

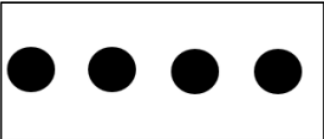
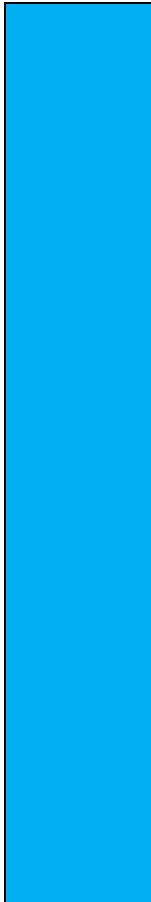
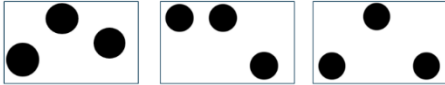


Progression Model Music

EYFS	EYFS Music Overview			
	<p>In EYFS, Development Matters was used as a starting point to map out skills and knowledge. To ensure this is comprehensive enough for our children to be ready for Y1, this has been adapted and extended to meet the needs of the children so they are Y1 ready.</p> <p><u>ELG – Being Imaginative and Expressive</u></p> <ul style="list-style-type: none"> • Sing a range of well-known nursery rhymes and songs. • Perform songs, rhymes, poems and stories with others (when appropriate) try and move in time with music. 			
Year One	<p><u>Singing</u></p> <ul style="list-style-type: none"> • Sing simple songs, chants, and rhymes from memory. • Sing, rap, rhyme, chant and use spoken word. • Sing collectively and at the same pitch. • Start with a very small range > mi-so (3rd) > slightly wider range. Include pentatonic songs. • Pupils sing a wide range of call and response songs to control vocal pitch and to match the pitch they hear with accuracy. • Respond to simple visual directions and counting in. • Copy back intervals of an octave and fifth (high, low) • Sing in unison. 	<p><u>Composing</u></p> <ul style="list-style-type: none"> • Improvises simple vocal chants, using question and answer phrases. • Create musical sound effects and short sequences of sounds in response to stimuli. Combine to make a story, choosing and playing classroom instruments or sound-makers. • Understand the difference between creating a rhythm pattern and a pitch pattern. • Describe tempo as fast or slow. • Describe dynamics as loud and quiet. • Invent, retain, and recall rhythm and pitch patterns and perform these for others, taking turns. • Use music 	<p><u>Musicianship</u></p> <p><i>Pulse/Beat</i></p> <ul style="list-style-type: none"> • Walk, move, dance or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. • Use body percussion, voices and classroom percussion playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments to maintain a steady beat. • Respond to the pulse in recorded/live music through movement and dance. <p><i>Rhythm</i></p> <ul style="list-style-type: none"> • Perform short copycat rhythm patterns accurately, led by the teacher. • Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat. • Perform word-pattern chants; create, retain, and perform their 	<p>Good repertoire for this age group includes:</p> <ul style="list-style-type: none"> • Sing for Pleasure: Boom Chicka Boom • Voices Foundation: Have you Brought your Whispering Voice? • Voices Foundation: Hello, how are You? • Bance: Copy Kitten • Voicelinks: I'm a Train • Bounce High, Bounce Low • Singing Sherlock: Dr Knickerbocker • Dragon Dance • Trad. Bangladesh: Mo matchi (Song of the Bees) • Trad. Ghana: Kye <p><u>Music to listen and appraise:</u></p> <p><i>Western Classical Tradition and Film</i></p> <ul style="list-style-type: none"> • Rondo alla Turca - Mozart - Classical Period • Mars from <i>The Planets</i> - Holst - 20th Century <p><i>Popular Music</i></p> <ul style="list-style-type: none"> • Wild Man - Kate Bush – Art Pop • Runaway Blues – Ma Rainey – Blues <p><i>Musical Traditions ‘</i></p> <ul style="list-style-type: none"> • Fanfarra (Cabua-Le-Le) - Sérgio Mendes/Carlinhos Brown -Brazil, Samba

