



Wellington Primary

Music Curriculum

Music Curriculum Map

Sing Up Music

A music curriculum for ages 3 – 11

Sing Up Music provides primary schools with the foundation to deliver a creative programme of high-quality classroom music activity. Designed and written by subject specialists, it sets out the skills, knowledge, and understanding to be gained by all pupils at each stage of learning, including the Early Years Foundation Stage.

Sing Up's music curriculum, with a scheme of work for each year group from Nursery to Year 6, represents a complete and progressive library of resources that meets the requirements of the [Statutory Framework for the Early Years Foundation Stage](#) (Expressive Arts), the [National Curriculum for Music](#) and suggested approaches of the [Model Music Curriculum](#) (Singing, Listening, Composing, Performance/Instrumental Performance).

Covering a broad and diverse range of repertoire, approaches, and musical traditions, Sing Up Music supports a fully-integrated approach to musical development, connecting the interrelated strands of singing, playing, improvising, composing, listening, and appraising.

With long-term and detailed lesson-by-lesson planning, plus classroom-ready presentations and all music teaching materials included, Sing Up Music has been created for all primary teachers – generalist and specialist teachers of music.


KS1 Coverage

KS1 NC Objectives

- | | |
|---|---|
| 1 | Pupils use their voices expressively and creatively by singing songs and speaking chants and rhymes. |
| 2 | Pupils play tuned and untuned instruments musically. |
| 3 | Pupils listen with concentration and understanding to a range of high-quality live and recorded music. |
| 4 | Pupils experiment with, create, select, and combine sounds using the inter-related dimensions of music. |

Year 1

Model Music Curriculum Statements		
Singing	a	Sing simple chants and rhymes from memory, singing collectively and at the same pitch, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in.
	b	Sing songs with a very small range (mi-sa), then slightly wider. Include pentatonic songs
	c	Sing a wide range of call-and-response songs to control vocal pitch and to match the pitch they hear with accuracy.
Listening	a	Develop knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing.
	b	Listen to recorded performances.
Composing	a	Improvise simple vocal chants using question-and-answer phrases.
	b	Create musical sound effects and short sequences of sounds in response to a stimulus (e.g. a rainstorm or a train journey). Combine to make a story using classroom instruments or sound-makers.
	c	Understand the difference between creating a rhythm pattern and a pitch pattern.
	d	Invent, retain, and recall rhythm and pitch patterns and perform these for others, taking turns.
	e	Use music technology to capture, change, and combine sounds.
	f	Recognise how graphic notation can represent created sounds. Explore and invent own symbols.
Musicianship: Pulse/beat	a	Walk, move, or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.
	b	Use body percussion and classroom percussion, playing repeated patterns (ostinati) and short pitched patterns on tuned instruments to maintain a steady beat.
	c	Respond to the pulse in recorded/live music through movement and dance.
Musicianship: Rhythm	d	Perform short copycat rhythm patterns accurately, led by the teacher.
	e	Perform short repeating rhythm patterns while keeping in time with a steady beat.
	f	Perform word-pattern chants; create, retain and perform their own rhythm patterns.
Musicianship: Pitch	g	Listen to sounds in the local school environment comparing high and low sounds.
	h	Sing familiar songs in both low and high voices and talk about the difference in sound.
	i	Explore percussion sounds to explore storytelling.
	j	Follow pictures and symbols to guide singing and playing e.g. 4 dots = 4 taps on the drum.

	Autumn Term		Spring Term		Summer Term	
Year 1 Topic & Link to study piece 	Week 1-3 Unit 1: Colonel Hathi's March <i>This unit is based around the piece 'Colonel Hathi's march' from The Jungle Book. Pupils will explore moving and counting in time to march music, composing their own marching music, listening to contrasting low and high instruments typically found in a marching band, as well as responding to music through movement.</i> https://www.youtube.com/watch?v=6dpg9Ov5mfs&cbid=1	<i>Preparing for Christmas-learn Christmas songs and carols.</i>	Weeks 1-3 Unit 1: Sea Interludes <i>In this unit, children will listen actively to music inspired by the sea. Warm up your pupils' ears and voices with a sailor singing game. Sharpen their quick reactions with a seaside signal game, using classroom percussion. Then introduce them to the three contrasting themes in 'Dawn' from Benjamin Britten's Sea interludes, bringing the piece to life by creating a moving, musical picture.</i>	Weeks 1-6 Unit: Football <i>Football is a lively, rhythmic chant about football. This unit sees children echo singing, composing word patterns, improvising with mi-re-do, and playing a percussion ostinato. Activities will support pupils to understand the difference between pitched patterns and rhythm patterns, higher and lower. This unit also contains progression snapshot 2, revisiting the song Rain is</i>	Weeks 1-3 Unit: Nautilus <i>Enter the zany world of Anna Meredith's Nautilus! This iconic, futuristic sounding piece is characterised by its heavy beat and rising pitch patterns. Through this music, pupils will develop their feeling and understanding of pitch, beat, and duration. They will listen actively to the piece, interpreting its gestures in dance. They will engage imaginatively with the piece by drawing to the music.</i>	Weeks 1-6 Unit: Come dance with me <i>This lively warm-up song works well with movement and provides a good springboard into composing new lyrics and actions. The call-and-response nature of the song translates well into instrumental work, with pupils creating their own percussive responses and playing simple rhythm patterns on tuned instruments.</i>
	Week 4-6					

Unit 2: Magical Musical Aquarium

Experiencing music through practical and active learning helps children get inside the music – in this case, ‘Aquarium’ from ‘The carnival of the animals by Camille Saint-Saëns.’ Work your way through a range of activities, including responding to music through moving, exploring the sound of instruments, listening and singing, and of course composing your own musical aquarium.

<https://www.youtube.com/watch?v=KOx7zmO5ppw>

<https://play.lso.co.uk/performances/Brittens-Four-Sea-Interludes>

Weeks 4-6

Unit 2: Musical conversations

Music is full of conversations between instruments (and/or voices). Ideas are often passed back and forth, copied, and developed. This unit describes how to create musical conversations with your children. Pupils will invent and compose short pieces based around question-and-answer interactions/dialogue. They will also learn to take turns playing, lead and follow, read a ‘score’, and create their own simple graphic scores.

<https://www.youtube.com/watch?v=J6UG1Jlwio>

falling down covered in Term 1. This is the second of three progression snapshots that will be returned to again and developed in Term 3 in order to collect evidence of pupils’ progress.

Finally, they will compare their interpretations with contrasting animations and videos, discovering that music can be interpreted in a myriad of ways.

<https://youtube.be/unx1eXLSORq>

Weeks 4-6

Unit: Cat and Mouse

This unit uses a singing game as a starting point for improvising rhythms and then reading and writing them in simple notation. It also explores how we use a combination of musical elements – rhythm, tempo, timbre, and dynamics – to create an emotional response that helps us tell a story.

