

				Music 2022-23 Sequence Overview Year 3 – Year 6				Assessment	Knowledge Organiser reference and Knowledge by end of unit What will children know?
		Unit: Hours	We are composers and create music (including technology and improvising)	We are performers and play music (including singing)	We can play the piano and know the notes on a piano	We can listen to and understand music (including different traditions, styles, key composers and their works, history and the orchestra)	We can use and understand musical notation (including rhythm patterns and notes on treble clef stave)		
		<p><u>Sorcerer’s Apprentice and the Orchestra</u></p> <p>In this unit, children will:</p> <ul style="list-style-type: none">*To understand that sound can be created in many different ways*Know the names of many orchestral instruments and recognise how they are played*Know the name of the 4 families of the orchestra*Listen to the key work Sorcerer’s Apprentice by Paul Dukas and respond*To select instruments for their timbre*Manipulate and record sounds using technology in preparation for performance <p>In this unit, children understand that sound can be created in many ways and are introduced to the term timbre. By exploring sound in the Music Room, children are introduced to the many instruments and the sounds that can be produced from them for future composition. Children know the story and music, The Sorcerer’s Apprentice and are introduced to the bassoon and other orchestral instruments. They know what an orchestra is and that there are four families within the orchestra. Children sort instruments and recognise how to identify the strings, woodwind, brass and percussion instruments. Children use an app called Samplebot to record and manipulate sound.</p>							
3	Autumn	Sorcerer’s Apprentice and the Orchestra 3 hrs	Autumn – Sound exploration linked to Sorcerer’s Apprentice Children collect sounds in the music room and play instruments in interesting ways. Children choose sounds to match pictures and explore timbre. Using pictures from Sorcerer’s Apprentice, explore sound and explain choices. Record the sounds and music using Samplebot			Autumn – Sorcerer’s Apprentice Understand the music as a story. The music describes the events in the story. Listen to the story in words and action. Listen to the music and act out the story. Watch the cartoon		Focus: Creating music – sound selection Working Towards Random selection of sounds, no or little coordination Meeting Sounds are matched to the picture with reasoning eg bells for water because it sparkles or drips Greater Depth Sounds are matched with good explanation. The term timbre is referenced. Volume is controlled. Good control of the instrument eg fingers on a keyboard, drums played quietly. A melody and/or a repeated rhythm is attempted/played	<u>KO – Musical Genre 2a: Classical Music 1</u> *Know the four families are string, woodwind, brass and percussion. *Know the highest woodwind instrument is the piccolo. *Know the lowest string instrument is the double bass. *A percussion instrument is anything that can be struck or shaken: xylophone, timpani drum, triangle, cymbals etc *The trumpet belongs to the brass family. <u>KO: Key Pieces of Music 5 – The Sorcerer’s Apprentice</u> *Paul Dukas, a French composer, composed the music for The Sorcerer’s Apprentice *The story is about an apprentice magician who decides to use spells instead of doing chores. He magics a broom to wash the floor with disastrous consequences. *The bassoon plays the sound of the broomstick. It is from the Woodwind family. *The story featured in the film Fantasia. Fantasia is a collection of cartoons that use Classical music to help tell their story. Mickey Mouse plays the apprentice in The Sorcerer’s Apprentice

<p><u>Animal Magic</u></p> <p>In this unit, children will:</p> <ul style="list-style-type: none">*Know and understand the music Carnival of the Animals*Use the musical dimensions to describe music – use the terms: dynamics, tempo, pitch and articulation*Make predictions using musical vocabulary*Make reference to the musical dimensions when making predictions*Control and manipulate sounds on the keyboard*Know the names of the notes on the keyboard*Locate D (Danny Dog)*Know how to create a tune using 5 notes*Write tunes down using correct note names*Know the significant work Peter and the Wolf by Sergei Prokofiev*To understand how instruments, tunes and musical dimensions all help to describe the characters in the story Peter and the Wolf*Retell the story with this knowledge*Recognise the process of composition through improvisation.*Practise ACRO skills when working together to create one musical piece*Compose music that incorporates knowledge of musical dimensions and a melody*Appreciate other works and songs that have been inspired by animals <p>In this unit, children use their understanding of tempo, dynamics, articulation and pitch to discuss and create music that has been written to describe animals from the Carnival of the Animals by Saint-Saens and of their own choice of animal. They learn how to create simple melodies but also name the notes of the melodies they create using simple 5 note patterns. Children learn how to change the voice on a keyboard. Children understand and appreciate the key work Peter and the Wolf, and through this revise the names and families of orchestral instruments. Children work together to produce a group composition and practise the composition processes: planning, creating, improving, performing and evaluating.</p>							
Animal Magic 8hrs	<p>Autumn – Animal composition linked to Carnival of the Animals</p> <p>Children create a short piece of music on keyboards describing an animal of their own choice after planning making reference to pitch, dynamics, tempo and articulation</p> <p>Autumn – Gruffalo Composition linked to Peter and the Wolf</p> <p>Children create a short piece of music to describe the qualities, movement and /or sound of characters from the Gruffalo story. Children have one character to describe and plan carefully, focussing on melody, articulation, tempo, dynamics and pitch. Children are introduced to the composition process: plan, create, rehearse, improve, perform, evaluate</p>	<p>Autumn – Perform Animal composition linked to Carnival of the Animals</p> <p>Children learn how to create a short melody by selecting 3 or 4 notes on a keyboard randomly and playing these in a sequence and repeating the sequence. Children learn how to change the voice and volume on the keyboard.</p> <p>Autumn – Perform Gruffalo Composition</p> <p>Children listen to a narration of the story of the Gruffalo and perform their theme when their character is mentioned. This is recorded as a class composition – assessment opportunity. Children evaluate their contribution to the story and each other’s verbally</p>	<p>Autumn – Creating a short melody linked to Carnival of the Animals</p> <p>Children create 5 note compositions using CDEFG. They locate the notes on the keyboard and find ‘Danny Dog.’ Children use numbers 1 – 5 to name their fingers when playing.</p>	<p>Autumn – Carnival of the Animals</p> <p>Understand the musical dimensions: pitch, dynamics and tempo and describe the animals. The musical dimensions reflect the quality, movement and sound of the animal. Children use movement to help describe the music. They make predictions. Know that both Dukas and Saint-Saens were French composers who knew each other - see Knowledge Organisers</p> <p>Autumn – Peter and the Wolf</p> <p>Children revise names of instruments and families in the orchestra. Match up picture and character and describe the timbre of instruments. Children know that the instrument and its theme have been selected to describe the character in</p>		<p><u>Assessment Opportunity – Keyboard skills</u></p> <p>Working Towards</p> <p>Rhythm is not clear, some effort to play using 5 notes but various fingers used. No correlation to animal being described. Needs much support to coordinate fingers and locate D</p> <p>Meeting</p> <p>Good attempt at playing the rhythm although there are errors. Good effort to use 5 fingers and coordination is apparent. D can be located. Evidence children have used knowledge of musical dimensions to describe chosen animal. Children use D as a reference point and can locate and name other notes.</p> <p>Greater Depth</p> <p>Excellent rhythm and coordination. The tune is practised and sounds complete – see Super SC. Musical dimensions are inter-related e.g slow and loud. Notes can be named and located by recognition of black notes</p> <p>Focus: Gruffalo Composition</p>	<p><u>KO: Key Pieces of Music 3 – Carnival of the Animals</u></p> <p>*Know the Carnival of the Animals is a suite of 14 movements. A suite is a set of pieces of music to be played one after another. A movement is a section of music that could be played separately. Each movement describes an animal or animals. These include donkeys, hens, kangaroos, a lion, an aquarium, a swan, fish in an aquarium, elephant, cuckoo, birds in an aviary and fossils</p> <p>*Know musical dimensions help to describe the animals. Know the following names: tempo (the speed), dynamics (how loud), pitch (how high), texture (how many sounds/instruments are playing at the same time), articulation – smoothly and jumpy (legato and staccato)</p> <p>*Saint-Saens was a French composer. He was friends with the French composer Paul Dukas who wrote the Sorcerer’s Apprentice.</p> <p><u>KO: Playing and Reading 1 – Playing the keyboard</u></p> <p>*Your index (pointy) finger is finger 2</p> <p>*D can be located by finding the 2 black notes and playing the white note between</p>

						<p>the story – see Knowledge Organiser. Children can retell the story</p> <p>Additional listening: Appreciate other pieces of music inspired by animals e.g Flight of the Bumblebee, The Jungle Book</p>		<p>Working Towards Music is a collection of sounds that have some relevance to the character when child is explaining musical choices. Children have struggled to share ideas and make their music sound cohesive.</p> <p>Meeting Each child in the group has contributed to the final composition. Instruments and musical dimensions have been selected with purpose. A simple melody on keyboard is evident</p> <p>Greater Depth Evidence that children have considered the tempo, dynamics, texture and pitch of the music in relevance to their character. The melody is memorable. Children may use their voices and explore using instruments in unusual ways. There is evidence the music has a clear structure and a definite beginning and ending.</p>	<p>*The letter names are in the same order as the alphabet but instead of going up to H, you go back to A so the order is ABCDEFGABCDEFGG etc</p> <p>*The black notes are known as sharps and flats. The black note to the right of the note D is D#, the black note to the left of the note D is Db. <i>b</i> is the symbol for flat and # is the symbol for a sharp</p> <p><u>KO: Key Pieces of Music 2 – Peter and the Wolf</u></p> <p>*The main characters in the story are Grandfather, Peter, the wolf, the cat, the bird, the duck and the hunters</p> <p>*The flute was used to represent the bird, the oboe for the duck, the clarinet for the cat and the bassoon for the grandfather. All of these instruments are found in the Woodwind family.</p> <p>*In the story, the wolf eats the duck and tries to eat the bird. Peter throws a lasso around the wolf’s tail and gives the wolf to passing hunters. Instead of killing the wolf, the hunters take him to a zoo instead.</p> <p>*Sergei Prokofiev composed the music for Peter and the Wolf.</p>
		<p><u>Roll Over Beethoven</u></p> <p>In this unit, children will:</p> <ul style="list-style-type: none">*Understand the origin of Rock and Roll music and identify features of the genre*Recognise Elvis Presley and Chuck Berry as key Rock and Roll artists*Identify and play the 12 Bar Blues*Recognize there are many sub-genres of Rock Music*Understand there are many different genres of music and to have preferences*Understand that music changes (evolves) over time*Locate and name all white keys on the piano/keyboard*Know how to use Garageband to create music and know the benefits of digital music*Know about Beethoven’s life and recognise him as one of the most famous, influential composers of all time*Recognise Beethoven’s significant works: Fur Elise, Symphony 5, 6 and 9*Make simple comparisons between great works*Understand and use dynamic markings*Know the voice and timbre of orchestral instruments and revise the names and families <p>In this unit, children understand the origins of Rock music, identify the features and recognise key artists and early popular examples of the genre. They learn how to play the chord sequence of the 12 bar blues and locate keys on the keyboard. Children recognise that music evolves and because of this, there are many sub-genres of Rock music. Children recognise the benefits of digital music and learn to create music using software. They find out to layer sound, use a mixer, create loops and chord sequences. Children identify many genres of music and give personal preferences. Children find out about Beethoven, his life and key works. They find out about the symphony and the instruments in an orchestra. There is a focus on Symphony 5, 6 and 9. Children are introduced to dynamic markings.</p>							
	Spring	<p>Roll over Beethoven 8hrs</p>	<p>Spring – Rock and Roll Children create a piece of music in the Rock style by using Garageband. Children are taught how to select the correct instruments for the</p>	<p>Spring – Rock and Roll Song Children sing a song in Rock and Roll style (12 bar Blues) and compare this with the school</p>	<p>Spring – 12 Bar Blues Children are taught how to play the 12 bar blues in Hound Dog on the keyboard and using Garageband by copying</p>	<p>Spring – Rock and Roll Children identify the features of Rock and Roll, find out about its origins. Children find out about Elvis</p>		<p>Focus: Singing Working Towards Cannot define speaking and singing voice, find it hard to maintain rhythm of song</p> <p>Meeting</p>	<p><u>KO – Musical Genre 1: Rock and Roll</u></p> <p>*Rock and Roll originated in America in the 1940s</p> <p>*Rock and Roll originated from gospel, jazz, the blues and country music to name a few</p>

