

Music

Purpose of study

Music is a universal language that embodies one of the highest forms of creativity. A high quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon.

Aims

The national curriculum for music aims to ensure that all pupils:

- Perform, 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
- Learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence
- Understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

Attainment targets

By the end of each key stage, pupils are expected to know, apply and understand the matters, skills and processes specified in the relevant programme of study.

Subject content Key stage 1

Pupils should be taught to:

- Use their voices expressively and creatively by singing songs and speaking chants and rhymes
- Play tuned and untuned instruments musically
- Listen with concentration and understanding to a range of high-quality live and recorded music
- Experiment with, create, select and combine sounds using the inter-related dimensions of music.

Key Concepts:

EYFS Framework

EYFS			
KEY QUESTIONS			
<p style="text-align: center;">The EYFS curriculum and progression of skills is currently under review - coming soon!</p> <p style="text-align: center;"><u>Click here to see EYFS Curriculum Documents on the website for more information.</u></p> <p>ELG: Being Imaginative and Expressive Children at the expected level of development will: - Invent, adapt and recount narratives and stories with peers and their teacher; - Sing a range of well-known nursery rhymes and songs; Perform songs, rhymes, poems and stories with others, and - when appropriate - try to move in time with music.</p>			

Year 1			
KEY QUESTIONS	Autumn Marvellous Me	Spring Time Travellers	Summer All Creatures Great and Small
Performing			
Find their singing voices and begin using their voices confidently.	Singing a range of nursery rhymes and other songs, building up their repertoire of songs known by heart.		
Recognise phrase lengths and know when to breathe as they sing.	Singing a range of nursery rhymes and other songs, building		

	up their repertoire of songs known by heart.		
Sing songs expressively.	Singing a range of nursery rhymes and other songs, building up their repertoire of songs known by heart.		
Begin singing with an awareness of pulse and control of rhythm.	Singing a range of nursery rhymes and other songs, building up their repertoire of songs known by heart.		
Follow pitch movements with their hands and use high, low and middle voices.	Use of actions, movements to support and following pitch movement with hands.		
Perform together and follow instructions that combine the musical elements (e.g. dynamics).	Singing a range of nursery rhymes and other songs, building up their repertoire of songs known by heart.		
Memorise and clap back rhythms independently.	Musical warm ups which leads to recorded clapped rhythm composition.		
Repeat short rhythmic and melodic phrases through clapping and singing.	Musical warm ups which leads to recorded clapped rhythm composition.		
Sing with an awareness of other performers.		Develop a growing repertoire of songs from across a range of genres that the children	

		are able to sing from memory at their own pitch.	
Identify the difference between pulse and rhythm and clap both as they sing.		Musical warm ups that involve clapping and identifying the difference between pulse and rhythm.	
Identify and clap the pulse in various pieces of music.		Musical warm ups that involve clapping and identifying the difference between pulse and rhythm.	
Make different sounds with a range of percussion instruments.		Recorded Composition Assessment - Create the sound of a Time Machine using percussion to make a sequence of sounds as a class.	
Make a range of sounds using their voices			Singing a range of songs from <i>The Jungle Book</i> and <i>The Lion King</i> by heart.
Develop a repertoire of learnt songs.			Singing a range of songs from <i>The Jungle Book</i> and <i>The Lion King</i> by heart.
Recall and remember short songs and patterns of sounds.			Singing a range of songs from <i>The Jungle Book</i> and <i>The Lion King</i> by heart.

Accompany a song or chant by clapping the pulse or rhythm.			Singing a range of songs from <i>The Jungle Book</i> and <i>The Lion King</i> by heart.
Composing			
Perform their own rhythm to a given pulse.	Recorded Composition Assessment - Use your hands to clap a rhythm to the pulse for one bar.		
Make a sequence of sounds using percussion instruments.		Recorded Composition Assessment - Create the sound of a Time Machine using percussion to make a sequence of sounds as a class.	
Create patterns of sound - long/short, high/low, loud/quiet.			Recorded Composition Assessment - In small groups, use percussion instruments to create the sound of an animal for the class to guess.
Choose sounds to represent different ideas.			Recorded Composition Assessment - In small groups, use percussion instruments to create the sound of an animal for the class to guess.
Listening and Appraising			