<https://www.youtube.com/watch?v=O5bJJviAX0c>

National Curriculum Links	1 ✓ 2 ✓ 3 ✓ 4 ✓		1 ✓ 2 ✓ 3 ✓ 4 ✓	1 ✓ 2 ✓ 3 ✓ 4 ✓	1 ✓ 2 ✓ 3 ✓ 4 ✓	1 ✓ 2 ✓ 3 ✓ 4 ✓
Model Music Curriculum Links:	<u>Singing</u> B + C <u>Listening</u> A + B <u>Composing</u> B + F <u>Musicianship:</u> <u>Pulse/beat</u> A + C <u>Musicianship:</u> <u>Rhythm</u> <u>Musicianship:</u> <u>Pitch</u> I		<u>Singing</u> C <u>Listening</u> A + B <u>Composing</u> B + D + F <u>Musicianship:</u> <u>Pulse/beat</u> A + C <u>Musicianship:</u> <u>Rhythm</u> <u>Musicianship:</u> <u>Pitch</u> I + J	<u>Singing</u> A + B + C <u>Listening</u> <u>Composing</u> A + C + D <u>Musicianship:</u> <u>Pulse/beat</u> B <u>Musicianship:</u> <u>Rhythm</u> D + F <u>Musicianship:</u> <u>Pitch</u>	<u>Singing</u> A + B <u>Listening</u> A + B <u>Composing</u> D + F <u>Musicianship:</u> <u>Pulse/beat</u> A + B + C <u>Musicianship:</u> <u>Rhythm</u> E + F <u>Musicianship:</u> <u>Pitch</u> I	<u>Singing</u> B + C <u>Listening</u> B <u>Composing</u> C + D <u>Musicianship:</u> <u>Pulse/beat</u> B <u>Musicianship:</u> <u>Rhythm</u> D + E + F <u>Musicianship:</u> <u>Pitch</u>
Key vocabulary and definitions	<p>Duration: the length of the note/music.</p> <p>Pitch: how high or low the sound is.</p> <p>Tempo: the speed of the music.</p> <p>Timbre: the particular sound quality of a musical instrument.</p> <p>Dynamics: how quietly or loudly a piece of music should be played.</p> <p>Structure: the order the different sections of a song or piece of music are played in.</p>			<p>Compose: to write/ create a piece of music.</p> <p>Improvise: being able to create music on the spot.</p> <p>Graphic Score: use all sorts of different images and symbols to tell the performer what to play.</p> <p>Beat: the steady, underlying pulse of the music.</p> <p>Rhythm: a pattern of sounds of different lengths.</p>		

Year 2

Model Music Curriculum Statements

Singing	a	Sing songs regularly with a pitch range of do-so (e.g. C-G) with increasing vocal control.
	b	Sing songs with a small pitch range, pitching accurately.
	c	Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. <i>crescendo</i> , <i>decrescendo</i> , pause).
Listening	a	Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing.
	b	Listen to recorded performances.
Composing	a	Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch).
	b	Work with a partner to improvise simple question-and-answer phrases, to be sung and played on untuned percussion, creating a musical conversation.
	c	Use graphic symbols, dot notation, and stick notation, as appropriate, to keep a record of composed pieces.
	d	Use music technology to capture, change, and combine sounds.
Musicianship: Pulse/beat	a	Understand that the speed of the beat can change, creating a faster or slower pace (tempo).
	b	Mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo.
	c	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.
	d	Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.
	e	Identify the beat groupings in familiar music that they sing regularly and listen to.
Musicianship: Rhythm	f	Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.
	g	Create rhythms using word phrases as a starting point.
	h	Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers, and crotchets rests.
Musicianship: Pitch	i	Create and perform their own chanted rhythm patterns with the same stick notation.
	j	Play a range of singing games based on the cuckoo interval (so-mi) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument, or backing track.
	k	Sing short phrases independently within a singing game or short song.
	l	Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low).
	m	Recognise dot notation and match it to 3-note tunes played on tuned percussion.

	Autumn Term		Spring Term		Summer Term	
Year 2 Topic & Link to study piece	Week 1-3: Unit 1: The Carnival of the Animals	<i>Preparing for Christmas-</i>	Week 1-6: Unit: Grandma rap <i>This unit explores beat</i>	Week 1-6: Unit: Minibeasts <i>A litany of little creatures</i>	Weeks 1-3 Unit: Swing-a-long with Shostakovich	Weeks 1-6 Unit: Tańczymy labada



Based around five of the movements from *Carnival of the animals*, pupils will explore ways that the composer – Camille Saint-Saëns – has used instruments, rhythm, articulation, tempo, and pitch to create pictures of the animals in our imaginations.

<https://www.youtube.com/watch?v=UmoZNL-LBKA>

Week 4-6

Unit 2: Composing Music Inspired by Bird Song

Many composers have been inspired by birds – their movement, their song and of course, their flight. In this unit, children will begin by watching and listening to birds, and gathering inspiration for their own compositions. They will then learn how to make their birdsong motifs and structure them into a piece.

learn Christmas songs and carols.

and rhythm work using crotchets and quavers. Beginning with on-the-spot actions, followed by stepping the durations, stick notation is introduced and pupils go on to create their own 4-beat patterns, which they will loop creating an accompaniment to perform the rap to. This unit also contains the second of three progression snapshots that will be returned to and developed in Term 3 to collect evidence of pupils' progress.

<https://www.youtube.com/watch?v=lvUU8joBb1Q>

are captured in this alliterative song set to a gentle stepping-note melody. The activities in this unit explore timbre and rhythm, using classroom percussion instruments and movement to represent the crawling, scurrying creatures in the song by creating minibeast-inspired music and dance.

<https://www.youtube.com/watch?v=xpvXyczWW4>

Sing, swing, and sway your way through this unit on metre! Along the way, your pupils will feel patterns of beats in their bodies, swinging in time with a partner and marking the beat using simple body percussion patterns. They will explore how beats are grouped and will devise their own body percussion patterns to demonstrate this. They will begin to identify different metres in familiar songs. Finally, the children will be invited to move freely and creatively to two pieces from Shostakovich's Jazz suites, each in a different metre, using scarves, ribbons, cloths, or even old socks! This unit offers an excellent next step for pupils who have already

This unit is based around a welcoming Polish circle game with increasingly tricky actions, which will help to develop children's sense of beat and encourage cooperative play. As well as learning to sing confidently in another language, children will learn to play singing games, play an accompaniment, and invent a 4-beat body percussion pattern. Additionally, they will learn about traditional dances of Poland and plan and rehearse a performance for younger children. This unit also contains the final of three progression snapshots to collect evidence of pupils' progress.

https://youtu.be/M_rLrH5i2B4?t=120

	https://www.youtube.com/watch?v=dtUzAIDSRg				<p>established a strong sense of beat.</p> <p>https://www.youtube.com/watch?v=trf_QdG65RE&list=OLAK5uy_nJZH-CkkuqZrChBtuLXs7LGA3IL7TpiTs&index=4</p> <p>Weeks 4-6 Unit: Charlie Chaplin</p> <p><i>Film composing is an art form all of its own – different, and distinct from other forms of composition. Composers use moving images (and often story) to inspire, shape, and structure their ideas. In this unit, we will use a film by Charlie Chaplin to help us understand different musical elements.</i></p> <p>https://youtu.be/0a998zG4g?feature=shared</p>	
National Curriculum Links	<p>1</p> <p>2 ✓</p> <p>3 ✓</p> <p>4 ✓</p>		<p>1 ✓</p> <p>2 ✓</p> <p>3 ✓</p> <p>4 ✓</p>	<p>1 ✓</p> <p>2 ✓</p> <p>3 ✓</p> <p>4 ✓</p>	<p>1 ✓</p> <p>2 ✓</p> <p>3 ✓</p> <p>4</p>	

Model Music Curriculum Links	<u>Singing</u> <u>Listening</u> A + B <u>Composing</u> A <u>Musicianship:</u> <u>Pulse/beat</u> A <u>Musicianship:</u> <u>Rhythm</u> <u>Musicianship:</u> <u>Pitch</u> I + J + K		<u>Singing</u> A + B <u>Listening</u> B <u>Composing</u> D <u>Musicianship:</u> <u>Pulse/beat</u> A + B + C + D <u>Musicianship:</u> <u>Rhythm</u> H + I <u>Musicianship:</u> <u>Pitch</u> L	<u>Singing</u> A + B <u>Listening</u> B <u>Composing</u> <u>Musicianship:</u> <u>Pulse/beat</u> A + B <u>Musicianship:</u> <u>Rhythm</u> <u>Musicianship:</u> <u>Pitch</u> J + K	<u>Singing</u> A + B <u>Listening</u> A + B <u>Composing</u> A + C <u>Musicianship:</u> <u>Pulse/beat</u> B + C + D + E <u>Musicianship:</u> <u>Rhythm</u> <u>Musicianship:</u> <u>Pitch</u> L	<u>Singing</u> A + B <u>Listening</u> A + B <u>Composing</u> <u>Musicianship:</u> <u>Pulse/beat</u> A + B + C + E <u>Musicianship:</u> <u>Rhythm</u> F <u>Musicianship:</u> <u>Pitch</u> K
Key vocabulary and definitions	<p>Timbre: the particular sound quality of a musical instrument.</p> <p>Pitch: how high or low the sound is.</p> <p>Rhythm: a pattern of sounds of different lengths.</p> <p>Articulation: how specific notes or passages are played or sung.</p> <p>Character: A character piece is a musical composition which is expressive of a specific mood or non-musical idea. The first page of Frédéric Chopin's "Fantaisie-Impromptu," one of the best-known character pieces.</p> <p>Tempo: the speed of the music.</p> <p>Staccato: A dot above or below a note tells you to play it short and detached.</p> <p>Bar: Each bar on a sheet of music represents one moment in time, and all of the bars in the same song typically have the same number of beats. As an example, a song to which you can count, "one, two, three, four," usually has four beats in each bar.</p>					<p>Legato: A curved line above or below a group of notes tells you those notes should be played legato – smoothly, with no gaps between the notes.</p> <p>Texture: the effect of the different layers of sound in a piece of music, and the relationship between them.</p> <p>Duration: the length of the note/music.</p> <p>Round: a form of composition featuring multiple performers playing the same melody but starting at different intervals.</p> <p>Choreograph: the art of making dances, the gathering and organization of movement into order and pattern.</p> <p>Metre: regularly recurring patterns and accents such as bars and beats.</p> <p>Beat: the steady, underlying pulse of the music.</p>