	<ul style="list-style-type: none"> • Demonstrate good singing posture. • Join in sections of the song, eg chorus. 	<p>technology, if available, to capture, change and combine sounds.</p> <ul style="list-style-type: none"> • Recognise some band and orchestral instruments. • Recognise how graphic notation can represent created sounds. Explore and invent own symbol, for example:  <p>Talk about feelings created by the music.</p> <ul style="list-style-type: none"> • Begin to understand where the music fits in the world. • Begin to understand about different styles of music. 	<p>own rhythm patterns.</p>  <p>Pitch</p> <ul style="list-style-type: none"> • Listen to sounds in the local school environment, comparing high and low sounds. • Sing familiar songs in both low and high voices and talk about the difference in sound. • Explore percussion sounds to enhance storytelling. • Understand the difference between rhythm and pitch • Follow pictures and symbols to guide singing and playing. 	<p>Kye Kule</p> <ul style="list-style-type: none"> • Trad. England: An Acre of Land 	<p><u>Topics:</u></p> <p><u>Autumn</u></p> <ul style="list-style-type: none"> • Introducing Beat • Adding Rhythm and Pitch <p><u>Spring</u></p> <ul style="list-style-type: none"> • Introducing Tempo and Dynamics • Combining Pulse, Rhythm and Pitch <p><u>Summer</u></p> <ul style="list-style-type: none"> • Having fun with Improvisation • Explore sound and create a story
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<p>Year Two</p>	<p><u>Singing</u></p> <ul style="list-style-type: none"> • Sing songs regularly with pitch range of do-so (5th) with increasing vocal control. • Sing songs with a small pitch range, pitching accurately. • Know the meaning of dynamics and tempo and be able to demonstrate these when singing by responding to the leader's directions and visual symbols (e.g., crescendo, decrescendo, pause) • Sing songs from memory and/or from notation. • Sing to communicate the meaning of the words. • Sing in unison and sometimes in parts, and with more pitching accuracy. • Understand and follow the leader or conductor. • Add actions to a song. 	<p><u>Composing</u></p> <ul style="list-style-type: none"> • Create music in response to a non-musical stimulus. • Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation. • Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. • Use music technology, if available, to capture, change and combine sounds. • Identify hand signals as notation, and recognise music notation on a staff of five lines. • Talk about how the music makes you feel. • Start to talk about the style of a piece of music. • Recognise some band and orchestral instruments. 	<p><u>Musicianship</u></p> <p><i>Pulse/Beat</i></p> <ul style="list-style-type: none"> • Understand that the speed of the beat can change, creating a faster or slower pace (tempo). • Mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo. • Walk in time to the beat of a piece of music or song. Know the difference between left and right to support coordination and shared movement with others. • Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats. • Identify the beat groupings in familiar music that they sing regularly and listen to. • Move and dance with the music confidently. <p><i>Rhythm</i></p> <ul style="list-style-type: none"> • Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. • Create rhythms using word phrases as a starting point. • Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers, and crotchets rests. • Create and perform their own 	<p>Good repertoire for this age group includes:</p> <p>Little Sally Saucer</p> <ul style="list-style-type: none"> • Trad. Star Light, Star Bright, First Star I See Tonight • Trad. Hey, Hey, Look at Me • Trad. Rain, Rain Go Away • Trad. Acka Backa • Voicelinks: The King is in the Castle • Young Voiceworks: Ebenezer Sneezer • Trad. Oats and Beans and Barley Grow • Singing Sherlock 1: Teddy Bear Rock n Roll • Trad. Oliver Cromwell • Trad. Lovely Joan • Trad. Searching for Lambs • Voicelinks: Fireworks • Trad. Bangladesh: Hatti – ma tim tim (An Imaginary Bird) • Trad. Bangladesh: Charti Kula beng (Four 	<p><u>Music to listen and appraise:</u> (and see Y1)</p> <p><i>Western Classical Tradition and Film</i></p> <ul style="list-style-type: none"> • Night Ferry – Anna Clyne – 21st Century • Bolero – Ravel – 20th Century <p><i>Popular Music</i></p> <ul style="list-style-type: none"> • Hound Dog – Elvis Presley – Rock n Roll • With a Little Help from My Friends – The Beatles – Pop <p><i>Musical Traditions ‘</i></p> <ul style="list-style-type: none"> • Baris – Gong Kebyar of Peliatan – Indonesia, Gamelan <p><u>Topics:</u></p> <p><u>Autumn</u></p> <ul style="list-style-type: none"> • Exploring Simple Patterns • Focus on Dynamics and Tempo <p><u>Spring</u></p> <ul style="list-style-type: none"> • Exploring Feelings through music • Inventing a musical story <p><u>Summer</u></p> <ul style="list-style-type: none"> • Music that makes you dance • Exploring Improvisation
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		<ul style="list-style-type: none"> Start to talk about where music might fit into the world. 	<p>chanted rhythm patterns with the same stick notation.</p> <p><i>Pitch</i></p> <ul style="list-style-type: none"> Play a range of singing games based on the cuckoo interval matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track. Sing short phrases independently within a singing game or short song. Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g., stand up/sit down, hands high/hands low). Recognise dot notation and match it to 3-note tunes played on tuned percussion. <div data-bbox="1010 890 1453 975">  </div>	<p>Fat Frogs) • Trad. Australia: I Got Kicked by a Kangaroo</p> <ul style="list-style-type: none"> Trad. America: Built My Lady a Fine Brick House Sing Up: Paintbox 	

Year Three

Singing

- Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so, tunefully and with expression.
- Perform forte and piano.
- Perform actions confidently and in time to a range of action songs.
- Walk, move, or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.
- Perform as a choir in school assemblies.
- Sing with attention to clear diction.
- Sing expressively, with attention to the meaning of the words.
- Understand and follow the leader or conductor.

Improvising and composing

Improvise

- Become more skilled in improvising (in a range of contexts) inventing short ‘on-the-spot’ responses using a limited note-range.
- Structure musical ideas (e.g., using echo or question and answer phrases) to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli, e.g., stories, verse, images (paintings and photographs) and musical sources.

