versions of the music (Romantic, jazz, novelty pop) in terms of genre, dynamics and tempo.
	Crucial knowledge and skills	18. Playing tuned percussion following musical notation. 19. Reading, writing and playing from formal notation. 20. Writing and reading notes C, D, E, F as crotchets and quavers. 21. Playing rhythmic and melodic patterns on a tuned percussion instrument. 22. Analysing texture and creating a piece of music with a focus on texture. 23. Exploring how layers of sound effect different pieces of music. 24. Composing music with a varying texture. 25. Performing with confidence and an understanding of texture.	9. Exploring the development of music throughout history from Ancient Egypt to present day. 10. Building on established knowledge of pitch (differences in steps of a tone). 11. Performing a solo piece (or duet) with accuracy, from stave notation (A, C, D) in the treble clef. 12. Improvising and composing music for an Egyptian themed purpose, on glockenspiels. 13. Exploring texture, pulse, timbre, rhythm, dynamics and tempo within own ‘Egyptian music’ compositions. 14. Exploring the work of an African-American composer. 15. Appraising and comparing music from different genres.	1. Recognising dynamics and gradation of tone, texture and tempo within music. 2. Comparing different genres of music. 3. Identifying sounds that reflect a particular theme. 4. Composing music with tuned and un-tuned percussion instruments. 5. Performing music with tuned and un-tuned percussion instruments. 6. Composing music with a motif (including dynamic and tempo changes). 7. Perform and appraising music with a motif (including dynamic and tempo changes). 8. Appreciating music from the Romantic period, analysing dynamics and tempo. 9. Appreciating different styles of music on a similar theme.
Concepts (progressive definition document)	Singing Listening Appraising Musicianship	Singing Singing ‘Mamma Mia’ in unison with clear diction and musical expression and with an awareness of audience. Listening Identifying a steady pulse, and differences in texture, being able to describe the layers of sound they can hear in the different pieces of music from Sheffield bands. Appraising Analysing the texture within a piece of music and being able to give reasons why some layers sound better than others. Musicianship Using instruments (glockenspiels, tambours, claves, tambourines and woodblocks) correctly in order to produce the best quality sounds with an awareness of beat. Practising and performing as a solo musician and as part of an ensemble. Reading forma notation and playing from it. Creating music using IT.	Listening Recognising differences in pitch, timbre and tonality in Ancient Egyptian sounds and comparing these to modern music (classical and 20 th Century). Appraising Analysing and comparing pitch, tempo, dynamics and tonality and the features of Ancient Egyptian music with Modern (20 th Century) music, considering instruments, timbre and tonality. Describing modern music showing an awareness of tonality and how this can differ and the affect it creates. Musicianship Using instruments correctly in order to produce the best quality sounds with an awareness of beat, duration and tonality. Practising, refining and performing as a solo instrument and part of an ensemble (small group and whole class). Using instruments (glockenspiels) correctly in order to produce the best quality sounds with an awareness of beat, duration, texture and tonality.	Singing Singing a rap to compare musical genres and different interpretations of the same theme. Listening Comparing characteristics of different genres of music. Recognising dynamic and tempo variation within different pieces of music. Appraising Analysing the effect dynamics and tempo have on a piece of music and why these elements are used. Seeing how music can be interpreted in different ways and can reflect the time period. Musicianship Using instruments correctly in order to produce the best quality sounds with an awareness of dynamics and tempo. Practising, refining and performing their music on un-tuned and tuned percussion instruments (their own if possible).