KS2 Coverage

KS2 NC Objectives

National Curriculum KS2

Programme of study	1	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.
	2	Improvise and compose music for a range of purposes using the inter-related dimensions of music.
	3	Listen with attention to detail and recall sounds with increasing aural memory.
	4	Use and understand staff and other musical notations.
	5	Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.
	6	Develop an understanding of the history of music.

Year 3

Model Music Curriculum Statements

Singing	a	Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so, tunefully and with expression. Perform <i>forte and piano</i> , loud and soft.
	b	Perform actions confidently and in time to a range of action songs.
	c	Walk, move, or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.
Listening	a	Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing.
	b	Listen to recorded performances.
Composing: Impvise	a	Become more skilled in improvising (using voices, tuned and untuned percussion, and other instruments), inventing short 'on-the-spot' responses using a limited note-range.
	b	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.
Composing: Compose	c	Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re, and mi).
	d	Compose song accompaniments on untuned percussion using known rhythms and note values.
Performing	a	Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder.
	b	Play and perform melodies following staff notation using a small range (e.g. do-mi or C-E) as a whole class or in small groups.
	c	Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi.
	d	Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; <i>allegro</i> and <i>adagio</i> , fast and slow. Extend to question-and-answer phrases.
Performing: Reading notation	e	Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch.
	f	Introduce and understand the differences between crotchets and paired quavers.
	g	Apply word chants to rhythms, understanding how to link each syllable to one musical note.

In addition to the Sing Up lessons, children in Year 3 will learn the recorder for a term with a specialist music teacher from Hounslow Music Service.



	Autumn Term		Spring Term		Summer Term	
<p>Year 3 Topic & Link to study piece</p>	<p>Unit: I've been to Harlem</p> <p><i>A traditional pentatonic song about travelling around the world, full of creative possibilities. Use it to invent cup rhythm games, explore pentatonic melodies from around the world, sing as a round, and compose ostinatos. It's thought that the song originally came from</i></p>	<p>Unit: Chilled out clap rap</p> <p><i>This unit is built around a laid-back rap with accompanying clapping patterns and plenty of dynamic contrast. It offers opportunities for physical and creative activities that will help pupils develop their understanding of beat and rhythm.</i></p> <p>https://youtu.be/xrLqS8Cju1A</p>	<p>Unit: Latin dance</p> <p><i>In the unit Latin dance, pupils will explore salsa rhythms by learning to dance salsa, play a clave rhythm, sing the song, and play a percussion part. They will also compose rhythm patterns to incorporate into their whole-class performance. This unit also contains the second of three progression snapshots that</i></p>	<p style="background-color: #00bcd4; color: white; padding: 2px;">Weeks 1-3</p> <p>Unit 1: 'March' from The Nutcracker</p> <p><i>This unit is based upon the 'March' from The Nutcracker by Tchaikovsky. It follows the rondo form structure, embracing its repeating nature of musical themes. Veering away from the nutcracker story, this unit explores the character and flow of each musical section and focuses on showing how the music might look or move if</i></p>	<p style="background-color: #00bcd4; color: white; padding: 2px;">Weeks 1-3</p> <p>Unit: Just three notes</p> <p><i>With just three pitches (C-D-E) and four rhythmic durations, the combinations are almost endless! This unit shows how to make simple yet effective music using just a handful of elements, how to read and understand notation to capture compositions, and how to structure ideas. The resulting music will</i></p>	<p>Unit: Fly with the stars</p> <p><i>Fly with the stars is a song in an electronic dance style, based on a verse/chorus structure using two chords – A minor and C major. During the unit, pupils will develop listening skills in recognising a song's structure and changing chords, practise identifying crotchet and quaver durations, and develop composing</i></p>

	<p>Virginia on the east coast of the United States of America, where it was popularly performed as a drinking/cups game song at harvest suppers. This unit also contains the first of three progression snapshots that will be returned to and developed in Terms 2 and 3 in order to collect evidence of pupils' progress.</p> <p>https://www.youtube.com/watch?v=8fATAQtY9aq</p>		<p>will be returned to and developed in Term 3 in order to collect evidence of pupils' progress.</p> <p>https://youtube.be/essMVyS1Om0</p>	<p>it were visible. Drawing on different pieces of art, as well as varying styles of movement, children will discover how the abstract nature of music can be analysed and experienced.</p> <p>https://youtube.be/x-wRS-oiMZY?feature=shared</p> <p>Weeks 4-6 Unit 2: From a railway carriage</p> <p>Take a musical journey and explore the relationship between words and music through listening and composing using a variety of stimuli including music, poetry, and works of art – all featuring trains and railways.</p> <p>https://www.youtube.com/watch?v=YEYQROkuuOU</p>	<p>sound a little like a 20th-century American musical movement called minimalism.</p> <p>https://www.youtube.com/watch?v=4Tp2Uaj7vpw</p> <p>Weeks 4-6 Unit: Samba with Sérgio</p> <p>This unit explores call-and-response through word rhythms, and body and vocal percussion. It also gives a snapshot into samba and carnival. Carnival is a serious business in Brazil, celebrating freedom and bringing together, communities regardless of class or culture.</p> <p>https://www.youtube.com/watch?v=HIV59UbrY-E</p>	<p>skills using these durations and chords to create an accompaniment for the song. The unit will conclude with a performance of their own arrangement of the song using voices and classroom percussion. This unit also contains the final of three progression snapshots designed to collect evidence of pupils' progress.</p> <p>https://www.youtube.com/watch?v=w7ouYmyW3vo</p>
National Curriculum Links	<p>1 ✓ 2 ✓ 3 ✓ 4 ✓ 5 ✓ 6</p>	<p>1 ✓ 2 ✓ 3 ✓ 4 ✓ 5 ✓ 6</p>	<p>1 ✓ 2 ✓ 3 ✓ 4 ✓ 5 ✓ 6 ✓</p>	<p>1 ✓ 2 ✓ 3 ✓ 4 ✓ 5 ✓ 6 ✓</p>	<p>1 ✓ 2 ✓ 3 ✓ 4 ✓ 5 ✓ 6 ✓</p>	<p>1 ✓ 2 ✓ 3 ✓ 4 ✓ 5 ✓ 6 ✓</p>
Model Music	<p>Singing A + B Listening</p>	<p>Singing A + B + C Listening</p>	<p>Singing A Listening</p>	<p>Singing C Listening</p>	<p>Singing B + C Listening</p>	<p>Singing A + B Listening</p>

