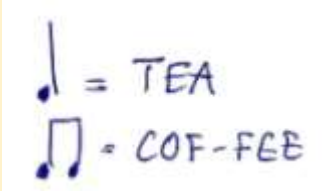


**Curriculum Intent Statement for Music:**

Year	Knowledge	Skills
R	<ul style="list-style-type: none"> <li>To know the difference between singing and speaking i.e. singing has a tune and speaking doesn't; if we are shouting, we are no longer singing.</li> <li>Know that we can make different sounds when we sing (loud/quiet, high/low)</li> <li>To know that it is important to look at the adult when singing to help keep us singing together.</li> <li>Know songs by heart (see reception overview)</li> <li>Know the actions to some of these familiar songs</li> <li>Know that instruments should be handled with care.</li> <li>Know that some instruments are played by shaking; we shake them gently for a quiet sound and harder for a louder sound.</li> <li>Know that some instruments are played by tapping; we tap them harder for a louder sound and gentler for a quieter sound.</li> <li>Know that some instruments are played by blowing.</li> <li>Know that some instruments play a tune: piano, glockenspiel, steel pans</li> <li>Know that music is often made up of patterns.</li> <li>Name: tambourine, triangle, woodblock, claves, shaker, bells, piano, glockenspiel, steel pan</li> </ul>	<p><b>Singing:</b></p> <ul style="list-style-type: none"> <li>Explore making different sounds with the voice when speaking or singing: loud (without shouting), quiet, high and low.</li> <li>Learn a range of songs by heart (see reception overview)</li> <li>Sing in a group or on their own, increasingly matching the pitch and following the melody.</li> <li>Perform actions confidently and in time with the words.</li> <li>Tap the pulse of a song as they sing, sometimes with given actions</li> </ul> <p><b>Using instruments (composing and performing):</b></p> <ul style="list-style-type: none"> <li>Use a range of body percussion with increasing control including clapping, tapping and stamping</li> <li>Handle and use instruments with care in both child-led and adult-led learning</li> <li>Explore sounds using instruments that you shake (tambourine, shaker, bells) and play them with control</li> <li>Explore sounds made using instruments that you tap (tambourine, triangle, woodblock, claves) and play them with control</li> <li>Explore tuned percussion instruments (glockenspiels and xylophones)</li> <li>Play instruments in free play alongside others</li> <li>Use instruments alongside under the direction of an adult</li> <li>Compose repeating patterns using body percussion or instruments e.g. shake, stamp, shake, stamp</li> <li>Use an untuned instrument to compose a sound effect e.g. a rocket taking off, walking</li> </ul> <p><b>Listening:</b></p> <ul style="list-style-type: none"> <li>Listen attentively, move to and talk about music, expressing their feelings and responses.</li> <li>Move freely in time to music</li> <li>Talk about how music makes them feel</li> </ul>
1	<p>Autumn:  <b>Animal Adventures (Geography)</b>            Musician Focus- Camille Saint-Saens (1835-1921)  <b>Key information about Camille Saint-Saens:</b>            -Saint-Saens was a French composer, conductor and pianist            -He lived in the 18-1900s            -He composed music in the Romantic era that portrayed emotions            -He mostly wrote music for orchestras            -He is famous for writing <i>The Carnival of the Animals</i>- a humorous collection of pieces that each represent an animal.</p>	<p><b>Singing</b></p> <ul style="list-style-type: none"> <li>Explore making different sounds with the voice</li> <li>Show an understanding of pulse</li> <li>Understand visual cues for start, stop, loud and quiet</li> <li>Start and stop at the appropriate time (counting in)</li> <li>Follow a leader when performing as a group (call and response)</li> <li>Sing and chant songs and rhymes in unison from memory</li> <li>Begin to sing in tunes using melodies that move by step and small intervals (pentatonic)</li> <li>Use the correct posture for singing - straight back, open mouth, control of breathing, feet flat on floor, relaxed shoulders, looking at audience</li> <li>Watch a leader when performing</li> </ul> <p><b>Composing</b></p> <ul style="list-style-type: none"> <li>Say words/rhymes and clap/play to create simple rhythmic patterns</li> <li>Sing words/rhymes and sing/play to create simple melodic patterns (&lt;4 words)</li> </ul>