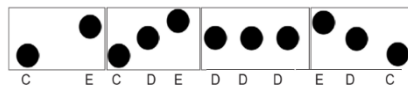
Compose

- Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi).
- Compose song accompaniments on untuned

Performing

Instrumental Performance

- Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. Play and perform melodies following staff notation using a small range (e.g., Middle C–E/do–mi) as a whole class or in small groups (e.g., trios and quartets).
- Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C–D–E/do–re–mi:
- Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast, and slow. Extend to question-and-answer phrases.



Reading Notation

- Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.
- Explore standard notation, using minims, semibreves, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of:
C, D, E, F, G, A, B
F, G, A, Bb, C
G, A, B, C, D, E
E, F#, G#, A, B

Good repertoire for this age group includes:

- Sing Up: Heads and Shoulders
- Singing Sherlock 2: Si, Si, Si
- Flying a Round: To stop the train
- Trad. Japan: Kaeru no uta
- Trad. Morocco: A ram sam sam/Pease Pudding Hot
- Trad. Bangladesh: Now charia de (A Boatman’s Song)
- Junior Songscape: Listen to the Rain
- Voicelinks: Extreme Weather
- Sing Up: Skye Boat Song
- Trad. Ireland: Be Thou My Vision
- Junior Voiceworks 1: Now The Sun Is Shining
- Voiceworks 1: Candle Light
- Singing Sherlock 2: Shadow
- Singing Express 3: Mirror
- England: Ah! Poor bird/Hey, Ho! Nobody home/Rose

Music to listen and appraise:

(and see KS1)

Western Classical Tradition and Film

- Hallelujah from Messiah – Handel – Baroque
- Night on a Bare Mountain Mussorgsky - Romantic
- Jai Ho from *Slumdog Millionaire* – A.R. Rahman - 21st Century.

Popular Music

I Got You (I Feel Good) – James Brown – Funk

Musical Traditions ‘

Sahela Rae – Kishori Amonkar – Indian, Indian Classic

Topics:

Autumn

- Developing Notation Skills
- Enjoying Improvisation

Spring

- Composing using imagination
- Sharing Musical experiences

Summer

- Learning More about Musical styles
- Recognising different

		<p>percussion using known rhythms and note values.</p> <ul style="list-style-type: none"> • Share your thoughts and feelings about the music together. • Invent different actions to move in time with the music. • Talk about what the song or piece of music means. • Identify some instruments you can hear playing. • Identify if it's a male or female voice singing the song. • Talk about the style of the music. 	<ul style="list-style-type: none"> • Read and respond to semibreves, minims, crotchets and paired quavers. • Identify: <ul style="list-style-type: none"> • Stave • Treble clef • Time signature • Lines and spaces on the stave • Identify and understand the differences between crotchets and paired quavers. • Apply spoken word to rhythms, understanding how to link each syllable to one musical note. 		sounds.
	<p>Indicative musical features</p> <ul style="list-style-type: none"> ✓ Rhythm, Metre and Tempo - Downbeats, fast (allegro), slow (adagio), pulse, beat ✓ Pitch and Melody - High, low, rising, falling; pitch range do–so ✓ Structure and Form - Call and response; question phrase, answer phrase, echo, ostinato ✓ Harmony - Drone ✓ Texture - Unison, layered, solo ✓ Dynamics and Articulation - Loud (forte), quiet (piano) ✓ Instruments and Playing Techniques - Instruments used in Foundation Listening. 				