			<p>style, how to play, record and add loops. Children are shown how music is layered once recorded and how the levels can be changed to improve performance</p>	<p>anthem (also 12 Bar Blues). Children sing in 2 parts and maintain their part when singing as a class.</p>	<p>a sequence. Children are taught how to use all their fingers on one hand. Children keep time and rhythm. Children know the notes on a keyboard can be identified by the sequence of black notes – 3 black, 2 black, 3 black etc Children know where to find D (Danny Dog) on the keyboard (He lives between the two black notes) and then can find ABCDEFG Children play: CCCC FFCC GFCC</p> <p>Spring – Fur Elise Children find out about the music, how it sounds and how to play the opening by copying a sequence on the keyboard</p>	<p>and his contribution to Rock and Roll. Children understand that the genre of Rock music evolved and continues to evolve and know that fashion; factors in history and technology have all contributed to this change. Listen to music by Chuck Berry, Led Zeppelin, AC/DC, Queen and Nirvana to demonstrate this evolution of the genre. Children understand there are many genres of music and Rock and Roll is one of many. They listen to and dance to jazz, opera, bhangra, rap and disco to name a few and make comparisons</p> <p>Spring – Beethoven Children find out the life of Beethoven – see Knowledge Organiser. Children listen to Symphony No6 and find out the story by drawing movement 4 and 5 as a picture. Listen and understand Symphony No5 – its history and theme. Understand and use the terms: forte and piano, crescendo and diminuendo</p> <p>Spring – Orchestral Instruments Know the names of families of instruments of the orchestra. Listen to sections of Young Person’s Guide to the Orchestra by Britten. Describe the voice and timbre of orchestral instruments</p>		<p>Can define singing voice from speaking voice, maintains own part when second part being sung at same time Greater Depth Good intonation and phrasing. Good breath control. Can switch between parts and sing either</p> <p>Focus: Garageband composition Working Towards Needs support to select appropriate instruments for the style Meeting Selects appropriate instruments, adds several layers, edits work Greater Depth Evidence of a chord sequence that is maintained in each layer. Selects loops which are appropriate to style. Uses levels to change the volume of layers</p>	<p>*Chuck Berry wrote and performed Johnny B Goode. *Elvis Presley, The Beatles and Buddy Holly made Rock and Roll popular in England *Rock and Roll was popular because teenagers could relate to the <i>lyrics</i>, they wanted to <i>go out dancing</i> (this was relatively peaceful time in terms of war), it brought together people from many <i>backgrounds</i>, a <i>unique way of dancing</i> that was quite acrobatic, its own <i>fashion</i> style (Teddy Boys) and developing <i>technology</i> meant the music could be louder and people could buy <i>records</i> to play at home. *Rock styles include Heavy metal, Folk Music, Punk, Grunge and Indie. *A drum kit (snare drum) plays the back beat. *Instruments in early Rock and Roll included pianos, saxophones, guitars and double basses *Lead guitars, rhythm guitars, bass guitars, keyboards and drum kits are played in a Rock band. *An amplifier is a device to make sounds louder. A guitar can be plugged in to an amplifier.</p> <p><u>KO – Playing and Reading 1 – Playing the Keyboard</u> *Know how to locate Danny Dog (the D) found between the pair of two black notes. Know the keys are in the same order as the alphabet. When you get to G, start back again at A so ABCDEFGABCDEFG</p> <p><u>KO - Key Composer 1: Beethoven</u> *Beethoven was German and lived around 250 years ago (1770-1827) *Beethoven had regular temper tantrums, he went deaf and he was a perfectionist *A symphony is a piece of music written for a full orchestra to play *Beethoven wrote 9 symphonies. He started a 10th but died before it was finished. It became the Unfinished Symphony. *A movement is like a chapter in a book. Each movement has a different style and usually a change of speed. There are usually 4 movements in a symphony, Beethoven used 5 movements in No 6 *The 6th symphony describes the countryside and was inspired by Beethoven’s love of walking. Each</p>
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									movement describes a scene from the country: the countryside, the brook, a wedding, a storm and the calm after the storm *No 5 has the <i>famous theme</i> : da da da dahhh. Dot dot dot dash is also V in morse code. V is also the Roman Numeral for 5. It was nicknamed the Victory symphony during the 2 nd World War and was linked to Winston Churchill’s victory salute and a symbol of solidarity at this time. Beethoven uses the dot dot dot dash motif throughout. There are many changes of dynamics. *Forte means to play loudly, piano means to play softly. Crescendo means to gradually get louder and diminuendo to gradually get quieter *Fur Elise (For Elizabeth) was discovered 40 years after Beethoven’s death. It is not clear who Elizabeth is. *Beethoven’s 9 th is also called The Choral Symphony/Ode to Joy
		<p>Rhythm and Ostinato</p> <p>In this unit, children will:</p> <ul style="list-style-type: none">*Know and use the term ostinato and know this can be called a riff, loop or repeated pattern or sequence*Know rhythm is a combination of short and long sounds*Recognise crotchets, quavers, semiquavers and minims*Define and distinguish the terms rhythmic ostinato and melodic ostinato. To know a melodic ostinato incorporates rhythm as well*Define and use the term pitch.*Know the melody is a combination of high and low pitches.*Know that music is written on a stave and to know the position of the note on the stave indicates pitch.*Know notes are either written with a line running through them or in a space when written on the stave and practise writing notes on a stave*Distinguish tuned and untuned instruments <p>In this unit, children learn that an ostinato is a musical pattern that is repetitive. Children recognise quavers, crotchets and semiquavers for the first time and clap 4 beat rhythms. They learn to create and play rhythmic and melodic ostinato on keyboards and percussion and recognise C, E and G as a triad. Children know that music can be written on a stave that determines pitch and notes are either written on lines or in spaces.</p>							
		<p>Rhythm and Ostinato 3hrs</p>	<p>Spring – Rhythm Pattern Composition</p> <p>Children create a piece of music using several 4 beat rhythm patterns. Working with a partner, children explore polyrhythm. Children create simple melodies using C, E and G</p>	<p>Spring – Rhythm Pattern Ostinatos</p> <p>Children know and use the term rhythmic and melodic ostinato when playing 4 beat rhythm cards and incorporate the C major arpeggio/triad when playing a melody. Children play independently and as polyrhythm.</p>		<p>Spring – Identifying Ostinato</p> <p>Recognise rhythmic ostinato when listening to We Will Rock You and Unsquare Dance. Recognise melodic ostinato in a range of genre including Rock, World music and Classical. Know that a melodic ostinato also includes rhythm. Distinguish between tuned and untuned instruments</p>	<p>Spring – Rhythm Patterns and notes on the stave</p> <p>Children learn to read crotchets, quavers, semiquavers and a crotchet rest by reading the insect rhythm cards. Initially the children know these rhythms by saying ‘bee’ ‘spider’ ‘caterpillar’ and ‘rest.’ Children count in 4s and maintain a pulse when clapping these 4 beat rhythms. Rhythm is a combination of long and short sounds. Melody is a</p>	<p>Focus: Playing a steady rhythm Working Towards</p> <p>Support needed to maintain a rhythm. Support needed to maintain a steady pulse</p> <p>Meeting</p> <p>4 beat rhythm can be played as a loop with good control. Work is rehearsed</p> <p>Greater Depth</p> <p>4 beat rhythm is performed on a melodic instrument and maintained as a loop. Loop is played at the same time as a different 4 beat rhythm (another person in the group playing) Music is shaped with evidence of structure eg beginning, middle and end</p>	<p>KO – Musical Dimensions 1: Rhythm</p> <p>*A beat is a like a unit division of musical time, like a steady footstep or heartbeat; like a way of measuring length in cms</p> <p>*Rhythm is a pattern of musical sounds and silences</p> <p>*A rest is a musical silence</p> <p>*A note played in 1 beat is a crotchet, referred to as a ‘bee.’ It has a black note head and a stem</p> <p>*A note with a value of half a beat is a quaver. Two quavers are equal to 1 beat, referred to in school as a ‘spider.’ Two quavers together are joined together. One quaver on its own has a stem with a tail</p> <p>*A note with a value of quarter of a beat is a semiquaver. Four semiquavers are equal to 1 beat,</p>

							combination of high and low sounds. Children learn that music is recorded on a ladder called a stave. They know there are 5 lines and 4 spaces on the stave. Know that the dots are recorded as having a line running through them or recorded between the spaces of lines. Children practise writing notes either on a line or in a space or a combination of the two. Children introduced to the treble clef		referred to in school as a ‘caterpillar.’ Four semiquavers are joined together twice. One semiquaver on its own has a stem with two tails. <u>KO – Playing and Reading 2: Notes on the Treble Stave</u> *The stave is a set of 5 horizontal lines and four spaces. Music is written onto the stave. It indicates the pitch. *The clef tells us the names of the notes on the ladder. There are different clefs. The treble clef indicates a higher range of notes. It is written at the beginning of the music *Notes are written with a line running through them or notes are written in the spaces. Never both
		<u>The Moldau</u> In this unit, children will: *Know and understand the Symphonic Poem, The Moldau, and be inspired by this *Refer to music dimensions when making predictions about the music *Know that Smetana was a Nationalist Composer *Refer to music dimensions in planning *Develop strategies for composition *Recognise ways of creating simple melodies *Develop performance skills *Explain musical choices In this unit, children listen and understand Smetana’s key piece. They take an aspect of the story of the river’s journey which, like Smetana, they describe using musical ideas. Children select suitable sounds using free choice of instruments, make musical choices with reference to the musical dimensions and learn how to create simple repetitive melodic phrases. They practise performance skills and learn to evaluate their work.							
	Summer	The Moldau River 4hrs	Summer – River Composition Children work in a group to plan and create music based on an aspect of The Moldau – the ghost castle, the mermaids, the wedding etc. They are inspired by Smetana. Children explore melody and rhythm and try to incorporate the two. They work together on a structure, music is less random and sounds more rehearsed. Children know to incorporate musical dimensions – dynamics, tempo and timbre to good effect. Like Smetana, they	Summer – Play, Perform and Evaluate their River Composition Children work together and are more confident. They play and perform collaboratively. They select sounds that are fit for purpose. They can explain music choices. Children are taught how to create simple repeated melodies by selecting 3 or 4 notes randomly and playing these in a sequence. Develop performance skills – eye contact, non-verbal communication,		Summer – The Moldau Children find out about the story of the music through drama. They make predictions about the music using their knowledge of the musical dimensions. They find out about Smetana – see Knowledge Organiser, and listen carefully and order the events in the music when drawing a picture of the river. Children find out that Bedrich Smetana was a Nationalist composer who, like Beethoven, went completely deaf. They find out what a Symphonic Poem		Focus: River Composition Working Towards Support needed to create music. Little explanation given to musical choices. Sound/instrument selection uncoordinated. Little structure to music. Struggles to work collaboratively Meeting Creates music with good explanation, performance is rehearsed. Beginning to vary dynamics and/or tempo. Simple structure – e.g in the beginning, the ghosts are having a party and then the knights arrive and the music becomes louder Greater Depth Evidence of melodic and/or rhythmic phrasing. Experiments with timbre e.g playing drums	<u>KO – Key Composer 5: Bedrich Smetana</u> *Smetana was born in the Czech Republic *A Nationalist composer is someone who’s inspired to create music about their home country. Music may incorporate traditional folk tunes from that country. Music may describe places, stories, and the people from that country *A Symphonic Poem is a piece of orchestral music that describes a story, a painting or a poem, and usually in one movement. Smetana wrote a set of 6 symphonic Poems about his home country. These is called Ma Vlast and means My Homeland. The Moldau is one of these Symphonic Poems *The Moldau is Smetana’s most significant work and it describes the river that flows through the capital city, Prague and starts high up in the mountains as a little stream.

	are to describe their chosen picture using music	confidence, listening, praise and applause. Reflect and evaluate their music and the composition process		is. The Moldau is Smetana's most significant work		with fingertips, changes voice on a keyboard	*In the story, the river flows past a wedding celebration, a hunt, mermaids, ghosts in haunted castles, rapids and through the forest. *Both Smetana and Beethoven went completely deaf
<p><u>Nursery Rhymes and Summer Games</u></p> <p>In this unit, children will:</p> <ul style="list-style-type: none"> *Sing for fun, sing in harmony and learn to internalise a tune *Know that harmony is created when singing in a round *Know the origins and meanings of Nursery Rhymes *Recognise and sing traditional Nursery Rhymes *Recognise pitch and using aural skills, order pitch *Introduce and play a range of traditional games including clapping games and the Maypole *Develop skills of concentration, coordination, communication, and cooperation *Develop confidence <p>In this unit, children sing songs with actions, call and response and echo. Children learn to internalise a tune. Children sing songs in a round and Partner songs so they recognise and create harmony. Children learn the origins and meaning of famous Nursery Rhymes, they sing these and play them. They learn clapping games and create their own using good rhythm and pulse. Traditional games such as Dusty Bluebells and the Maypole are played developing skills of coordination, cooperation, communication and concentration.</p>							
Nursery Rhymes and Summer Games 4hrs	Summer – Clapping Games Children create their own clapping games and sequences based on games and songs they already know. They teach each other their game	Summer – Sing and play Nursery Rhymes and other traditional songs Sing various traditional songs for fun, to build confidence, coordination, communication, cooperation and concentration. Songs include: Row Row Row Your Boat, Frere Jacques, London's Burning and In and Out the Dusty Bluebells. Sing in two-part harmony when singing partner songs and in a round. Sing and play traditional Nursery Rhymes Sing and play traditional clapping games such as Tic Tac Toe, Miss Mary Mack, A sailor went to Sea and Double this. Coordinate simple dances round the Maypole		Summer – Nursery Rhymes Know the origins and meanings of Nursery Rhymes – see Knowledge Organiser Summer – The Human Glockenspiel Children listen to the 8 glock bars played individually and use aural skills to order the bars in terms of pitch. Know that the bars low C to high C is an octave. An octave is 8 notes.		Focus: Sing and play traditional games Working Towards Support needed to join in with games. Support needed with coordination. Support needed to maintain sequence Meeting Good participation, maintains and creates simple sequences Greater Depth Makes suggestions to improve group games, offers support, creates own clapping sequences and rules for games	<u>KO – Voice and Songs 3: Nursery Rhymes</u> *A Nursery Rhyme is a traditional poem or song for children that is easy to remember and can be hundreds of years old Q. What are the words in Nursery Rhymes about? What do they mean? *Nursery Rhymes are often about real historical or political events. They may have been sung to voice a dangerous opinion and poke fun at someone or something in a sneaky way. They often have hidden meanings. (Refer to KO for examples) *Pat-a-cake Pat-a-cake, Baker's Man is over 500 years old! *A lullaby is another children's song that can be hundreds of years old. They are sung to help children get off to sleep
<p><u>In the Hall of the Mountain King</u></p> <p>In this unit, children will:</p> <ul style="list-style-type: none"> * Know and understand the key piece of music: In the Hall of the Mountain King by Norwegian composer Edvard Grieg *Know and use the terms lento, allegro, accelerando, forte, piano and crescendo *Respond creatively to this music 							