	<p>Spring:  <b>Tell Me a Story (History)</b>  Musician Focus- Randy Newman  <b>Key information about Randy Newman:</b>  -He is an American singer-songwriter who is best known as a film composer  -He composed music for many Pixar films, including Toy Story, Monsters Inc and Cars.  -His musical style is influenced by American pop, jazz and folk music  Summer:  <b>Here, Now and the Past and Present</b>  Musician Focus: The Beatles  <b>Key information about The Beatles</b>  -The Beatles were an English rock band that formed in 1960.  -Their members were John, George, Paul and Ringo.  -They were famous all over the world  -Some of their best known songs include <i>With a Little Help From my Friends</i>, <i>Here Comes the Sun</i> and <i>Yellow Submarine</i>  - As a rock band, lots of their music focussed on the electric guitar, bass guitar, drum kit and 1 or more singers  -Most of their songs used electric guitar, bass guitar, piano and drums, although there were sometimes string instruments used to accompany the singing.</p>	<ul style="list-style-type: none"> <li>• Improvise a rhythm/sound over 4 beats</li> <li>• Add sound effects as a sequence to a story, character or mood</li> <li>• Respond to music through dance, walking, jumping, tiptoeing etc.</li> <li>• Understand simple graphic notation (1 sign for a sound or group of sounds)</li> <li>• Use percussion to enhance story-telling e.g, quiet sounds on shakers/rainsticks to represent a shower</li> </ul> <p><b>Listening</b></p> <p><b>-Reflecting and Evaluating</b></p> <ul style="list-style-type: none"> <li>• Comment on own performances/compositions</li> <li>• Describe music and sounds in simple terms (loud, soft, fast, slow, high, low)</li> <li>• Talk about how music makes them feel and why</li> <li>• Recall stories/origins/traditions/historical context of music</li> <li>• Experience and respond to live music</li> </ul> <p><b>-Aural Awareness</b></p> <ul style="list-style-type: none"> <li>• Recognise duration as being long or short</li> <li>• Recognise pitch as high or low</li> <li>• Recognise different articulations (smooth or detached)</li> <li>• Feel if the pace is fast or slow by listening to the pulse</li> <li>• Recognise differences in dynamics as loud or soft</li> <li>• Listen to sounds in the local school environment, comparing high and low sounds</li> <li>• Sing familiar songs in both low and high voices and talk about the difference in sound</li> </ul> <p><b>Musicianship</b></p> <p><b>-instruments</b></p> <ul style="list-style-type: none"> <li>• Explore making different sounds with instruments</li> <li>• Use body percussion and classroom percussion to play repeated rhythm patterns</li> <li>• Use body percussion and classroom percussion to play repeated pitch patterns</li> <li>• Perform short copy-cat rhythms accurately, led by the teacher</li> <li>• Perform short repeating rhythm patterns</li> <li>• Perform word-pattern chants and create, retain and perform their own (see below for example)</li> <li>• Explore dynamics</li> <li>• Explore a range of instruments</li> </ul>  <ul style="list-style-type: none"> <li>• Follow pictures and symbols to guide singing and playing e.g. 4 dots= 4 taps on the drum</li> </ul>
2	<p>Autumn:  <b>Fire and Ice (History)</b>  Musician Focus- Igor Stravinsky  <b>Key information about Igor Stravinsky:</b></p>	<p><b>Singing</b></p> <ul style="list-style-type: none"> <li>• Understand and demonstrate dynamics, pitch and tempo</li> <li>• Perform with a strong sense of pulse</li> <li>• Perform a simple melody using the voice</li> </ul>

- Stravinsky was a Russian pianist, composer and conductor
- He composed in the first half of the 20<sup>th</sup> century
- Stravinsky composed many different styles of music
- He used difficult rhythms and his music was often very challenging for performers
- Stravinsky's music did not often follow the traditional rules of music
- His music sometimes told a story, such as *Firebird* and *The Rite of Spring*

Spring:

### Life Down Under (Geography/ Science)

#### General Style indicators of Aboriginal Folk Music:

- music was and is a key part of Indigenous Australian life
- the didgeridoo is a type of musical instrument commonly played. It is a long tube (usually made from eucalyptus) through which the player blows
- clapsticks are a percussion instrument commonly found in Indigenous Australian music that are like drumsticks (except the player strikes them together instead of against another instrument).
- there are many different genres, including clan songs (songs about family history) and bunggul (songs about long journeys)

Summer:

### Amazing Inventions (History)

#### Key information about Bhujhangy Group:

- The world's longest running Bhangra band
- Group were founded near Birmingham, UK in 1967
- Introduced western instruments (guitar, accordion banjo) as well as more traditional bhangra instruments such as dhol.

