

Autumn I	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Topic	Rhythm Around the World: March in Time	Rhythm Around the World Reggae Beats	Rhythm Around the World: Bhangra Beats	Rhythm Around the World: Danzon to the Beat	Rhythm Around the World: Djembe Drumming	Rhythm Around the World: Samba Carnival
Big Question	Are beats only heard or felt in music?	Can I walk on 2 & 4?	What does music sound like in your culture?	Is the music there for the dance, or the dance there for the music?	Why is community important?	What is a carnival without music?
Core Repertoire & Composers	<ul style="list-style-type: none"> Radetzky March (Strauss) March from Aida (Verdi) Grand Old Duke of York Penguin Circus The Penguin Song Tick tock clock song 	<ul style="list-style-type: none"> Bob Marley One Love Bob Marley Three Little Birds 	<ul style="list-style-type: none"> Ladyland Sitar Concerto (Shankar) Jai Ho Punjabi MC Bhangra Dinosaur Song 	<ul style="list-style-type: none"> El número 13 (Casquera) <i>Bolero</i> (Ravel) <i>Danzon No. 2</i> (Marquez) Bublé <i>Sway</i> Raio de Sol 	<ul style="list-style-type: none"> Traditional drumming from Mali Traditional drumming from Gambia Woodkid <i>Run Boy Run</i> Prince <i>When Doves Cry</i> Senwa Dedende 	<ul style="list-style-type: none"> Samba De Janiero Rio de Janiero
Skills	<p>Learn and sing <i>Grand Old Duke of York, The Penguin Song, and Tick tock clock song.</i></p> <p><i>Listen to Radetzky March, March from Aida, and Penguin Circus and identify a 'march' sound.</i></p> <p>Compose short rhythmic patterns, using dot notation (noteheads - crotchets and quavers) and basic pitch notation (2-lined stave)</p> <p>-Singing -Listening -Composing -Musicianship</p> <p>Perform short copycat rhythm patterns led by the teacher. March, Walk, move, or clap a steady beat with others.</p> <p>Use body percussion, and classroom percussion to play simple rhythmic patterns, using 2 note-lengths (<i>crotchets & quavers</i>) and 2 pitches (<i>high & low</i>).</p>	<p>Sing Three Little Birds by Bob Marley.</p> <p><i>Pupils listen to Reggae Music.</i></p> <p>Pupils perform as part of a class ensemble.</p>	<p>Sing the Song Lady Land from the Children's Opera, Sultana's Dream</p> <p><i>Listen to both Indian Classical music and Bhangra music and start to name some of the identifying elements.</i></p> <p>Compose a short moment of traditional Indian music using 2 or more two different sols</p> <p>Performing the chaal rhythm using body percussion.</p> <p>Performing traditional Indian sols alongside a tala.</p>	<p>To be able to play various Latin rhythms on the claves.</p> <p>To be able to play simple Samba rhythms on various percussion instruments</p> <p>To understand the origin of Latin music and how it has influenced other genres and composers.</p> <p>Develop group performance skills by playing Samba polyrhythms</p> <p>Compose own short rhythmic pattern to add as another layer in a polyrhythm.</p>	<p>Djembe Drumming using a variety of different strokes eg slap, bass, tone</p> <p>Learning to play within an ensemble</p> <p>Compose own ostinatos and play them on the Djembe</p> <p>Sing in a performance of Senwa Dedende</p> <p>Listen to a variety of music from different cultures in Africa and discuss.</p>	<p>Aural memory skills developed.</p> <p>Listening to other layers of sound whilst playing your own.</p> <p>Taking the opportunity to compose the student's own syncopated rhythms to be a part of the class piece.</p> <p>Rehearsing and performing as a class ensemble - using many different memory tools - picture of structure, word/rhythm sentences, and notation.</p> <p>Being able to know, or think about what additional notation systems might aid in performance.</p>
Key Vocabulary	Pulse, Rhythm, Beat, Patterns, Body percussion, Marching	On Beat, Off Beat, Reggae, Bob Marley, Bar	Chaal rhythm, Bhangra SitarDhol Drum, Sol, Talam, Adi tala, Drone	Claves, Clavé Rhythm, Cha Cha Cha, Danzon, polyrhythm, Ostinato, Break, Call and Response, Groove, Samba	Ostinato, Polyrhythm, Call and Response, Djembe, bass, tone, slap	Agogo, Mestre de Bateria, Polyrhythms, syncopation, call and response, mestre de bateria, claves, tambourine, shakers, Surdo
Challenge	<p>Can you critique a friend's performance?</p> <p>Do you have leadership roles within a performance?</p>	<p>Can you critique a friend's performance?</p> <p>Do you have leadership roles within a performance?</p>	<p>Can you compose your own tala?</p> <p>Can you create your own piece by putting your own sols in over the adi tala?</p>	<p>Can you lead a Samba performance as the Mestre de Bateria?</p> <p>Can you play your clavé rhythm on the claves and lead a group performance?</p> <p>Can you sing our song Sway and play the Cha Cha Cha rhythm?</p>	<p>Can you take on the role of the master drummer?</p> <p>Can you compose and play more complex rhythmic ostinatos?</p> <p>Can you create contrast by using the different strokes on the Djembe?</p>	<p>Can you take on the role of the Mestre de Bateria?</p> <p>Can you compose your own poly rhythm using formal notation?</p>

Autumn II	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Topic	Pitch Perfect: Hear my Pitch	Pitch Perfect: Lines and Spaces	Pitch Perfect: Pentatonic Party	Pitch Perfect: Motif Makers	Pitch Perfect: Scales and Sets	Pitch Perfect: Leitmotifs
Big Question	How do we know if it's high or it's low?	How could you learn a song if there was no one to teach you?	Do we need music for festivals?	Is there such thing as a bad melody?	What can make people feel blue?	What would your character theme tune sound like?
