

Curriculum Aims and Overview

At INSPIRE, we view music as the great connector: bringing cultures and communities together. We have a deep understanding of the power of music and know our shared knowledge of music is crucial in understanding our origins and our place in the world. Music is embedded in our school culture. Music plays a key role in our aims to develop well rounded individuals, global citizens and community champions. All children have access to a progressive curriculum that builds skills, knowledge, fluency and capability. Every child at INSPIRE is a performer, creator and composer of music with all children provided with the opportunity to play an instrument from Early Years through to Key Stage 2.

Through our curriculum, we aim to provide a culturally rich, diverse and inclusive method of teaching to encourage children to be open minded listeners who approach music with tolerance and have a wide breadth of knowledge of musical genres from around the world. Our timetabled regular weekly music slots for each year group ensure we offer a balanced curriculum.

Scope and Sequence

Our curriculum starts with a vocal programme which builds on prior learning and leads to a creative composition. The children's skill and understanding of pitch and rhythm become more polished, fluent and complex as we progress through the years. These basic skills are regularly revisited to ensure concepts are embedded.

In Early Years, we provide a clear progressive pathway in musical development for children from the time they start Nursery through to when they enter Year One, with key focus on being imaginative and expressive through pulse, pitch and rhythm. In Key Stage 1, the INSPIRE Music Programme continues with more structured lessons, and children learn to use their voice with confidence and develop vocal accuracy. Children will continue to show understanding of pulse, pitch and rhythm, as well as exploration of tempo and dynamics. In Key Stage 2, the focus turns to instrumental and ensemble skills building on learning from the previous years. Children are encouraged to develop the use of breath control, fine motor movement and pitch recognition. We ensure that the history and culture surrounding these instruments is discussed.

Children are encouraged to express themselves through music, so their voices are heard. We have competent teachers who engage and challenge children. Our teachers are constantly challenging themselves and benefit from specialist training from INSPIRE Music professionals who ensure that every teacher in INSPIRE is a music teacher. Weekly singing assemblies are held for each key stage and children are exposed to and perform music from all genres and cultures and in different languages, helping them to be educated citizens aware of the best of each respective genre and adding to their cultural capital. Peripatetic teachers from the Wakefield Music Service offer group lessons in with concerts held in July to showcase progress over the year.

There are four core pillars underpinning the discipline of music:

- 1. Musical enquiry exposes pupils to key questions and gives them the opportunity to ask their own questions.
- 2. Musical enquiry relies on pupils acquiring sufficient technical knowledge.
- 3. Alongside this knowledge, pupils are given the opportunity to develop disciplinary knowledge.
- 4. Finally, pupils learn to communicate musical understanding in a sequenced, coherent manner through the means of technical, constructive and expressive means.

Identifying and combining these core pillars work towards the overall goal of music education – inspiring pupils with a curiosity and fascination about the world of music and securing a 'musical understanding'. They should not be understood as silos. Robust, direct and incremental teaching underpins a good music education.

Substantive and Disciplinary Content in Music

Substantive and disciplinary knowledge in music Substantive knowledge in music is based on the developing knowledge of the nine interrelated dimensions of music. All musical learning is built around the interrelated dimensions of music.

Interrelated Dimensions of Music

1. Pulse 2. Rhythm 3. Pitch 4. Tempo 5. Dynamics 6. Timbre 7. Texture 8. Structure 9. Notation

Substantive knowledge focuses on developing children's skills and knowledge required for them to develop as musicians. This is achieved through deliberate practice and allows children to develop and demonstrate fluency of knowledge. It involves learning about music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians. Disciplinary knowledge in music is the interpretation on the interrelated dimensions of music and how this knowledge is used when singing, playing instruments, improvising and composing, to develop creative and original pieces and performances. Children work independently and collaboratively to interpret and combine the dimensions of music to create a specific and desired effect.

Every subject is unique and includes its own substantive content and disciplinary content. The INSPIRE curriculum is designed to ensure that pupils not only have broad and strong substantive knowledge but also understanding of the discipline of music. Pupils learn both musical 'facts' and how to make sense of them simultaneously. When pupils learn music, they tackle these two closely linked types of content, each dependent on the other with each playing a vital part in securing scope, coherence, rigour and sequencing.

Substantive Knowledge

Pupils' knowledge of what we often call substantive concepts such as **pitch, texture, tempo, structure, timbre, dynamics** and **duration** come up time and time again in the music curriculum. We know if pupils are able to build up knowledge of these concepts, building richer and richer schemata of these concepts and terms over time, it can help them access increasingly complex material throughout the curriculum, which helps them to learn, understand and remember more – meaning they make more progress.

Disciplinary Knowledge

Learning music involves the development of both substantive knowledge (the 'stuff' of music) and familiarity with the 'second-order' or procedural disciplinary concepts, that shape the way in which the 'stuff' or 'substance' is understood, organised and debated, as well as the ways in which it is actually generated. We want pupils to develop within the discipline of music – so pupils need to know how we arrived at the established piece of music. How did we get there? How is the piece of music justified? How is the tempo of a piece of music influential? They need to know the grammar of music.