Begin describing how a piece of music makes them feel.	Listening and appraising assessment - Describe how the music being played makes you feel. Why does it make you feel like this?		
Represent various sounds using pictures.		Creating a graphic score as a class to represent their compositions.	
Develop ability to recognise repeated patterns.		Musical warm ups that involve clapping and identifying the difference between pulse and rhythm.	
Identify long and short sounds.		Musical warm ups that involve clapping and identifying the difference between pulse and rhythm.	
Identify and name different sound sources.		Listening to a range of different music to ensure the children are able to identify different instruments.	
Begin identifying well defined musical features (e.g. pitch - high and low, tempo - fast and slow).		Listening to a range of different music to ensure the children are able to identify simple differences in musical elements.	

Identify changes in sounds (e.g. loud to quiet)			Listening and appraising - Listen to these pieces of music and stand up/sit down based on what you hear (e.g. stand up if the music is fast, stay seated if it is slow).
Represent different musical elements using clear symbols e.g. long/short.			Creating a graphic score as a class to represent their compositions.
Respond to and describe different moods in music.			Challenge: What feelings does this piece of music make you feel?

Year 2			
KEY QUESTIONS	Autumn Where do we belong?	Spring Diary of a London Kid	Summer Brave Explorers
Performing			
Develop singing accurately at their own pitch.	Performance Assessment - Singing a range of folks songs from the UK and beyond as a class.		
Sing and follow the melody.	Performance Assessment - Singing a range of folks songs from the UK and beyond as a class.		

Sing a range of folk songs from the UK, Ireland and the rest of the world.	Performance Assessment - Singing a range of folks songs from the UK and beyond as a class.		
Sing/clap a pulse increasing or decreasing in tempo.	Musical warm ups that involve the increase and decrease of tempo.		
Keep a steady beat and copy simple rhythm patterns.	Musical clapping warm ups.		
Use the correct techniques when playing a range of percussion instruments.	Group Composition Assessment - Create sounds that add effects to a traditional British folk story read by the teacher.		
Play simple rhythmic patterns on an instrument.		Whole class percussion activities to develop the children's ability to play simple rhythmic patterns.	
Play long and short sounds on instruments.		Whole class percussion activities to develop the children's ability to use long and short sounds.	
Sing a range of songs about 17 th Century England.		Performance Assessment - Learn and sing a full repertoire of songs written around the time of the Great	

		Fire of London and inspired by the events of the age	
Develop a repertoire of learnt songs from Disney films with brave heroes.			Performance Assessment - Singing a repertoire of learnt songs from Disney films with brave heroes
Sing with an awareness of other performers in terms of pitch, tempo and dynamics.			Performance Assessment - Singing a repertoire of learnt songs from Disney films with brave heroes
Sing accurately at a given pitch.			Performance Assessment - Singing a repertoire of learnt songs from Disney films with brave heroes
Play and sing phrases from simple notations.			<i>How can we use simple notations to play and sing phrases?</i>
Recognise phrase lengths and know when to breathe.			Performance Assessment - Singing a repertoire of learnt songs from Disney films with brave heroes
Handle and play instruments with developing control and accuracy.			<i>How can we create specific sounds using percussion?</i>
Composing			
Choose sounds on a range of instruments to create an effect.	Group Composition Assessment - Create sounds that add effects		

	to a traditional British folk story read by the teacher.		
Make sounds and recognise how they can create moods and effects.		Group Composition Assessment - Create a soundscape as a class to represent the stages of the Great Fire of London in chronological order. Use a graphic score to illustrate how the piece develops.	
Order sounds to create a beginning, middle and end.		Group Composition Assessment - Create a soundscape as a class to represent the stages of the Great Fire of London in chronological order. Use a graphic score to illustrate how the piece develops.	
Make their own symbols as part of a group graphic score.		Group Composition Assessment - Create a soundscape as a class to represent the stages of the Great Fire of London in chronological order. Use a graphic score to illustrate how the piece develops.	