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		In this unit, children know the story behind the music, can describe the music and orchestration. Children use the correct music terminology in description. Children recognise this music has inspired adverts and film. Children are inspired themselves to think creatively and respond to this music. Children may dance, create a play, paint a picture, or make a model.							
		Response to Music 2hrs	Summer – In the Hall of the Mountain King Children respond creatively to the music. They might like to draw, act, dance, make, play and/or move to the music. Show and Tell their creative response. Creative responses are linked to the music eg. As the music becomes louder, movements may become more dramatic			Summer – In the Hall of the Mountain King Children find out the story behind the music – see Knowledge Organiser, and discuss the music. It alternates between low woodwind and low strings and then higher woodwind and strings and then becomes faster, louder and thicker. Use the terms forte, piano and crescendo. Use the terms lento, allegro and accelerando. Know this music has inspired many people and has been used in film, adverts and remixes. Know that, like Smetana, Grieg was a Nationalist composer		Focus: Response to music Working Toward Response has little or no reference to the music. Support needed Meeting Direct response to music e.g draws trolls, dances round pretend fire, makes a lego cave system Greater Depth Response to changes in tempo and/or dynamics. Respond with alternative theme e.g a spy breaks into a toy shop?? Or dance is open to interpretation – big movements etc	KO – Key Pieces of Music 4: In the Hall of the Mountain King *Edvard Grieg wrote In the Hall of the Mountain King. *Grieg was born in Norway. There are many statues of Grieg in Norway *Like Smetana who was very proud of living in the Czech Republic, Grieg was very proud of living in Norway and wrote lots of music about his country. This makes both composers Nationalist Composers *In the Hall of the Mountain King is from the play, Peer Gynt. *The music is about a Norwegian fairy-tale character who has many adventures in the mountains. Peer Gynt is asked to marry the daughter of the Mountain King. The trolls who live with the Mountain King are not very nice to Peer and he declines to marry the King’s daughter. *The music starts low, quiet and slow and gradually becomes higher, faster and louder. It starts off with few instruments (thin) and becomes thicker. *Alton Towers uses the music in its adverts
		Wonderful Williams In this unit, children will: *Identify some key works by John Williams *Know that John Williams music is created using an orchestra *Know that music in film plays an essential part in telling the story *Revise knowledge of the orchestra and revise the name of orchestral instruments and families of instruments *Know the role of the conductor, conduct music and beat time In this unit, children will discover why John Williams is ‘Wonderful.’ They listen to examples of his work – Jaws, ET, Star Wars, Jurassic Park, Harry Potter and know that his contribution to film music is huge. This short unit pre-empts the work the children will do in Year 5 (Nature Documentary – introduction to the term ‘underscoring’) and Year 6 (Film Music – introduction to the term ‘leitmotif’). Film music is essential in helping to tell the story. Children revise the names and families of orchestral instruments and appreciate the important role the conductor has. Children learn how to beat time, how to gesture to play loudly and quietly, how to gesture to play ‘legato’ and ‘staccato’ and how to invite the orchestra to begin at the same time.							
	Autumn	Wonderful Williams 2hrs				Autumn – John Williams Know and appreciate the work of John Williams – see Knowledge Organiser. Appreciate his contribution to film music is massive. Know that music in film plays an essential part in the telling of the story. It connects the audience emotionally			KO – Key Composer 4: John Williams (Revisited in Yr 6 Autumn Term) *John Williams is an American composer, conductor and pianist *John Williams wrote the music for many films including Superman, Jurassic Park, Jaws, Indiana Jones, ET, Star Wars, Home Alone, Harry Potter, Hook to name a few *John Williams regularly collaborates with Steven Spielberg

						Children match up pictures of orchestral instruments with names. Describe how each are played and identify instruments from the sound – using Young Person’s Guide (Britten – revision from Year 3) Know the role of the conductor and conduct Hedwig’s Theme – Use the term legato and staccato when conducting and make articulation clear with hand gestures			KO – Musical Genre 2a: Classical Music 1 – revision from Autumn Term and Spring Term Yr 3 New Knowledge *Legato means to play smoothly and staccato means to play the notes detached from each other. They would sound jumpier. *The conductor leads the tempo, the direction, the dynamics, and the expression of the music. The conductor ensures the instruments start and end at the same time and sets the pulse. *The percussion family are furthest away from the conductor. The strings are the closest. *Most of the orchestra are made up of string instruments. However, the percussion is the most diverse
		<u>Witches and Wizards</u> In this unit, children will: *Know the term time signature, where to find this in music and what it tells a musician *Introduced to Tchaikovsky’s Sugar Plum Fairy – the link here is the celeste used in Hedwig’s Theme *Identify and play ostinatos, maintain a rhythm and keeping a steady pulse *Create own ostinatos *Know and appreciate the key work Night on a Bare Mountain by Mussorgsky and the inspiration behind the music *Know and appreciate the key work Symphonie Fantastique (focus 5 th movement) by Berlioz and the inspiration behind the music and man *Make comparisons of music with a similar theme e.g monsters and witches *Compose own ‘monster’ music by magpieing the musical ideas of Mussorgsky and Berlioz *Develop composition and improvisation skills, including ‘working together skills’ and team work *Evaluate their work against the SC In this unit, children will further revise orchestral instruments and compare Hedwig’s Theme and Dance of the Sugar Plum Fairy. Children revise ostinatos by using ‘Snape Snape’ as an example. They recreate this ostinato and then create their own using their own theme e.g food or Pokemon. Children listen and appreciate two key works: Night on a Bare Mountain and Symphonie Fantastique Mvt 5 as they have a common theme. Children compare the theme and other aspects of the music including the composers themselves. They identify musical techniques used by the composers as a basis for a SC. Children compose their own ‘Monster’ music and evaluate this against the SC.							
		Witches and Wizards 5hs	Autumn – Ostinato Composition Children create own ostinato using a chosen theme such as pets or food. Inspired by Snape Snape, children create 2 or 3 rhythmic phrases e.g Twix Twix two chocolate fingers. Incorporate a melody. Develop working together skills and link this with the ACRO model Autumn – Monster composition with assessment opportunity Children create ‘monster’ themed music using SC. Be inspired by the musical	Autumn – Snape Snape Ostinato Listen and recreate the ‘Snape Snape’ ostinato – 2/3 rhythms played together as an ostinato using voices and percussion. Maintain a steady pulse and tempo. Children perform their own Ostinato Composition Autumn – Performance of Monster Music and evaluate		Autumn – Revision of orchestral instruments Children recognise the celeste in Hedwig’s Theme and are introduced to Dance of the Sugar Plum Fairy where it also used Children explore My Orchestra App on iPads to revise names Autumn – Mussorgsky (Night on a Bare Mountain) Know and understand the work Night on Bare Mountain – see Knowledge Organiser. Identify musical techniques and ideas. Use the term ‘Tone Poem.’		Assessment Opportunity: Monster Composition Working Towards Music on occasion fits the criteria. Sounds have not been selected for purpose. Individual performance instead of group performance. Meeting Use the Success Criteria to create music that describes something scary or as intended. Several ideas have been incorporated and magpied from the SC and this is obvious during performance. Children work together to get the composition completed in the time frame and all contribute to the music Greater Depth	KO – Playing and Reading 2: Notes on the Treble Stave – Revision from Year 3 New Knowledge *The time signature can be found at the beginning of the music and tells a musician how many beats to count in a bar. If the time signature is 4/4 this tells a musician to count 1234,1234 steadily. If it is 3/4, this means to count 123,123 steadily. (Ext: The bottom number 4 tells a musician they are counting crotchet beats. 6/8 means 6 quaver beats in a bar. 3/8 means 3 quaver beats in a bar) KO – Key Pieces of Music 1: Dance of the Sugar Plum Fairy – focus of this knowledge is in Dance Music (Year 5) *The instrument that looks like a piano but sounds like a glockenspiel

		techniques of Berlioz and Mussorsky.	Performance of music and evaluation in books against a SC		<p>Make links with ‘Fantasia’ from Year 3. Respond to the music using art and mime</p> <p>Autumn – Berlioz (Symphonie Fantastique) Know and understand the work Symphonie Fantastique and the context behind the music - See Knowledge Organiser. Draw the story of the final movement. Children compare and contrast the two great works with a similar theme (Berlioz focus mvt 5). Discuss preferences.</p>		<p>Music is effective and there is evidence of a theme which is recognisable. Contrasts in dynamics and pitch. Children discuss their work and make excellent contributions</p>	<p>is called a Celeste or Celesta. It means ‘heavenly’ in French *The celesta was used to describe the Sugar Plum Fairy dancing. The ballet is called The Nutcracker. *Hedwig’s Theme from Harry Potter also uses the celeste. John Williams composed this music.</p> <p><u>KO – Key Composer 2: Modest Mussorgsky</u> *Mussorgsky, another Russian composer was inspired by Russian folklore and its history when creating music *Mussorgsky’s most significant work is Night on Bare Mountain also known as Night on Bald Mountain. *A Tone Poem is orchestral music written in one movement that describes a story, a picture, a person or poem using music. Night on a Bare Mountain is an example of a Tone Poem *Night on Bare Mountain features on Fantasia, a 1049 Disney film. Sorcerer’s Apprentice also features on Fantasia (from Year 3) *Tchaikovsky (Sugar Plum Fairy), Stravinsky (Rite of Spring - Year 6) and Prokofiev (Peter and the Wolf – Year 3) are Russian composers and can be found on the Wall of Fame</p> <p><u>KO – Key Composer 3: Hector Berlioz/Symphonie Fantastique</u> *Berlioz was a French ‘Romantic’ composer. A ‘Romantic’ composer may write music that is expressive, emotional and beautiful. ‘Romantic’ music is often inspired by nature and poetry. ‘Romantic’ music was typically written around 1810-1910. *Love inspired Berlioz’ most significant work, Symphony Fantastique *Symphonie Fantastique has 5 movements. The final movement describes monsters and witches who come to his funeral. *Three other French composers are Paul Dukas (Sorcerer’s Apprentice - Year 3), Camille Saint-Saens (Carnival of the Animals – Year 3) and Claude Debussy (Clair de Lune)</p>
<p><u>What an Enigma!</u> In this unit, children will: *Know Edward Elgar as a significant English composer *Recognise Land of Hope and Glory from Pomp and Circumstance as a key Patriotic Song *Appreciate Elgar’s Cello Concerto</p>								

<p>*Know and identify the names of notes on the treble stave</p> <p>*To play a given theme and create their own themes</p> <p>*Identify Elgar’s Nimrod theme from notation</p> <p>*To make connections between other composers for eg know that Mozart and Haydn were good friends and dedicated work to each other</p> <p>*Using a theme, children dedicate music to a friend or family member</p> <p>*Evaluate each other’s work</p> <p>In this unit, children will know key works by Edward Elgar and know that this composer lived in West Sussex for a spell. Be inspired by his Enigma Variations and learn how to create a theme and use this to dedicate their own music to a friend or family member. Children evaluate each other’s work. Children know that many composers and musicians had friendships and connections which influenced their music. Children revise the names of notes on the keyboard and also learn that music is written down on a ladder called a stave. They are introduced to lines EGBDF and space FACE. Children locate the Nimrod theme from a score</p>							
What an Enigma! 4hrs	<p>Autumn – Creating a theme and dedication to a friend</p> <p>Children create a theme using three or four notes as did Elgar. Be inspired by a friend or family member and create music that can be dedicated to them – which encapsulates a theme which could be repeated. Children explore use of keyboards and iPads further but are not limited to them</p>	<p>Autumn – Perform and Evaluate</p> <p>Children perform to a friend or small group rather to the class and explain their musical choices. Children write in each other’s books and give written feedback</p>	<p>Autumn – Elgar’s Enigma Theme – keyboard skills</p> <p>Revise how to locate names of keys on the keyboard. Recap the names of the black notes as sharps and flats and know what sharps (#) and flats (b) look like.</p> <p>Play the Enigma theme Bb G C A. Use one hand and all fingers to improve finger dexterity, strength and control.</p> <p>Revisit how to change the voice/timbre on the keyboard. Introduce how to change/add a rhythm/style</p>	<p>Autumn – Elgar, his life and key works</p> <p>Listen and sing along to Land of Hope and Glory (Last Night of the Proms) from Elgar’s Pomp and Circumstance. Know the significance of this song as a Patriotic song.</p> <p>Make connections between Elgar’s life in Sussex, the war and his Cello Concerto</p> <p>Know and appreciate Nimrod as part of the Enigma Variations and the inspiration behind this work– see Knowledge Organiser. Identify the theme.</p> <p>Make connections between other composers/musicians on the Wall of Fame and how these people influence each other</p>	<p>Autumn – Nimrod notated</p> <p>Children identify the names of notes on the stave and learn Every Good Boy Deserves Football and FACE as the lines and spaces</p> <p>Children identify the Nimrod theme on the stave</p>	<p>Assessment – Creating and playing a theme Working Together</p> <p>Children select several notes with little purpose. Musically, these notes may sound random, playing lacks confidence, and the theme is not consistently played.</p> <p>Meeting</p> <p>Children select and play 3 or 4 notes and play them in a sequence and decide upon a rhythm. Children have the confidence to change any note to their satisfaction. The theme is clear and defined and memorable.</p> <p>Greater Depth</p> <p>Children select 3 or 4 notes and play these in a repetitive sequence. Children explore variations of the theme by changing a note after 4 repetitions for example or by changing the volume or speed. Adding a LH and using ideas such as a falling bass line</p>	<p>KO - English Composer 3: Edward Elgar</p> <p>*Edward Elgar was English</p> <p>*Ralph Vaughan-Williams (Year 6) and Gustav Holst (Year 5) are also significant English composers</p> <p>*Elgar wrote the Enigma Variations. There are 14 variations and each variation describes in music either the personality, an event or a memory he had of his friends</p> <p>*Elgar’s Cello Concerto describes how sad he felt after World War 1. Elgar was living at Brinkwells near Fittleworth in West Sussex at the time when he wrote this</p> <p>*Land of Hope and Glory is sung to the tune of Pomp and Circumstance and is an example of a patriotic song</p> <p>*Land of Hope and Glory might be sung at sporting events, the Commonwealth Games and at Last Night of the Proms held at the Royal Albert Hall. It has been suggested that Land of Hope and Glory should be recommended as the national Anthem of England.</p> <p>KO – Playing and Reading 2: Notes on the Treble Stave</p> <p>*Know the names of the notes that are written on the line, we use the following - Every Good Boy Deserves Football – to help us remember EGBDF. The lowest note on a line is E</p> <p>*Know the names of the notes written in a space, we remember FACE as it rhymes with space. The lowest note in a space is F</p> <p>*Know that top note G sits on the top line like a Giraffe popping its head over a wall. Bottom note D has Dropped off the ladder and hangs below bottom line E. Middle C is drawn below the D that has dropped off the ladder and has its own leger line running through it.</p>