#### General Style indicators of Bhangra Music:

- Popular style of Indian music
- Fusion of traditional Punjabi and Indian music with Western Pop music
- Developed in 1980s Britain from immigrants
- Now many different styles of Bhangra around the world
- Common instruments are drums. Tabla and dhol drums are the most frequently used, but there are also keyboards and string instruments
- Lyrics are often sung in Urdu, Punjabi, Hindi or English

- As part of a group, maintain an ostinato with the voice (e.g. London's Burning - round)
- Recognise visual symbols for start, stop, loud and quiet, crescendo, decrescendo and pause
- Sing in tune for a limited pitch range (up to an octave)
- Sing in tune with a 4-note pitch range with increasing vocal control
- Develop an awareness of diction when singing (not breathing in the middle of words)
- Sing short phrases **independently** within a singing game or short song.
- Control breath to control volume
- Use the correct posture for singing - straight back, open mouth, control of breathing, feet flat on floor, relaxed shoulders, looking at audience

### Composing

Recognise how graphic notation can represent created sounds. Explore and invent own symbols, for example:



- Improvise a rhythm/sound over 8 beats
- Use graphic symbols and dot notation to keep record of composed pieces.
- Use music technology to capture, change and combine sounds (Chrome Music Lab)
- Create music in response to a non-musical stimulus e.g, storm/car race/ rocket launch and experiment with different timbres for effect
- Begin to use contrasts in dynamics, pitch and tempo in own or group compositions

### Listening

#### -Reflecting and Evaluating

- Talk about a peer's work and make simple suggestions for improvement
- Begin to understand how other composers use changes in pitch, dynamics and tempo for effect
- Recall stories/origins/traditions/historical context of music
- Experience and respond to live music, commenting on pitch, dynamics and tempo

#### - Aural Awareness

- Start to understand the difference between pulse and rhythm
- Begin to recognise the sounds of different instruments and decide whether an instrument is wind, string or percussion
- Recognise simple melodic shapes and patterns
- Take a lead in activities involving imitation and call and response
- Recognise pitch, tempo, dynamics, duration and articulation in music that is heard
- Tap, walk or clap along to a piece that contains changes in tempo
- Identify beat groupings in familiar music that they sing/listen to regularly (4 and 3 beats)

### Musicianship

#### -Instruments

	<ul style="list-style-type: none"> <li>• Energetic style of dance music often performed in weddings and parties.</li> </ul>	<ul style="list-style-type: none"> <li>• Understand that tempo can change within a piece</li> <li>• Perform a simple melody using instruments</li> <li>• Perform with a strong sense of pulse</li> <li>• As part of a group, maintain an ostinato using instruments</li> <li>• Perform, demonstrating dynamics, pitch and tempo</li> <li>• Perform and interpret a piece using graphic notation</li> <li>• Play follow the leader and compose short rhythms for others to copy (untuned percussion)</li> <li>• Perform word-pattern chants and create, retain and perform their own</li> <li>• Explore a range of instruments and identify their families</li> </ul> <p><b>-Notation</b></p> <ul style="list-style-type: none"> <li>• Follow pictures and symbols to guide singing and playing e.g. 4 dots= 4 taps on the drum</li> <li>• Understand simple graphic notation (1 sign for a sound - sign can represent additional changes such as dynamics)</li> <li>• Recognise dot notation and match it to 3-note tunes played on tuned percussion</li> </ul>
<p><b>3</b></p>	<p style="text-align: center;">Autumn: <b>Britain Rocks (Science)</b></p> <p>Musician focus- Oasis <b>Key information about Oasis:</b></p> <ul style="list-style-type: none"> <li>• Formed in Manchester 1990s</li> <li>• Liam Gallagher (guitar/vocals) and brother Noel Gallagher (guitar/vocals)</li> <li>• Famous songs “Wonderwall”, “Don’t Look Back in Anger”.</li> </ul> <p>Genre- rock (“Indie Rock”) <b>General Style Indicators of Rock:</b></p> <ul style="list-style-type: none"> <li>• Heavily- amplified guitar</li> <li>• Bass guitar</li> <li>• Drums</li> <li>• Keyboard sounds</li> <li>• Often male lead vocals, backing vocals from other members of band</li> <li>• Guitar solo</li> </ul> <p style="text-align: center;">Spring: <b>Water, Water Everywhere (Geography)</b></p> <p>Musician Focus- Ralph Vaughan Williams <b>Key information about Vaughan Williams:</b></p> <ul style="list-style-type: none"> <li>• Born 1872- 1958 in Gloucestershire</li> <li>• VW wrote music based on English folk music and Tudor music</li> </ul>	<p><b>Singing</b></p> <ul style="list-style-type: none"> <li>• Sing a simple melody with technical control of the voice to create a pleasing sound</li> <li>• Sing, demonstrating changes in dynamics, pitch, tempo and articulation</li> <li>• Clap or tap a pulse whilst speaking/singing a song</li> <li>• Recognise visual symbols for start, stop, loud and quiet ,crescendo, decrescendo and pause</li> <li>• Can direct others to start and stop using gestures</li> <li>• Maintain a second part in a vocal piece (e.g. rounds)</li> <li>• Sing in tune within an octave pitch range</li> <li>• Sing rhythmically and expressively with increasing vocal control</li> <li>• Sing a range of musical styles</li> <li>• Perform actions confidently and in time with the words</li> <li>• Perform as a group to an audience</li> <li>• Use the correct posture for singing - straight back, open mouth, control of breathing, feet flat on floor, relaxed shoulders, looking at audience</li> </ul> <p><b>Composing</b></p> <ul style="list-style-type: none"> <li>• Improvise using voices, tuned/untuned percussion and instruments using a limited note range (2-3 notes)</li> <li>• Invent short, 'on-the-spot' responses for improvisations</li> <li>• Contribute to a group performance, performing own part in it</li> <li>• Choose instruments and playing techniques to create music in response to a non-musical stimulus</li> <li>• Add pitch names to rhythmic notation</li> <li>• Begin to structure musical ideas, using an echo or question/answer phrases to create pieces</li> <li>• Compose in response to a greater range of musical stimuli (images and musical sources)</li> <li>• Use the link between syllables and notes in lyrical composition</li> <li>• Layer sounds to create texture</li> <li>• Use stick notation to represent crotchets, quavers and crotchet rests</li> </ul> <p><b>Listening</b></p> <p><b>-Reflecting and Evaluating</b></p> <ul style="list-style-type: none"> <li>• Make constructive comments on own and others' music to develop compositions and</li> </ul>