Curriculum Links:	B	B	A + B	A + B	A + B	B
	<u>Composing:</u> <u>Improvising</u>	<u>Composing:</u> <u>Improvising</u>	<u>Composing:</u> <u>Improvising</u>	<u>Composing:</u> <u>Improvising</u>	<u>Composing:</u> <u>Improvising</u>	<u>Composing:</u> <u>Improvising</u>
	A			A + B	A	A
	<u>Composing:</u> <u>Compose</u>	<u>Composing:</u> <u>Compose</u>	<u>Composing:</u> <u>Compose</u>	<u>Composing:</u> <u>Compose</u>	<u>Composing:</u> <u>Compose</u>	<u>Composing:</u> <u>Compose</u>
	D	C + D			C	D
	<u>Performing:</u> B + D	<u>Performing:</u> A	<u>Performing:</u> A	<u>Performing:</u>	<u>Performing:</u> A + B + C	<u>Performing:</u> B + D
	<u>Performing:</u> <u>Reading</u> <u>Notation</u>	<u>Performing:</u> <u>Reading</u> <u>Notation</u>	<u>Performing:</u> <u>Reading</u> <u>Notation</u>	<u>Performing:</u> <u>Reading</u> <u>Notation</u>	<u>Performing:</u> <u>Reading</u> <u>Notation</u>	<u>Performing:</u> <u>Reading</u> <u>Notation</u>
	E	E + F + G		E + F + G	E	

Key vocabulary and definitions


Compose: to write/ create a piece of music.
Ensemble: a group of musicians, dancers, or actors who perform together
Offbeat: a musical beat or part of a musical beat that is not accented.
Rest: tells a person when not to play.
Piano/ Forte: Quiet/ Loud
Rondo: a piece of music where the musical material stated at the beginning of the piece keeps returning.
Staccato: A dot above or below a note tells you to play it short and detached.
Orchestra: a musical group that has a large number of stringed instruments, along with other instruments.
Ballet: a theatrical art form using dancing, music, and scenery to convey a story, theme, or atmosphere.
Minimalism: The musical style known as minimalism emphasizes repetition, shifting rhythmic patterns, and composition concepts that extend beyond traditional classical music.
Samba: a quick and lively Afro-Brazilian music form.
Percussion: music involving drums and other instruments such as gongs, bells, cymbals, rattles, and tambourines.

Pitch: how high or low the sound is.
Tempo: the speed of the music.
Pentatonic Scale: scales that are built out of five different notes.
Chord: a combination of three or more individual notes played together at the same time.
Structure: the order the different sections of a song or piece of music are played in.
Ostinato: any short, perpetually repeating rhythmic, chordal, or melodic pattern in a musical composition.
Phrase: a passage of notes that work together to create a musical thought.
Call and response: a series of two parts usually played or sung by different musicians. The second part is heard as a comment about or an answer to what the first has sung. This mimics or makes fun of how people talk back and forth to each other.
Texture: the effect of the different layers of sound in a piece of music, and the relationship between them.
Unison: played/sung together at the same time.
Round: a form of composition featuring multiple performers playing the same melody but starting at different intervals.
Accompaniment: the music played by instruments that is heard behind the main performer.

Model Music Curriculum Statements		
Singing	a	Continue to sing a broad range of unison songs with the range of an octave (do-do), pitching the voice accurately and following directions for getting louder (<i>crescendo</i>) and quieter (<i>decrescendo</i>).
	b	Sing rounds and partner songs in different time signatures (2, 3 and 4 time) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony.
Listening	a	Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing.
	b	Listen to recorded performances.
Composing: Improve	a	Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (<i>legato</i>) and detached (<i>staccato</i>).
	b	Begin to make compositional decisions about the overall structure of improvisations and continue this process in composition tasks.
Composing: Compose	c	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.
	d	Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest, and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.
	e	Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip.
	f	Introduce major and minor chords.
	g	Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work.
	h	Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, technology.
	a	Develop facility in the basic skills of a selected musical instrument over a sustained learning period.
	b	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.
Performing	c	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.
	d	Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).
	e	Introduce and understand the differences between minims, crotchets, paired quavers, and rests.
	f	Read and perform pitch notation within a defined range (e.g. C-G/do-so).
Performing: Reading notation	g	Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.

In addition to the Sing Up lessons, children in Year 4 will learn the ukele for a term with a specialist music teacher from Hounslow Music Service.



	Autumn Term		Spring Term		Summer Term	
Year 4 Topic & Link to study piece 	Unit: This little light of mine <i>This little light of mine is an expressive call-and-response Gospel song based on a pentatonic scale. The origin of the song is not 100% clear – some believe that it was written in the 1920s as a song for children by Harry Dixon Loes, but he never claimed the credit for it. Some believe the lyrics are taken from</i>	Unit: My fantasy football team <i>A fun, rhythmic song about football-playing animals in the style of a football chant, My fantasy football team provides inspiration for recognising, playing from, and composing with crotchets, quavers, and minims. There are opportunities for movement, improvisation, and group performance.</i>	Unit: The doot doot song <i>The doot doot song has a summery and relaxed swing feel, reminiscent of Jack Johnson. It is based on a typical song structure and uses C major, A minor, and F major chords. During the unit, pupils learn to sing and play the song, develop technical skills on tuned percussion, learn about chords, ‘doodle’ (improvise) with their</i>	Weeks 1-3 Unit 1: Fanfare for the common man <i>This listening unit is based around the piece Fanfare for the common man by Aaron Copland. It provides the foundation for investigating how unique music is in creating dramatic effect and atmosphere, and is an excellent starting point for exploring the use of pitch, melody, texture, and timbre.</i>	Weeks 1-3 Unit: Global Pentatonics <i>This listening unit is based around the pentatonic scale – a five-note musical scale, which takes its name from the Latin ‘penta’ meaning five, and ‘tonus’, which means sound or tone. It has a distinctive and recognisable sound. Music from around the world, through history and across many traditions and cultures, is</i>	Unit: Favourite Song <i>Favourite song is in a fast, folk-rock style with a driving rhythm, reminiscent of the style of Mumford and Sons. With a simple verse/chorus structure and easy to follow chord pattern, the song builds on from the unit The doot doot song, introducing G major to previously learnt chords C, F, and A minor.</i>