Technical	Notation (communication)	Notes C, D, E, F, G Crotchets (1 beat)  and crotchet rests  Quaver beats  And quaver rests 	Quavers (1/2 beats), crotchets (1 beat), minims (2 beats), dotted minims  (3 beats) and semibreves  (4 beats) and their corresponding rests. 4/4 time Pitch (differences in steps of a tone) Tonality – the relations between the notes of a scale or key Notation - A Harmonic Minor scale (relative minor to C Major) ABCDEFG#A Tonic – first note of the scale Octave – a series of 8 notes	Notes: D, E, F, G, A, 
	Control of sound (voice, instrument or music technology)	Singing and playing the song ‘Mamma Mia’ by Abba recognising how the notes move up and down in pitch and how the notes lengthen and shorten in duration. Playing tuned and untuned percussion instruments correctly with control, in time to the beat and with a clear rhythm. Creating a piece of music on GarageBand, layering sounds to shoe an awareness of texture.	Playing tuned percussion instruments correctly with control, in time to the backing track. Singing along to the melody played by glockenspiels with clear diction and awareness of tone in an ensemble group.	Playing tuned percussion instruments correctly with control, and an awareness of other instruments playing. Singing in an ensemble group with clear diction and an awareness of tone. Playing a tuned percussion or own instrument following the notes on the stave and keeping in time with the correct key signature.
	Technical terms	Duration - quavers, crotchets, and rests (simple time – 4/4) Tempo – andante, allegro Dynamics – <i>piano p, forte f, pianissimo pp, fortissimo ff, crescendo, diminuendo</i>  Ensemble Treble clef	Quavers (1/2 beats), crotchets (1 beat), minims (2 beats), dotted minims  (3 beats) and semibreves  (4 beats) and their corresponding rests. 4/4 time Pitch (differences in steps of a tone) Tonality – the relations between the notes of a scale or key Tonic – first note of the scale Octave – a series of 8 notes	Rap Structure – binary form (verse, chorus, verse, chorus etc...) Motif Genre Tempo - lento, adagio, presto Dynamics – pp – ff (inc mp and mf) Gradation on tone – cresc, dim Romantic period (Grieg) Time signature
Constructive	Interrelated dimensions of music	Pitch, duration, dynamics (inc. gradation of tone), tempo, texture and appropriate musical notations	Texture, pitch, tempo, dynamics, tonality. Musical notations	Dynamics, Tempo Musical notations Beat Rhythm
	Components of composition	4 bars of a repeated rhythm, in simple time. Organising the composition – choosing appropriate sounds (timbre) to layer sounds to create texture.	8 bars of a melody in the key of A minor, in 4/4 time.	Sounds created with un-tuned (rain shaker, cabasa, woodblock, tambour, swirl, castanets) and tuned percussion (glockenspiels/keyboards as well as their own instruments if they can bring them in. A small ensemble of 5 or 6, reflecting the analysis of Gustav Holst’s ‘Mars’ and ‘Venus’ music as well as their own interpretation of these planets. The focus being on varied dynamics and tempo throughout each composition. A composition using a motif (section of ‘In the Hall of the Mountain King’) played in a small ensemble group showing an awareness of dynamics, tempo, beat and rhythm.
Expressive	Musical quality	Pulp ‘Something changed’ thick texture https://www.youtube.com/watch?v=EFSdf_VeYG0 The Human League ‘Together in Electric Dreams’ in-between texture https://www.youtube.com/watch?v=KCeowqiBfvo Def Leppard ‘Hysteria’ (Vocals only) thin texture https://www.youtube.com/watch?v=Rvj1-bORTPs Arctic Monkeys ‘Do I Wanna Know?’ medium /thin texture https://www.youtube.com/watch?v=bpOSxM0rNPM *Everly Pregnant Brothers ‘Chip pan’ – Pete McKee performs with this band. https://www.youtube.com/watch?v=VWFH1Y0Wocl Just for fun!	Ancient Egyptian music (3100 BC – 30 AD) https://www.youtube.com/watch?v=GI6dOS5ncFc Classical period (recall from year 4) – brass being included into orchestra: Mozart’s Horn concerto No.4, 3 rd movement https://www.bbc.co.uk/teach/ten-pieces/articles/zmxtng8 Ella Fitzgerald and Duke Ellington (1920 – 1974) https://jazzfuel.com/best-duke-ellington/ scroll down to (It don’t mean a thing).	Gustav Holst Planet suite – Mars 0:00 – 7:28 Venus – 7:28 – 14:38 https://www.youtube.com/watch?v=Isic2Z2e2xs Orchestra playing Mars – https://www.bbc.co.uk/teach/ten-pieces/articles/zf6hsrd Space rap for comparison of different genres and how sounds reflect a theme in different ways. https://www.youtube.com/watch?v=Xqy8acwT3jl&list=RDxqy8acwT3jl&start_radio=1 Full performance of ‘In the Hall of the Mountain King’ by Edvard Grieg. https://www.bbc.co.uk/programmes/articles/1rpRf1Q7cK683F9LlwqTb5x/in-the-hall-of-the-mountain-king-by-edvard-grieg Story of Peer Gynt – https://www.youtube.com/watch?v=jnrBjf1k6dU In the Hall of the Mountain King – Duke Ellington (refer back to previous learning in spring) https://www.youtube.com/watch?v=gw-alVlwQ-8 In the Hall of the Mountain King – The Wombles https://www.youtube.com/watch?v=vcN1ip2cpgk