<p>Year Four</p>	<p><u>Singing</u></p> <ul style="list-style-type: none"> • Pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo). • Sing rounds and partner songs in different time signatures (2, 3 and 4 time) • begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony. • Continue to sing a broad range of unison songs with the range of an octave (do-do) • Perform a range of songs in school assemblies. • Rehearse and learn songs from memory and/or with notation. • Demonstrate vowel sounds, blended sounds and consonants. • Sing 'on pitch' and 'in time'. • Sing expressively, with attention to breathing and phrasing. Sing expressively, with attention to staccato and legato. 	<p><u>Improvising and composing</u></p> <p><i>Improvise</i></p> <ul style="list-style-type: none"> • Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato). • Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below. <p><i>Compose</i></p> <ul style="list-style-type: none"> • Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions. • Arrange individual notation cards of known note values (i.e., minim, crotchet, crotchet rest and paired 	<p><u>Performing</u></p> <p><i>Instrumental Performance</i></p> <ul style="list-style-type: none"> • Play and perform melodies following staff notation using a small range (e.g., Middle C– G/do–so) as a whole-class or in small groups. • Perform in two or more parts (e.g., melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts. • Copy short melodic phrases including those using the pentatonic scale (e.g., C, D, E, G, A). • Develop facility in the basic skills of a selected musical instrument over a sustained learning period. <p><i>Reading Notation</i></p> <ul style="list-style-type: none"> • Introduce and understand the differences between minims, crotchets, paired quavers, and rests. With combinations of: C, D, E, F, G, A, B F, G, A, Bb, C G, A, B, C, D, E, F# D, E, F#, G, A, B, C • Read and perform pitch notation within a defined range (e.g., C–G/do–so). • Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble. 	<p>Good repertoire for this age group includes:</p> <ul style="list-style-type: none"> • Junior Voiceworks 1: Calypso • Junior Voiceworks 2: Our Dustbin • Voiceworks 1: Hear the Wind • Kendrick: Servant King • Happy Birthday • Great Weather Songs: Long Journey • Great Celebration Songs: World in Union • Sing Up: Just like a Roman • Trad. Ghana: Namuma • Sing for Pleasure: Ghosts • Sing for Pleasure: Lost in Space 	<p><u>Music to listen and appraise:</u></p> <p>(and see Y1-Y3)</p> <p><i>Western Classical Tradition and Film</i></p> <ul style="list-style-type: none"> • Symphony No. 5 - Beethoven - Classical • O Euchari - Hildegard – Early • For the Beauty of the Earth - Rutter - 20th Century <p><i>Popular Music</i></p> <ul style="list-style-type: none"> • Take the 'A' Train – Billy Strayhorn/Duke Ellington Orchestra– Jazz • Wonderwall – Oasis – 90s Indie <p><i>Musical Traditions</i></p> <ul style="list-style-type: none"> • Bhabiye Akh Larr Gayee– Bhujhangy Group– Punjab/UK, Bhangra • Tropical Bird – Trinidad Steel Band – Trinidad, Calypso <p><u>Topics:</u></p> <p><u>Autumn</u></p> <ul style="list-style-type: none"> • Interesting Time Signatures • Combining Elements to Make Music <p><u>Spring</u></p> <ul style="list-style-type: none"> • Developing Pulse and Groove Through
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quavers) to create sequences of 2-, 3- or 4- beat phrases, arranged into bars.



- Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip.
- Introduce major and minor chords.
- Include instruments played in whole class/group/individual teaching to expand the scope and range of the sound palette available for composition work.
- Capture and record creative ideas using any of:
 - graphic symbols
 - rhythm notation and time signatures

- Listen and copy rhythmic patterns made of semibreves, minims, dotted crotchets, crotchets, quavers, semiquavers and their rests, by ear or from notation.