	<p>Chinese Dragons</p> <p>In this unit, children will:</p> <p>*Identify the features of Chinese music and the names of some traditional Chinese instruments</p> <p>*Create music using Chinese instruments using Garageband and learn how to create chord sequences, loops and layer sounds.</p> <p>*Recognise, read and play 4 beat rhythm patterns</p> <p>*Recognise the pentatonic as music using 5 notes. Know that CDEGA can be used as a pentatonic sequence. Know that by only playing black notes on the keyboard is another pentatonic sequence.</p> <p>*Create and play a melody using the pentatonic scale CDEGA</p> <p>*Identify rhythm in spoken word</p> <p>*Recognise words that rhyme and know that rhyme is usually used in lyrics. Know that lyrics are words in a song</p> <p>*Know that music is written on a music ladder called a stave.</p> <p>*Know where to locate CDEGA on the stave.</p> <p>*Celebrate and learn about Chinese New Year by choreographing a dragon dance routine to music.</p> <p>In this unit, children identify features of Chinese music and Chinese instruments using technology. They learn that traditional Chinese music is written using the pentatonic and recreate this by composing melodies using 5 notes. They revise rhythm patterns and create 16 beat rhythm sequences using the pentatonic. Children identify rhythm patterns in the syllables of word phrases about dragons and write their own using knowledge of rhyme. Children combine their rhyming couplet, rhythm patterns and words to create a short chorus for a song about dragons. Children learn where to find CDEGA on the treble stave and notate their music. Chinese New Year is celebrated and children choreograph a short dragon dance, developing skills of team work.</p>							
Spring	<p>Chinese Dragons 7hrs</p>	<p>Spring – Recreate Chinese style using Gargeband</p> <p>Revisit Garageband and locate world instruments. Show children how to convert keyboard to the sounds of another instrument and introduce loops by selecting genre. Recreate a short traditional Chinese sounding piece of music</p> <p>Spring – Dragon Rhythm Phrases</p> <p>Create rhyming couplets from dragon research. Write the rhythms of these phrases. This is the basis for lyrics of a dragon song Children distinguish between rhythm and melody. They create a melody under the rhythm and select from the pentatonic: CDEGA</p> <p>Spring – Chinese New Year</p> <p>Children recreate a Chinese dragon dance using material as the dragon’s body. The dragon moves in time with the music playing. Children work together to choreograph a routine.</p>	<p>Spring – Pentaonic Scale linked to Chinese music and Dragons</p> <p>Play CDEGA on mini glockenspiels in any order to recreate a traditional Chinese sound using the pentatonic</p> <p>Play rhythms using only the black notes on a keyboard – another version of the pentatonic</p>	<p>Spring – Chinese Dragon Song</p> <p>Some children play the rhythm of their dragon phrase on the keyboard using only CDEGA in any order. Children know where to find CDEGA.</p> <p>All children play the black notes on the keyboard to play a rhythm. The black notes form a pentatonic so will sound Chinese music</p>	<p>Spring – Chinese traditional music linked to Dragons</p> <p>Identify the features of Chinese traditional music and the name of traditional instruments and how they are played. Know that Chinese music is based round the pentatonic. Make comparisons with orchestral instruments and Chinese instruments; the way they look, sound and how they are played</p> <p>Spring – Chinese New Year</p> <p>Children find out about the celebrations, origins and culture of Chinese New Year. The choreograph a Dragon dance</p>	<p>Spring – Chinese Rhythm Patterns</p> <p>Revisit the 4 beat rhythm cards. Introduce ‘grasshopper’ and ‘ladybird’ to the list of insect cards. (Ladybird = 2 x semiquavers and 1 x quaver = 1 beat)(Grasshopper = 1 x quaver and 2 x semiquavers = 1 beat) Children clap as a class and read independently in class games</p> <p>Use this knowledge to write 4 beat rhythms – develop aural skills.</p> <p>Children find the rhythm in word phrases. For example, Knucker dragons eat meat would be ‘spider spider bee bee’ written as 4 x quavers and 2 x crotchets</p> <p>Read and clap given rhythm patterns and dragon phrases on individual cards. Use these to support</p>	<p><u>Assessment – Reading, creating and playing own Dragon Song Working Towards</u></p> <p>8 beat rhythm is played with hesitation on the glocks so flow of melody and rhythm is lost. A steady pulse is not naturally felt. Support is given and an alternative simpler rhythm is practised.</p> <p>Meeting</p> <p>Children play the rhythm of their rhyming couplet steadily on the glocks. Melody is practised and children begin to be able to sing the lyrics of their rhyming couplet. Simple amendments are made eg changing the note at the end of the phrase so it sounds like an ‘ending.’</p> <p>Greater Depth</p> <p>Children play and sing their new melody accurately. Amendments are made so there is good flow. The rhyming couplet is repeated to create a 16 beat pattern. The melody in line 2 and 4 varies so line 4 sounds more like a conclusion to the verse. Attempts to make additional verses/lyrics</p> <p><u>Assessment – Working Together Skills Working Towards</u></p> <p>Little communication. Does not play an active part. Finds it hard to respond to the music or the</p>	<p><u>KO – World Music 4: Chinese Music</u></p> <p>*Chinese music is thousands of years old. There are many forms in different regions as a China is a huge place.</p> <p>*Chinese instruments include: The Erhu is like a Chinese violin and is bowed, the Guzheng is a plucked instrument that lays horizontally, the Dizi is like a Chinese flute and a Gong is a flat circular metal percussion instrument that is hit with a mallet.</p> <p>*Traditional Chinese instruments are divided into categories based on the material they are made from: silk, bamboo, wood, animal skin, metal, stone and clay</p> <p>*Chinese music is based round the pentatonic scale of 5 notes</p> <p>*During Chinese New Year, families get together for special meals, houses are cleaned and decorated, firecrackers are lit, people wear red, money is given to children in red envelopes and Dragon and Lion dances are performed in celebration carnivals. Chinese New Year, also called the Spring festival, usually falls around February</p> <p><u>KO – Musical Dimensions 1: Rhythm – revision from Year 3 plus New Knowledge</u></p> <p>* A note with a value of two beats is called a minim. In class, this is referred to as a ‘worm.’ A minim is a note with a hold in it.</p> <p>*‘Ladybird’ is formed of 2 semiquavers and 1 quaver (2 x ¼ and 1 x ½ beats). ‘Grasshopper’ is formed of 1 quaver and 2 semiquavers (1 x ½ and 2 x ¼</p>

							<p>Spring – Recording Chinese Dragon Song using standard notation Children know where to find CDEGA on the stave. Children write the dots of their rhythms on the correct place on the ladder so their pentatonic tune is recorded using standard notation. Children know that the bottom of the stave are the lower notes and the higher notes are on the higher part of the stave</p>	<p>leader. May refuse to participate Meeting Works with the others to make the dragon move with some degree of success in either canon or unison. Contributes to some ideas and offers solutions to problems. Understands the success criteria and makes every attempt to fulfil it. Greater Depth Leads and plays an active member of the group by not dictating to the group. Makes suggestions and offers solutions. Incorporates many ideas and offers support, especially to ‘Working Towards’ children. Ensures the Success Criteria is met and manages many of the group roles.</p>	<p>beats). Other words can be used to help read and play the rhythm – ‘lemonade’ and hot chocolate’ *A 4 beat rhythm is a combination of note values played in the time of 4 beats. Any combination of 4 insect rhythm cards will create a 4 beat rhythm</p> <p><u>KO – Playing and Reading 2: Notes on the Treble Stave</u> *To know the names of the notes that are written on the line, we use the following - Every Good Boy Deserves Football – to help us remember EGBDF. The lowest note on a line is E *To know the names of the notes written in a space, we remember FACE as it rhymes with space. The lowest note in a space is F *Top note G sits on the top line like a Giraffe popping its head over a wall. Bottom note D has Dropped off the ladder and hangs below bottom line E. Middle C is drawn below the D that has dropped off the ladder and has its own leger line running through it.</p> <p>Knowledge – Improvisation Using the Pentatonic Use black notes only and play a repeated rhythmic phrase ending with a minim. Play CDEGA in any combination, again with a repeated rhythmic pattern</p>
		<p><u>Stomp</u> In this unit, children will: *Use and create rhythm patterns for body percussion and internalise rhythm *Read and recognise rhythm written as notation *Create rhythms using sticks, balls and everyday items such as bowls, saucepans and boxes. *Explore canon, unison and polyrhythm *Develop good coordination and communication skills *Explore timbre and dynamics when creating rhythm using everyday items In this unit, children use and create rhythm patterns for body percussion but, also like Stomp, everyday objects such as balls, kitchen equipment and sticks. Children explore canon, unison and polyrhythm and recognise that in order to complete a routine, communication and coordination are key. Children explore the range of timbre when using non-musical instruments and demonstrate a variety of dynamics.</p>							
		<p>Stomp 4hrs</p>	<p>Spring – Stomp Children create rhythm sequences using slapping, clapping and stamping. After watching Stomp, they create rhythm using their sticks and basketballs in a similar way. Practise ACRO skills – coordination and communication. Keep a</p>	<p>Spring – Stomp Children perform Stomp rhythms to each other. Evaluate successes – be the teachers and teach and explain individual rhythms</p>		<p>Spring – Stomp Be inspired by Stomp. Watch ‘Just clap your hands’ and listen to how rhythm/music can be created by using hands and bodies. Watch Anna Meredith ‘Connect It’ on BBC 10 pieces as she also creates music using hands</p>	<p>Stomp – Rhythm Using notated rhythms for inspiration, children use their bodies to create music</p>	<p><u>Assessment – Playing and Creating Rhythm</u> (working together and ACRO skills!) Working Towards Poor communication skills cause frustration and ensure task cannot be undertaken Refusal to work with others Rhythm is not maintained – pulse not evident</p>	<p><u>KO – Musical Dimensions 1: Rhythm – revision from Year 3 and 4</u> See above</p>

			steady pulse. Incorporate echo, unison and canon. Children explore polyrhythm. Children create rhythm using ‘everyday non-musical instruments such as brooms, saucepans and spoons. Explore timbre and dynamics.			and body. Know the body creates different sounds/timbre by slapping, clapping, stamping and using hands, feet, thighs, tummy, chest etc		Poor control of sound – always wanting to make a ‘loud’ sound Meeting Rhythm is evident Unison and polyrhythm can be distinguished Effective communication skills ensure task can be completed Good control of sound Greater Depth Excellent communication skills ensure that the whole group benefit and the task is completed A change of timbre and dynamics are evident in the music Good structure to the music – the whole group is clear of the pulse and of any changes in the music. Clear beginning, middle and end Communication is non-verbal in performance	
		<p><u>Sea Shanties</u> In this unit, children will: *Know what a Sea shanty is and why they were sung *Recognise some traditional Sea Shanties *Practise and develop good singing techniques *Practise BCAPPED – Breathing, Communication, Articulation, Posture, Phrasing, Enthusiasm and Diction *Sing with control and a good sense of volume, tempo and expression. *Develop confidence In this unit, children discuss the origins of Sea Shanties and how lyrics can help historians find out about life at sea. Children learn traditional Sea Shanties such as A-Roving, Blow the Man Down, Rio Grande, Leave Her Johnny and What Shall we do with a Drunken Sailor. Added to the repertoire are local Shanties such as Littlehampton Collier Lads and Roll the Old Chariot. Children practise good singing technique and understand that posture, breathing and diction take part in good singing and controlling the volume, tempo and expression helps to communicate the lyrics. Children build confidence when singing as the Shantyman in Call and Response.</p>							
	Summer	Sea Shanties 2hrs	Summer – Sea Shanties Create additional lyrics in call and response.	Summer – Sea Shanties Children warm up and understand the importance of diction, breathing and posture when singing. BCAPPED (breathing communication, articulation, posture, phrasing, enthusiasm and diction) Learn the history found in the lyrics in songs so children understand why the song was sung but also how it might be sung. Sing unaccompanied. Children take it in turns to be the		Summer – Sea Shanties Children know what a sea shanty is, the style, the reasons why sailors sang songs and what they sang about. They learn a range of traditional sea shanties such as A -Roving and local Sea Shanties such as Littlehampton Collier Lads and Leave Her Johnny			<u>KO-Voice and Songs 2: Sea Shanties</u> *A sea shanty is a song that sailors sing. The word ‘shanty’ comes from the French word ‘chanter’ which means to sing. *Sea shanties are often call and response (the caller being the ‘Shanty-man’), strong steady beat, unaccompanied and often improvised (made up on the spot) *Sailors sang because they were bored, songs helped them to concentrate on hard work such as loading, pulling, pumping and lowering and raising the anchor, helped build trust and friendship and because they missed being home. *Sailors sang about people on the ship, shipboard practices and other shared experiences. Language is often not suitable for children!