- Believed in making music accessible/ available to all people
- Wrote many different styles (symphonies for large orchestras, operas, church hymns and music for amateur musicians)
- Later on in life his music was affected by his experience serving in WW1.
- Key work: English Folk Song Suite, Sea Symphony, Fantasia on a theme from Greensleeves

### General Style indicators of Folk Music:

Vaughan Williams did not stick to one particular genre; he can be classified as a folk composer as well as a 20<sup>th</sup> century composer

- Folk music can come from any country in the world
- It often uses old melodies/ songs that have been passed down through generations over time.
- Folk music was not originally written down, and is passed to others aurally.
- It can be sung, played, accompanied, unaccompanied.
- Folk music often tells a story or shows a particular feeling

Summer:

### Ancient Egyptians (History)

Musician Focus- Bob Marley

### Key information about Bob Marley:

- Bob Marley (1945-1981) was a Jamaican singing/ songwriter/ musician
- He is famous as a pioneer of reggae
- He led the reggae band “The Wailers”
- Famous songs include Three Little Birds, One Love, No Woman No Cry, Jammin’

### General Style indicators of Reggae Music:

- Strong bass and drums
- Guitars/ keyboards in background (usually are the more prominent instruments in mixing).
- Slow-ish tempo, laidback feel
- Bass guitar has some melody
- Drum and bass “groove” avoiding beat 1
- Guitar offbeat on beat 2 and 4

performances.

- Make simple connections and comparisons with music being listened to and own compositions/performances
- Begin to recognise how composers use tempo, dynamics, pitch, articulation and timbre to create effect
- Begin to identify the differences in various musical styles

### -Aural Awareness

- Recognise and describe how sounds are made on different instruments
- Sing and recognise short melodic shapes and rhythmic patterns from memory
- Continue to develop an awareness of pulse, duration, pitch, tempo, dynamics and articulation for all aspects of music
- Recognise different meters - 3 time and 4 time

### Musicianship

#### -Instruments

- Accompany songs on untuned percussion using known rhythms and note values
- Develop performance with **tuned** percussion or melodic instruments by playing melodies using staff notation of a small range (C-E) in whole class or small groups
- Solo copy stepwise melodic phrases with accuracy

#### -Notation

- Understand how changes in pitch can be shown on a graphic score
- Use dot notation to show higher or lower pitch
- Introduce and understand the difference between crotchets and paired quavers
- Apply word chants to rhythms, understanding how to link each syllable to one musical note
- Understand graphic scores, and how more than one sound can be played at a time to create texture.
- Read and respond to patterns, representing them with stick notation (crotchets, quavers, staff, clef and crotchet rests)