<p>Play instruments in different ways in order to create sound effects.</p>			<p>Group Composition Assessment - Create a soundscape based on real explorers who have shown great bravery Focus on the sounds they would have encountered during their adventures.</p>
<p>Make sounds in response to various stimuli.</p>			<p>Group Composition Assessment - Create a soundscape based on real explorers who have shown great bravery Focus on the sounds they would have encountered during their adventures.</p>
<p>Create a soundscape based on real explorers who showed great bravery and the sounds they would have encountered.</p>			<p>Group Composition Assessment - Create a soundscape based on real explorers who have shown great bravery Focus on the sounds they would have encountered during their adventures.</p>
<p>Listening and Appraising</p>			
<p>Identify and name classroom instruments</p>	<p>Listening and appraising - Describe the emotions that</p>		

	<p>these pieces create. How do they make you feel? What happens in the music to make you feel this way? Challenge: Which traditional folk instruments can you identify?</p>		
<p>Begin to identify some of the instruments used in traditional folk music</p>	<p>Listening and appraising - Describe the emotions that these pieces create. How do they make you feel? What happens in the music to make you feel this way? Challenge: Which traditional folk instruments can you identify?</p>		
<p>Explore and describe how music can affect emotions.</p>	<p>Listening and appraising - Describe the emotions that these pieces create. How do they make you feel? What happens in the music to make you feel this way? Challenge: Which traditional folk instruments can you identify?</p>		

<p>Recognise how music enriches our lives.</p>	<p>Listening and appraising - Describe the emotions that these pieces create. How do they make you feel? What happens in the music to make you feel this way? Challenge: Which traditional folk instruments can you identify?</p>		
<p>Begin to identify specific musical elements when listening to music.</p>		<p>Listening and appraising - Listen to two pieces of traditional folk music (one from Ireland and the other from China). Describe the differences between them using 2 musical elements (e.g. tempo and pitch).</p>	
<p>Compare two contrasting pieces of music in terms of the music elements such as tempo or pitch.</p>		<p>Listening and appraising - Listen to two pieces of traditional folk music (one from Ireland and the other from China). Describe the differences between them using 2 musical elements (e.g. tempo and pitch).</p>	

Begin to identify groups of instruments e.g. percussion.	Discussing instrument families that instruments belong to while listening to a range of music across all topics.	Discussing instrument families that instruments belong to while listening to a range of music across all topics.	Discussing instrument families that instruments belong to while listening to a range of music across all topics.
Use symbols to represent sounds and make connections between notations and musical sounds.			Creating a graphic score for their own compositions.
Listen for and describe specific elements when listening to music (e.g. tempo and dynamics).			Listening and appraising - Listen to this piece from 'Star Wars' that shows the arrival of the hero, Luke. Describe how the composer creates a sense of bravery using the musical elements.

KS2

Curriculum Overview

Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.

Pupils should be taught to:

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

Year 3			
KEY QUESTIONS	Autumn Dawn of Mankind	Spring Wild at Heart	Summer Do Android Dream of Electric Sheep?
Performing			

Confidently control their voice when singing using a wider vocal range.	Performance Assessment - Group performance of a simple Gregorian Monk Style chant in Latin.		
Sing rounds (canons) and partner songs maintaining their own part with some support.	Singing a range of different warm up songs in every lesson.		
Sing with an awareness of pulse and control of rhythm.	Performance Assessment - Group performance of a simple Gregorian Monk Style chant in Latin.		
Understand how mouth shape can affect vocal sounds.	Performance Assessment - Group performance of a simple Gregorian Monk Style chant in Latin.		
Sing in tune with expression.		Group Performance Assessment - Whole class performance of the African song 'Siyahamba' using various percussion, singing and movements created as a class.	
Sing songs and create different vocal effects.		Group Performance Assessment - Whole class performance of the African song 'Siyahamba' using various percussion, singing	