Core Repertoire & Composers	<ul style="list-style-type: none"> Queen of the night aria (Mozart) 121 song Do, re, me Bounce high, Bounce low Hello, how are you? batman theme The Fly and the Elephant 	<ul style="list-style-type: none"> Lines and Spaces Notation song Twinkle, Twinkle Little star (Mozart). Trad. Rain, Rain Go Away Trad. Oliver Cromwell (Britten) Once a man Fell in a Well 	<ul style="list-style-type: none"> Zi Zhu Diao (Purple Bamboo Flute) - (China) Zousan (Japan) The Village Watchman (Cantonese) Song of the Dragon (China) Dance Dragon Music Sakura 	<ul style="list-style-type: none"> Symphony No 5 (Beethoven) Für Elise (Beethoven) The Blue Danube (Strauss) 'In the Hall of the Mountain King' (Grieg) Overture from 'William Tell' (Rossini) 	<ul style="list-style-type: none"> Hush Somebody's Calling my Name Keeps on Rainin' (Billie Holiday) Muddy Water (Rolling Stones) Time Out Blues (Chuck Brown) One Shoe Blues (BB King) So Many Rivers (Marcia Ball) 	<ul style="list-style-type: none"> How music affects a scene The Same scene 5 ways The Lion King soundtrack. The Colour Purple (Q Jones) Hedwigs theme (Williams) Tom and Jerry: Barbeque Brawl Jack Sparrow Theme (Zimmerman)
Skills -Singing -Listening -Composing -Musicianship	<p>Listen to sounds in the local school environment, comparing high and low sounds.</p> <p>Sing familiar songs in both low and high voices and talk about the difference in sound.</p> <p>Follow pictures and symbols to guide singing and playing.</p> <p>Sing songs regularly with a pitch range of do-so with increasing vocal control.</p> <p>Sing songs with a small pitch range, pitching accurately.</p> <p>Sing short phrases independently within a singing game or short song.</p> <p>Recognise dot notation and match it to 2-note tunes played on tuned percussion.</p> <p>Respond independently to pitch changes heard in short melodic phrases, indicating actions (e.g., stand up/sit down, hands high/hands low).</p>	<p>Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets).</p> <p>Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C–D–E/do-re-mi.</p> <p>Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch.</p> <p>Apply word chants to rhythms, understanding how to link each syllable to one musical note.</p> <p>Sing short phrases independently within a singing game or short song.</p> <p>Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g., stand up/sit down, hands high/hands low).</p>	<p>Sing pentatonic based Asian folk songs with accuracy and control, demonstrating developing vocal technique.</p> <p>Through listening, students will learn that music from different times and places has different musical features.</p> <p>Combining melodies and rhythms to compose a multi-layered composition in a given style (pentatonic).</p> <p>Use letter name and rhythmic notation and key musical vocabulary to label and record their compositions.</p> <p>Playing in time with peers, with some degree of accuracy and awareness of their part in the group performance.</p> <p>Performing from basic staff notation, incorporating rhythm and pitch and being able to identify these symbols using musical terminology.</p>	<p>Playing melody parts on tuned instruments with accuracy and control and developing instrumental technique.</p> <p>Playing syncopated rhythms with accuracy, control and fluency.</p> <p>Singing longer songs from memory, with accuracy, control, fluency and a developing sense of expression including control of subtle dynamic changes.</p> <p>Developing melodies using rhythmic variation, transposition, inversion, and looping</p> <p>Using letter name, graphic and rhythmic notation and key musical vocabulary to label and record their compositions.</p> <p>Recognising the use and development of motifs in music.</p> <p>Recognising, naming, and explaining the effect of the interrelated dimensions of music.</p>	<p>Playing a simple chord progression (12 bar blues) with accuracy and fluency.</p> <p>Improvising coherently within a given style (the blues scale) - using between 3-5 notes on tuned percussion.</p> <p>Using staff notation to record rhythms and melodies.</p> <p>Recognising and confidently discussing the stylistic features and instruments used in blues music</p>	<p>Working as a group to perform a piece of music, adjusting the interrelated dimensions of music as required, keeping in time with others and communicating with the group.</p> <p>Performing a solo or taking a leadership role within a performance.</p> <p>Developing melodies using rhythmic variation, transposition and changes in dynamics, pitch and texture.</p> <p>Recording own composition using appropriate forms of notation and/or technology and incorporating</p> <p>Recognising and confidently discussing the stylistic features of music and relating it to other aspects of the Arts</p> <p>Confidently using detailed musical vocabulary (related to the inter-related dimensions of music) to discuss and evaluate their own and others' work.</p>