	<ul style="list-style-type: none"> <li>• Horn section (saxophone, trumpet, trombone)</li> <li>• Lyrics link to Rastafarianism or have political message</li> </ul>	
4	<p style="text-align: center;">Autumn: <b>Radical Rotten Romans (History)</b></p> <p><b>General Style indicators of Traditional Indonesian Music:</b></p> <ul style="list-style-type: none"> <li>• Most well-known style is Gamelan, which originated in Java, Bali and Lombok</li> <li>• Gamelan consists of an ensemble of tuned percussion, including metallophones, drums and gongs.</li> <li>• The instruments are placed in particular places to create a specific sound</li> <li>• Gamelan can be accompanied by vocalists</li> <li>• Gamelan can also accompany dance, puppet shows or ceremonies</li> <li>• Gamelan Gong Kebyar is style of Balinese Gamelan music based on a pentatonic (5 tone) scale.</li> <li>• Gamelan Gong Kebyar contains many sudden or gradual changes in dynamics, tempo and articulation</li> </ul> <p style="text-align: center;">Spring:</p> <p style="text-align: center;"><b>Watch Out, Mother Nature's About (Geography)</b></p> <p>Musician Focus- Anna Clyne</p> <p><b>Key information about Anna Clyne:</b></p> <ul style="list-style-type: none"> <li>• Anna Clyne was born in 1980 in London</li> <li>• She works with both acoustic and electro-acoustic music</li> <li>• She began composing as a child</li> <li>• She composes for instruments and voice</li> <li>• Clyne was commissioned to compose a piece for the Last Night of the Proms</li> <li>• She has composed many pieces, but one of her best known is Night Ferry- a piece composed for a large orchestra, which is a musical portrayal of quickly shifting emotions and moods.</li> </ul> <p><b>General Style indicators of 20<sup>th</sup> century/contemporary Music:</b></p> <ul style="list-style-type: none"> <li>• Improved technology meant recording of music and ability to share music around the world quickly.</li> </ul>	<p><b>Singing</b></p> <ul style="list-style-type: none"> <li>• Sing with an awareness of dynamics, pitch, tempo, articulation and timbre, structure, texture, and how these affect a performance</li> <li>• Perform using conventional rhythmic/melodic notation including crotchet, quaver, minim, semibreve and semiquaver</li> <li>• End words with clear consonant sounds and/or fading away in response to visual cue</li> <li>• Maintain a confident second part in a vocal piece, showing an understanding of texture (e.g. partner songs, rounds and simple part harmony)</li> <li>• Continue to sing rhythmically and expressively using a range of an octave with increased control</li> <li>• Demonstrate awareness of the need for good posture and diction whilst singing in order to maintain a pleasing sound</li> <li>• Can follow visual cues when singing in order to crescendo and diminuendo</li> <li>• Perform a range of styles to an audience</li> <li>• Use the correct posture for singing - straight back, open mouth, control of breathing, feet flat on floor, relaxed shoulders, looking at audience</li> </ul> <p><b>Composing</b></p> <ul style="list-style-type: none"> <li>• Improvise with increasing confidence on a limited range of pitches on the recorder (2-3 notes).</li> <li>• Use the articulations legato and staccato in own improvisations</li> <li>• Consider the overall structure of improvisations and classify as binary or ternary.</li> <li>• Can add words to an existing piece of music to create a song</li> <li>• Add pitch names to rhythmic notation to create melodies</li> <li>• Consider the effect of playing techniques and instrument choice to create timbre and texture</li> <li>• Introduce major and minor chords as a means of creating a specific mood e.g. to accompany a short film clip</li> <li>• Explore the extended techniques of the recorder through composition</li> <li>• Record compositions using any of the appropriate: <ul style="list-style-type: none"> <li>-graphic symbols</li> <li>-rhythm notation/time signatures</li> <li>-staff notation</li> <li>-technology</li> </ul> </li> </ul> <p><b>Listening</b></p> <p><b>-Reflecting and evaluation</b></p> <ul style="list-style-type: none"> <li>• Discuss tempo, pitch, dynamics, rhythm, timbre and articulation to make constructive comments on own and others' music to develop compositions and performances.</li> <li>• Make simple connections and comparisons with music being listened to and own compositions/performances</li> <li>• Identify how composers use tempo, dynamics, pitch, articulation and timbre to create effect</li> </ul>