									Additional: *HMS Victory is docked in Portsmouth’s Historic Dockyard. Lord Nelson commanded the ship when it famously fought in the Battle of Trafalgar. The battle was a victory although Lord Nelson died. *Life at sea was hard. Cramped conditions, disease spread quickly, food was poor, discipline was strict, no women, long time at sea, pay was poor, weather could be bad.
	Summer singing and games In this unit, children will: *Create rhythm pattern using cups, revisiting knowledge of rhythm *Sing and play a variety of traditional games including skipping games with coordination, communication, and confidence *Know the origins of the Maypole *Develop working together skills and our ACRO skills In this unit, children learn how to play and sing many traditional singing and skipping games. The repertoire includes One Man went to Mow, Dusty Bluebells, Queenie, Oranges and Lemons and Blue Bird. Children play the Cup Song and create rhythms using cups. Children learn and play skipping games with songs and take it in turns to spin the rope and jump the rope. They learn the origins of the Maypole and work as a class to coordinate the Barber’s Pole and other sequences. They practise ACRO and working together skills as all games require whole class participation.								
4	Summer Singing and Games 4hrs	Summer – Cup Song Children create their own rhythms using cups	Summer – Traditional songs and games Children sing many traditional songs such as One Man went to Mow Dusty Bluebells and Oranges and Lemons and add actions. Children play skipping games such as Snake and Mouse Trap. Children sing while choreographing routines using the Maypole and perform. Incorporate the Barber’s Pole and a Dozy Doe		Summer – Traditional Songs and games Children know that many traditional games have been played for centuries and the origins of these songs and games. Many games have songs attached and are anonymous. Games require communication, coordination and confidence. Learn the origins of the Maypole.		ACRO Skills Participation, coordination, communication, enjoyment, confidence, making suggestions, perseverance, control, trust, strategy, support		
	Music of India In this unit, children will: *Know that Classical Indian music consists of the Raga (the melody), the Tala (the rhythm) and the drone (a sustained note) *Improvise and play a Raga *Identify the Sitar as an Indian instrument that may play the Raga and the Tabla drum is an instrument that may play the tala *Recognise the composer and musician Ravi Shankar *Recognise that Indian rhythm can be described in words *Recognise the sounds and rhythms of the Bhangra drum in Bhangra celebration *Understand the importance of song and dance in Bollywood, and know the origins of Bollywood In this unit, children will recognise and understand the features of Classical Indian music. They will create an authentic sounding melody (Raga) using notes from the scale called the Sargam and learn to play an authentic rhythm (Tala) on the Tabla drum. Children know that rhythm is passed down via Oral Tradition and rhythms are memorised and described using words. Children know that the drone is an important feature of Indian music. Children learn how to play a Bhangra rhythm on the Dohl drum and create their own Bhangra style. Children learn that Bollywood is a huge global industry and learn a Bollywood dance routine. They find out who Ravi Shankar was and his contribution to Classical Indian music.								

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		In this unit, children will know and appreciate Gustav Holst and his most significant work The Planet Suite. They revisit the names associated with the musical dimensions and use vocabulary in reasoning. Children are inspired by the work of Hans Zimmer and use his ideas to create their own Earth composition. Children are introduced to themes and reading and playing them. The names of notes on the treble clef are revisited. Children explore keyboards and practise changing voices and rhythms and also explore Garageband and begin to use digital technology as a medium for composition.							
5	Autumn	<p>Lost in Space 7 hrs</p>	<p>Autumn – Earth composition Explore loops and instruments for creating a short piece intitled: Earth using Garageband. Be inspired by Hans Zimmer.</p> <p>Children use Garageband to create own piece of music about Earth – this could be beauty, war, destruction, under the sea... Texture, dynamics, tempo and pitch should match with the title of their Earth idea. Children incorporate the theme by recording this first on the keyboard function. Include layers and loops</p> <p>Autumn – Eric Composition Children are given a theme for the character Eric from the book Eric by Shaun Tan. What kind of planet does he live on? Children can work independently or with a group and create a short piece using instruments, voices, keyboards and/or iPads</p>	<p>Autumn – Evaluation Children listen to each other’s work and write an evaluation based on musical ideas (dimensions), the theme, effectiveness (compare to title) and successes and frustrations of using digital software</p>	<p>Autumn – Keyboard skills Children play Zimmer’s Earth theme. Exploring functions, children make this theme their own by changing voices and rhythm</p>	<p>Autumn – Holst and The Planets Know Holst, his life and appreciate his most significant work, The Planets – see Knowledge Organiser. Focus the listening to Mars and Venus and make comparisons referencing the musical dimensions.</p> <p>Autumn – Hans Zimmer linked to The Planets Identify the style of Hans Zimmer. Be inspired by his Earth composition. Watch BBC 10 Pieces as he describes writing a theme. See Knowledge organiser. Talk about the important contribution he has to film music. Compare his style with that of John Williams</p>	<p>Autumn – Revision of notes on treble stave Children revise names of dots on the ladder – the treble notes and identify lines from spaces. Children read Zimmer’s Earth theme</p>	<p><u>Assessment – Garageband Working Towards</u> Loops and instruments not selected in line with the task but for child’s own musical preference i.e dubstep. Too many loops and layers make the music ‘murky.’ Children only use layers and do not play using the instruments</p> <p>Meeting Instruments selected using keyboard function. Theme played with metronome playing. Additional theme to harmonise or emphasize the melody. Loops are added and have been selected with purpose</p> <p>Greater Depth Children recognise that the metronome pulse helps to keep the descending bass line in time with the theme. Children not afraid to delete layers. Children use the volume control panel to make chosen layers louder. Children can explain the musical choices they have made</p> <p><u>Assessment – Evaluation Skills Working Towards</u> Children evaluate their work simply. They state the obvious – my music is fast or quiet with no explanation why. Children have played the theme in their music but unsure why they have selected the sounds they have. Evaluation is simple and focuses on what they like or would try next time.</p> <p>Meeting Evaluation focuses on what children have done and why they have done it, putting their ideas of Planet Earth in context. Sounds/instruments and loops have been selected with purpose. Explanation and reasoning is evident albeit simple.</p> <p>Greater Depth</p>	<p><u>KO: English Composer 1 – Gustav Holst</u> *Gustav Holst was born in England. He is English. *Holst lived through World War 1 but could not fight as he did not pass the medical. His eyesight was too bad. *Ralph Vaughan Williams was Holst’s best friend *Gustav had to change his name because it sounded too German. *Holst’s most famous work is The Planet Suite written during the time of the First World War. *Holst’s ashes are interred at Chichester Cathedral</p> <p><u>KO: Musical Dimensions 3 and 4</u> *Tempo refers to the speed of the music. Allegro indicates to play quickly and lento indicates to play slowly. *Forte means to play loudly and Piano means to play softly. Crescendo means to gradually become louder and diminuendo means to gradually become quieter *If music is described as having a thick texture, it means there are lots of sounds and instruments playing at the same time. A thin texture, only one or very few. *Pitch means how high or how low the sounds are. A mixture of high and low notes will create a melody.</p> <p><u>KO: Musical Genre 4 – Film Music Focus: Hans Zimmer</u> *Hans Zimmer is a German film score composer and record producer *Hans Zimmer’s style incorporates electronic music with orchestral music. He like to use voices. It is powerful and often hypnotic. He uses drum loops and chord patterns that merge. He loves sustained notes. *His work includes: The Dark Knight Trilogy, The Lion King, Madagascar, Gladiator, Pirates of the Caribbean, The Simpsons Movie, Prince of Egypt, The Amazing Spider Man 2, Planet Earth II, 2018 FIFA World Cup intro, Dunkirk and many more</p>

							Evaluation focuses on what musical choices have been made and the reasons why they have been made with good explanation. Children make reference to their work and reflect on successes of their work and those of others. Evaluation may include comparisons between their own work and with that of Holst and/or Zimmer	
	Graphic Scores In this unit, children will: *Know that music can be expressed in abstract ways *Read and interpret a graphic score *Create own graphic score which shapes own music *Read and interpret each other’s graphic scores *Explain graphic symbols and colour choices In this unit, children will compare abstract art to graphic scores. No two scores will be interpreted in the same way. Children use colour, shapes, line and tone to respond to music in an abstract way. Children read a score called The Factory and interpret the symbols as sounds and perform. Children create their own score and record themselves playing the music of this score. Other children then interpret this score and play it ‘their’ way. Comparisons are made.							
	Graphic Scores 4hrs	Autumn – Graphic Scores Children create their own graphic score using colour, tone, line and shapes.	Autumn – Performing a Graphic Scores Play and perform The Factory graphic score. How has each group interpreted the symbols differently? Children play each other’s graphic score and compare		Autumn – Response to music Using colour, tones, line and shapes, children respond ‘graphically’ and in an abstract way to a piece of music. Dark tones might represent low sounds or thick sounds. Swirls might represent the melody	Autumn – Reading and Interpreting a Graphic Score as a means to making music Children read and interpret a given graphic score called The Factory. Children use voices, their bodies and instruments to make the sounds of the factory. The symbols might determine pitch, dynamics, timbre. Discuss how these might be interpreted differently. Assessment opportunity Autumn – Writing a Graphic Score Children write their own score using symbols to best fit their chosen ostinato. This symbol will match either the pitch, the timbre, the dynamics or the style of the ostinato. It might match with how the sounds are produced.	Assessment: Read and interpret a Graphic Score – group collaboration Working Together Scores are interpreted simply. 4 dots are 4 bangs on a drum for example. Children have ideas but rarely contribute to the group composition. Meeting Group collaboration is clear. Music sounds like one piece. Children know when to start, when to play and when to finish. Music choices match the symbols, and a pulse is evident Greater Depth Children interpret symbols and direction of dots and arrows as pitch and create melodies. Rhythm is defined and interesting. Other musical devices have been considered. Music might start slowly and get faster for example. It might be quiet or loud or include a crescendo	KO – Playing and Reading 3: Graphic Scores *Brian Eno and John Cage are abstract musicians like Kandinsky was an abstract artist. Abstract music is music that does not represent anything like a picture or story. Instruments might be played in unusual ways. The rhythm and/or melody might be played in unconventional ways. *A graphic score is a different way of writing a piece of music. Instead of the standard lines and spaces on the stave to indicate pitch, symbols can be used. Symbols, shapes and colour might indicate volume, the instrument, the mood, the texture and is open to interpretation. A graphic score is like a music map – it is a guide to how to play the music. Graphic score do not follow rules. A graphic score would be interpreted by different musicians in different ways.

							(play even faster than Allegro) Lento (play slower than Adagio) *A pause is a curve with a dot in the centre, a repeat is two dots at the end of the music, staccato notes are jumpy and are indicated by dots under notes, legato notes and smooth and are indicates with curved lines – see symbols on KO
<u>Folk Songs</u> In this unit, children will: *Know and sing the song Sussex-by-the-Sea and recognise this as a county anthem *Know folk songs are songs that comes from a country or area and passed down through generations and are often anonymous *Know that the lyrics of folk songs can help us to find out about the past *Identify folk rock as a genre and recognise works from Simon and Garfunkel and Bob Dylan *Sing a selection of English folk songs, and songs from Scotland, Ireland and Wales. Children will learn their meaning and origins *Know that good breathing, articulation, posture and diction leads to good singing technique (BCAPPED) *Know local composers and collectors of folk songs: Lucy Broadwood, Hillaire Belloc and Ralph Vaughan Williams *Know that Morris dancing is a form of English folk dance In this unit, children sing Sussex by the Sea and various English folk songs and songs from around the UK. Children sing unaccompanied and with instrumental. Children revise good singing techniques. Children learn that lyrics often help historians to find out the past in the locality. Children identify the folk rock genre and recognise Simon and Garfunkel. Children find out about two local collectors of folk songs and sing songs from Sussex. Children learn the origins of Morris dancing and have a go at dancing.							
Folk Songs 5hrs	Spring – English Folk Songs Create additional verses for local folk songs.	Spring – English and local folk and traditional songs Sing Sussex-By-The-Sea and know this as an anthem of Sussex. Over several weeks, sing various folk songs from around the UK such as Grand Old Duke, Lavender’s Blue, Greensleeves, Scarborough Fair and Cockles and Mussels. Sing various English folk songs: Greensleeves, Dance to Your Daddy etc Practise good singing techniques: Breathing, Communication, Articulation, Phrasing, Posture, Enthusiasm and Diction (B CAPPED) Sing in harmony and as a round. Sing and arrange two local songs: Sweet Lavender and There was a tree in the Valley Learn how to Morris Dance!		Spring – Folk Songs Folk songs are a genre of song that come from a country or region and are passed down from generation to generation. The lyrics of folk songs can tell us about the past. To know that Morris dancing is a form of folk dancing and find out about its origins. Children are taught a range of English folk songs and find out their meaning and their origins. To know local composers and collectors of folk songs: Lucy Broadwood, Hillaire Belloc and Ralph Vaughan Williams Children introduced to Folk Rock and the music of Simon and Garfunkel and Bob Dylan		<u>Assessment – Singing Working Towards</u> Words are not articulated. Singing voice is developing. Singing lacks enthusiasm Meeting Words communicated, good breath control, clear singing voice, good posture, enthusiasm Greater Depth Excellent communication. Faces/hands tell the story - expression. Chorus defined. Excellent breathing, posture and breath control. Enthusiasm is infectious.	<u>KO – Voice and Songs 1: Folk Songs</u> *Folk songs are songs that are passed down through generations *Different countries have different folk songs. Songs are related to national culture and often make reference to the events of that country. We can learn about the past from studying the lyrics. *Often, we don’t know who wrote the folk song. Most are anonymous. Songs are memorised and are not written down. *People sang because their work was boring such as planting, weaving and milling. Some are just for fun; some tell us stories about real events, and some tell us events from history. *There are hundreds of folk songs. Here are some: Cockles and Mussels, Scarborough Fair, Amazing Grace, Charlie is my Darling and Greensleeves *Simon and Garfunkel were a famous American folk-rock duo from the 60s. They sang Parsley, Sage, Rosemary and Thyme and Bridge Over Troubled Water