Key Vocabulary	Pitch, Singing, High and Low, soprano, bass	Stave, Space and Line notes, High and Low, Musical Alphabet, EGBDF, FACE, treble clef, music notation, letter notation, melody, tune	Story of Nian, Chinese New Year, Festival, Pentatonic scale, Letter notation, Melody/tune, Composition, tempo, crescendo, dynamics, texture	Motif, Repeating Patterns, Riff, Mosaic, Quaver, Beat, Minim, Dotted minim, Semibreve, Transposing, Rhythm, Flat, Sharp, Loop, Ostinato	Chord, Blues, 12-bar Blues, Bar, Scale, Blues scale, Bent notes, Ascending scale, Descending scale	Genre, Leitmotif, Sound effects, Soundtrack, Mickey Mousing, Instrumentation, Tempo, Dynamic, Timbre.
Challenge	Can you match pitch accurately? Can confidently sing a short solo within a performance?	Can you playing your melody at the same time as your partner's melody to see what it sounds like? Can you add dynamics to their melody? How can you make your piece more interesting?	Can you use musical terminology to justify your movement/composition choices? Can you add an additional harmony layer to your composition? Can you lead a group in a performance?	Can you take a leadership role within the group and/or use your own instruments for the activity? Can you transpose your motif into more than one key? Can you reverse the order of your motif?	Can you improvise without any prompts? Can you improvise for the duration of the 12 – bar Blues backing track? Can you play more complicated/syncopated rhythms when improvising? Can you play all three chords on the ukulele in the 12 bar blues?	Can you lead a group in a performance? Can you perform the Discovering Dolphin Challenge in the Lion King Leitmotifs? Can you compose a new leitmotif for another character in the Lion King?

Spring I	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Topic	Sounds of Our World: The Antarctic	Sounds of Our World: South America	Sounds of Our World: European Sound Worlds	Sounds of Our World: Asia	Sounds of Our World: Café Central	Sounds of Our World: A New World
Big Question	What does your world sound like?	How does it feel to walk off the beat?	Why do different cultures have different sounding music?	When does clapping and speaking turn from sound into music?	Is music political?	Can music be big or small?
Core Repertoire & Composers	<ul style="list-style-type: none"> We're Going on a Bear Hunt (Rosen) Arctic/Antarctic Song Theme from Antarctica (Vangelis) Antarctica Suite (Westlake) 	<ul style="list-style-type: none"> Agua de Beber (Gilberto) Girl from Ipanema (Gilberto) Buena Vista Social Club Salsa (Chan Chan) Guantanamera Te Quiero La Cumparsita Hernando's Hideaway 	<ul style="list-style-type: none"> Turkish Frog Song Rhapsody in C#min (Liszt) Bulgarian Folk -Kval Sviri, and Dilmano Dilbero Hungarian Folk - music of Moldavian Csángó People Romanian Folk -Din Caval English Folk - Dance to your daddy Scottish Folk - Are you Sleeping Maggie? Welsh Folk -Fire in Llyn 	<ul style="list-style-type: none"> Indian classical music - 3 different unnamed works Indonesian Gamelan -both Javanese and Balinese Japanese popular melody - Sakura Chinese folk music -from <i>Journey to the West</i> Chinese Gzeng Music -<i>Spring River Flower Moon Night</i> Beijing Opera -<i>The Dream in Visiting the Garden</i> 	<ul style="list-style-type: none"> Mack the Knife - in many versions: original, Lotte Lenya, Ella Fitzgerald, Louis Armstrong, Frank Sinatra, Michael Buble. Je Ne Regrette Rien Lily Marlen I Get a Kick Out of You Where Have All The Flowers Gone? Quand on n'a que L'amour Grande Valse Brilliante (Chopin) Münchhausen. 	<ul style="list-style-type: none"> Juba Dance (Price) Rhapsody in Blue (Gershwin) An American in Paris (Gershwin) Grand Canyon Suite (Grofé) Fanfare for the Common man (Copland) John Cage Philip Glass Clapping Music (Reich)
Skills -Singing -Listening -Composing -Musicianship	<p>Learn and sing: <i>We're Going on a Bear Hunt Arctic/Antarctic Song.</i> Be able to add own sounds and actions into 'We're Going on a Bear Hunt'</p> <p>Listen to pieces of music about Antarctica and work out as a class which timbres represent which physical things. Compose timbral ideas for their own landscapes in We're Going on a Bear Hunt -both in a more usual environment as well as in the Antarctic. Use our bodies, to capture, change and combine sounds. Learn a whole class ensemble piece on an instrument. Rehearse and perform as a class. Use graphic notations to aid memory of a piece.