		and movements created as a class.	
Perform simple rhythmic and melodic patterns on a variety of percussion instruments.		Group Performance Assessment - Whole class performance of the African song 'Siyahamba' using various percussion, singing and movements created as a class.	
Explore and perform different types of accompaniment.		Group Performance Assessment - Whole class performance of the African song 'Siyahamba' using various percussion, singing and movements created as a class.	
Begin to take part in improvisation sessions with confidence.		Discuss the use of improvisation in Djembe music and explore this as a class.	
Sing expressively with an awareness and control of the expressive elements e.g. timbre, tempo, dynamics.			Singing a range of different vocal warm ups throughout the term.
Read and play 3 notes on an instrument (recorders) with a degree of accuracy.			Performance Assessment - Read and play 3 notes on the recorder with increasing

			accuracy, ensuring that each note is played clearly.
Improvise simple melodies based on the pentatonic scale.			Use of improvisation to create simple melodies on tuned percussion and keyboards.
Composing			
Recognise and explore different combinations of pitch sounds.	Recorded Composition Assessment - Create a 2-6 note melody using the Glockenspiels that repeats. This must be played in time with the pulse of the accompaniment. Challenge: Create another 2-6 note melody to create a call and response.		
Combine different sounds to create a specific mood or feeling using instruments and the voice.	Recorded Composition Assessment - Create a 2-6 note melody using the Glockenspiels that repeats. This must be played in time with the pulse of the accompaniment. Challenge: Create another 2-6 note melody to create a call and response.		
Create their own repeated patterns with different instruments.		Recorded Composition Assessment - In groups, compose your own African	

		drumming composition that uses different types of percussion and has polyrhythms. Challenge: Create a simple graphic score for your composition.	
Use different musical elements in their compositions.		Recorded Composition Assessment - In groups, compose your own African drumming composition that uses different types of percussion and has polyrhythms. Challenge: Create a simple graphic score for your composition.	
Represent sounds on a graphic score with the symbols for a group performance.		Recorded Composition Assessment - In groups, compose your own African drumming composition that uses different types of percussion and has polyrhythms. Challenge: Create a simple graphic score for your composition.	

<p>Select instruments to describe images.</p>			<p>Recorded Composition Assessment - Create a soundscape for this scene from Metropolis (when Maria's consciousness is transferred to a robot). Each visual element that you see needs to have a sound or melody that goes with it.</p>
<p>Create textures by combining sounds.</p>			<p>Recorded Composition Assessment - Create a soundscape for this scene from Metropolis (when Maria's consciousness is transferred to a robot). Each visual element that you see needs to have a sound or melody that goes with it.</p>
<p>Create music that describes different moods, emotions and actions.</p>			<p>Recorded Composition Assessment - Create a soundscape for this scene from Metropolis (when Maria's consciousness is transferred to a robot). Each visual element that you</p>

			see needs to have a sound or melody that goes with it.
Create a soundscape using tuned and un-tuned instruments.			Recorded Composition Assessment - Create a soundscape for this scene from Metropolis (when Maria's consciousness is transferred to a robot). Each visual element that you see needs to have a sound or melody that goes with it.
Listening and Appraising			
Describe and give opinions of the music heard with some use of musical vocabulary.	Listening and appraising - Listen to some of the earliest written music (Leonin). Describe this piece using three of the musical elements (e.g. pitch, tempo and timbre). Compare this with the other two pieces of Music (Mozart and modern pop) and describe how the same musical elements are different in these pieces.		
Analyse and comment on how sounds are used to create different moods.	Listening and appraising - Listen to some of the earliest written music (Leonin). Describe this		