	<p><u>Music for Nature Documentary</u> In this unit, children will: *Know the impact music has in relaying and pre-empting the action in nature documentary *Learn how to create a sense of imminent danger using musical techniques *Know and use the term underscoring *Improvise and create a simple repeated melody *Use musical techniques to evoke emotion *Know the terms legato and staccato *Play a C major scale and a C major chord and use this knowledge to create an accompaniment for underscoring In this unit, children will know music in documentary is an essential part of relaying the actions, and preempting the action of animals. Like a subliminal message we know of impending doom, sadness and a range of other emotions. Music helps to set the scene. Children are taught a range of strategies for creating music that evokes a range of emotions, and know that through improvisation, music begins to take shape. Children learn to evaluate the effectiveness of their music. Children are taught how to play the C major scale and use this knowledge to create underscoring. They use the terms legato and staccato. Children learn how to improvise using repeated melodic sequences.</p>							
Summer	<p>Music for Nature Document-ary 4hrs</p>	<p>Summer – Music for documentaries Learn techniques to create music that evokes emotion, helps to set the scene and pre-empt the action. Know that music is created through improvisation, rehearsal and evaluation. Learn how to improvise by creating short repeated melodic phrases</p> <p>Children create a piece of music based around the C major scale or the arpeggio of C to underscore a time-lapse film of a caterpillar growing into a butterfly. Include other instruments.</p>	<p>Summer –Music for documentary Play, perform and evaluate underscoring in terms of effectiveness and melodic phrasing referencing the musical dimensions.</p> <p>Play the C major scale and C major arpeggio. Play legato and staccato.</p>	<p>Summer – Music for documentaries Children learn how to play the C major scale and a broken chord/arpeggio in C using correct fingering. Know how to improvise a Rh or LH part to accompany the C major scale/arpeggio. Know how to explore voice and timbre on the keyboard and sustained notes</p>	<p>Summer – Music for documentaries Children watch various videos and pinpoint techniques that help to evoke emotion, send us a subliminal message, and help to set the scene. Make predictions; discuss the musical dimensions and instrumentation.</p> <p>Be inspired by Hans Zimmer and the Planet Earth documentaries. Music as a real job.</p>		<p><u>Assessment – Composition for underscoring</u> Working Towards Musical choices make little reference to action and emotion. Repeated melody and/or rhythm not always evident. Musical ideas are not developed Meeting Evidence of a repeated melody and/or rhythm. Musical ideas are simple but effective. Evidence that suggested techniques have been explored. Greater Depth Underscoring is subtle and powerful and makes connections with action or pre-empt the action. It evokes emotion using suggested techniques. Repeated melodies develop.</p>	<p><u>Links to KO - Musical Genre 4: Film Music (Yr 6 Autumn term)</u> *The music we hear in the background as the documentary unfolds, is underscoring *Underscoring is important because it evokes emotions, moods and helps to create an atmosphere. Underscoring can add dramatic impact, suspense and comedy. Underscoring in documentary is like a subliminal message. *Hans Zimmer is a German film producer and record producer *Hans’ style integrates electronic music with traditional orchestral arrangements *Hans Zimmer’s famous works include Pirates of the Caribbean, Planet Earth 2, The Dark Knight Trilogy, Gladiator, Madagascar and The Lion King.</p> <p><u>Knowledge – Improvisation</u> <u>How to create a sense of foreboding!</u> *Use a minor key such as A, C and E *Use low, sustained notes *Play slowly – music may accelerate *Use notes that clash – notes that are next to each other – dissonance *The sound of a heart beat reflects the beating heart of the listener – this may accelerate *Play quietly – may increase volume (piano/crescendo)</p> <p><u>Knowledge – Improvisation</u> <u>How to evoke various emotions</u> Sad Sustained notes, strings, uncomplicated, repeated melody, minor key, descending notes Scared/anxious</p>

[Type here]

									<p>Strong beats possibly like a heartbeat, low, perhaps a change of tempo, repeated melody and rhythm that builds</p> <p>Happy Repeated melody, upbeat and lively, percussion, use of vocals?</p> <p>Set the scene/Serengeti Djembe drums and African instruments</p> <p><u>Knowledge – Improvisation</u> <u>Repeated melodic pattern in C</u> Select 3 or 4 notes. One of these to include C. Create a 4 beat phrase using these notes, ending on C. Accompaniment to move slowly either ascending or descending. One LH note to entire melodic phrase to begin. Play around with ideas. Play one block chord to keep it simple at first</p>
<p><u>Patriotic Songs</u> In this unit, children will: *Know what a patriotic song is *Know by heart and sing God Save the Queen *Recognise and practise good singing techniques *Know and sing I Vow to thee my Country and understand that the music from this hymn came from Jupiter from The Planet Suite by Gustav Holst (recap knowledge of Holst and his works) *Know Edward Elgar’s contribution to the patriotic hymns Jerusalem and Land of Hope and Glory (recap knowledge of this composer)</p> <p>In this unit, children will learn what a patriotic song is, when a patriotic song may be sung and will recognise England’s finest patriotic songs including I Vow to thee my Country, Jerusalem and Land of Hope and Glory. Children sing and learn by heart God Save the Queen. In this unit, children also discuss their knowledge of the Royal Family, our heritage and the line of succession. They will recap knowledge on two significant English composers, Elgar and Holst. They recognise Dame vera Lynn and some of the songs she sang during war time to keep the morale of British troops up. Children practise good singing techniques.</p>									
		<p>Patriotic Songs 2hrs</p>		<p>Summer – Patriotic Songs Children learn the songs God Save the Queen (by heart), Land of Hope and Glory, Jerusalem and I Vow to Thee my Country over two weeks. They learn a harmony part in Land of Hope. Sing these songs proudly. Children recap Sussex by the Sea. Sing along with Dame Vera Lynn Practise BCAPPED and good singing technique</p>		<p>Summer – Patriotic Songs Children know that a patriotic song is a song that makes you feel proud of the country you live in or ere born in. Every country has its own patriotic songs. Children recognise that Gustav Holst and Edward Elgar have contributed to significantly to the patriotic songs of England. Children recognise when a patriotic song might be sung and know that God Save the Queen is considered England’s National Anthem. Children recognise Dame Vera Lynn’s contribution to patriotism during the war time</p>		<p><u>Assessment – Singing (observation)</u> Working Towards Meeting Lacks enthusiasm. Singing voice not defined from speaking voice Great Good posture. Breathing at the end of the phrase. Words are articulated. Sings with enthusiasm Greater Depth Makes suggestions for a warmup. Diction means that words are communicated clearly. God save the Queen is learnt by rote</p>	<p><u>KO – Voice and Songs 4: Patriotic Songs</u> *Know <i>God Save the Queen</i> by heart and know this is considered as England’s National Anthem *A patriotic song is a song that makes you proud to belong to and live in the country you call home. A patriotic song creates a sense of National pride and brings a society together in a shared love and devotion for your country *Jerusalem, I Vow to thee my Country and Land of Hope and Glory are English patriotic songs *Gustav Holst composed the music for I Vow to thee my Country. The music was taken from the middle section of Jupiter from The Planet Suite *Dame Vera Lynn was the Forces Sweetheart. She is famous for singing ‘We’ll Meet Again.’ She gave strength, unity and courage to the soldiers during the Second World War *Sussex-by-the-Sea is considered to be the patriotic anthem of Sussex. The fans of Brighton Football Club</p>

								and Sussex County Cricket Club have adapted the song and sing before matches.
<p><u>Dance and Pop Music</u> In this unit, children will: *Know that dance styles and dance music evolve over time and recognise how and why they might evolve *Know that Tchaikovsky composed the music for 3 popular ballets: The Nutcracker, Swan lake and The Sleeping Beauty and that ballet dancing dates back to the 1500s *Define Pop Music and recognise significant artists of the genre *Compare pop music past and present and give preferences *Recognise many jobs associated within the music industry In this unit, children will listen to dance music throughout the ages and recognise how and why it has evolved. This references culture, society, technology, history, fashion. Children recognise key composers and musicians, styles and instrumentation. Children dance to various styles including Rock and Roll, the Charleston and the Macarena to name a few. Children recognise music from the ballet and know Tchaikovsky wrote significant examples including the Nutcracker. Children define Pop Music and recognise significant examples of Pop and Pop artists through 4 decades. Children are taught that behind every successful Pop Artist there is a team of people who work behind the scenes to ensure their success. Recognise many jobs in the Music Industry.</p>								
Dance and Pop Music 4hrs		Summer – Dance Music Sing along to favourite pop songs through the decades – children have preferences. Children may choose to dance – fun response to classic pop!		Summer – Dance Music Listen to dance music through the ages from Ancient Greek to Body Pop. Children understand that music evolves as culture, society, technology, history and fashion evolve. Children match up pictures, styles and key features on a sheet and play as part of a listening quiz. Summer – Tchaikovsky: Dance of the Sugar Plum Fairy Children know that Tchaikovsky is a leading composer of ballet music and recognise Swan Lake and Dance of the Sugar Plum Fairy. Know that ballet dancing dates back to the 1500s. Make parallels with Hedwig’s Theme and the use of the celeste Summer – Pop Music and the Music Industry Children can define Pop music and recognise key pieces through four decades. Children are given suggestions as to how to start writing a song. Children are introduced the King and Queen of Pop:		Assessment – Knowledge of Dance and Pop Music – through discussion Working Towards Lacks understanding of how and why music changes and struggles to recognise the differences between Dance and Pop music past and present. Limited repertoire. Lack of enthusiasm. Meeting Recognise dance and pop music evolves and can give simple reasons as to how and why. Know Tchaikovsky is well-known for writing the Nutcracker, Sleeping Beauty and Swan Lake and these are significant examples of Ballet Music. Enjoys talking about Pop music, past and present, and compares Pop music from the past and of the present day. Recognises there are many jobs in the Music Industry and behind every successful Pop artist, there is an equally successful team of people. Greater Depth Recognises the chronology of dance and pop music by listening to style and instrumentation. Excellent knowledge of music past and present through discussion and makes excellent contribution to discussion. Is open-minded as to preference. Understands the importance of certain jobs working within the Music	KO – Musical Genre 7: Dance Music *We dance because it comes naturally – some are better than others! Everyone dances, all ages, everywhere, all abilities. We dance to celebrate, to stay fit, stay healthy, for self-expression, reduces stress, defines heritage and culture, for communication and relaxation – there are many reasons! *Dance music evolves as music changes. Fashion, culture, events in history, technology, society all play a part in the different styles of music that develop. Culture, society, events in history, technology all play apart in the evolution of dance music. Fashion influences dance music and dance music influences fashion. Styles of dance music will be very different again in different parts of the world for the same reasons. * Johann Strauss wrote lots of waltzes. A waltz is a dance in triple time (you count in 3) and it is danced as a couple *The Charleston was a lively jazz dance from the 1920s which involved turning the knees inwards and kicking out the ankles. This was an opportunity for ladies to show off their legs consequently it was banned in some places in America for a while. *Breakdancing is a form of street dance which is acrobatic. Some break-dancers spin on their heads! Break-dancers dance to rap music called Hip Hop. Breakdancing was rally popular in the 1980s. *Michael Jackson was famous for doing the Moonwalk but other	

								Industry, and recognises these jobs generate a lot of money. Know that these jobs are real and relevant and courses can be undertaken at Northbrook and Chichester Uni.	musicians had been doing it for years before him. <i>*Other dance include:</i> the Running Man, Macarena, Disco, Tango, Fox Trot, Cha-Cha Slide, Stanky Leg .. <u>KO – Key Pieces of Music 1: Dance of the Sugar Plum Fairy</u> <i>*Dance of the Sugar Plum Fairy is from the ballet, The Nutcracker *Tchaikovsky composed the music for The Nutcracker *Swan Lake and The Sleeping Beauty were also written by Tchaikovsky *The celeste plays the main tune in Dance of the Sugar Plum Fairy. It sounds like bells or a glockenspiel and is played like a piano. *Hedwig’s Theme from Harry Potter by John Williams also uses a celeste</i> <u>KO – Musical Genre 8: Pop Music</u> <i>*Pop music is music that is popular. Many people are buying it because it has a popular appeal. Pop music has been professionally produced, marketed well and promoted by radio stations provided by record companies to make money *A ‘hit’ song is a song that has sold many copies and has been listed in the charts. To get in the charts, a song must be released as a single *There is a Pop Music formula - *Verse, chorus, verse, chorus, bridge, chorus chorus. Catchy melody that you can sing along to, easy to remember, song lasts approx. 2-5 mins long. Lyrics usually about love and relationships. *Michael Jackson and Madonna from the 1980s are often referred to as the King and Queen of Pop *Oasis and Blur had a chart battle nicknamed the ‘Battle of Britpop’ in the 1990s *A Brit Award is an award that celebrates musical achievement in British popular culture. The Brit Awards have been going since the 1970s. *There are many jobs working within the music industry.</i>
		<u>Music for Film and Stage</u> In this unit, children will: *Know that music in film is known as underscoring – make connections with knowledge from Year 5 Nature Documentary *Understand that music helps to tell the story and connects the audience with the feelings and thoughts of the characters *Know the term leitmotif as a recurring musical phrase and compare this with underscoring *Practise musical techniques of evoking adventure, tension, sadness and fear							