	Musical creativity	Creating an individual composition, showing a variety of texture with a range of instruments, on a digital creation studio (GarageBand). Performing a composition created on a digital creation studio (GarageBand). Layering sounds to create a composition showing differences in texture.	Playing a piece of music as a class and as a solo or duet using simple time notation. Composing and performing musical phrases as a solo or duet and playing along to a backing track, which has been chosen with Ancient Egyptian sounds in mind.	Creating a small group composition, practising and refining it. Performing the composition to the class who will assess it in terms of dynamics (and gradation of tone), tempo and overall effect.

	Knowledge	Understanding the importance of practising and refining when playing a tuned percussion instrument (glockenspiel) in an ensemble group and as a solo performer. Being able to read music from formal staff notation. Performing an individual composition that shows an awareness of texture and how it affects the overall effect of a piece of music.	Understanding how to play tuned percussion instruments and untuned percussion with an awareness of audience and listening as an audience member. Understanding the components of Ancient Egyptian music and how to recreate this. Performing and appraising compositions considering timbre and tonality.	Understanding how to play tuned percussion instruments and untuned percussion with an awareness of audience and listening as an audience member. Learning how to compose in a small group and showing awareness of how parts fit together and the overall effect. Showing how themes can be interpreted in different ways.
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		Year 6		
Topic Knowledge	Unit title	Autumn Ostinato rhythms (Harry Potter) (Cup Song)	Spring Modern (20 th Century) music (History of music composer focus) Creative composing (Rainforest)	Summer Notation (Glockenspiels) and singing
	Link to school values	Together we are problem solvers – Composing an ostinato rhythm in an ensemble is like solving a complex problem by breaking it into smaller, manageable parts. An ostinato—a repeated rhythmic pattern—provides a steady foundation, much like a consistent strategy in problem solving. In an ensemble, each musician contributes a piece of the solution, layering their parts carefully to ensure they work together without clashing. The challenge is to create a pattern that is interesting but not overpowering, and that supports the whole group. It requires listening, adapting, and balancing—skills that are essential in both music and problem solving.	Together we do our best - is beautifully reflected in children coming together to play music and learn about Leonard Bernstein, a composer who deeply believed in the power of collaboration and education. Bernstein often emphasized that music is a shared language — one that thrives on cooperation, listening, and mutual effort. When children study his works or perform his compositions, they experience first hand the teamwork needed to make music come alive — when we work together and give our best.	Together we embrace difference - Children explore and make music together — especially when they play, sing, and create their own pieces. As they learn to perform “We’ll Meet Again” on glockenspiels, they are not only connecting with a song rooted in history and emotion, but also developing an appreciation for different times, stories, and musical styles. In group singing and performance, every voice matters — whether high or low, loud or soft — and in composition, each child’s ideas bring something unique to the group. Playing glockenspiels together requires listening, patience, and respect for the different ways others might interpret rhythm, melody, or expression. By sharing and celebrating these differences, the classroom becomes a space where diversity is not just accepted, but valued. Music becomes a powerful way for children to understand that together, through our different experiences and talents, we can create something truly beautiful.