The simplest way to think about the difference is – the substantive knowledge is the 'what' and the disciplinary knowledge is the 'how'.

As we're teaching we need to interweave the **what** and the **how** for our children. Thinking musically is vital. Simply 'knowing' the name of an artists or composer, or the instrument played, in itself, musical thinking. The best we could say is that it *enables* musical thinking. We need facts in order to think, but we also need concepts to enable us to group bits of information, or facts, together.

Core Concepts

S.C. 1 – Formal	S.C. 2 – Symbolic	S.C. 3 – Personal	
Internal logic	Significance Cultural	Personal Experience	

	THINKING AS A MUSCIAN – DISCIPLINARY CONCEPTS					
D.C.1 – Technical	D.C. 2 – Constructive	D.C.				
Technique	Chords	Mus				
Notation	Keys					
Posture	Systems					
Movements	Forms	S				
Software	Structure					
Music technology	Analysing					
	Deconstruct					
	Construct					
	Create	Per				
	Pitch					
	Texture					
	Тетро					
	Timbre					
	Dynamics					
	Duration					

Whole school listening plan

EYFS WORLD MUSIC LISTENING PLAN

September Music from Asia	October Baroque and pre baroque	November Classical	December Christmas	January Romantic	February Neo- classical, atonal and modernist	March Songs of Protest	April Music from films	May Electronic music	June LGBTQ+ Pride month	July French music		Autumn term A	Autumn term B	Spring term A	Spring term B	Summer term A	Sur teri
Gamelan music – Java Bollywood theme – India Japanese 7 tone scale music Chinese celebration music	Tocatta and Fugue in Dm – Bach The 4 seasons – Vivaldi Goldberg variation aria on harpsichord – Bach Choral music - pallestrini	Piano sonata in C – Mozart S th Symphony – Beethoven Water music – Handel Firework music – Handel (and include Debussy if possible)	Carol of the bells Stile Nacht Yorkshire Brass band music	Chopin – noctumes Schubert – the trout quintet Wagner – Ride of the Valkyries Rachmaninoff – paganini theme	Hindemith – prelude to ludus tonalis Clapping music – Reich Messiaen – abyss of birds quartet pour la fin de temps The Lark ascending – Williams	Trio Bulgarka Imagine; Lennon RESPECT; Franklin I want to break free : Queen	Circle of life: Elton John Star wars: John Williams Bedknobs and Broomstick: Disney Fantasia: Dukas	Messiaen Theramin I feel love – Donna Summer Model – Kraftwek Daft Punk - celebrate	I am what I am - Over the Rainbow - Eva Cassidy Born this way - Gaga I will survive – Gloria Gaynor	La Mer – Debussy Gymnopedies – Satie Firebird finale – Stravinsky Germaine Taillefaire (female complser)		Africa, South Seas, Native American Indians; Belly Dance;	Celtic Ireland; Celtic Scotland; Bluegrass; Scandinavia	Latin America; Andes; Chile; Venezuela; Colombia; Mexico	Latin America; Tango; Salsa; Merengue; Cuba; Caribbean	Middle East; Asia; Russia; Ukraine; Poland; Hungary; Gypsies, Kiexmer, Yiddish Israel	Spai flam Port Gree Croa Fusi Perc Didg Aust

Nursery	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
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S.C. 4 – Social

Meaning Communities

O.C. 3 – Expressive

lusical provenance History Culture Social context Geography Purpose Meaning Expression Personal meaning

Summer term B

Spain; ilamenco; Portugal; Italy; Greece; Croatia; Fusion; Guitar; Percussion,; Didgeridoo; Australia

	Unit 1 – Me!						
Unit 1 FEET! Time for Feet Only one of me Nursery rhymes Harvest music Number songs	 1, 2, 3, 4, 5, Once I Caught a Fish Alive This Old Man Five Little Ducks Name Song Things For Fingers Me! By Joanna Mangona Celebration by Kool and the Gang Happy by Pharell Williams Sing by The Carpenters Sing a Rainbow by Peggie Lee Happy Birthday by Stevie Wonder Our House by Madness Cross-curricular/topic-based focus: Me! - explore: growing, homes, 	We Sing Together? Introducing the beat Piano Sonata No. 11 – III. Rondo Alla Turca	Friends?	Unit 1 – How Does Music Bring Us Closer Together? Developing notation skills Hallelujah Chorus From Messiah by George Frideric Handel The Loco-Motion by Gerry Goffin and Carole King, with Little Eva Home is where the heart is Let's work it out together Please be kind	Interesting time signatures	Unit 1 – How Does Musi Bring Us Together? Getting started with music tech Lively by Quinn Mason His Eye Is On The Sparrow by Charles H. Gabriel and Civilla D. Martin Ghost parade Words can hurt Joyful, Joyful	CUnit 1 – How Does Music Bring Us Together? Developing melodic phrases Main Title Theme (From Schindler's List) by John Williams Fanfare For The Common Man by Aaron Copland Do what you want to It's all about love Sunshine on a rainy day
Unit 2 FEET! Stomp Frog Frog Tadpole Frog Christmas songs Number songs	Hickory Dickory Dock	Unit 2 – How Does Music Tell Stories about the Past? Adding rhythm and pitch Sleigh Ride by Leroy Anderson Twinkle, twinkle little star In the Orchestra Daisy Bell (bicycle made for two) Dancing dinosaurs Rock-a-bye baby I'm a little teapot	Focus on dynamics and tempo For The Beauty Of The Earth by John Rutter	Unit 2 – What Stories Does Music Tell Us about the Past? Enjoying improvisation Let's Groove by Earth, Wind and Fire Jaws: Main Theme by John Williams Love what we do When the Saints go marchin' in My bonnie lies over the ocean	Unit 2 – How Does Music Connect Us with Our Past?	styles Glassworks I. Opening by Philip Glass	Unit 1 – How Does Music Bring Us Together? Developing melodic phrases The Rite Of Spring, Pt. 1 Adoration Of The Earth - No. 1 Introduction by Igor Stravinsky Why? by Supaman My best friend Singing swing star Roll Alabama