		<p>*Revise Hans Zimmer’s style</p> <p>*Revise names on notes on treble stave</p> <p>*Revise musical symbols</p> <p>*Read, arrange and write a theme</p> <p>*Recognise Hans Zimmer’s contribution to the classic film The Lion King</p> <p>*Be inspired by the revolutionary work by key composer, Igor Stravinsky</p> <p>In this unit, children will use the term underscoring and leitmotif and understand the importance of music in film. They will magpie simple techniques to evoke fear, sadness, fun and adventure and tension and use these ideas in their own music. They know John Williams and Hans Zimmer have contributed hugely to film music and compare the two styles of music making. Children revise once again the names of the notes on the treble stave and practise reading and playing theme from standard notation. Children write versions of their theme by either changing notation and/or including own musical symbols and phrasing (revision from Year 5). Children are inspired by The Lion King, The Firebird and the Rite of Spring and respond to each using stage craft and art.</p>							
6	Autumn	<p>Music for Film and Stage 7hrs</p>	<p>Autumn – Creating music for film</p> <p>Create music for a film and practise using techniques set out in SC for evoking sadness, mystery, fear and tension.</p> <p>Create music for a short clip from one of the following: Bambi, Goosebumps, Hobbits and the Avengers. Use SC and work in groups</p>	<p>Autumn – Film Music</p> <p>Perform our film music as we watch an excerpt on board. Discuss effectiveness and match this to the Success Criteria</p> <p>Autumn – Perform a short extract from The Lion King</p> <p>Children read from a script and produce a short sketch from The Lion King. One member of the group to direct</p>	<p>Autumn – The Leitmotif linked to Film music</p> <p>Children understand and use the term leitmotif.</p> <p>Children a leitmotif on keyboards. They practise playing this but can make it their own by playing the notes in a different order, changing the voice, the dynamics, the tempo but essentially it is recognisable as the theme I have given them.</p>	<p>Autumn – Film Music</p> <p>Children know the importance of film music. Refer to ‘Wonderful Williams’ from Year 4. It links the audience to the emotion, the action and the characters. Make connections with nature documentary. Use terms ‘underscoring’ and ‘leitmotif.’</p> <p>Children listen to excerpts of music from the film. Create a Success Criteria in which to magpie techniques of creating fear, suspense, adventure and sadness</p> <p>Autumn – Stravinsky’s Rite of Spring and Firebird</p> <p>Children know who Stravinsky was; his life, his link to the Ballet Russes and the reaction of The Rite of Spring when it was first performed. Describe this piece of music in terms of instrumentation and style. Design the set/costumes in the same style as Matisse/Kandinsky etc Listen to the Firebird and be inspired by this to draw, using chalk, a beautiful bird</p>	<p>Autumn – Notes on the stave – the leitmotif</p> <p>Revisit treble clef lines and spaces. Read the leitmotif written on the board in standard notation. Read and play. Children write their version of the theme – the leitmotif – into books with their own phrasing and musical symbols – recap from Year 5</p>	<p>Assessment – Underscoring to evoke emotion – Composition and collaboration</p> <p>Working Towards</p> <p>Sounds lack control, instruments played loudly regardless for example, any instrument selected regardless for example, structure is simple, little variation of dimensions, struggles to listen to others and make suggestions</p> <p>Meeting</p> <p>Good choice of instruments and control of sounds, uses the Success Criteria, underscoring evokes emotion, good group collaboration</p> <p>Greater Depth</p> <p>Sense of expression (legato/staccato), range of dimensions (crescendo/accelerando), evidence of simple melodies, excellent group suggestions, underscoring is powerfully emotive, creative within the boundaries of the Success Criteria</p>	<p>KO – Key Composer 4: John Williams (Yr 4 Autumn Term Revision)</p> <p>KO - Musical Genre 4: Film Music (Yr 5 Summer Term Revision)</p> <p>New Knowledge</p> <p>*A Leitmotif is a musical idea. It is also known as a musical theme. It might be in the melody, the rhythm or chord sequence. It can be attached to a character, event, place, idea or a memory. The Jaws theme and the theme in the film Up are perfect examples.</p> <p>KO – Composition/Improvisation</p> <p><u>Suggestions for creating music that is sad:</u></p> <p>Simple tune. Suggestion to start on A. Suggestion no48: strings Play slowly and quietly. No surprises. Notes close together. There is harmony. Music is smooth (legato)</p> <p><u>Music that has suspense and tension:</u></p> <p>Select 4 notes that rise. Repeat them over and over. gradually get louder (crescendo) and faster (accelerando) Suggestion no32: bass guitar. Add other instruments to create texture. Suddenly change to the original first 4 notes - music does not resolve</p> <p><u>Music that is fun and adventurous:</u></p> <p>4 notes repeating in bass. Suggestion no8: celeste Jumpy (staccato), lively. Unusual sounds. Rhythm on drums</p> <p><u>Music that evokes fear:</u></p> <p>Suggestion no10: Music Box or no19: Church Organ Contrast pitch. Use black notes and semitones. Create surprises Not too fast or loud. Use glissandos on guitar? Unusual sounds Use of voice? A child singing... Music is atonal</p>

							<p><u>KO: Musical Genre 4 – Film Music (revision for Year 5 Autumn term)</u> <u>Focus: Hans Zimmer</u></p> <p><u>KO – Playing and Reading 2: Notes on the Treble Stave – revision from Year 4 and 5</u></p> <p><u>KO – Playing and Reading 4: Musical Symbols – revision from Year 5 Spring Term</u></p> <p><u>KO – Key Composer 6: Igor Stravinsky/Rite of Spring</u> *Stravinsky was inspired by Tchaikovsky after watching Sleeping Beauty *Stravinsky wrote ballets for the Ballet Russes *Henri Matisse, Pablo Picasso, Coco Chanel, Salvador Dali, Wassily Kandinsky all worked for the Ballet Russes either designing costumes, set or choreography *The music shocked the audience when it was first performed with its energy, dissonance, rhythm, syncopation and instrumentation. The story, costume and choreography also pushed the boundaries of what was acceptable in polite society. There were reports of fist fights and the need for a police presence *Stravinsky also wrote The Firebird, another famous ballet</p>
	<p><u>Desert Platform Games</u> In this unit, children will: *Understand and appreciate the many styles of African music and know this is diverse *Understand and appreciate that music in modern day Egypt is diverse *Identify the style of traditional Egyptian music *Recreate traditional Egyptian music using E major and A minor chord patterns *Know what a semitone is *Know strategies for creating music for desert-platform computer games using knowledge of traditional, ancient Egyptian music *Know how to record layers, add loops and change chords using Garageband In this unit, children will appreciate that music in Africa is diverse but identify its style. Identify the style of traditional Egyptian music. Children recreate both style using instruments including their voices. Recognise aurally major and minor chords and understand what a semitone is. Know the importance of music in computer games and recognise the contribution of Koji Kondo and his work with Nintendo. Children create music for a desert-platform game using keyboards and Garageband.</p>						

		Desert-Platform Computer Games 4hrs	Autumn – African music Recreate African music by exploring polyrhythm, using percussion and African instruments Children recreate the Ancient Traditional Egyptian style by exploring major and minor chords, repetition and semitones Autumn – Creating music for a desert-platform computer game Children create music on keyboards and other instruments. They also use digital means and learn how to change the chords on Garageband to E major and A minor using the ‘spanner’ tool.	Autumn – Egyptian Class Music Children play chords – E major and A minor in a pattern including using their voices and other African instruments to create improvised Egyptian class music. Use call and response as a structure – teacher led Autumn – Egyptian music for a computer game Perform music while watching the game on the board. Discuss the effectiveness of each group against the Success Criteria	Autumn – Computer games Children learn how to play themes from Minecraft, Zelda-Ocarina of Time, Pacman and Mario. Children use all fingers with fluency. Autumn – Major and Minor linked to Egyptian music Children learn how to play chords in root position: E major scale and A minor. They can play any note/s of the chord in any order. They change chord at the right time in the music when playing Egyptian class music.	Autumn – African music Be inspired by the many style of African music. Identify the style of traditional Egyptian music and compare this to modern Egyptian music Autumn – Computer games Children listen and recognise iconic computer games. Identify features. Repetitive, linked to game play, identify with the characters, not annoying or obtrusive. Autumn – Major and Minor linked to Egyptian music Children listen to various major and minor scales and distinguish between the two. Recognise that notes in a scale are sequenced in tones and semitones and know that semitones are a feature of Egyptian music.	Autumn – Computer games Children read from standard notation the themes from Minecraft, Zelda-Ocarina of Time, Pacman and Mario. Autumn – Major and Minor Children know that when writing chords – often when reading chords in guitar music for example – an ‘m’ is written next to a letter referring to it being ‘minor.’ Am is A minor whereas E is E major	Assessment – Creating music for purpose and in the correct style Working Towards Music lacks the musical ideas to make this sound Egyptian. Loops not selected with purpose in mind Meeting Children have created a simple theme using semitones. Loops have been selected with purpose e.g Persian market Greater Depth Children have included layers of music that explore major and minor sequences, added loops to enhance game play and themes are repetitive and memorable	KO – African Music - The Style: *Music is diverse and there are many styles and genres *Polyrhythm – 4/4 against 6/8 *Percussive *Instruments include xylophones, djembe, thumb pianos, Ago-go, cow bell etc. Try C+E, D+F, B+D 2 x dotted crotchet+crotchet *Call and response *Improvised *Oral Tradition *Used in many ceremonies including celebration birth and death *Used in many religious rites and rituals *Used to sing and dance to KO – Ancient Egyptian Music – The Style *Sustained notes *Semitones *Trance-like *Repetitive *Percussion *Major and Minor Chords *Plucked string such as harps, lutes and lyres *The sistrum
		Sounds of the 60s and Guitar Greats In this unit, children will: *Know iconic songs, bands and artists from the 60s and know why the 60s were an exciting time musically *Appreciate the 60s culture and how music plays a part in this *Know that many subgenres emerged from the 60s *Know The Beatles were an iconic 60s band and understand why they were so popular *Recognise the style of The Beatles and appreciate how their style of music evolved *Name notable tracks and albums from The Beatles and have preferences *Know how to play chords 1 4 and 5 as a chords and broken chords and understand that much music is written around these chords. Know the chord progression of the 12 Bar Blues *Know that a riff is a repetitive musical phrase often played in the bass *Know that Led Zeppelin created iconic riffs *Read a riff from TAB and play riffs on guitars In this unit, children will make links with knowledge from Year 3 and 50s Rock and Roll. They appreciate that the culture of the 60s shaped music and fashion and that it was a very exciting time for musicians. Many styles emerged at this time. Children listen and appreciate a variety of iconic hits including Paint It Black, My Generation etc and know the style of The Beatles and the impact this band have had and the contribution they have made. Beatles hits and albums are compared, and preferences given. Further links are made with Year 3 and knowledge of the 12 Bar Blues. This time, children use a variety of notes within the chord to play a sequence. Children are introduced to reading TAB for the first time and learn how to play simple riffs on guitars. Children identify the iconic Kashmir riff and recreate this. Other riffs including The White Stripes and Deep Purple are taught. Children recreate songs such as 7 Nation Army as a class – vocals, rhythm on drums and riffs on guitars and/or keyboards							
	Spring	Sounds of the 60s and Guitar Greats 6hrs		Spring – Chord Progressions and iconic riffs Children Play Chord 1, 5 and 4 and learn many songs that follow that	Spring – Chord Progressions Children know that C, G and F are the basis of chord 1,5 and 4. Revise Rock and Roll 12 Bar	Spring – The Beatles Children find out about The Beatles, who they were, where they came from, what made them so famous – see Knowledge Organiser.	Spring – Reading TAB Children learn how to read TAB. Compare with reading notes on the stave. The note at the bottom is the lowest	Focus – Reading TAB/playing guitar <u>Purpose – Encourage performance in assembly/recommend to Peter/head spot talent</u> Working Towards	KO – Musical Genre 5: 60s Music *Rock music came into force and many subgenres emerged. There was a style for everyone. There were many social and political issues at the time and music was a way of expressing yourself and getting your message heard.