	New Key Vocabulary	Call and response Semi quavers Ostinato Timbre Dynamics ‘pp – ff’ Gradation of tone – crescendo, diminuendo Tempo changes: presto, andante, allegro, largo, vivace, lento, adagio, rallentando and accelerando	Interrelated rhythms Syncopated rhythms Compound duple time signature (6/8) Note values –dotted crotchets (as well as all other notes learnt) and the corresponding rests Modern (20th Century music) Cultural context Social meaning Call and response Gradation of tone – crescendo, diminuendo	Fluency Major/Minor key Tone Key note Key signature Recognising the key note in the chosen scale and how this will end a piece of music. Sharp, flat, natural signs Repeat sign Tied notes Character in music Practise and refine
	End points	By the end of this unit of work, pupils’ learning will result in them being able to create an ostinato rhythm using untuned percussion instruments, in a small group of 5. Pupils will then build upon this learning to create a composition based on the Cup Song, which will be an arrangement using classroom objects such as water bottles, pencil cases and rulers.	By the end of this unit of work, pupils will be able to speak knowledgeably about the characteristics of 20 th Century music (syncopated rhythms, broader range of instruments, use of voice in call and response). They will be able to read and play syncopated rhythms in 4/4 time on untuned percussion (tambours, cabasas, guiros, triangles, egg shakers, maracas, agogo bells, woodblocks, claves). They will be able to show understanding of how music can reflect the cultural context of a period of time (1950s). They will be able to play a specific rhythm (‘America’) in a 6/8 time signature on a tuned percussion instrument (glockenspiels). Pupils will then build on this knowledge by using rhythms written as formal notation to perform an ostinato in a small ensemble group of 6, applying knowledge of call and response. They will practise, refine, perform and appraise these compositions.	By the end of this unit of work, pupils will be able to perform a piece of music (We’ll Meet Again) in small groups of 6, playing glockenspiels, triangles, tambourines and singing. Pupils will then build upon this to produce a composition on a digital platform (Charanga), where they compose a melody that they will then perform on glockenspiels (their own compositions and those of their peers). Also, they will be rehearsing the year 6 end-of-year performance songs as a class to then be able to sing them as a year group.
	Crucial knowledge and skills	26. Identifying rhythms with formal notation – using syllables in words (building on work from year 3), to identify more sophisticated rhythms, including semi quavers. 27. Composing a repeated rhythmic pattern (ostinato) in an ensemble (approx. 5 to a group) using body percussion and untuned percussion instruments - claves, tambour, cabasa, tambourine, guiro. 28. Analysing and applying call and response techniques, using own rhythms. 29. Practising and refining an ostinato rhythm in an ensemble. 30. Performing and appraising call and response ostinato rhythms in an ensemble. 31. Improvising and composing with ‘household objects’, to create an ostinato with an awareness of timbre, texture, tempo and dynamics.	1. Listening to and appraising modern/20th Century music. 2. Reading and playing repeated syncopated rhythms on stave notation in 4/4 time ‘Mambo’. 3. Exploring rhythms used by a famous historical composer and describing how lyrics can reflect cultural context of music and have social meaning. 4. Listening to and playing a piece from stave notation in 6/8 time on tuned percussion (glockenspiels). 5. Refining and performing a piece ‘America’ in 6/8 time on glockenspiels. 6. Improvising and composing with body percussion with an awareness of timbre, texture, tempo and dynamics in creating a rainforest sound. 7. Refining, performing and appraising ensemble (groups of 6/8) compositions, using body percussion in creating a rainforest sound.	1. Listening to and recreating a song with an awareness of character and social meaning. 2. Improvising and practising playing a song on the glockenspiel from formal notation using sharps, flats and natural signs. 3. Adding percussion instruments to the glockenspiel song and refining, performing and appraising the piece in an ensemble. 4. Practising songs with a view to performing in the year 6 end-of-year performance, with an awareness of vocal warm ups, posture and projection. 5. Composing a piece of music using notation. 6. Performing own compositions on glockenspiels.