	<p>piece using three of the musical elements (e.g. pitch, tempo and timbre). Compare this with the other two pieces of Music (Mozart and modern pop) and describe how the same musical elements are different in these pieces.</p>		
<p>Recognise the family groups within the orchestra and the importance of the conductor.</p>	<p>Recap the instrument families and the instruments you would find in the Orchestra.</p>		
<p>Ability to identify key differences between earliest written music (Gregorian Chants), Classical (Mozart) and modern pop music.</p>	<p>Listening and appraising - Listen to some of the earliest written music (Leonin). Describe this piece using three of the musical elements (e.g. pitch, tempo and timbre). Compare this with the other two pieces of Music (Mozart and modern pop) and describe how the same musical elements are different in these pieces.</p>		
<p>Recognise the work of at least one famous composer (Mozart).</p>	<p>Listening and appraising - Listen to some of the earliest written music (Leonin). Describe this piece using three of the musical</p>		

	elements (e.g. pitch, tempo and timbre). Compare this with the other two pieces of Music (Mozart and modern pop) and describe how the same musical elements are different in these pieces.		
Learn about the features of African music (e.g. polyrhythm, syncopation) and discuss its differences to Western Music. Identify, recognise and recall rhythmic and melodic patterns.		Listening and appraising - Description of African piece using keywords. How do we know that it is African music? How is this different to the Western music we are most familiar with? Use musical keywords.	
Discuss the emotional impact of a piece.		Listening and appraising - Description of African piece using keywords. How do we know that it is African music? How is this different to the Western music we are most familiar with? Use musical keywords.	
Identify some of the structural and expressive aspects of a piece.		Listening and appraising - Description of African piece	

		using keywords. How do we know that it is African music? How is this different to the Western music we are most familiar with? Use musical keywords.	
Reflect upon Gottfried Huppertz's score for the silent movie 'Metropolis' (1927) and discuss its effectiveness in representing the images on screen.			
Identify the way sounds are used to accompany a song.			Listening and appraising - "Using the correct musical terms describe how John Williams uses sounds to create mood in this piece from Star Wars ('Imperial March'/Darth Vader's Theme). Use three musical elements to describe this e.g. timbre, dynamics and pitch"
Analyse and comment on how sounds are used to create different moods.			Listening and appraising - Using the correct musical terms describe how John Williams uses sounds to

			create mood in this piece from Star Wars ('Imperial March'/Darth Vader's Theme). Use three musical elements to describe this e.g. timbre, dynamics and pitch
Recognise notes on the staff and note values of quaver, crotchet and minim			Introduction to recognising the notes on the staff and being able to read formal musical notation.
Understand and use Italian musical terminology within performance and compositional contexts.			Introduction to recognising the formal musical notation and being able to identify Italian musical terms.

Year 4		
Autumn	Spring	Summer
<ul style="list-style-type: none"> • Correct posture for playing. • Learn the parts of the ukulele • Learn chord C (coloured spots on frets to help children learn the finger places.) 	<ul style="list-style-type: none"> • Learn chord Dm 	<ul style="list-style-type: none"> • Learn chord E and Em

<ul style="list-style-type: none"> • Sing simple songs accompanying ourselves by playing in time (Frere Jaques etc.) • Strum on the beat • Learn chord Am • Learn to change between chords C and Am by learning Katy Perry, Roar (verse) • Learn Chord F • Learn to change between all three chords by completing the song Roar • Consolidate the first three chords and increase capacity to change between chords by learning 'Wake Me Up' by Aloe Black/Avicii • Learn chord G • Learn that chords 1,4 and 5 are related and therefore make up lots of different songs • Practise G changes into/out of simple songs - Do your ears hang low? etc. • Learn Christmas songs which feature G - Jingle bells; Rudolph 	<ul style="list-style-type: none"> • Practise chord changes into/out of Dm by learning 'Human' by Rag 'N' Bone Man • Understand the difference between on and off the beat when strumming • Recapping use of G to consolidate what is a tricky chord to form through performing 'Shotgun' by George Ezra. • Developing a repertoire of songs based on learnt chords • Composing songs using 12 Bar Blues Structure • Analysing and taking inspiration from early 12 bar blues 	<ul style="list-style-type: none"> • Practise chord changes into/out of E by learning 'Stand By Me' by Ben E. King • Developing a repertoire of songs based on learnt chords • Composing songs using Pentatonic Scale • Analysing and taking inspiration from Pop music
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Year 5			
KEY QUESTIONS	Autumn The Great Invaders	Spring Clash of the Titans	Summer Adventures of my Other Self
Performing			