	<ul style="list-style-type: none"> <li>• Many political/ historical occasions frequently changed culture and daily life, which led to many different music styles at once</li> <li>• Technology also led to more musicians travelling the globe, sharing ideas</li> </ul> <p style="text-align: center;">Summer: <b>Struggle for the Kingdom (History)</b></p> <p><b>General Style indicators of Sea Shanty Music:</b></p> <ul style="list-style-type: none"> <li>• Sea Shanties were songs created through improvisation from as far back as the 15<sup>th</sup> century.</li> <li>• Although they were sung on boats, sailors took inspiration from songs they had learned in their youth</li> <li>• Sea shanties are work songs designed to accompany difficult chores on ships such as heavy lifting, rowing or lifting anchors.</li> <li>• Shanties have a steady beat which encouraged teamwork and helped take sailors’ minds off their work.</li> <li>• There is almost always some sort of call and response structure</li> <li>• Shanties were not originally written down (link to knowledge of folk music from Y3 Spring term). They began to be recorded on paper hundreds of years later.</li> <li>• Many famous musical works use sea shanties as inspiration ( Sir Henry Wood’s Fantasy on English Sea-Songs and Nathan Evans’ recent 2021 album “Sea Shanty Music”).</li> </ul> <p style="background-color: yellow;">Resources for singing and composing available on Sing Up</p>	<ul style="list-style-type: none"> <li>• Ask questions about music in other traditions and cultures.</li> <li>• Understand minor and major chords and the effect they will have</li> </ul> <p><b>-Aural Awareness</b></p> <ul style="list-style-type: none"> <li>• Recognise and describe how different sounds are made and changed on different instruments and how this groups them into different musical families</li> <li>• Memorise rhythmic and melodic phrases and match to conventional /graphic pitch notation</li> <li>• Recognise simple structures in music that is being performed or listening to (e.g. phrases, binary, ternary, verse-chorus)</li> <li>• Recognise different metres (2, 3 or 4 time)</li> </ul> <p><b>Musicianship</b></p> <p><b>-Instruments</b></p> <ul style="list-style-type: none"> <li>• Play with an awareness of dynamics, pitch, tempo, articulation and timbre, and how these affect a performance</li> <li>• Perform using conventional rhythmic/melodic notation including crotchet, quaver, minim, semibreve and semiquaver</li> <li>• Maintain a confident second part in an instrumental piece, showing an understanding of texture (e.g. partner songs, rounds and simple part harmony)</li> <li>• Play and perform melodies following staff notation using a small range (e.g. C-G) as a whole class or in small groups</li> <li>• Identify static and moving parts when performing 2-part pieces</li> <li>• Copy short melodic phrases using a pentatonic scale (CDEGA)</li> <li>• Solo copy stepwise melodic phrases with accuracy at different speeds (allegro and adagio)</li> </ul> <p><b>-Notation of pitch is recorded</b></p> <ul style="list-style-type: none"> <li>• Make the link between graphic score and staff notation in order to demonstrate how change</li> <li>• Know the difference between minims, crotchets, paired quavers and rests.</li> <li>• Follow a score to a steady beat (3 instruments max.)</li> </ul>
5	<p>Autumn: <b>South American Adventures (Geography)</b></p> <p><b>Key information about Sergio Mendes:</b></p> <ul style="list-style-type: none"> <li>-Brazilian musician born in 1941</li> <li>-Began as a classical pianist, but then fell in love with jazz music</li> <li>-Played bossa-nova style, which is type of jazz influenced samba</li> <li>-He has been working as a professional musician for over 60 years</li> <li>-Has worked with many recent popular musicians, including Justin Timberlake, John Legend and The Black Eyed Peas</li> <li>-Famous music includes <i>Mas Que Nada</i> and <i>Fanfarra Cabua Le Le</i></li> </ul> <p><b>General Style indicators of Samba Music:</b></p> <ul style="list-style-type: none"> <li>• Percussion instruments such as congas, claves, bongos,</li> </ul>	<p><b>Singing</b></p> <ul style="list-style-type: none"> <li>• Sing with an awareness of dynamics, pitch, tempo, articulation, structure, texture and timbre, and how these affect a performance and impact on the audience</li> <li>• Perform using dynamics, pitch, tempo, articulation and timbre</li> <li>• Follow and direct others to use visual cues for tempo, dynamics and articulation</li> <li>• Maintain a third part in a vocal piece showing an understanding of texture</li> <li>• Demonstrate awareness of the need for breathing, good posture and diction whilst singing in order to maintain a pleasing sound</li> <li>• Sing three-part rounds, partner songs and songs with a verse and a chorus</li> <li>• Perform a range of songs in school assemblies and extra performance opportunities</li> </ul> <p><b>Composing</b></p> <ul style="list-style-type: none"> <li>• Construct a piece with simple structure, including binary, ternary, verse-chorus, intro/outro</li> <li>• Improvise with increased confidence using a scale pattern</li> <li>• Use scale patterns to construct melodies, understanding pitch direction, movement by step and leap, and knowing names of notes</li> </ul>

maracas

- Samba is music created for dancing
- Samba is up-beat and energetic
- Ensembles include a rhythm section (piano, bass guitar, drums)
- There are often electric guitars and horn section (saxophone, trumpet, trombone).
- Samba was created around the start of the 20<sup>th</sup> century
- It has roots in Afro-Brazilian culture

Spring:

### Maya Mysteries (History)

#### Key information about Chopin:

- Polish composer/ pianist born in 1810
- Chopin was a virtuoso pianist, which meant he had outstanding talent and ability.
- He mostly composed for solo piano
- Chopin took inspiration from Polish folk music and also composed mazurkas, which is a type of Polish dance.
- He is known as one of music's earliest celebrities
- Famous compositions include Mazurkas Op. 24 and Nocturnes Op. 9