</p>	<p>Sing as a class in a number of different South American Styles. Intersperse singing and playing as part of a small group. Listen to a wide range of South American music styles and start to understand the differences between them. Use listening skills to remember short repeated syncopated or basic rhythms in small groups. Be able to develop short rhythms of their own if they choose. Be able to hear the Latin sound and recognise different significant rhythms as belonging to specific styles when pointed out. Understand the way that different timbres can stand out within a piece of music and help identify the style.</p>	<p>Sing Uno Dos Tres -trying to create <i>duende</i> with a partner Sing songs in different languages - Frog Song in Turkish and Dilmano Dilbero in Bulgarian Sing scales major, minor and dorian mode Sing 'What Shall We Do with the Grumpy Teacher?' Listen, and be prompted to hear the timbral and textural differences between songs from a multitude of different cultures: Hungarian, Bulgarian, Ukrainian, Romanian, Czech, Polish, Irish, English, Scottish, Welsh. Playing and performing either chords or single open strings on the ukulele with class ensemble, to accompany their own singing.</p>	<p>Students learn how to use their voice as a percussion instrument - focussing on the time of each syllable they use. Students are introduced to soundworlds of Asia - to the traditional Indian classical music system without instruments, and the pentatonic worlds of Japanese and Chinese music. Students listen to the very unique soundworld of Beijing Opera. Students also listen to Indonesian Gamelan. Students compose on Garage band - furthering music tech skills Students perform as part of class ensemble - musical patterns in the style of Indonesian Gamelan.</p>	<p>Sing and perform with confidence the song <i>Je Ne Regrette Rien</i> in an English translation. Listening to many different versions of one song - to compare and contrast - refining ability to analyse timbre, texture, and soundworld. Performing in class ensemble singing and playing ukulele.</p>	<p>Singing simple melodies that are a part of a 4 part warm up. Using the voice as an instrument to create a range of sounds, and selecting some of these sounds to use in a small groups composition. Students will listen to excerpts from a huge number of works in this unit of work. They will be reminded of the names of many instruments, as well as listening for sounds that might not be traditional instruments at all. Students will learn how to write a short fanfare - and the compositional devices used to created this genre. Students create sounds from the jungle, and their own town, using their bodies and voices. Students will compose in small groups, rehearse and perform a short piece of body percussion/vocal sounds.</p>
Key Vocabulary	Timbre, sound-world, bells, bass drum, chimes, temple blocks & hand claps.	Latin American, Bossa Nova, Salsa, Rumba, Tango, Latin Pop, Fusion, Syncopated, Rhythm, Layers, Texture, Timbre	time signature, soundworld, octave, scale, dorian, major minor, mode, timbre, texture, folk	Pentatonic, Gamelan, Carnatic Music, Tala, Adi Tala, Sols, Sledro, Pelog	Texture, timbre, piano accordion, jazz, chanson, chord, ukulele Accompaniment.	Timbre, Texture, Instrumentation, Rhythm, Pitch, Structure, Minimalism, Brass, Percussion, Mute, Clarinet
Challenge	Can you remember a whole piece from one week to the next? Could you find a way to write it down so that others might play it?	Can you make play/perform more difficult rhythms? Can you lead a group of instruments? Can you add more musical detail in terms when discussing the mood of a piece of music?	Can you recognise uneven sounding time signatures when they happen - and if so can you work out how many beats are in them? Can you identify, or find out about, different folk instruments from different countries?	Can you identify differences between Chinese and Japanese popular music? Are you able to hear influences from music that uses 7 notes scales, coming into their pentatonic music? Can you make up your own scale?	What political issues might you write songs about? Can you think of the kind of music you might need to play to get people to listen to your political argument?	Could you listen to one moment in the Grand Canyon Suite and 'see' in your head which part of the Grand Canyon it was trying to depict? How would you draw a picture of a piece of minimalistic music?

Spring II	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Topic	Contrasts in Music: In the Sea	Contrasts in Music: Musical Detectives	Contrasts in Music: Digging Deeper	Contrasts in Music: Royal Fireworks	Contrasts in Music: Mango Walk	Contrasts in Music: Mahler's Feast
Big Question	How can music help tell a story?	How does your home sound different from your school?	How would you describe a piece of music to an alien?	How are art and music related?	How is contrast created in music from different cultures?	How would you compose a melody for your favourite feast?