Sing a range of songs by Invasion Artists.	Performing assessment - Play the accompaniment for Let It Be on Ukulele in small groups. Challenge: Sing the words to the song as you play		
Confidently sing songs with an increasing control of breathing, posture and sound projection.	Performing assessment - Play the accompaniment for Let It Be on Ukulele in small groups. Challenge: Sing the words to the song as you play		
Improvise rhythmic patterns.	Developing ability to improvise rhythmic patterns through musical warm ups.		
Identify and control different ways percussion instruments make sounds	Recorded Composition Assessment - Select and combine a range of different sounds to create a soundscape based on the image		
Accurately maintain an independent part within a group in both instrumental and vocal performance.	Performing assessment - Play the accompaniment for Let It Be on Ukulele in small groups. Challenge: Sing the words to the song as you play		

Learn and sing a number of songs from the Britpop Era.		Performing Assessment - Singing 'Tender' by Blur and 'Half The World Away' by Oasis. Playing the chords to 'Half The World Away'.	
Sing in tune, maintaining their part whilst others are performing their part.		Performing Assessment - Singing 'Tender' by Blur and 'Half The World Away' by Oasis. Playing the chords to 'Half The World Away'.	
Perform 'by ear' and from simple notations.		Performing Assessment - Singing 'Tender' by Blur and 'Half The World Away' by Oasis. Playing the chords to 'Half The World Away'.	
Learn and sing songs as an ensemble from <i>The Wizard of Oz</i> .			Performing assessment - Sing and perform a range of songs from <i>The Wizard of Oz</i> as an ensemble. Challenge: Perform as a soloist.
Identify phrases through breathing in the correct places during singing performances.			Performing assessment - Sing and perform a range of songs from <i>The Wizard of Oz</i> as an ensemble. Challenge: Perform as a soloist.

Improvise with growing confidence and an awareness of rhythm, context and purpose.			Continue developing ability to improvise rhythmic patterns through musical warm ups.
Composing			
Compose music by changing and organising sounds to create different effects.	Recorded Composition Assessment - Select and combine a range of different sounds to create a soundscape based on the image (Image of famous invaders e.g. Vikings). Extension: Explain why you think your music is successful or not.		
Compose music which meets specific criteria.	Recorded Composition Assessment - Select and combine a range of different sounds to create a soundscape based on the image (Image of famous invaders e.g. Vikings). Extension: Explain why you think your music is successful or not.		
Create different effects using combinations of pitched sounds.		Recorded Composition Activity - Create well structured melodies that have chord accompaniment.	
Using <i>The Strange Case of Dr Jekyll and Mr Hyde</i> as a basis for			Recorded Composition Activity - Create a

<p>compositions that use contrasts of tempo and dynamics to represent both characters.</p>			<p>composition based on the dual personality of Dr Jekyll and Mr Hyde. The sections should be different in terms of the musical elements and the tonality you use.</p>
<p>Compose music individually or in pairs using a range of stimuli and developing their ideas into completed compositions.</p>			<p>Recorded Composition Activity - Create a composition based on the dual personality of Dr Jekyll and Mr Hyde. The sections should be different in terms of the musical elements and the tonality you use.</p>
<p>Use a "music diary" to record aspects of the composition process.</p>			<p>Keep track of the compositional process as they add to their compositions.</p>
<p>Choose the most appropriate tempos for a piece of music with an understanding of mood</p>			<p>Recorded Composition Activity - Create a composition based on the dual personality of Dr Jekyll and Mr Hyde. The sections should be</p>

			different in terms of the musical elements and the tonality you use.
Listening and Appraising			
Use their understanding of meaning to add expression to their singing.	Performing assessment - Play the accompaniment for Let It Be on Ukulele in small groups. Challenge: Sing the words to the song as you play		
Learn about the 'British Invasion Artists' of the 1960's and their effect on popular culture across the world.	Listening and appraising assessment - Listen to these songs (The Beatles and Beyonce). Describe and compare both songs using the correct musical terminology/musical elements. Use full sentences to accurately compare the pieces.		
Describe, compare and evaluate music using a developing musical vocabulary.	Listening and appraising assessment - Listen to these songs (The Beatles and Beyonce). Describe and compare both songs using the correct musical terminology/musical elements.		