#### General Style indicators of Romantic Music:

- Expressive music that conveys an emotion, or changing emotions
- Virtuoso music with very different technical skills required
- Previous strict rules for composing music began to be relaxed and challenged

Summer:

### Ancient Greeks (History)

#### Key information about Holst:

- Gustav Holst was an English composer who lived 1874-1934
- Born in Cheltenham
- He was inspired by English folk music (Like Vaughan-Williams...Y3)
- Best known as a composer, but also played trombone
- Believed strongly about music education for women
- Well known music includes *The Planets* and *St Paul's Suite*

- Compositions are sensitive to mood through use of dynamics, pitch, tempo, articulations and timbre, experimenting with the use of harmony
- Begin to use conventional notation for rhythms as well as pitch
- Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments
- Improvise to a groove backing, keeping to the beat
- Experiment with a wider range of dynamics (fortissimo, pianissimo, mezzo forte, mezzo piano)
- Compose melodies made from pairs of phrases in either C major or A minor with a chordal accompaniment
- Work in pairs to compose a short ternary piece
- Use chords to compose music based on an atmosphere, mood or environment, using books, films or plays as inspiration
- Understand triads
- Record compositions using any of the appropriate:
  - graphic symbols
  - rhythm notation/time signatures
  - staff notation
  - technology

#### Listening

##### -Reflecting and evaluation

- Discuss the full range of interrelated dimensions of music to make constructive comments on own and others' music to develop compositions and performances.
- Discuss music in objective and subjective terms using musical vocabulary
- Recognise how music reflects its purpose, place and time including other cultures and traditions

##### -Aural Awareness

- Recognise and identify instrumental families aurally
- Memorise more complex rhythms and melodic patterns and match conventional notation/graphic pitch notation
- Continue to develop an awareness of the inter-related dimensions of music, pulse and articulations
- Recognise simple structures in the music that is being performed or listened to e.g. binary, ternary, verse-chorus, rondo and 12 bar blues
- Compare and discuss differences in performances of the same piece of music
- Recognise a variety of metres (2,3,4 and 6/8)

#### Musicianship

##### -Instruments

- Play with an awareness of dynamics, pitch, tempo, articulation and timbre, and how these affect a performance and impact on the audience
- Perform using dynamics, pitch, tempo, articulation and timbre
- Follow and direct others to use visual cues for tempo, dynamics and articulation
- Maintain a third part in an instrumental piece showing an understanding of texture
- Demonstrate awareness of the need for breathing and good posture whilst playing in order to maintain a pleasing sound



	<p><b>General Style indicators of 20<sup>th</sup> Century Music:</b></p> <ul style="list-style-type: none"> <li>-Refer to folk music as taught in Y3 as Holst took inspiration from this</li> <li>- Music often inspired by political events of the 20<sup>th</sup> century (e.g world wars)</li> <li>-Musicians wanted to break away from traditional music and try new ideas</li> <li>-Musicians were keen to be radical and different</li> </ul>	<ul style="list-style-type: none"> <li>• Perform a range of music in school assemblies and extra performance opportunities</li> <li>• Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one staff with one octave range</li> <li>• Understand how triads are formed and play on tuned percussion, melodic instruments or keyboards.</li> <li>• Perform simple chordal accompaniment to familiar songs</li> <li>• Perform a variety of instruments to form an ensemble e.g. school orchestra</li> <li>• Begin to practise playing by ear (with no sheet music)</li> <li>• Recognise and use an octave range - c-c</li> </ul> <p><b>-Notation</b></p> <ul style="list-style-type: none"> <li>• Understand the differences between semibreves, minims, crotchets, crotchet rests, paired quavers and semiquavers.</li> <li>• Understand how time signatures are recorded for 2/4, 3 / 4, 4 / 4</li> <li>• Read pitch notation within an octave</li> <li>• Read short rhythmic phrases at sight from prepared cards</li> </ul>
6	<p style="text-align: center;">Autumn:</p> <p style="text-align: center;"><b>Crime and Punishment (History)</b></p> <p><b>Key information about The Specials:</b></p> <ul style="list-style-type: none"> <li>-The band formed in 1977 in Coventry</li> <li>-The Specials developed a type of Ska music called “2 Tone”. It combined Ska music with punk music. Their music was usually a faster tempo than traditional Ska music.</li> <li>-The Specials believed in using their music to protest against racism in the UK</li> </ul> <p><b>General Style indicators of Ska:</b></p> <ul style="list-style-type: none"> <li>-Ska originated in Jamaica in the 1950s</li> <li>-Ska music was a precursor to reggae music (Y3 Summer term)</li> <li>-Off beat rhythms</li> <li>-Walking bass (a bass line that moves regularly at a walking pace)</li> <li>-Guitars and drums were the most common instruments used</li> </ul> <p style="text-align: center;">Spring:</p> <p style="text-align: center;"><b>One World (Geography)</b></p> <p><b>Key information about Claude Debussy:</b></p> <ul style="list-style-type: none"> <li>-Debussy was a French composer who lived in the 19<sup>th</sup> century.</li> <li>-He was a pianist but decided to compose instead for his career</li> </ul>	<p><b>Singing</b></p> <ul style="list-style-type: none"> <li>• Use the interrelated dimensions of music while singing</li> <li>• Maintain a third part in a vocal piece with an understanding of harmony and texture</li> <li>• Perform using conventional rhythmic and melodic notation to play a variety of ostinato and simple pieces/songs including expression and articulation</li> <li>• Understand and respond to visual cues with greater accuracy</li> <li>• Can direct others to change articulation, and show how to change these within a piece</li> <li>• Show a greater mastery and control of tone, diction, posture and breathing consistently</li> <li>• Introduce 3 and 4 part rounds and experiment with positioning singers randomly within the group in order to develop greater listening skills, balance between parts and vocal independence</li> <li>• Perform a range of songs in school assemblies and extra performance opportunities, including a wider audience</li> </ul> <p><b>Composing</b></p> <ul style="list-style-type: none"> <li>• Construct a piece with more complex structure, including binary, ternary, verse-chorus, intro/outro and 12 bar blues</li> <li>• Can use different scale patterns to construct melodies e.g. major/minor and pentatonic</li> <li>• Compositions are sensitive to mood through use of dynamics, pitch, tempo, articulations and timbre, experimenting with the use of harmony and chords</li> <li>• Notate composition using a variety of methods, incorporating the interrelated dimensions of music</li> <li>• Extend improvisation sections to include repetition and contrast</li> <li>• Use chord changes as part of an improvised sequence</li> <li>• Extend improvised melodies beyond 8 beats over a fixed groove</li> <li>• Plan, compose and notate an 8 beat melodic phrase using the pentatonic scale. Play the composition using available instruments.</li> <li>• Enhance composed melodic phrase with chordal accompaniment</li> <li>• Use technology to create a ternary composition with contrasting sections</li> </ul>