	<p>one of Jesus's speeches to his followers in the Bible. The song has links with the civil rights movement in the United States and became an anthem in the 1950s and 1960s. Famous versions have been recorded by many artists including Sister Rosetta Tharpe, Ray Charles, The Everly Brothers, and The Seekers. This unit also contains the first of three progression snapshots that will be returned to and developed in Terms 2 and 3 in order to collect evidence of pupils' progress.</p> <p>https://www.youtube.com/watch?v=Qj3fpujjFis%C2%A0</p>	<p>https://youtu.be/78N2SP6JFal?t=24</p>	<p>voices and experience playing in a class band. Playing, singing, and improvising is supported by listening to, and appraising music based around the acoustic guitar, comparing and contrasting different artists' styles. This unit also contains the second of three progression snapshots that will be returned to and developed in Terms 2 and 3 in order to collect evidence of pupils' progress. The doot doot song also exists as a full term instrumental teaching resource for ukulele.</p> <p>https://youtu.be/nwBNBcFAFso</p>	<p>https://youtu.be/ZdqjcMmjeaA</p> <p>Weeks 4-6 Unit 2: Spain</p> <p>The habanera is a rhythm most closely and instantly associated with Spain (despite it actually originating in Cuba!). It works well in the classroom as a tool for learning to count and play together because it is perhaps a bit more fun than a straightforward pulse. In this unit children will listen to it, play it, and compose with it.</p> <p>https://www.youtube.com/watch?v=RRAOG3I_Ir0</p>	<p>based on the pentatonic scale. Integral to improvisation, blues, jazz, rock and pop music, the pentatonic scale continues to influence modern music globally. Children will experience a range of pieces, with opportunities for improvisation and composing using classroom percussion instruments.</p> <p>https://www.youtube.com/watch?v=XUXTc9aijpE</p> <p>Weeks 4-6 Unit: The Horse in Motion</p> <p>Film composing is an art form all of its own – different, and distinct from other forms of composition. Composers use moving images (and often story) to inspire, shape, and structure their ideas. In this unit, we will explore one of the first</p>	<p>During the unit, pupils will learn to sing and play the song, develop technical skills on tuned percussion, and experience playing in a class band. Playing and singing activity is supported by listening to range of music in a folk and folk-rock style, comparing and contrasting different artists' styles.</p> <p>This unit also includes the collection of further evidence of pupils' progress – the third and final progression snapshot that will complete the progression picture for Year 4.</p> <p>https://youtu.be/eUJGDm_gUwY</p>
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National Curriculum Links	1 ✓ 2 ✓ 3 ✓ 4 5 ✓ 6 ✓	1 ✓ 2 ✓ 3 ✓ 4 ✓ 5 6	1 ✓ 2 ✓ 3 ✓ 4 ✓ 5 ✓ 6 ✓	1 ✓ 2 ✓ 3 ✓ 4 ✓ 5 ✓ 6 ✓	1 ✓ 2 ✓ 3 ✓ 4 ✓ 5 ✓ 6 ✓	1 ✓ 2 3 ✓ 4 ✓ 5 ✓ 6 ✓
Model Music Curriculum Links:	<u>Singing</u> A <u>Listening</u> A + B <u>Composing:</u> <u>Improvising</u> A <u>Composing:</u> <u>Compose</u> <u>Performing:</u> <u>Performing:</u> <u>Reading</u> <u>Notation</u>	<u>Singing</u> A <u>Listening</u> <u>Composing:</u> <u>Improvising</u> <u>Composing:</u> <u>Compose</u> C + D + H <u>Performing:</u> <u>Performing:</u> <u>Reading</u> <u>Notation</u> E + G	<u>Singing</u> A + B <u>Listening</u> A + B <u>Composing:</u> <u>Improvising</u> <u>Composing:</u> <u>Compose</u> <u>Performing:</u> A + C <u>Performing:</u> <u>Reading</u> <u>Notation</u>	<u>Singing</u> B <u>Listening</u> A + B <u>Composing:</u> <u>Improvising</u> A + B <u>Composing:</u> <u>Compose</u> C + E + G <u>Performing:</u> B + C + D <u>Performing:</u> <u>Reading</u> <u>Notation</u> F + G	<u>Singing</u> A + B <u>Listening</u> A + B <u>Composing:</u> <u>Improvising</u> A <u>Composing:</u> <u>Compose</u> C + E + G + H <u>Performing:</u> C + D <u>Performing:</u> <u>Reading</u> <u>Notation</u> E	<u>Singing</u> A + B <u>Listening</u> A + B <u>Composing:</u> <u>Improvising</u> <u>Composing:</u> <u>Compose</u> <u>Performing:</u> A <u>Performing:</u> <u>Reading</u> <u>Notation</u>
Key vocabulary and definitions	<p>Pitch: how high or low the sound is</p> <p>Pentatonic Scale: scales that are built out of five different notes.</p> <p>'Blue' note: a note that—for expressive purposes—is sung or played at a slightly different pitch from standard.</p> <p>Structure: the order the different sections of a song or piece of music are played in.</p> <p>Verse: a recurring section within a song that typically presents new lyrics while using the same or similar musical melody and structure each time it appears.</p> <p>Chorus: a catchy section repeated throughout the song.</p> <p>Call and response: a series of two parts usually played or sung by different musicians. The second part is heard as a comment about or an</p>			<p>Body Percussion: where we use our bodies to make percussive sounds and rhythms.</p> <p>Fanfare: a loud, proud burst of something to get attention.</p> <p>Harmony: two or more complementary notes played or sung at the same time.</p> <p>Brass: any of a group of musical instruments made of curved tubes of brass in various shapes that includes trumpets, trombones, tubas, and French horns.</p> <p>Homophonic: music that has one sound or line of melody being played by multiple instruments at the same time.</p> <p>Scale: a sequence of successive notes or sounds, ascending or descending.</p>		

answer to what the first has sung. This mimics or makes fun of how people talk back and forth to each other.

Echo: the repetition of a sound that is caused by reflection of sound waves.

Phrase: a passage of notes that work together to create a musical thought.

Tempo: the speed of the music.

Timbre: the particular sound quality of a musical

Offbeat: a musical beat or part of a musical beat that is not accented.

Articulation: how specific notes or passages are played or sung.

Legato: Smooth

Staccato: Spiky/ detached

Texture: the effect of the different layers of sound in a piece of music, and the relationship between them.

Melody: a series of different tones, or sounds, in a piece of music.

Accompaniment: the music played by instruments that is heard behind the main performer.

Unison: played/sung together at the same time.

Solo: when it is performed by a single music performer.

Ascending: a musical movement or progression that moves from lower to higher pitches, either within a single melodic line or across different musical parts.

Descending: to pass from higher to lower musical notes.

Ostinato: any short, perpetually repeating rhythmic, chordal, or melodic pattern in a musical composition.

Orchestration: choosing which instruments to play in a piece of music.

Graphic Score: use all sorts of different images and symbols to tell the performer what to play.

Ensemble: a group of musicians, dancers, or actors who perform together

Improvise: being able to create music on the spot.

Diction: singing the words of the song clearly.

Percussion: music involving drums and other instruments such as gongs, bells, cymbals, rattles, and tambourines.

Tuned Percussion: those which have been pitched to particular notes, and are usually set out like a piano keyboard.

Year 5

Model Music Curriculum Statements

Singing	a	Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching, and appropriate style.
	b	Sing three-part rounds, partner songs, and songs with a verse and a chorus.
Listening	a	Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing.
	b	Listen to recorded performances.
Composing: Impvise	a	Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.
	b	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 (<i>fortissimo</i>), very quiet (<i>pianissimo</i>), moderately loud (<i>mezzo forte</i>), and moderately quiet (<i>mezzo piano</i>). Continue this process in composition tasks.
Composing: Compose	c	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 be enhanced with rhythmic or chordal accompaniment.
	d	Working in pairs, compose a short ternary piece.
	e	Use chords to compose music to evoke a specific atmosphere, mood, or environment. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book.
	f	Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, technology.
Performing: Instrumental performance	a	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.
	b	Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs.
	c	Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra.
	d	Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.
Performing: Reading notation	e	Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers, and semiquavers.
	f	Understand the differences between 2/4, 3/4, and 4/4 time signatures.
	g	Read and perform pitch notation within an octave (e.g. C-C' /do-do).
	h	Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.

In addition to the Sing Up lessons, children in Year 5 will learn music technology for a term with a specialist music teacher from Hounslow Music Service.



	Autumn Term		Spring Term		Summer Term	
Year 5	Unit: What shall we do with a	Unit: Keep the home fires burning	Unit: Madina Tun Nabi	Unit 1: Three little birds	Weeks 1-3 Unit: Balinese music	Unit: Kisne banaaya