Core Repertoire & Composers	<ul style="list-style-type: none"> The Aquarium (Saints Saens) Four Sea Interludes (Britten) La Mer (Ravel) Trad. Wellerman 	<ul style="list-style-type: none"> Nutcracker (Tchaikovsky) Homelands (Sawhney) Proud Mary sang by Tina Turner Tetris theme A big black bug tongue twister A proper copper coffee pot tongue twister 	<ul style="list-style-type: none"> Carnival of the Animals (Saint-Saens) Can-Can from Orpheus in the Underworld (Offenbach) Hey, Ho, nobody home 	<ul style="list-style-type: none"> Fire (Dove) Firebird Suite (Stravinsky) Stripsody (Berberian) Dawn Interlude (Britten) Royal Fireworks (Handel) 1812 overture (Tchaikovsky) 	<ul style="list-style-type: none"> The Mango Walk (2 versions). 	<ul style="list-style-type: none"> Symphony 1 (Mahler) The Feast Song Symphony 6 (Beethoven) Hungarian Dance (Brahms)
Skills -Singing -Listening -Composing -Musicianship	<p>Create musical sound effects and short sequences of sounds in response to stimuli, e.g. a rainstorm or a train journey. Combine to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves)</p> <p>Explore and invent your own musical symbols.</p> <p>Explore percussion sounds to enhance storytelling, e.g. Begin with simple songs with a very small range</p> <p>Sing a wide range of call and response songs, developing sense of accuracy and singing as a class</p> <p>Respond to the pulse in recorded/live music through movement and dance, e.g. Stepping, Jumping, Walking on tiptoes.</p>	<p>Develop vocal skills by singing and saying tongue twisters</p> <p>React to a wide range of contrast in music from across genres</p> <p>Apply word chants to rhythms, understanding how to link each syllable to one musical note</p> <p>Play a range of singing games based on the cuckoo interval (so-mi, e.g. Little Sally Saucer) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track.</p> <p>Sing short phrases independently within a singing game or short song</p> <p>Recognise and use 'dot' notation</p>	<p>Sing in a more complicated round with more than 2 parts</p> <p>Perform this using a range of textures, e.g. unison, a round, using instruments etc</p> <p>Listen to a range music with different tempos and discuss</p> <p>Use rhythm grids to compose rhythms using different tempos, dynamics, and pitches</p> <p>Sing songs with a range of dynamics</p>	<p>Use corrects musical terminology to describe a piece of music</p> <p>Compose a soundscape in reaction to a piece of artwork</p> <p>Compare and contrast pieces of art to orchestral pieces of music</p> <p>Identify different vocal sounds and experiment using the voice</p> <p>Compose a vocal stripsody using emojis as a stimulus</p> <p>Start to evaluate and reflect on own compositions and peer assess</p> <p>Capture and record creative ideas using graphic symbols</p> <p>Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching</p>	<p>Singing in a larger range through the song 'Mango Walk'</p> <p>Develop ukulele skills by learning the chords C, G, Am and F.</p> <p>Learn to read more complicated notation written down through rhymes</p> <p>Instrumental skills through improvisation activity on keyboards/xylophones</p> <p>Identify different timbres by listening to an orchestral version of the same piece</p>	<p>Listen to, analyse, and describe a composer's manipulation of the elements of music</p> <p>Listen and respond to a range of music</p> <p>Perform a body percussion pattern to demonstrate contrast</p> <p>Use of musical terminology accurately</p> <p>Perform a piece showing an understanding of its structure</p> <p>Revise and read from treble and bass notation</p> <p>Perform a song in canon and with accompaniment</p> <p>Listen to a composer's arrangement of the song and identify contrast</p> <p>Listen to Beethoven's Storm and identify and describe musical contrast</p>
Key Vocabulary	Loud, Quiet, Tempo, Texture, Long & Short	Dynamics, forte, piano, rhythm, tempo, notation, high, middle, low, pitch, texture, layers	Fast (allegro), Slow (adagio), Moderate speed (moderato), Walking speed (andante), High, Low, Rising, Falling, Loud (forte), Quiet (piano), Melody, Step and Skip, Polyphonic, Homophonic, Monophonic, Unison, Layers.	Getting faster (accelerando), Getting slower (rallentando), Bar, Metre, getting louder (crescendo), getting softer (decrescendo), Mezzo Forte & Mezzo Piano, Graphic Score, Texture, Canon/Round, Evaluation	Polyphonic, Homophonic, Monophonic, Heterophonic, Ukulele, Chords, Contour Timbre. Structure, Verse, Chorus	Major, Minor, High and low notes, Long and short notes, Texture of the music (i.e. how many sounds playing at the same time), Dynamics (volume) of the music, The different layers (e.g. tune and accompaniment), The tempo (speed) of the music, Staccato and Legato
Challenge	Can I create a more complicated motif/layer within our performance? Can I take a leading role in our performance, e.g., solo within a texture?	Can you say the tongue twisters fast? Can you create a composition, combining rhythm and pitch? Can I sing a harder part in a round e.g., part 3 or 4? Can I lead my part in a round?	Can I lead a part in the round? Can I perform a harder part in the round e.g., part 3 or 4? Can I use the correct musical terminology to appropriately describe a piece of music?	Can you make your own graphic score? Can you lead/conduct a graphic score? Can you sight read/sight sing a graphic score?	Can you create more complicated melodies on the instruments? Can you successfully play both ukulele chords and sing the song at the same time? Can you write down using musical notation the rhythms that we learnt?	Can you create a composition with several layers depicting a seaside adventure? Can you successfully read and remember written notation?