Improvisation

- Creating Simple Melodies Together

Summer

- Connecting Notes and Feelings
- Purpose, Identify and Expression in Music

Recognise the following styles and any important musical features that distinguish the style: 20th and 21st Century
Orchestral, Reggae, Soul, R&B, Pop, Folk, Jazz, Disco, Musicals, Classical, Rock, Gospel, Romantic, Choral, Funk and Electronic Dance Music

		<ul style="list-style-type: none">○ staff notation○ technology.• Talk about the words of a song.• Think about why the song or piece of music was written.• Recognise the style of music you are listening to.• Discuss the structures of songs.• Explain what a main theme is and identify when it is repeated.• Know and understand what a musical introduction is and its purpose.• Recall by ear memorable phrases heard in the music.			
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	<p>Indicative musical features</p> <ul style="list-style-type: none"> ✓ Rhythm, Metre and Tempo - Getting faster (accelerando), Getting slower (rallentando), Bar, metre ✓ Pitch and Melody - Pentatonic scale, major and minor tonality, pitch range do–do ✓ Structure and Form - Rounds and partner songs, repetition, contrast ✓ Harmony - Static, moving ✓ Texture - Duet, melody, and accompaniment ✓ Dynamics and Articulation - Getting louder (crescendo), getting softer (decrescendo); legato (smooth), staccato (detached) ✓ Instruments and Playing Techniques - Instruments used in Foundation Listening including playing techniques 				
<p>Year Five</p>	<p><u>Singing</u></p> <ul style="list-style-type: none"> • Sing three-part rounds, partner songs, and songs with a verse and a chorus. • Perform a range of songs in school assemblies and in school performance opportunities. • Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. • Sing in 2/4, 3/4, 4/4 and 6/8 time. • Sing in unison and parts, and as part of a smaller group. • Sing 'on pitch' 	<p><u>Improvising and composing (including notation)</u></p> <p><i>Improvise</i></p> <p>Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.</p> <p>Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano). Continue this process in the composition tasks below.</p> <p><i>Compose</i></p> <ul style="list-style-type: none"> • Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can 	<p><u>Performing</u></p> <p><i>Instrumental Performance</i></p> <ul style="list-style-type: none"> • Play melodies on tuned percussion, melodic instruments, or keyboards, following staff notation written on one staff and using notes within the Middle C–C'/do–do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance. • Understand how triads are formed, and play them on tuned percussion, melodic instruments, or keyboards. Perform simple, chordal accompaniments to familiar songs. • Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra. • Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. • Listen and copy rhythmic patterns made of dotted minims, minims, dotted crotchets, crotchets, dotted quavers, triplet 	<p>Good repertoire for this age group includes:</p> <ul style="list-style-type: none"> • Trad. Ireland: Danny Boy • Kodály: Rocky Mountain • Kodály: My Paddle • High Low Chickalo • Ally Ally O • Trad. Caribbean: Four White Horses • Trad. Uganda: Dipidu • Are You Ready? • Row, Row, Row your Boat 	<p><u>Music to listen and appraise:</u></p> <p>(and see Y1-Y4)</p> <p><i>Western Classical Tradition and Film</i></p> <ul style="list-style-type: none"> • English Folk Song Suite - Vaughan Williams - 20th Century • Symphonic Variations on an African Air - Coleridge-Taylor - 20th Century • This Little Babe from Ceremony of Carols - Britten - 20th Century <p><i>Popular Music</i></p> <ul style="list-style-type: none"> • Play Dead – Björk– 90s Singer/Songwriter • Smalltown Boy – Bronski Beat – 80s Synth/Pop <p><i>Musical Traditions</i></p> <ul style="list-style-type: none"> • Jin-Go-La-Ba (Drums