<p>Topic & Link to study piece</p> 	<p>drunken sailor?</p> <p>What shall we do with the drunken sailor? is a type of song called a sea shanty. Sailors would likely have sung this song while hauling up the sail or the anchor on seafaring vessels. As well as providing an opportunity to find out more about the context, history, and purpose of sea shanties as work songs, the activities in this unit provide inspiration for pupils to create rhythm games (possibly for younger pupils to learn) and a class arrangement using their voices and instruments. This unit also contains the first of three progression snapshots that will be returned to and developed in Terms 2 and 3 to collect evidence of pupils' progress.</p>	<p>Keep the home fires burning is an emotional ballad from 1914 celebrating the brave service of those at war and provides a good introduction to the social and historical context of songs and music written around the time of World War 1. Beginning by learning the song, the unit leads onto composing a fanfare using the chord of C, and playing a fanfare as a class ensemble.</p> <p>https://www.youtube.com/watch?v=WvuCaLRcgh4</p>	<p>Madina tun Nabi is a catchy modern Nasheed (Islamic song) with a chorus in two parts. Pupils will learn to sing the song, develop their own accompaniment with a drone, chords, and improvisation, and play together with a percussion backing track. On the way, they will be developing their 'ear' with lots of echo singing and playing by ear. They'll find out about the type of song called a Nasheed and its connection with the Islamic faith. This unit also contains the second of three progression snapshots that will be returned to and developed in Term 3 to collect evidence of pupils' progress. In Term 1, children sang Hey, ho! Nobody home in unison while playing an instrumental beat. This time</p>	<p>Three little birds is a Bob Marley Reggae classic. This unit aims to provide some social and historical context to the globally famous music genre. Children will learn about features of the music through listening to classic tracks, singing the song, and adding instrumental riffs and a percussion backing to create a full class performance.</p> <p>https://www.youtube.com/watch?v=ind7BEZgWJU&feature=youtu.be</p>	<p>(gamelan beleganjur and kecak)</p> <p>This unit explores the music of Bali through two dynamic musical forms: gamelan beleganjur – a lively kind of percussion music originally performed during battle – and the kecak vocal chant. Children will learn about the history and context of both forms, develop an understanding of the repeating cycles that structure almost all Balinese music, and explore and perform the interlocking rhythms that underpin both these musical forms.</p> <p>https://www.youtube.com/watch?v=TV7EleFiSE</p> <p>Weeks 4-6 Unit: Composing in ternary form</p> <p>Ternary form (ABA) is a very satisfying musical shape that has been</p>	<p>This song from India and Pakistan explores how our world, and the different creatures that inhabit it, came into existence. Pupils will learn choreography to support the learning and understanding of the song (in Hindi), learn to sing the song comparing different performances and play an instrumental accompaniment on tuned percussion.</p> <p>This unit also includes the collection of further evidence of pupils' progress, the third and final progression snapshot that will complete the progression picture for Year 5. In Term 1, children sang Hey, ho! Nobody home in unison while playing an instrumental beat. In Term 2, the song was sung as a two-part round with an instrumental beat. In this</p>
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	https://youtu.be/PV-052YJ-Zs		<p>children will learn to sing the song as a two-part round while playing an instrumental beat.</p> <p>https://youtu.be/7g_tTjocyo</p>		<p>used by composers across many genres for centuries. This unit borrows ideas from a wonderful piece by French composer Maurice Ravel called <i>Laideronnette</i> or <i>Empress of the pagodas</i>, which describes the simple story of a little girl walking through a Japanese forest. Ravel uses only the traditional pentatonic scale in this work, and we will use that as the basis for the unit while also exploring dynamics (volume) and tempo (speed).</p> <p>https://www.youtube.com/watch?v=xGeaiyIzE5c&feature=youtu.be</p>	<p>final lesson, children will sing in a four-part round accompanied with a pitched ostinato and instrumental beat.</p> <p>https://vimeo.com/794445853/8efb066435</p>
National Curriculum Links	<p>1 ✓ 2 ✓ 3 ✓ 4 ✓ 5 ✓ 6 ✓</p>	<p>1 ✓ 2 ✓ 3 ✓ 4 ✓ 5 ✓ 6 ✓</p>	<p>1 ✓ 2 ✓ 3 ✓ 4 5 ✓ 6 ✓</p>	<p>1 ✓ 2 3 ✓ 4 ✓ 5 ✓ 6 ✓</p>	<p>1 ✓ 2 ✓ 3 ✓ 4 ✓ 5 ✓ 6 ✓</p>	<p>1 ✓ 2 ✓ 3 ✓ 4 ✓ 5 6 ✓</p>
Model Music Curriculum Links:	<p><u>Singing</u> A + B <u>Listening</u> A <u>Composing:</u> <u>Improvising</u></p>	<p><u>Singing</u> A + B <u>Listening</u> A + B <u>Composing:</u> <u>Improvising</u></p>	<p><u>Singing</u> A + B <u>Listening</u> A + B <u>Composing:</u> <u>Improvising</u> A</p>	<p><u>Singing</u> A + B <u>Listening</u> A + B <u>Composing:</u> <u>Improvising</u></p>	<p><u>Singing</u> A <u>Listening</u> A + B <u>Composing:</u> <u>Improvising</u></p>	<p><u>Singing</u> A + B <u>Listening</u> A + B <u>Composing:</u> <u>Improvising</u></p>

	<u>Composing:</u> <u>Compose</u> F <u>Instrumental Performance:</u> B + C <u>Performing:</u> <u>Reading Notation</u> E	<u>Composing:</u> <u>Compose</u> E <u>Instrumental Performance:</u> A + B <u>Performing:</u> <u>Reading Notation</u> E + G	<u>Composing:</u> <u>Compose</u> F <u>Instrumental Performance:</u> C <u>Performing:</u> <u>Reading Notation</u>	<u>Composing:</u> <u>Compose</u> C + F <u>Instrumental Performance:</u> A + B + C + D <u>Performing:</u> <u>Reading Notation</u> G	<u>Composing:</u> <u>Compose</u> C + F <u>Instrumental Performance:</u> A + C <u>Performing:</u> <u>Reading Notation</u> E	<u>Composing:</u> <u>Compose</u> F <u>Instrumental Performance:</u> B <u>Performing:</u> <u>Reading Notation</u>
Key vocabulary and definitions	<p>Duration: the length of the note/music.</p> <p>Time signature: indicates how many counts are in each bar and which type of note will receive one count.</p> <p>Pitch: how high or low the sound is.</p> <p>Tempo: the speed of the music.</p> <p>Melody: a series of different tones, or sounds, in a piece of music.</p> <p>Chord: a combination of three or more individual notes played together at the same time.</p> <p>Bass note: the lowest note played or notated.</p> <p>Major: is one of the diatonic scales. It is made up of seven separate notes.</p> <p>Minor: A minor scale in music theory is any scale that has at least three scale degrees: the tonic, the minor third above the tonic, and the perfect fifth above the tonic.</p> <p>Tempo: the speed of the music.</p> <p>Timbre: the particular sound quality of a musical instrument.</p> <p>Beat: the steady, underlying pulse of the music.</p> <p>Sea shanty: a type of folk song. They can be traced back to the 16th century and were sung by sailors, pirates and fishermen as they sailed the seven seas. Sailors, pirates and fishermen used sea shanties as work songs, typically sung on ships.</p> <p>Work song: songs sung on the job usually are intended to relieve the boredom of a repetitive task or to increase efficiency by maintaining a regular rhythm.</p> <p>Accompaniment: the music played by instruments that is heard behind the main performer.</p> <p>Body Percussion: where we use our bodies to make percussive sounds and rhythms.</p> <p>Rhythm: a pattern of sounds of different lengths.</p> <p>Triad: consists of three notes stacked in consecutive thirds. A triad is also called a chord as well as a harmony.</p> <p>Arpeggio: when the notes of a chord are performed one after the other instead of all at the same time.</p> <p>Octave: a musical interval embracing eight diatonic degrees.</p>			<p>Bassline: has a low pitch and is the lowest part of the music.</p> <p>Reggae: a unique form of rock music which originated in Jamaica.</p> <p>Loop: a continuously repeated segment of music, dialogue, or images.</p> <p>Interlocking: rhythms that are superimposed on each other so that they share the same orientation as the regulative beat.</p> <p>Gamelan: an Indonesian orchestra made up mainly of tuned percussion instruments. The word 'gamelan' means 'to hammer'.</p> <p>Chant: to repeat something in a monotone or repetitive way.</p> <p>Pentatonic Scale: scales that are built out of five different notes.</p> <p>Dynamics: how quietly or loudly a piece of music should be played.</p> <p>Ternary Form: a three-part musical form consisting of an opening section (A), a following section (B) and then a repetition of the first section (A). It is usually schematized as A–B–A.</p> <p>Score: notation, in manuscript or printed form, of a musical work, probably so called from the vertical scoring lines that connect successive related staves.</p> <p>Structure: the order the different sections of a song or piece of music are played in.</p> <p>Round: a form of composition featuring multiple performers playing the same melody but starting at different intervals.</p> <p>Unison: played/sung together at the same time.</p> <p>Solo: when it is performed by a single music performer.</p> <p>Timbre: the particular sound quality of a musical instrument.</p> <p>Ostinato: any short, perpetually repeating rhythmic, chordal, or melodic pattern in a musical composition.</p> <p>Vocal decoration: (or ornaments) are notes which are added to the main notes of a piece of music in order to make it more interesting. There are several types of ornaments, including trills and slides.</p> <p>Call and response: a series of two parts usually played or sung by different musicians. The second part is heard as a comment about or an answer to what the first has sung. This mimics or makes fun of how people talk back and forth to each other.</p>		

Phrase: a passage of notes that work together to create a musical thought.