Summer I	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Topic	Trailblazers and the Greatest Composers: Instruments of The Orchestra	Trailblazers and the Greatest Composers The Greatest Performers	Trailblazers and the Greatest Composers: Brilliant Baroque	Trailblazers and the Greatest Composers: Classical Creatives	Trailblazers and the Greatest Composers: Remarkable Romantics	Trailblazers and the Greatest Composers: Modern Masters
Big Question	What is your favourite instrument and why?	What are the ostinatos in your daily life?	Do we really need structure?	Is change a good thing or a bad thing?	How can romantic music tell us a vivid story?	Is it okay to break rules?
Core Repertoire & Composers	<ul style="list-style-type: none"> Instrument song Young Person's Guide to the Orchestra (Britten) Peter and the Wolf (Greig) 	<ul style="list-style-type: none"> Music for 18 musicians by Steve Reich 	<ul style="list-style-type: none"> Zadok the Priest (Handel) The Four Seasons (Vivaldi) 	<ul style="list-style-type: none"> Horn Concerto (Mozart) Symphony No. 5 (Beethoven) 	<ul style="list-style-type: none"> Scheherazade (Tchaikovsky) Raindrop Prelude (Chopin) Liebestraum No.3 (Liszt) 	<ul style="list-style-type: none"> Gabriel Prokofiev Turntables & Orchestra Hands Free Anna Meredith Connect it Different Trains (Steve Reich) (Anna Meredith) Tiny Desk Stockhausen
Skills -Singing -Listening -Composing -Musicianship	<p>students create musical sound effects on their own instruments built using junk</p> <p>Combining instrumental and vocal sounds within a given structure.</p> <p>Sing a simple song as a round</p> <p>Learn the musical instruments of the orchestra</p> <p>Understanding that different types of sounds are called timbres.</p> <p>Describing the differences between two pieces of music.</p> <p>Performing from graphic notation.</p>	<p>Develop group performance skills by playing arrangements of classical pieces</p> <p>React to a wide range of contrast in music from across genres</p> <p>Develop knowledge of musical instruments and timbre</p>	<p>Sing the main melody from Zadok the priest as a class choir and perform with confidence.</p> <p>Listen to Vivaldi's 4 seasons and understand how he uses music to depict the different seasons.</p> <p>Compose own motifs from a stimulus e.g. seasons/weather</p> <p>Perform group performance in Ritornello form.</p> <p>Perform pieces that demonstrate the main structures in music (AB, ABA, Rondo).</p>	<p>Develop small Group performance skills</p> <p>Listening and comparing pieces of music from the beginning and end of the classical era</p> <p>Continue to develop/strengthen notation knowledge through group performance activities</p> <p>Develop a deeper understanding of different structures in music.</p> <p>Improvise some contrasting episodes using body percussion or instruments</p> <p>Create a whole class arrangement of the opening of Beethoven's 5 Symphony.</p>	<p>Learning to read more complicated notation through the themes in Scheherazade</p> <p>Compose own themes to a story</p> <p>Sing and identify from Scheherazade.</p> <p>Write lyrics to a romantic classical theme.</p> <p>Listen to a symphony orchestra and discuss the differences in classical and romantic orchestras.</p>	<p>Use of music technology (garage band) to create composition</p> <p>Use garage band to produce and edit samples to demonstrate understanding of minimalist composition techniques.</p> <p>Perform a more complex body percussion pattern _ clapping music by Reich.</p> <p>Learn about the history of music and how this has contributed to music we know today</p> <p>Listen to and read and follow scores of Stockhausen.</p> <p>Create and perform a Cadenza on the ipads.</p>
Key Vocabulary	Instrument, Strings, Brass, Woodwind, Percussion, Conductor, Orchestra, Reed, Mouthpiece, Bow	Minimalism,Pulse, Ostinato, Conductor ,Layers ,Texture	Baroque, Composer, Handel, Vivaldi, Sonnet, Choir, Concerto, Motif, pitched percussion, Programme music, Ritornello, Unpitched percussion, Tempo.	Concerto, Rondo, Terraced dynamics, Phrasing, Motif Cadenza, Soloist, Symphony, movements.	Programme music, Harmony, Motif Symphonic Poem, Polyphonic, Homophonic, Monophonic, Texture, Timbre, Theme, Legato	Body percussion, Turntables, Cadenza, Aleatoric, Phase Shifting, Minimalism, Cell/motif