	<p>and 'in time'.</p> <ul style="list-style-type: none"> • Sing a second part in a song. • Self-correct if lost or out of time. • Sing expressively, with attention to breathing and phrasing. • Sing expressively, with attention to dynamics and articulation. • Develop confidence as a soloist. • Respond to a leader or conductor. 	<p>be enhanced with rhythmic or chordal accompaniment.</p> <ul style="list-style-type: none"> • Working in pairs, compose a short ternary piece. • Use chords to compose music to evoke a specific atmosphere, mood or environment. For example, La Mer by Debussy and The River Flows In You by Yiruma both evoke images of water. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book. • Capture and record creative ideas using any of: <ul style="list-style-type: none"> ○ graphic symbols ○ rhythm notation and time signatures ○ staff notation ○ technology. • Talk about feelings created by the music. • Justify a personal opinion with reference to Musical Elements. • Identify 2/4, 3/4, 6/8 and 5/4 metre. • Identify the musical style of a song or piece of music. • Identify instruments 	<p>quavers, quavers, semiquavers and their rests, by ear or from notation.</p> <ul style="list-style-type: none"> • Copy back melodic patterns using the notes: <p style="text-align: center;">C, D, E C, D, E, F, G, A, B D, E, F#, G, A A, B, C, D, E, F#, G F, G, A, Bb, C, D, E G, A, B, C, D, E, F#</p> <p><i>Reading Notation</i></p> • Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers, and semiquavers. In combinations of: <p style="text-align: center;">C, D, E, F, G, A, B F, G, A, Bb, C, D, E G, A, B, C, D, E, F# C, G, Ab, Bb G, G#, A, Bb, C D, E, F, G, A, B, C Eb, F, G, Ab, Bb, C, Db</p> • Understand the differences between 2/4, 3/4 and 4/4 time signatures. • Read and perform pitch notation within an octave (e.g., C–C'/do–do). • Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations. 		<p>of Passion)– Babatunde Olatunji– Nigeria, Drumming</p> <ul style="list-style-type: none"> • Inkanyezi Nezazi– Ladysmith Black Mambazo – South Africa, Choral <p><u>Topics:</u> <u>Autumn</u></p> <ul style="list-style-type: none"> • Getting Started with Music Tech • Emotions and Musical Styles <p><u>Spring</u></p> <ul style="list-style-type: none"> • Exploring Key and Time signatures • Introducing Chords <p><u>Summer</u></p> <ul style="list-style-type: none"> • Words, Meaning and Expression • Identifying Important Musical Elements <p>Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestral, Gospel, Pop, Minimalism, Rock n' Roll, South African, Contemporary Jazz, Reggae, Film Music, Hip Hop, Funk, Romantic and Musicals.</p>
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		<p>by ear and through a range of media.</p> <ul style="list-style-type: none">• Discuss the structure of the music with reference to verse, chorus, bridge, repeat signs, chorus and final chorus, improvisation, call and response, and AB form.• Explain a bridge passage and its position in a song.• Recall by ear memorable phrases heard in the music.• Identify major and minor tonality.• Recognise the sound and notes of the pentatonic and Blues scales, by ear and from notation.• Explain the role of a main theme in musical structure.• Know and understand what a musical introduction is and its purpose.• Explain rapping.			
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	<p>Indicative musical features</p> <ul style="list-style-type: none"> ✓ Rhythm, Metre and Tempo - Simple time, compound time, syncopation ✓ Pitch and Melody - Full diatonic scale in different keys ✓ Structure and Form - Ternary form, verse and chorus form, music with multiple sections ✓ Harmony - Triads, chord progressions ✓ Texture - Music in 3 parts, music in 4 parts ✓ Dynamics and Articulation - Wide range of dynamics including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet) ✓ Instruments and Playing Techniques - Instruments used in Foundation Listening including playing techniques and effects, for example pizzicato (e.g., mysterious) and tremolo (e.g. dark and expectant) 				
<p>Year Six</p>	<p><u>Singing</u></p> <ul style="list-style-type: none"> • Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style. • Continue to sing three- and four-part rounds (e.g. Calypso by Jan Holdstock) or partner songs, and experiment with positioning singers randomly within the group – i.e. no longer in discrete parts – in order to develop greater listening skills, balance between parts and vocal independence. • Perform a range of songs as a choir in school assemblies, school performance opportunities and to a 	<p><u>Improvising and composing (including notation)</u></p> <p><i>Improvise</i> Extend improvisation skills through working in small groups to:</p> <ul style="list-style-type: none"> • Create music with multiple sections that include repetition and contrast. • Use chord changes as part of an improvised sequence. • Extend improvised melodies beyond 8 beats over a fixed groove, creating satisfying melodic shape. <p><i>Compose</i></p> <ul style="list-style-type: none"> • Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g., C, D, E, G, A) and incorporate rhythmic 	<p><u>Performing</u></p> <p><i>Instrumental Performance</i></p> <ul style="list-style-type: none"> • Play a melody following staff notation written on one staff and using notes within an octave range (do–do); make decisions about dynamic range, including very loud, very quiet, moderately loud and moderately quiet. • Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion or tablets, or demonstrated at the board using an online keyboard. • Engage with others through ensemble playing (e.g., school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line. • Listen and copy rhythmic patterns made of minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semiquavers and their rests, by ear or from notation. • Copy back melodic patterns using 	<p>Good repertoire for this age group includes:</p> <ul style="list-style-type: none"> • Trad. South Africa: Siyahamba • Junior Voiceworks 1: Calypso • Sing Up: Touch the Sky • Sing Up: Dona Nobis Pacem • Sing Up: We are the Champions • British National Anthem – God Save the Queen • Sing Up: We Go Together • Trad. Ghana: Senwa de Dende • Sing Up: Be the Change • Sing Up: One Moment, One People • Sing Up: There’s a Power in the Music 	<p><u>Music to listen and appraise:</u></p> <p>(and see Y1-Y5) <i>Western Classical Tradition and Film</i></p> <ul style="list-style-type: none"> • 1812 Overture - Tchaikovsky - Romantic • Connect it - Anna Meredith – 21st Century <p><i>Popular Music</i></p> <ul style="list-style-type: none"> • Say My Name – Destiny’s Child – 90s RnB <p><i>Musical Traditions</i></p> <ul style="list-style-type: none"> • Sprinting Gazelle - Reem Kelani – Middle East, Folk • Sea Shanties – Various – England, Folk • Mazurkas Op. 24 – Chopin – Poland, Folk • Libertango – Piazzolla