Verse: a recurring section within a song that typically presents new lyrics while using the same or similar musical melody and structure each time it appears.

Chorus: a catchy section repeated throughout the song.

Harmony: two or more complementary notes played or sung at the same time.

Fanfare: a loud, proud burst of something to get attention.

Symphony: a musical work written for orchestra.

Acapella: when a group of singers sing without an accompaniment or backing music.

Improvise: being able to create music on the spot.

Offbeat: a musical beat or part of a musical beat that is not accented.

Riff: a short-repeated tune/melody.

Brass: any of a group of musical instruments made of curved tubes of brass in various shapes that includes trumpets, trombones, tubas, and French horns.

Drone: long and sustained sounds, such as notes and chords.

Microtone: a musical interval smaller than a semitone.


Year 6

Model Music Curriculum Statement

Singing	a	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.
	b	Continue to sing three- and four-part rounds 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.
Listening	a	Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing.
	b	Listen to recorded performances.
Composing: Improvise	a	Create music with multiple sections that include repetition and contrast.
	b	Use chord changes as part of an improvised sequence.
	c	Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.
Composing: Compose	d	Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody.
	e	Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen.
	f	Enhance improvised/composed melodies with rhythmic or chordal accompaniment.
	g	Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.
Performing: Instrumental performance	a	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 (<i>fff</i>), very quiet (<i>ppp</i>), moderately loud (<i>mf</i>), and moderately quiet (<i>mp</i>).
	b	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.
	c	Engage with others through ensemble playing with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.
Performing: Reading notation	d	Further understand the differences between semibreves, minims, crotchets, quavers, and semiquavers, and their equivalent rests.
	e	Further develop the skills to read and perform pitch notation within an octave (e.g. C-C/ do-do).
	f	Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.
	g	Read and play from notation a four-bar phrase, confidently identifying note names and durations.

In addition to the Sing Up lessons, children in Year 6 will learn to play music with unconventional items (buckets and spoons) a term with a specialist music teacher from Hounslow Music Service.



	Autumn Term		Spring Term		Summer Term	
Year 6 Topic & Link to study piece 	Unit: Hey, Mr Miller <i>Hey, Mr Miller is an extremely popular song with three layers in a jazz/swing</i>	Weeks 1-3 Unit: Shadows <i>This listening unit is based around the piece Shadows by Lindsey Stirling – an American</i>	Unit: Dona nobis pacem <i>Dona nobis pacem is a round in three parts that is set to a short prayer for peace. It is in</i>	Unit 1: Ain't gonna let nobody <i>This unit features an R'n'B-inspired arrangement of a traditional spiritual, sung in</i>	Weeks 1-3 Unit: Race! <i>Film composing is an art form all of its own – different, and distinct from other forms of</i>	Unit: Ame sau vala tara bal <i>Ame sau vala tara bal is a Gujarati devotional song with a melody based on the</i>

	<p>style. The title and song lyrics refer to the well-known American musician Alton Glenn Miller and his swing band. As well as opportunities to discover and learn about swing-style jazz and some of the most renowned big band leaders of 1930s and 1940s America, the activities in this unit will allow children to explore rhythm work, creating and improvising off-beat (syncopated) rhythm patterns and melodies, and develop a polished group performance. This unit also contains the first of three progression snapshots that will be returned to and developed in Terms 2 and 3 to collect evidence of pupils' progress.</p> <p>https://youtu.be/aKb-qfwbZ2M</p>	<p>violinist and dancer. As an artist, she creates music that is a fusion of country, electronic dance music (EDM), and rock. There are lots of video examples to watch with focused questions to guide listening and base discussions around. Tokio Myers is also included in this unit as an artist who found fame on the TV programme Britain's Got Talent. He studied classical piano at the Royal College of Music and uses his talents to create music that fuses many different genres. The unit ends with a creative response to music using shadows.</p> <p>https://www.youtube.com/watch?v=JGCsvyhUU-A</p> <p>Weeks 4-6 Unit: Composing for protest</p> <p>English composer</p>	<p>Latin and comes from the Agnus Dei of a Roman Catholic Mass. The phrase 'Dona nobis pacem' translates as 'Grant us peace'. As well as being sung in churches, it has also been adopted for use as a song with a broader message about peace. The melody has been passed down orally and is thought to be traditional. In this unit, pupils will explore pulse work in 3-time, learn to sing the song as a round, learn about texture in music, and compare music with different textures. They will create their own pieces using given rhythms and chords, working from stick notation.</p> <p>This unit also contains the second of three progression snapshots that will be returned to and developed in Term 3 to</p>	<p>unison and three-part harmony. In addition to singing the song, comparing versions, writing new lyrics, and creating their own accompaniment ideas, pupils will learn about the social and historical context of the civil rights movement in the USA.</p> <p>https://vimeo.com/772468715/67624d02c2</p>	<p>composition. Composers use moving images (and often story) to inspire, shape, and structure their ideas. In this unit we will use clips from the 1981 film Chariots of Fire as a basis for creating an accompaniment and extended melody, and exploring harmony to create a new soundtrack for the moving images.</p> <p>https://youtu.be/8a-HfNE3EIo?si=8aw_NKFXdivPq9hZ</p> <p>Weeks 4-6 Unit: Exploring identity through song</p> <p>It is extremely common for songwriters to use the creative process to explore difficult and personal experiences and feelings, especially those that contribute to their sense of identity. This unit features two songs taken from the</p>	<p>bhairavi raga. During this unit, in addition to singing the song, pupils will learn about a variety of styles of Indian music, focussing on three in particular – bhangra, Bollywood, and classical – as well as composing their own rhythmic piece for percussion instruments.</p> <p>This unit also contains the final of three progression snapshots developed to collect evidence of pupils' progress. In Term 1, children sang Throw, catch in unison with dancing. In Term 2, they learnt to sing the chorus of the song in two-part harmony while also dancing. In this unit, they will learn a further harmony, singing the chorus in three-part harmony.</p> <p>https://www.youtube.com/w</p>
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		<p>Ethel Smyth used music to put across the message of the suffragettes when she wrote their March of the women anthem. In this unit, children will learn how to make their own protest song inspired by Ethel's anthem and the suffragette movement.</p> <p>https://www.youtube.com/watch?v=qTYv4wT8q4E</p>	<p>collect evidence of pupils' progress. In Term 1, children sang Throw, catch in unison with dancing. This time children will learn to sing the chorus of the song in two-part harmony while also dancing.</p> <p>https://youtu.be/gKz_aBRhC_lk</p>		<p>Model Music Curriculum listening list for Year 6, plus another contemporary pop song on a related theme, and uses them as a starting point for exploring themes around identity, as well as aspects of lyric writing and expressive singing to convey mood and emotion. It is worth noting that as a three-lesson unit, it is impossible to cover all aspects of identity, so these three lessons represent a snapshot of an approach and are not exhaustive.</p> <p>https://www.youtube.com/watch?v=88sARuFu-tc</p>	<p>atch?v=YLKDXMKTcIA</p>
National Curriculum Links	<p>1 ✓ 2 ✓ 3 ✓ 4 ✓ 5 ✓ 6 ✓</p>	<p>1 ✓ 2 ✓ 3 ✓ 4 ✓ 5 ✓ 6 ✓</p>	<p>1 ✓ 2 ✓ 3 ✓ 4 ✓ 5 ✓ 6 ✓</p>	<p>1 ✓ 2 ✓ 3 ✓ 4 ✓ 5 ✓ 6 ✓</p>	<p>1 ✓ 2 ✓ 3 ✓ 4 ✓ 5 ✓ 6 ✓</p>	<p>1 ✓ 2 ✓ 3 ✓ 4 ✓ 5 ✓ 6 ✓</p>
Model Music Curriculum Links:	<p><u>Singing</u> A + B <u>Listening</u> A + B <u>Composing:</u> <u>Improvising</u> C</p>	<p><u>Singing</u> <u>Listening</u> A + B <u>Composing:</u> <u>Improvising</u></p>	<p><u>Singing</u> A + B <u>Listening</u> A + B <u>Composing:</u> <u>Improvising</u></p>	<p><u>Singing</u> A <u>Listening</u> B <u>Composing:</u> <u>Improvising</u> A + B + C</p>	<p><u>Singing</u> A <u>Listening</u> A + B <u>Composing:</u> <u>Improvising</u></p>	<p><u>Singing</u> A + B <u>Listening</u> A + B <u>Composing:</u> <u>Improvising</u></p>