				<p>progression. Play Ob-La-Di.</p> <p>Play iconic riffs on guitars and Garageband: White Stripes, Led Zepp, Stones, Coldplay, Deep Purple, Michael Jackson and Bob Marley</p> <p>Play as a whole class – drums for rhythm, guitars and keyboards playing the riffs and vocals added on mics</p>	<p>Blues from Year 3. Children learn that these chords can be broken up and practise the three chords in a variety of ways</p> <p>Play Ob-La-Di Ob-La-Da as a sequence of chords either playing root position or broken chords. Play on keyboards</p>	<p>Become familiar with iconic albums such as The White Album, Revolver and Abbey Road. Understand how The Beatles evolved and what made them so popular – and still popular today</p> <p>Spring – Sounds of the 60s Children listen and find out about iconic songs, bands and artists from the 60s including The Who and the Stones. Children listen to music that encapsulates the era. Many subgenres emerged from this era. Know 60s culture and how knowledge of 50s Rock and Roll from Year 3 links. Know about the Mods and Rockers. Refer to Knowledge Organiser</p> <p>Spring – Chord progressions Know that chord I, V and IV have been used as progression in many songs.</p> <p>Spring – Led Zeppelin Identify some of the more iconic riffs from Led Zeppelin. Children identify the riff from Kashmir and recreate this</p>	<p>string but this is the highest positioned string on the guitar. Numbers on strings indicate frets and a O indicates an open string</p>	<p>Support needed with holding the guitar. Manipulation of fingers on frets weak and pressure on strings weak. With support, can place a finger on the correct fret and string and play a simple riff. Riff is somewhat identifiable. Encouragement might be needed</p> <p>Meeting Can pluck a string with RH and maintain pressure on correct fret with no support. Can play a simple riff and this riff can be recognised. Position on the frets is memorised and riff is practised with some patience</p> <p>Greater Depth Good manipulation of guitar. TAB is read correctly. Riff is practised and is easily recognisable. Can work through other riffs by reading TAB first. Emphasis on certain notes of the riff for shaping of the phrase. Enjoys playing. May incorporate singing</p>	<p><i>60s culture perspective:</i> see planning</p> <p><i>*The Mods</i> listened to soul, ska and British bands such as The Who and The Kinks. They wore slim fit suits and drove scooters. <i>The Rockers</i> listened to 1050s rock and roll music and wore leather jackets and rode motorbikes. There was a fight on Brighton beach in 1964 between the Mods and Rockers.</p> <p><i>*Woodstock</i> was a famous music festival held on a farm in New York in 1969.</p> <p><u>KO – Key Composer 7: The Beatles</u> <i>*The Beatles</i> are Paul McCartney (bass), John Lennon (guitar), Ringo Starr (drums) and George Harrison (guitar). They were an English rock band from Liverpool. Paul and John were the main singer song writers. Brian Epstein was their manager. George Martin was their producer. <i>*Paul and Ringo</i> are still alive. John was shot in 1980. George died of lung cancer in 2001. <i>*Their early style</i> was rooted in 1950s American Rock and Roll called <i>skiffle</i>. It evolved as they experimented with different styles, different instruments particularly the Indian sitar and experimented with ways of recording sounds eg playing sounds backwards and at different speeds <i>*They were so popular</i> because they had a unique style which teenagers connected with, humble beginnings, British, talented, they travelled so popularity rose, they created music videos and produced a lot of music <i>*Their first hit</i> was Love Me Do in 1962 <i>*Notable albums</i> include Sgt Pepper’s Lonely Heart’s Club Band, Revolver, Abbey Road and The White Album <i>*Notable songs</i> include Twist and Shout, A Hard day’s Night, Help!, Ticket to Ride, Norwegian Wood, Ob-La-Di Ob-La-Da, Come Together, Here Comes the Sun, Yellow Submarine and Octopus’ Garden <i>*The Beatles</i> were writing and performing between 1960 and 1970 although they didn’t become famous until 1962</p> <p><u>KO – Playing Reading 5: Reading TAB</u></p>
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								<p>*The <i>acoustic</i> does not need to be plugged in, the <i>electric</i> is plugged into an amp, the <i>bass</i> guitar is the lowest and has 4 strings and the <i>ukulele</i> is the highest and also has 4 strings.</p> <p>*Notable guitarists include Jimi Hendrix, Eric Clapton and Jimmy Page to name a few.</p> <p>*The 6 strings are: EADGBE (Eddie Ate Dynamite Good Bye Eddie)</p> <p>* Each line represents a string. The number written on the string refers to the fret. Place a finger on the fret on the string indicated and pluck with the other hand. A 0 means open string and you do not press anywhere on a fret, just pluck the string</p>
<p><u>The Lark Ascending</u> In this unit, children will:</p> <p>*Understand and appreciate the key piece of music: The Lark Ascending – the music and the inspiration behind it</p> <p>*Know Ralph Vaughan Williams as an English composer and make connections with other English composers</p> <p>*Know how to play a falling bass line</p> <p>*Recognise the change of mood when using major and minor chords</p> <p>*Practise the process of improvisation which leads to successful composition</p> <p>*Understand that music can be created by playing chords as a sequence</p> <p>*Create a piece of music that reflects the mood of a poem.</p> <p>*Write on music using standard notation</p> <p>In this unit, children will understand and appreciate the key piece of music The Lark Ascending by Ralph Vaughan Williams. They will know the life of the composer, his friendship with Gustav Holst and the contribution he made to English music. They too create music using poetry as a stimulus. Children are taught several techniques for music to be improvised, leading to successful composition. Using keyboards, children use the falling bass line as a technique and learn to play a sequence of chords by changing one note at a time. Children use this opportunity to further practise writing music using standard notation.</p>								
<p>The Lark Ascending 5hrs</p>	<p>Spring – Performance Poetry Create a piece of music played on a keyboard using techniques taught – falling bass line and playing chords as a sequence. Children are inspired by The Lark Ascending and other poems. Their music reflects the mood, words or subject of their chosen poem.</p>	<p>Spring - Performance Poetry Children play their own music and try to reflect the mood, subject and/or words of their chosen poem in this music. Poems may be recited at the same time or read just before. Final performance is assessed</p>	<p>Spring – Improvisation techniques Learn the falling bass line technique and learn how to manipulate chords by changing one note and then playing as a sequence – listen to and be inspired by Chasing Cars and Well-Tempered Clavier. Play on keyboards and coordinate RH and LH. For support, children might work with a partner. Recognise how major and minor chord sequences change the mood of the music</p>	<p>Spring – Vaughan Williams: The Lark Ascending Children know the life and works of Ralph Vaughan Williams – (see knowledge organiser) and appreciate his key work, The Lark Ascending. Describe music in terms of dimensions and the meaning behind the music. Know the connection and relevance to the war and England’s spirit at this time.</p> <p>Spring – Major and Minor chords Recognise aurally the difference between major and minor chords and the impact these have on the mood of the music</p>	<p>Spring – Writing chord positions Children create a chord from 3 notes and write these down on treble stave. They change one note and this becomes chord 2. They change another note and this becomes chord 3. Finally they return to Chord 1 and play the sequence. Alternatively the add a 4th chord and return to chord 1. Notes are recorded using standard notation</p>	<p>Focus– Composition on Keyboards (from Improvisation techniques taught) Working Towards Support is needed to begin the improvisation process. Music is simple but may not reflect the mood of the poem. There is some coordination between RH and LH – two people playing. Meeting Simple in performance yet effective. Either use falling bass line or chord sequences working in one hand or with a friend. Greater Depth Music is sensitive and reflects the words in the poem. Both hands are coordinated and music has been rehearsed prior to performance. Music has been recorded in some way either notated or recorded in child’s own way. Evidence of a falling bass line and/or broken chord</p>	<p>KO – English Composer 2: Ralph Vaughan Williams *VW was born in England. He was English *VW was alive during Victorian times and lived through both wars. He died in the same year as Michael Jackson was born. *His great friend was another English composer, Gustav Holst (revision from Year 5) *VW’s great uncle was Charles Darwin. Darwin was his mum’s uncle. *Apart from writing music, VW enjoyed playing the violin, walking in the countryside, and collecting folk songs in his spare time *VW was a stretcher bearer during WW1. *VW’s first name was Ralph pronounced ‘Raif’ *The Lark Ascending is VW’s most significant work. This was written just before and finished just after WW1. It is now a symbol of England’s spirit during this time. The violin represents the lark</p>	

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								sequences working together. Evidence of pauses. Structure is evident – repeated patterns, ABA. Words to the poem reflected in music and may be sung or spoken at the same time	singing high above the countryside. A simple piece but hugely complicated to play. Tinged with sadness, there is a folk-song feel rooted in English countryside. Relevance to the war Knowledge – Improvisation Know how to use a <i>falling bass line</i> on keyboard. Know that starting on A instead of C will sound sadder as it’s in the minor key Revision of KO: Playing the Keyboard Knowledge – Improvisation Know how to improvise by <i>selecting 3 or 4 notes</i> and playing them together or as a <i>sequence like a broken chord</i> .
		It’s a Rap! In this unit, children will: *Identify features of rap and know the origins *Know the name of some rap artists and know that different artists have their own unique styles *Understand that the content of rap music is often not appropriate for children and always to seek parental permission when listening at home *Know how a DJ might use a turntable and cross fader when creating Hip Hop music *Create a hook with a strong anti-smoking message and create verses using knowledge of rhyming couplets *Perform raps using loops and mics In this unit, children will identify the rap style and know the origins of the genre. Children understand that rap artists have many style and some of the content may not be suitable and the reasons for this. Children practise rapping to a rhythm and by using the strong beats in the metre to maintain this. Children understand that rap incorporates rhythm and rhyme. Children know that many rap artists incorporate the use of turntables and sampling and beat box and break dance are part of this culture. Children use this opportunity to write and perform their own raps with a strong anti-smoking message incorporating knowledge from PSHCE. Children select loops from Garageband for a final performance and use a mic.							
	Summer	It’s a Rap! 5hrs	Summer – Rap Music linked to PSHCE Anti-Smoking After discussion about the effects of smoking, children decide on their own hook for their own rap about anti-smoking. This is their message. Working together, children create verses that rhyme using knowledge of rhyming couplets. Explore back beats in Garageband loops to accompany their rap.	Summer – Rap Music Children practise rapping as spoken word with rhythm counting in 4s Children perform an anti-smoking rap (given to them) and practise speaking/rapping each line by counting in 4s and feel the rhythm. How are they going to rap/sing the hook? Repeat the same anti-smoking in the style of The Beastie Boys Summer – Rap Music linked to Anti-Smoking Children perform their anti-smoking raps with		Summer – Rap Music and the Beastie Boys Children identify the features of rap music. Often in 4 beats, strong rhythmic way of speaking although can incorporate singing, has a hook and a message, often rhymes. Where are its origins? Children know that many rap artists have developed the form and created their own styles. Eminem, Dre, Drake, Wu Tang, Snoop, Post Malone all have their own unique style. Identify the style of the Beastie Boys. Often all call out the rhyming word at the end of		Focus – Writing a rap Working Towards Support needed to write lines of 4 beats. Words do not rhyme and if they do, they do not make sense. Rhythm is weak Meeting Four lines of lyrics with anti-smoking message although rhyming words may make meaning tenuous, each with 4 beats. Lines of the verse incorporate 2 pairs of rhyming couplets. Rhythm is simple but evident Greater Depth Hook is memorable. Lyrics of the verse/s are sequenced so make message clear. Rhythm is strong. Verse 1 (16 beats) Hook Verse 2 Hook Hook structure.	KO – Musical Genre 3: Rap *Rap music is also known as Hip Hop *The MC is the rapper (Master of Ceremonies) *The DJ plays the music (Disc Jockey) *Hip Hop music can be created by the DJ scratching on turntables and sampling sounds from two or more records *Rapping is rhythmic, rhyming speech that is chanted to a beat *Rap music originated in the US predominately by African Americans in the Bronx area of New York in the 1970s *Subgenres include Big Beat, Jungle, IDM (intelligent Dance Music), Dubstep and Trap *Grandmaster Flash is considered one of the first Hip Hop artists. He wrote Superrappin’ *Other Hip Hop artists include Eminem, Snoop Dogg, Dr Dre and The Beastie Boys

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				mic and backbeats. How will they perform this? Will they incorporate singing? What style might they be influenced by?		the phrase for eg – see Knowledge Organiser Collaboration of style – listen to Turntable with Orchestra. Know the terms DJ and MC and how rap artists create music using turntables and crossfaders			
<p>Globe Trotting In this unit, children will: *Understand that traditional music played in different countries is unique to that country. *Know that history, culture and religion play a part in shaping traditional music. *Recognise that styles such as pop, jazz and rock are popular in many countries *Known the origins of Samba music and recreate the style *Maintain a rhythm independently when working in a group of many rhythms *Know the origins and style of the Gamelan and recreate the style using cyclic patterns In this unit, children will identify the many different style of music from around the world but know that many other styles are enjoyed around the world such as rock, pop and jazz. Children know that history, culture and religion play part in shaping traditional music. Children identify the style of Samba (South America) and the Gamelan (Indonesia) and recreate the styles in groups and as a class practically. In this unit, children can reflect on much World Music knowledge from previous years.</p>									
		Globe Trotting 4hrs	Summer – Samba Music Using knowledge of the Samba style, children use the suggested rhythm patterns to create their own music in Samba style. Nominate a leader. Incorporate call and response and use Samba instruments	Summer – Samba Music Samba is music for a celebration. Play rhythms given – teacher led. Use call and response and respond to commands with this whistle. Summer – Gamelan Children play a piece in Gamelan style. Teacher to lead. Children use cyclic patterns on xylophones and glockenspiels to create this style		Summer – Traditional World Music As a quiz, children listen to traditional music from countries all over the world including Scotland, China, Russia, France, Australia. Can they identify the country? Is there a traditional dance style, costume? Do they recognise any key instruments? Bagpipes, digeridoo? Recognise this as traditional music and know that music in these countries is diverse and not limited to one particular style – pop, jazz, rock are music styles that are popular everywhere! Children know that history, culture and religion play a part in shaping the traditional music of a country World Music: Samba Children identify features and origins of Samba			KO – World Music 5: Samba *Samba originates from Brazil and dates back to the 1800s.Samba originates from the culture and traditions of the African slaves living and working in the Brazilian sugar plantations at the time. *Samba music is played on many percussion instruments including big drums. The big drum is called a Surdo. Smaller drums are called Tamborims. Agogo Bells and shakers called Ganzas are also played. *The Samba style includes many <i>layers of rhythms</i> . There is a <i>lead player</i> who signals the group. The players respond and there is a <i>call and response</i> . Sometimes the rhythms are in <i>unison</i> . When each player is playing individual rhythms but at the same time, this is called the <i>groove</i> . *Samba is often heard in carnivals. There has been a carnival in Rio de Janeiro in Brazil for the past 300 years. There are many Samba bands. The carnival has highly decorated floats and dazzling costumes. Each float represents a Samba school; a group of people who may be from the same community. *Samba is played all over the world. Most UK towns and cities have their own Samba band - including Worthing. It is called Celebration Samba.

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						World Music: Gamelan Children identify features and origins of the Gamelan			<u>KO – World Music 7: Gamelan</u> *Gamelan originates from Indonesia (North of Australia and South of the Philippines) *The Gamelan is a group of instruments that look and sound like drums, xylophones and gongs. Musicians play them sitting down as a mark of respect *The word Gamelan comes from the Javanese word ‘gamel’ which means hammer. This refers to the way the xylophones and drums are played – with hammers *The music is repetitive and can induce a meditative state KO – Revision: World Music 4: China – from Year 4 World Music 3: India – from Tear 4 World Music 2: Egypt – from Year 6
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