Challenge	<p>Can you tell the difference between instruments in the same family?</p> <p>Can you sing a more complicated part in our instrument song e.g., part 3 or 4?</p>	<p>Can you take a leading role in our group performances?</p> <p>Can you identify several instruments in the orchestra?</p> <p>Can you find out about other inspiring musicians?</p> <p>Can you be an inspiring conductor?</p>	<p>Can I take a leading role in our performance of Vivaldi Winter?</p> <p>Can I sing the second harmony part in Zadok the Priest?</p> <p>Can I create a sonnet to describe a piece of music?</p>	<p>Can you lead a group playing the Beethoven 5 motif?</p> <p>Can you critique a friend's performance?</p> <p>Can you perform a solo section in our group concerto?</p>	<p>Can you develop the music you've already created to make it more complicated, extended or add harmonies to create 2 or more parts?</p> <p>Can you add an accompaniment with whatever instruments are available to tie the piece together?</p> <p>Can you explore the music of the Arabic world, and try to weave in some compositional elements (e.g., scales, songs, instruments, singing styles etc.) that conjure up this region in the listener's mind?</p>	<p>Can you lead a group clapping rhythmic performance?</p> <p>Can you add several samples into your composition?</p>

Summer II	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Topic	The ABC of Opera: Where did it all Begin?	The ABC of Opera: Akhenaten – Phillip Glass	The ABC of Opera: Alice in Wonder Land – UnsuK Chin	The ABC of Opera: The Chorus Tells a Story	The ABC of Opera: The Flying Dutchman - Wagner	The ABC of Opera: Hiawatha’s Wedding Feast
Big Question	What’s Your Opera Story?	What would be your first order as a new ruler?	What’s your greatest challenge as a musician?	Can one single person make change? Or is it better to work as a team?	What’s the best way to pass time?	Can music create change in society?
Core Repertoire & Composers	<ul style="list-style-type: none"> The ABC of Opera song Royal Fireworks (Handel) <u>The Hallelujah Chorus</u> <u>The Hallelujah Chorus: A Soulful Celebration</u> Dido’s Lament (Purcell) Strike the Viol (Purcell) Brindisi warmup song (ABC opera) Chi Desia Di Saper (Caccini) 	<ul style="list-style-type: none"> Akhenaten (Phillip Glass) The Funeral Chorus The Sun Hymn MusicBox by Phillip Glass Mad rush by Phillip Glass The ABC of Opera Song - Where did it all begin. 	<ul style="list-style-type: none"> Alice In Wonderland the Opera - (UnsuK Chin) What is Opera? Any Body Can Advice from a caterpillar Etude No1. in C - UnsuK Chin Alice Meets the White Rabbit. 	<ul style="list-style-type: none"> We are the relieving Guard from Carmen (Georges Bizet) The Children’s Procession from the opera Turandot (Giacomo Puccini) The Witch is dead! from the opera Hansel and Gretel (Engelbert Humperdinck) 	<ul style="list-style-type: none"> The Flying Dutchman (Wagner) The Sailor’s Chorus Haul Away Joe My bonnie lies over the ocean. 	<ul style="list-style-type: none"> Hiawatha’s Wedding Feast (Samuel Coleridge Taylor) Sometimes I Feel Like A Motherless Child - (SC-T) Traditional: Deep River (Arr. Coleridge-Taylor, Kanneh-Mason). The Song of Hiawatha (Overture) (SC-T) ABC of Opera Song
Skills -Singing -Listening -Composing -Musicianship	<p>Singing short ‘opera’ songs from memory, maintaining the overall shape of the melody and keeping in time.</p> <p>Responding to simple musical instructions such as tempo and dynamic changes as part of a class performance</p> <p>Describing the character, mood, or ‘story’ of music they listen to, both verbally and through movement.</p> <p>Describing the differences between two pieces of music.</p> <p>Expressing a basic opinion about music (like/dislike).</p> <p>Selecting and creating short sequences of sound with voices or instruments to represent a given idea or character.</p>	<p>Beginning to use musical vocabulary to describe music</p> <p>Listening to and repeating a short, simple melody by ear.</p> <p>Successfully combining and layering several instrumental and vocal patterns within a given structure.</p> <p>Beginning to suggest improvements to their own work.</p> <p>Using their voices expressively when singing, including the use of basic dynamics (loud and quiet).</p> <p>Singing short songs from memory, with melodic and rhythmic accuracy</p> <p>Performing expressively using dynamics and timbre to alter sounds as appropriate.</p> <p>Singing back short melodic patterns by ear and playing short melodic patterns from letter notation.</p>	<p>Understanding that music from different times has different features.</p> <p>Performing from basic staff notation, incorporating rhythm and pitch and being able to identify these symbols using musical terminology.</p> <p>Singing songs in a variety of musical styles with accuracy and control, demonstrating developing vocal technique.</p> <p>Singing and playing in time with peers, with some degree of accuracy and awareness of their part in the group performance.