	<u>Composing:</u> <u>Compose</u> <u>Instrumental Performance:</u> <u>Performing:</u> <u>Reading Notation</u>	<u>Composing:</u> <u>Compose</u> D + F <u>Instrumental Performance:</u> <u>Performing:</u> <u>Reading Notation</u> D + E	<u>Composing:</u> <u>Compose</u> D + F <u>Instrumental Performance:</u> <u>Performing:</u> <u>Reading Notation</u> D + F	<u>Composing:</u> <u>Compose</u> F <u>Instrumental Performance:</u> <u>Performing:</u> <u>Reading Notation</u>	<u>Composing:</u> <u>Compose</u> D + F <u>Instrumental Performance:</u> <u>Performing:</u> <u>Reading Notation</u> E + F + G	<u>Composing:</u> <u>Compose</u> <u>Instrumental Performance:</u> <u>Performing:</u> <u>Reading Notation</u>
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Key vocabulary and definitions	<p>Duration: the length of the note/music.</p> <p>Time signature: indicates how many counts are in each bar and which type of note will receive one count.</p> <p>Pitch: how high or low the sound is.</p> <p>Tempo: the speed of the music.</p> <p>Melody: a series of different tones, or sounds, in a piece of music.</p> <p>Chord: a combination of three or more individual notes played together at the same time.</p> <p>Bass note: the lowest note played or notated.</p> <p>Major: is one of the diatonic scales. It is made up of seven separate notes.</p> <p>Minor: A minor scale in music theory is any scale that has at least three scale degrees: the tonic, the minor third above the tonic, and the perfect fifth above the tonic.</p> <p>Tempo: the speed of the music.</p> <p>Timbre: the particular sound quality of a musical instrument.</p> <p>Beat: the steady, underlying pulse of the music.</p> <p>Accompaniment: the music played by instruments that is heard behind the main performer.</p> <p>Body Percussion: where we use our bodies to make percussive sounds and rhythms.</p> <p>Rhythm: a pattern of sounds of different lengths.</p> <p>Triad: consists of three notes stacked in consecutive thirds. A triad is also called a chord as well as a harmony.</p> <p>Arpeggio: when the notes of a chord are performed one after the other instead of all at the same time.</p> <p>Octave: a musical interval embracing eight diatonic degrees.</p> <p>Phrase: a passage of notes that work together to create a musical thought.</p> <p>Verse: a recurring section within a song that typically presents new lyrics while using the same or similar musical melody and structure each time it appears.</p> <p>Chorus: a catchy section repeated throughout the song.</p> <p>Harmony: two or more complementary notes played or sung at the same time.</p>	<p>Bassline: has a low pitch and is the lowest part of the music.</p> <p>Pentatonic Scale: scales that are built out of five different notes.</p> <p>Dynamics: how quietly or loudly a piece of music should be played.</p> <p>Score: notation, in manuscript or printed form, of a musical work, probably so called from the vertical scoring lines that connect successive related staves.</p> <p>Structure: the order the different sections of a song or piece of music are played in.</p> <p>Round: a form of composition featuring multiple performers playing the same melody but starting at different intervals.</p> <p>Unison: played/sung together at the same time.</p> <p>Solo: when it is performed by a single music performer.</p> <p>Timbre: the particular sound quality of a musical instrument.</p> <p>Stinato: any short, perpetually repeating rhythmic, chordal, or melodic pattern in a musical composition.</p> <p>Vocal decoration: (or ornaments) are notes which are added to the main notes of a piece of music in order to make it more interesting. There are several types of ornaments, including trills and slides.</p> <p>Call and response: a series of two parts usually played or sung by different musicians. The second part is heard as a comment about or an answer to what the first has sung. This mimics or makes fun of how people talk back and forth to each other.</p> <p>Acapella: when a group of singers sing without an accompaniment or backing music.</p> <p>Improvise: being able to create music on the spot.</p> <p>Offbeat: a musical beat or part of a musical beat that is not accented.</p> <p>Swung Rhythm: a specific type of syncopation that emphasizes the off-beat, giving the music a bouncy, lively feel.</p> <p>Syncopation: musical rhythms that place more emphasis on either the weak beats of a measure, such as beats 2 and 4.</p> <p>Chromatic: a note that doesn't belong to the musical key.</p> <p>Brass: any of a group of musical instruments made of curved tubes of brass in various shapes that</p>
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includes trumpets, trombones, tubas, and French horns.

Woodwind: a type of musical instrument that you play by blowing into its mouthpiece. Flutes, clarinets, and oboes are all woodwinds.

Scat: a jazz vocal style using emotive, onomatopoeic, and nonsense syllables instead of words in solo improvisations on a melody.

Big band: a type of musical ensemble of jazz music that usually consists of ten or more musicians with four sections: saxophones, trumpets, trombones, and a rhythm section.

Coda: a portion of music at the end of composition that signals the end of the piece.

Protest song: a song written to help a social cause or to effect change

Lyrics: the words or text of a song

Chant: lyrics spoken to a pulse

Acoustic: music that solely or primarily uses instruments that produce sound through acoustic means, as opposed to electric or electronic means.

Distortion: a fuzzy and crushing sound that isn't so pleasing to the ear.

Pedals: an electronic device that is usually pressed by the foot and that alters or loops the sound of an amplified voice or musical instrument.

Fusion: when you combine two different styles of music that already exist, to create something new. For example, the classic one is jazz fusion which is when you combine jazz music with rock music. Another example might be afrobeat.

EDM: Electronic dance music

DJ: disc jockey

Impressionism: a movement among various composers in Western classical music (mainly during the late 19th and early 20th centuries) whose music focuses on mood and atmosphere.

Legato: A curved line above or below a group of notes tells you those notes should be played legato – smoothly, with no gaps between the notes.

Decoration: musical flourishes—typically, added notes—that are not essential to carry the overall line of the melody (or harmony), but serve instead to decorate or "ornament" that line.

Polyphonic: the simultaneous combination of two or more tones or melodic lines (the term derives from the Greek word for "many sounds").

Homophonic: music that has one sound or line of melody being played by multiple instruments at the same time.

Monophonic: using only one line of music, unaccompanied by any other voices or instruments.

Motif: a short musical idea, longer than a single note but shorter than an entire section.

Pop: Popular music is any type of music that a large number of people enjoy.

R&B: Rhythm and Blues (R&B) songs were often concerned with discussing important feelings felt by African-Americans at the time, focusing on issues of freedom and the future.

Hip hop: heavy beats and electronic sounds. It may also include other musical styles, such as jazz or rock and roll. Rap is usually set to hip-hop music. Rap is speech that has a rhythm and rhymes. Another part of hip-hop music is deejaying.

Outro: the section that ends a song.

Backing vocals: a singer who provides vocal harmony with the lead vocalist or other backing vocalists.

Internal rhyme: a rhyme that is created within a singular line of poetry/ song/ play.

Anthem: a musical composition of celebration, usually used as a symbol for a distinct group, particularly the national anthems of countries.

Bhangra: a style of music and a genre of dance, originating in the Punjab region of India. In India, it was tradition to celebrate a good harvest by dancing and singing songs.