	Use full sentences to accurately compare the pieces.		
Explain why they think their composition is successful or not.	Recorded Composition Assessment - Select and combine a range of different sounds to create a soundscape based on the image (Image of famous invaders e.g. Vikings). Extension: Explain why you think your music is successful or not.		
Learn about the great rivals of the 'Britpop' Era (Blur and Oasis) and identify the differences in their music.		Listening and Appraising Assessment - Describe the musical differences between Blur (Country House) and Oasis (Roll With It).	
Understand the impact Blur and Oasis had on British culture.		Listening and Appraising Assessment - Describe the musical differences between Blur (Country House) and Oasis (Roll With It).	
Draw comparisons between the Britpop era and the rivals of the 'British Invasion of the 60's'		Listening and Appraising Assessment - Describe the musical differences between Blur (Country	

		House) and Oasis (Roll With It).	
Begin suggesting improvements to their own or other's compositions that relate to the musical elements.		How could you improve your melodies? Do they work with the chords you have chosen?	
Describe and give opinions of the music heard with confident use of an extended range of musical terminology		Listening and Appraising Assessment - Describe the musical differences between Blur (Country House) and Oasis (Roll With It).	
Listen to music of differing genres to compare and contrast the different styles.		Comparison of Britpop with the music of the 60's Invasion Artists.	
Comparing Danny Elfman's score (from Tim Burton's <i>Alice in Wonderland</i>) to that of the 1951 Disney classic (<i>Oliver Wallace</i>) to evaluate the effectiveness of both.			Listening and appraising assessment - Compare and contrast the scores written by Danny Elfman and Oliver Wallace for each version of <i>Alice in Wonderland</i> . Use the correct musical terminology to describe each composer's work and how well they fit each film. Challenge: Explain which is

			your favourite score and why.
Identify how composers use different moods and textures to create atmosphere.			Listening and appraising assessment - Compare and contrast the scores written by Danny Elfman and Oliver Wallace for each version of <i>Alice in Wonderland</i> . Use the correct musical terminology to describe each composer's work and how well they fit each film. Challenge: Explain which is your favourite score and why.
Begin to recognise and use basic structural forms in performance and composition e.g. rounds, variations, rondo forms			Discussing the structural form of all music the children are exposed to.
Contrast the work of famous composers (e.g. Elfman and Frank Churchill) and show preferences with reference to use of musical elements.			Listening and appraising assessment - Compare and contrast the scores written by Danny Elfman and Oliver Wallace for each version of <i>Alice in Wonderland</i> . Use the correct musical terminology to describe

			each composer's work and how well they fit each film. Challenge: Explain which is your favourite score and why.
Accurately recognise notes on the stave and note values of semiquaver, quaver, crotchet, minim and semibreve.			Recap the children's ability to read notes on the stave and recognise note values.

Year 6			
KEY QUESTIONS	Autumn The Unknown	Spring Into The Forest	Summer Battles That Have Shaped the World
Performing			
Sing a harmony part confidently and accurately from memory.	Performance Assessment - Develop a repertoire of known		

	songs that have harmony parts. Challenge: Sing a solo part.		
Play percussion instruments with an understanding of pitch, 4 metre and syncopated rhythms.	Use a range of percussion in composition and performance contexts.		
Perform chord structures and use a variety of scales to create melodies.		Recorded Composition Assessment - Using percussion effects, chords and melodies to create Rainforest Soundscapes.	
Confidently sing songs with harmony and canons with control, expression, phrasing and dynamics.		Performance Assessment - Continuing to develop a repertoire of known songs that have harmony parts. Challenge: Sing a solo part.	
Perform group compositions with control, dynamics and awareness of others.		Recorded Composition Assessment - Using percussion effects, chords and melodies to create Rainforest Soundscapes.	
Learn and sing from memory a repertoire of World War II songs by Vera Lynn and Gracie Fields.			Performance Assessment - Develop a repertoire of known songs from the WWII Period. Challenge: Sing a solo part.