	<p>wider audience including those that involve syncopated rhythms, with a good sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style.</p> <ul style="list-style-type: none"> • Sing with and without an accompaniment. • Sing syncopated melodic patterns. • Lead a singing rehearsal. 	<p>variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody.</p> <ul style="list-style-type: none"> • Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. • Either of these melodies can be enhanced with rhythmic or chordal accompaniment. • Talk about feelings created by the music. • Justify a personal opinion with reference to Musical Elements. • Identify the musical style of a song using some musical vocabulary to discuss its Musical Elements. • Identify the following instruments by ear and through a range of media: bass guitar, 	<p>the notes: D, E, F, G, A C, D, E, F, G, A, B G, A, B, C, D, E, F# D, E, F#, G, A, B, C# A, B, C, D, E, F, G</p> <p><i>Reading Notation</i></p> <ul style="list-style-type: none"> • Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. • Using simple combinations of: C, D, E, F, G, A, B F, G, A, Bb, C, D, E F, G, Ab, Bb, C, D, Eb G, A, Bb, C, D, E, F G, A, B, C, D, E, F# D, E, F, G, A D, E, F#, A, B, C# E, F#, G, G#, A, B, C, C# Eb, F, G, Ab, Bb, C, D • Further develop the skills to read and perform pitch notation within an octave (e.g., C–C/ do–do). • Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations. • Read and play from notation a four-bar phrase, confidently identifying note names and durations. 		<p>– Argentina, Tango</p> <p><u>Topics:</u> <u>Autumn</u></p> <ul style="list-style-type: none"> • Developing Melodic Phrases • Understanding Structure and Form <p><u>Spring</u></p> <ul style="list-style-type: none"> • Gaining Confidence Through Performance • Exploring Notation Further <p><u>Summer</u></p> <ul style="list-style-type: none"> • Using Chords and Structure • Respecting Each Other through Composition <p>Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestral, Soul, Pop, Hip Hop, Jazz: Swing, Rock, Disco, Romantic, Zimbabwean Pop, R&B, Folk, Gospel, Salsa, Reggae, Musicals and Film Music.</p>
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		<p>electric guitar, percussion, sections of the orchestra such as brass, woodwind and strings, electric organ, congas, pianos and synthesizers, and vocal techniques such as scat singing.</p> <ul style="list-style-type: none">• Discuss the structure of the music with reference to verse, chorus, bridge and an instrumental break.• Explain a bridge passage and its position in a song.• Recall by ear memorable phrases heard in the music.• Identify major and minor tonality, chord triads I, IV and V, and intervals within a major scale.• Explain the role of a main theme in			
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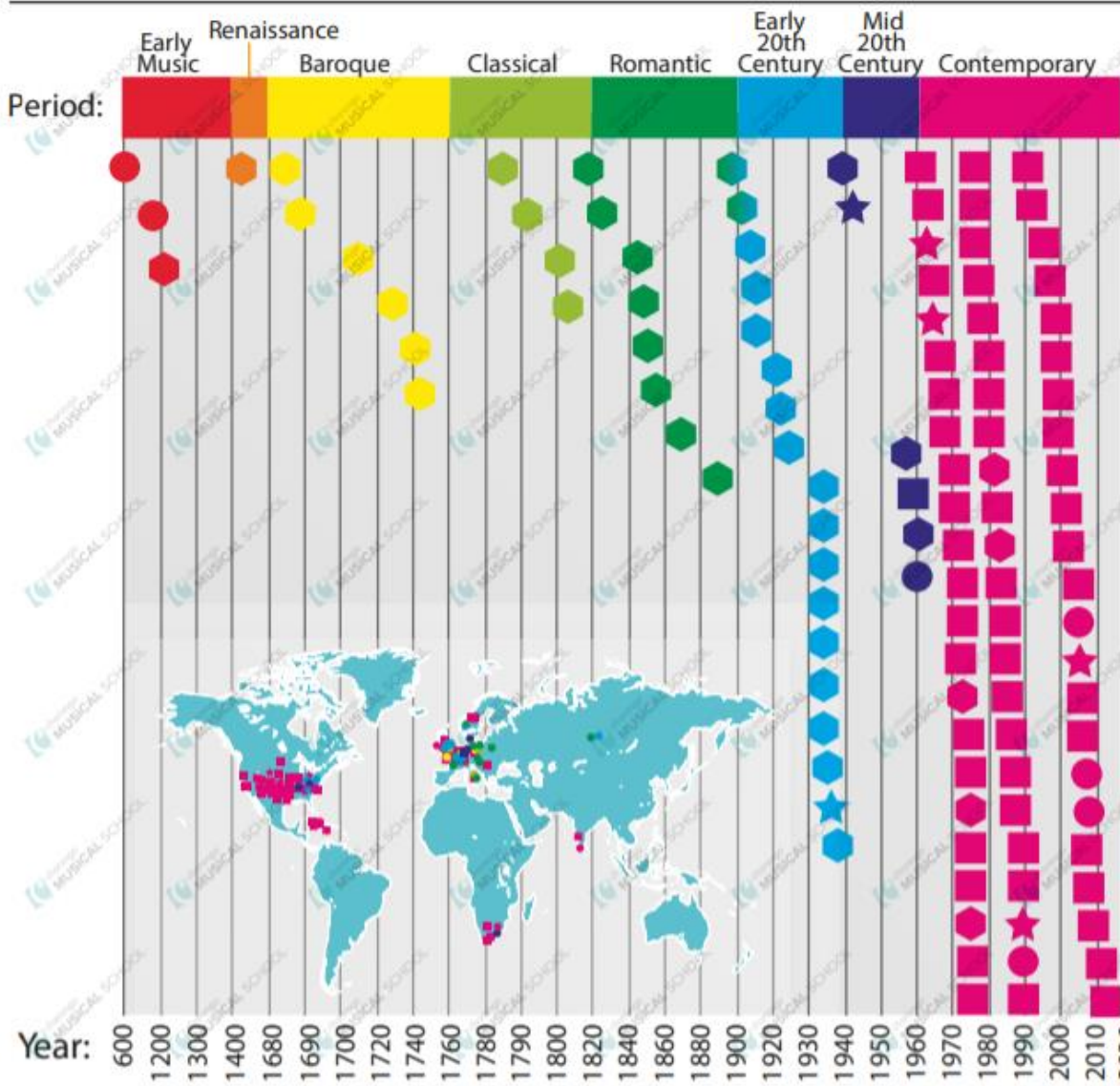
		<p>musical structure. Know and understand what a musical introduction and outro is, and its purpose.</p> <ul style="list-style-type: none"> • Identify the sound of a Gospel choir and soloist, Rock band, symphony orchestra and A Cappella groups. 			
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Listening and appraising