-Debussy was strongly influenced by Russian and Far Eastern music and he used this to create his own style of harmony  
-His famous works include *La Mer*, *Children's Corner* and *Prelude a l'apres-midi d'un faune*.  
-He mostly composed for orchestras and solo piano

**General Style indicators of Impressionist Music:**

-Impressionist music focused on atmosphere and mood  
-Inspired by the Impressionist art movement pioneered by Monet (see corresponding art topic for spring term).  
-Music often contained contrasting timbres and orchestration  
-Impressionist music was often used in order to portray a mood, atmosphere or scene.

Summer:

**Battle of Britain (History)**

**Transition Project- See p98 of Model Music Curriculum to link to school production.**

- To recognise staff notation for sharps and flats - full chromatic scale
- Apply the interrelated dimensions of music to compositions

**Listening**

**-Reflecting and evaluating**

- Discuss the full range of interrelated dimensions of music to make constructive and refined comments on own and others' music to develop compositions and performances.
- Make connections and comparisons with music being listened to and own compositions, identifying the use of musical devices (e.g. canon, ostinato, repetition, sequence)
- Recognise how music reflects its purpose, place and time including other cultures, traditions and other experiences

**-Aural Awareness**

- Recognise and identify instrumental families aurally, including instruments from different genres, cultures and traditions
- Compare and contrast instruments from different genres, cultures and traditions
- Memorise more complex rhythms and melodic patterns and match conventional notation/graphic pitch notation
- Recognise simple structures in the music that is being performed or listened to (rondo, variation, 12 bar blues, ternary, verse-chorus, intro/outro, through-composed)
- Compare and discuss differences in performances of the same piece of music
- Recognise a variety of metres (2,3,4 6/8 and 5/4)

**Musicianship**

**-Instruments**

- Use the interrelated dimensions of music while playing
- Maintain a third part in an instrumental piece with an understanding of harmony and texture
- Perform using conventional rhythmic and melodic notation to play a variety of ostinato and simple pieces including expression and articulation
- Understand and respond to visual cues with greater accuracy
- Can direct others to change articulation, and show how to change these within a piece
- Show a greater mastery and control of tone, posture and breathing consistently
- Introduce 3 and 4 part rounds and experiment with positioning performers randomly within the group in order to develop greater listening skills, balance between parts and independence
- Perform a range of music in school assemblies and extra performance opportunities, including a wider audience

**- Notation**

- Understand the differences between semibreves, minims, crotchets, crotchet rests, paired quavers and semiquavers and their equivalent rests.
- Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations
- Read and play from notation a four-bar phrase, confidently identifying note names and durations