</p> <p>Suggesting and implementing improvements to their own work, using musical vocabulary.</p> <p>Recognising and explaining the changes within a piece of music using musical vocabulary.</p>	<p>Recognising the use and development of motifs in music</p> <p>Recognising and discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary</p> <p>Identifying common features between different genres, styles and traditions of music</p> <p>Singing longer songs in a variety of musical styles from memory, with accuracy, control, fluency and a developing sense of expression including control of subtle dynamic changes.</p> <p>Singing and playing in time with peers with accuracy and awareness of their part in the group performance.</p> <p>To know that ‘performance directions’ are words added to music notation to tell the performers how to play.</p>	<p>Develop singing skills and singing confidence as a member of the class chorus.</p> <p>Perform the Sailors’ Chorus with an understanding of context and how to convey drama through singing.</p> <p>Performance of body percussion and ostinato patterns from this work.</p> <p>Learning additional traditional work songs.</p> <p>Performing the class’ own arrangement of the Sailors’ Chorus and work songs.</p> <p>Creating an arrangement of the Sailors’ Chorus and critically evaluating their musical choices to refine their composition</p> <p>Writing an arrangement of a traditional work song or an original work song.</p> <p>Listen to and compare differing performances of the Sailors’ Chorus to develop critical listening skills.</p>	<p>Discussing musical eras in context, identifying how they have influenced each other, and discussing the impact of different composers on the development of musical styles.</p> <p>Recognising and confidently discussing the stylistic features of music and relating it to other aspects of the Arts.</p> <p>Confidently using detailed musical vocabular to describe a piece of music.</p> <p>Singing songs fom memory, with accuracy, fluency, control and expression.</p> <p>Constructively critique their own and others’ work, using musical vocabulary</p> <p>Working as a group to perform a piece of music, adjusting the interrelated dimensions of music as required, keeping in time with others and communicating with the group.</p> <p>Performing a solo or taking a leadership role within a performance.</p> <p>Performing with accuracy and fluency from graphic and staff notation and from their own notation.</p>
Key Vocabulary	Opera, Singer, Viol, lute, harp, flute, Chorus.	Opera, ostinato, repeated patterns, chant, chorus (choir), soloist	Opera, Contemporary, Polyphonic, Ostinato, Chorus, Choir, Soloist, UnsuK Chin, Chant, Rhythmic Chant	opera chorus, Children’s Chorus, imitation, introduction, interlude, warm up, Staging, Scene, diction, Articulation,	Three-part harmony, round/canon, Sight singing, antiphony, Structure, timbre, score, work songs, musical Character, ostinato.	Activist, cantata, accent, staccato, musical directions, score annotation, diminuendo, crescendo, notation, ensemble, dotted crotchet, tied notes.



<p>Challenge</p>	<p>Can you recognise similarities between baroque instruments and modern-day instruments?</p> <p>Can identify different voice types (High and Low)</p> <p>Lead a group in a performance/ composition task</p>	<p>Can you lead the performance activity, playing the part of the conductor?</p> <p>Can you read the notation to play your own part in the group performance?</p> <p>Can you perform both a vocal sound and an instrumental sound at the same time?</p>	<p>Can I make my performance more interesting by using a variety of dynamics and vocal expressions?</p> <p>Can you write an additional set of lyrics to create a polyphonic texture in your performance?</p> <p>Can you perform with increasing confidence, acting as a role model to others in your class?</p>	<p>Can you play the solo role of Hansel or Gretel?</p> <p>Can you perform your class song in an assembly?</p> <p>Can you lead a vocal warm up?</p> <p>Can you write an original tongue twister?</p>	<p>Can you compose an additional body persuasion part to the Drunken Dutchman?</p> <p>Can you lead your group performance of the Haul Away Joe Song?</p> <p>Can you create your own ostinato from rhythms in the text?</p>	<p>Can you play the opening theme on your own instrument as well as the keyboard/chime bar?</p> <p>Can you independently annotate score, highlighting the dynamics and tempo markings?</p> <p>Can you present your research findings to the class, demonstrating your understanding of the importance and significance of the work of Coleridge Taylor?</p>
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