Charanga Musical School listening material

National Curriculum 2014:

“...listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians”



Musical School Listening Material

- Music from Compline by Anon
- La Quinta Estampale Real (anon 13th C.) by Anon
- L'Autrier Pastoure Sealt (The Other Day a Shepherdess Was Sitting) by Anon
- L'Ham Arme by Anon
- Armide Overture by Lully
- Dido and Aeneas: Overture by Purcell
- Brandenburg Concerto No 1 by Bach
- Les Tricoteuses (The Knitters) by Couperin
- Let the Bright Seraphim by Handel
- Arrival of the Queen Of Sheba by Handel
- The Marriage of Figaro: Overture by Mozart
- The Clock: Il Andante by Haydn
- Moonlight Sonata (adagio) by Beethoven
- Symphony no 5 in C Minor (allegro con brio) by Beethoven
- Erikonig D 328 Op 1 Wer Reitet so Spot by Schubert
- Ode to Joy by Beethoven
- Minute Waltz in D-flat by Chopin
- Radetzky March by Johann Strauss
- Bridal Chorus (Wedding March) by Wagner
- Piano Concerto: Allegro Maestoso (tempo giusto) by Liszt
- Grand March from Aida by Verdi
- Sugar Plum Fairy by Tchaikovsky
- Prelude A L'Apres-Midi D'Un Faune by Debussy
- Peer Gynt Suite: Anitras Dance by Grieg
- Central Park in the Dark by Ives
- The Firebird by Stravinsky
- The Planets: Mars by Gustav Holst
- Song Before Sunrise by Delius
- Rhapsody in Blue by Gershwin
- Bolero by Ravel
- Fantasia on Greenleeves by Vaughan Williams
- There Was a Man of Newington by Benjamin Britten
- There Was a Monkey by Benjamin Britten
- Begone Dull Care by Benjamin Britten
- Fishing Song by Benjamin Britten
- A New Year Carol by Benjamin Britten
- From the Diary of a Fly by Bartok
- The Bird by Sergei Prokofiev
- One O'Clock Jump by Count Basie
- Sonata for Horn in F by Paul Hindemith
- No 4 Hoe-Down by Aaron Copland
- Take the 'A' Train by Duke Ellington
- Bridge Over the River Kwai by Malcolm Arnold
- Johnny B Goode by Chuck Berry
- Consider Yourself from the musical Oliver by Lionel Bart
- The Click Song by Miriam Makeba
- The Way You Look Tonight by Tony Bennett
- I Saw Her Standing There by The Beatles
- Desafinado by Stan Getz
- How Blue Can You Get by B.B. King
- Fly Me to the Moon by Frank Sinatra
- Ain't No Mountain High Enough by Marvin Gaye & Tammi Terrell
- When I'm 64 by The Beatles
- 54-46 That's My Number by Toots and the Maytals
- All Right Now by Free
- Oye Como Va by Santana
- Amazing Grace by Elvis Presley
- Smoke on the Water by Deep Purple
- Lean On Me by Bill Withers
- Suspicious Minds by Elvis Presley
- Love Me Tender by Elvis Presley
- Clapping Music by Steve Reich
- Waterloo by ABBA
- Tubular Bells by Mike Oldfield
- Libertango by Astor Piazzola
- Ram Goat Liver by Pluto Shervington
- My First, My Last, My Everything by Barry White
- Rockin' All Over the World by Status Quo / John Fogerty
- Mamma Mia by ABBA
- Einstein on the Beach by Phillip Glass
- Dancing Queen by ABBA
- Sir Duke by Stevie Wonder
- We Will Rock You by Queen
- Three Little Birds by Bob Marley and the Wailers
- Jammin' by Bob Marley and the Wailers
- Thank You for the Music by ABBA
- The Robots (Die Roboter) by Kraftwerk
- Rappers Delight by The Sugarhill Gang
- The Winner Takes it All by ABBA
- Super Trouper by ABBA
- Imperial March by John Williams
- Don't Stop Believin' by Journey
- The Lamb by John Tavener
- Eye of the Tiger by Survivor
- Hello by Lionel Richie
- It's Like That by Run D.M.C.
- Livin' on a Prayer by Bon Jovi
- So Amazing by Luther Vandross
- You Can Call Me Al by Paul Simon
- Bring Him Back Home by Hugh Masekela
- Me, Myself and I by De La Soul
- Music for Large and Small Ensembles - opening by Kenny Wheeler
- Lord of the Dance by Ronan Hardiman
- The Fresh Prince of Bel Air by DJ Jazzy Jeff & The Fresh Prince
- U Can't Touch This by MC Hammer
- Small People by Ziggy Marley and the Melody Makers
- Diggin' On by James Brown
- Ready or Not by The Fugees
- Make You Feel My Love by Bob Dylan
- Homelands by Nitin Sawhney
- Livin' La Vida Loca by Ricky Martin
- Shackles (Praise You) by Mary Mary
- Our Day Will Come by Amy Winehouse
- He Still Loves Me by Beyonce ft. W. Williams
- Ho Gaya Sharabi by Panjabi MC
- Mbube by Soweto Gospel Choir
- Mas Que Nada by Sergio Mendes and the Black Eyed Peas
- It Had Better Be Tonight by Michael Buble
- Don't Stop Believin' by Petra Haden
- Make You Feel My Love by Adele
- Jai Ho by A. R. Rahman
- Lean On Me by ACM Gospel Choir
- Don't Stop Believin' by The Cast of Glee
- Why Don't You by Gramophonedzie
- Hlaloaloza by Arthur Mofokate
- Happy by Pharrell Williams

Key: Classical, Orchestral Solo Instrumental, Choral Jazz, Swing, Improvised Popular, Rock, Blues, R&B, Reggae Traditional, World Music, Religious