Concepts (progressive definition document)	Singing Listening Appraising Musicianship	Singing Using voices to say ‘Harry Potter’ related words to create rhythms, matching syllables to words, using semibreves (4 beats), dotted minims (3 beats), minims (2 beats), crotchets (1 beats), quavers (half beats), semiquavers (quarter beats). Listening Identifying rhythms within an ensemble, with a particular focus on duration. Considering the timbre of the sounds created and how they work within an ensemble to deliver the best sound. Appraising Analysing rhythms within an ensemble, with a particular focus on duration. Considering the timbre of the sounds created and how they work within an ensemble to deliver the best sound. Musicianship	Listening Recognising differences in duration, pitch, timbre and tonality in modern/20th Century music. Exploring effects of whole class composition around the theme of rainforests. Appraising Analysing and comparing duration, pitch, tempo, dynamics and tonality and the features of Modern (20 th Century) music with Baroque, classical and romantic music, Describing modern music showing an awareness of interrelated dimensions and how this can differ in pieces and the affect it creates. Comparing rhythms of 2 pieces by the same composer – Bernstein – ‘America’ and ‘Mambo’. Analysing and comparing rainforest sounds. Musicianship	Singing Singing a song which involves Makaton (sign language) to perform in an assembly. Singing ‘We’ll meet again’ and learning the lyrics to play with glockenspiels. Singing songs for performance with an awareness of pulse, pitch and duration. Listening Listening to others playing the same melody and keeping in time with each other. Comparing and commenting on compositions of pupils in the class. Listening to songs for performance with an awareness of pulse, pitch and duration. Appraising Analysing the effect of the interrelated dimensions in a piece of music set in a period of war and why these elements are used. Seeing how music can be interpreted in different ways and can reflect the time period. Musicianship

		Using body percussion and untuned percussion instruments - claves, tambour, cabasa, tambourine, guiro to create the sounds that give the desired effect for the ensemble, with an awareness of duration, tempo and timbre.	Using instruments correctly in order to produce the best quality sounds with an awareness of beat, duration and tonality. Practising, refining and performing as a solo instrument and part of an ensemble (small group and whole class). Using instruments (glockenspiels) correctly in order to produce the best quality sounds with an awareness of beat, duration, texture and tonality.	Playing ‘We’ll meet again’ and own compositions on glockenspiels as a whole class and in small ensemble groups.
Technical	Notation (communication)	Notation – Matching rhythms to syllables intro: https://www.youtube.com/watch?v=71fkBqZ_4K8  	 Dotted crotchet (quarter note) = 1 + 1/2 beat = 1.5 beats 	
	Control of sound (voice, instrument or music technology)	Saying the words to identify the syllable and match up with rhythms. Thinking about how the syllables relate to formal notation.     https://www.youtube.com/watch?v=Tx1XIm6q4r4	Playing tuned and untuned percussion instruments correctly with control with an awareness of 4/4 and 6/8 rhythms and how to count it. Keeping in time with others to create a bigger sound.	Playing glockenspiels together in groups of 6, keeping in time, recreating a song with an awareness of character and social meaning. Composing a piece of music on a digital platform to play on glockenspiels. Playing along with a backing track, keeping in time.
	Technical terms	Duration - semibreves (4 beats), dotted minims (3 beats), minims (2 beats), crotchets (1 beats), quavers (half beats), semiquavers (quarter beats). Dynamics – <i>piano p</i> , <i>forte f</i> , <i>pianissimo pp</i> , <i>fortissimo ff</i> , <i>crescendo</i> , <i>diminuendo</i>  Ensemble Tempo changes: presto, andante, allegro, largo, vivace, lento, adagio, rallentando and accelerando	 Repeat sign Interrelated rhythms Syncopated rhythms Compound duple time signature (6/8) Note values –dotted crotchets (as well as all other notes learnt) and the corresponding rests Modern (20th Century music) Gradation of tone – <i>crescendo</i> , <i>diminuendo</i> 	Major/Minor key Tone Key note Key signature Sharp, flat, natural signs Tied notes
Constructive	Interrelated dimensions of music	Timbre, texture, tempo and dynamics and appropriate musical notations.	Duration, pitch, tempo, dynamics, tonality, texture Musical notations	Duration, pitch, tempo, timbre, texture, pulse, dynamics
	Components of composition	4 bars of a repeated rhythm, in simple time. How different rhythms can be played at the same time and the effect they create. Organising the composition – choosing appropriate sounds (timbre) to layer sounds.	2 bars repeated  Exploring the effects of changes in timbre, dynamics and tempo within a whole class composition.	Composing (solo/duets) on Charanga (digital musical platform), using a note set – e.g. D, E, F#, G, A (include a sharp) D Major, extending note range beyond 1 octave and selecting a tempo – e.g. Bollywood Using formal notation for compositions (with or without note names).