Sing a round in two parts or more, identify the melodic phrases and how they fit together.			Musical warm ups in singing lessons.
Sing confidently as a class, in small groups and alone, beginning to have an awareness of improvisation with the voice.			Performance Assessment - Develop a repertoire of known songs from the WWII Period. Challenge: Sing a solo part.
Perform pieces with staff notation for support			Use staff notation to perform pieces on keyboards and tuned percussion.
Composing			
Refine and improve group compositions.	Recorded Composition Assessment - Compose a soundscape for a Horror movie scene that uses a variety of sounds to create suspense/tension and enhances the story.		
Compose a soundscape for a Horror movie scene that uses a variety of sounds to create suspense/tension and enhances the story.	Recorded Composition Assessment - Compose a soundscape for a Horror movie scene that uses a variety of sounds to create suspense/tension and enhances the story.		
Use a variety of different musical devices in their compositions such as		Recorded Composition Assessment - Using	

accompaniment (chords) and more complex melodic ideas.		percussion effects, chords and melodies to create Rainforest Soundscapes.	
Represent compositions on a graphic score with symbols for group performance with an awareness of balance, tempo and dynamics.		Recorded Composition Assessment - Using percussion effects, chords and melodies to create Rainforest Soundscapes.	
Listen to the sounds of the rainforest to take inspiration for their own compositions.		Recorded Composition Assessment - Using percussion effects, chords and melodies to create Rainforest Soundscapes. (Davis Williams 'Rainforest Song' and Prokofiev's Peter and the Wolf)	
Compose four bars of music using up to eight notes with an understanding of note value, time signature and melody.			Recorded Composition Assessment - Create a well structured melody that will be called 'Hymn to the Fallen'
Use staff to record their melodies with an understanding of note value and time signature.			Recorded Composition Assessment - Create a well structured melody that will be called 'Hymn to the Fallen'

			Extension: Write your melody as formal musical notation.
Listening and Appraising			
Learn about the work of composer Bernard Herrmann (Vertigo, Psycho) and the techniques he used to create suspense and tension in his music.	Listening and Appraising - Identify and describe the ways that Hermann and other composers create tension in their music. Reference the musical elements.		
Listen to a range of Bernard Herrmann's scores and compare the techniques he used to create tension with the work of other composers (Hans Zimmer and John Williams).	Listening and Appraising - Identify and describe the ways that Hermann and other composers create tension in their music. Reference the musical elements.		
Identify the musical features used in films to create a sense of character (Darth Vader and Jaws).	Listening and Appraising - Identify and describe the ways that Hermann and other composers create tension in their music. Reference the musical elements.		
Accurately analyse different features within pieces of music using an extended range of musical terminology.	Listening and Appraising - Identify and describe the ways that Hermann and other composers create tension in		

	their music. Reference the musical elements.		
Identify how mood and suspense are created by music and lyrics.	Listening and Appraising - Identify and describe the ways that Hermann and other composers create tension in their music. Reference the musical elements.		
Analyse the different musical features within Peter and the Wolf with a particular focus on the use of timbre e.g. how do the instruments chosen reflect their character?		Listening and Appraising - Discuss the use of timbre in 'Peter and the Wolf', identify the instrument families and discuss the role of the instruments in the piece.	
Identify different ensemble combinations (e.g. orchestra), instruments heard and their role within the melody (e.g. ostinato; melody)		Listening and Appraising - Discuss the use of timbre in 'Peter and the Wolf', identify the instrument families and discuss the role of the instruments in the piece.	
Listen and reflect on the Great War movie themes of our time, including the <i>Dam Busters March</i> by Eric Coates and the <i>Colonel Bogey March</i> by Lieutenant FJ Ricketts			Listening and Appraising - Describe the War film themes with reference to the musical elements and

			<p>the emotions the music are created to present. Extension: What were the composers trying to create with their music? Why?</p>
<p>Identify the metre of different songs through recognising the pattern of strong and weak beats. Improve their work through analysis, evaluation and comparison.</p>			<p>Identifying the metre in a variety of genres of music throughout the term.</p>