Expressive	Musical quality	Ravel’s Bolero – good example of ostinato https://www.youtube.com/watch?v=r30D3SW4OVw The Who’s Baba O'Riley – good example of an ostinato https://www.youtube.com/watch?v=QRTNm6GLJYI Stevie Wonder – Superstition – good example of ostinato	Information on Leonard Bernstein. https://www.bbc.co.uk/teach/ten-pieces/articles/zr4gpg8 West Side Story Mambo clip https://www.youtube.com/watch?v=YvHaHgOoR54 West Side Story America clip https://www.youtube.com/watch?v=e2igZexpMs	Vera Lyn – we’ll meet again https://www.youtube.com/watch?v=HsM_VmN6ytk Another Vera Lyn piece https://www.youtube.com/watch?v=CPOq7Bi2BEY Another piece from 2 nd world war

		<p>https://www.youtube.com/watch?v=0CFuCYNx-1g</p> <p>Pitch Perfect clip of cup song – only show the first minute. https://www.youtube.com/watch?v=-XOR3k-wa4k</p> <div><p>"The Cup Song" Instructions</p><p>For this technique you need a plastic cup (red solo cups work well but any plastic cup will do). It sounds the best if you do it on a surface with fabric on it.</p><ol style="list-style-type: none">1. Start with the cup sitting upside down on the table.2. Clap your hands 2 times.3. Hit the bottom of the cup 3 times (Right, Left, Right).4. Clap your hands 1 time.5. Pick up the cup and set it down.6. Clap your hands 1 time.7. Turn your left hand over to pick the cup up.8. Hit the top of the cup with your right hand.9. Hit the bottom edge of the cup onto the table.10. Switch the cup from your left hand to your right hand.11. Tap the table with your free left hand.12. Place the cup down with your right hand.<p>Repeat until the song is over:</p></div> <p>Watch the 'Cup song': https://www.youtube.com/watch?v=Ywbtu4ErcOw</p> <p>Follow tutorial together: https://www.youtube.com/watch?v=Grb1oa72kmk</p> <p>Cup song tap dance https://www.youtube.com/watch?v=Q4FYNF02yEM</p>	<p>Leonard Bernstein A quiet place https://www.youtube.com/watch?v=_YAPtTaHa_E</p>	<p>you tube link in the mood Boogie woogie bugle boy</p> <p>Example on charanga – teacher model.</p>
	Musical creativity	<p>Play call and response game 'What' the time Mr Wolf?' clapping the rhythm to a 4 beat. The response is a time the children make up e.g. 'Half past two', 'Quarter to three', 'twenty-five past eleven'. The challenge is to fit it into a 4 beat bar.</p> <p>Creating group compositions, showing a variety in timbre, duration and tempo.</p>	<p>Playing a piece of music as a class and as a solo or duet using a 6/8 rhythm (compound time).</p>	<p>Creating a small group composition on a digital platform to then perform on glockenspiels, practising and refining it. Performing the composition to the class who will assess it in terms of texture, timbre, dynamics, tempo, duration and pitch.</p>
	Knowledge	<p>Understanding the importance of practising and refining when playing in an ensemble group, having an awareness of timbre, duration and texture and how it affects the overall effect of a piece of music. Being able to read music from formal staff notation.</p>	<p>Understanding how to play tuned percussion instruments and untuned percussion with an awareness of audience and listening as an audience member.</p> <p>Understanding the components of Modern (20th Century) music and how to recreate this.</p> <p>Performing and appraising compositions considering duration, rhythm and overall effect of composition.</p>	<p>Understanding how to play tuned percussion instruments with an awareness of audience and listening as an audience member. Learning how to compose on a digital platform in a small group and showing awareness of how parts fit together and the overall effect. Showing how themes can be interpreted in different ways.</p>