Unit 3 FEET! Rickety Rack Hands up High Nursery rhymes Number songs	Cross-curricular and topic-based focus: My Stories - explore: using your imagination, Christmas, Festivals, Fairies, Pirates, Treasure, Superheroes, Let's pretend, Once upon a time Unit 3 – Everyone! Wind The Bobbin Up Rock-a-bye Baby Five Little Monkeys Jumping On The Bed Twinkle Twinkle If You're Happy And You Know It Head, Shoulders, Knees And Toes Everyone! By Joanna Mangona We are family by Sister Sledge Thula Baba by Hlabalela Ensemble ABC by the Jackson 5	How does music make the world a better place? Introducing tempo and dynamics Cinderella, Op. 87: 37 – Waltz-Coda by Sergei Prokofiev If you're happy and you know it	How does music make the world a better place? Exploring feelings	world a better place? Composing using your imagination Amazing Grace by John	How does music improve our world? Developing pulse and groove through improvisation Mambo From West Side Story by Leonard Bernstein Bachianas Brasileiras No. 2 - The Little Train Of The Caipira by Heitor Villa- Lobos Bringing us together Old Joe Clark Dance with me
	My mum is amazin (featuring Zain Bhikha) by Zimtech Productions Conga by the Miami Sound machine Horn Concerto No 4; Third Movement – Rondo by Mozart Cross-curricular and topic-based focus: Everyone! - explore: family, friends, people and music from around the world		Chubby Checker Rainbows Hands, feet, heart All around the world	You're a shining star Music makes the world go round	
Unit 4 FEET! Three bears What would you like to be? Easter Songs	Unit 4 – Our World Old Macdonald Incy Wincy Spider Baa Baa Black Sheep Row, Row, Row Your Boat The Wheels On The Bus The Hokey Cokey	How does music help us to understand our neighbours? Combining pulse, rhythm and pitch	neighbourhood? Inventing a musical story	How does music help us to get to know our community? Sharing musical experiences	How does music teach us about our community? Creating simple melodies together Symphony No. 5 4th Movement by Ludwig van Beethoven

How does music improve our world? Exploring key and time signatures Forever Always by Mpumi Dhlamini Free by Deniece Williams, Hank Redd, Nathan Watts and Susaye Greene Freedom is coming All over again Do you ever wonder?	How does music improve our world? Gaining confidence through performance 1812 Overture by Pyotr Ilyich Tchaikovsky Hondo (War) and Vakuru (Elders) by Kudaushe Matimba and Harare Music Disco Fever La Bamba Change
How does music teach us about our community? Introducing chords	How does music teach us about our community? Exploring notation further
Dances In The Canebrakes No. 2,	Mazurka In G Minor, Op. 24 No. 1 by Frédéric Chopin

Number songs	Our World! By Joanna Mangona Lovely Day by Bill Withers Beyond the Sea sung by Robbie Williams Mars from The Planets Suite by Gustav Holst Frog's legs and dragon's teeth by Bellowhead Ain't no Mountain High enough sung by Marvin Gaye and Tammi Terral Singing in the Rain Performed by Gene Kelly	The Planets, Op. 32 – I. Mars, The Bringer Of War by Gustav Holst Days of the week Name song Cuckoo Upside down Hush little baby Who took the cookie?	Jerome Kern and Dorothy Fields Helping each other The music man Let's sing together	A Night On The Bare Mountain by Modest Mussorgsky Double Beat Song by Jen and Jermaine White Bull Friendship song Family Come on over	On The Beautiful Blue Danube by Johann Strauss II Let your spirit fly Frere Jacques The other side of the moon	5
	Cross-curricular and topic-based focus: Our World - explore: animals, jungle, minibeasts, night and day, sand and water, seaside, seasons, weather, sea, space					
		What songs can we sing to help us	How does music shape	How does music shape the way of life?	How does music shape our way of life?	
Unit 5 FEET!	Unit 5 – Big Bear Funk	through the day?	our way of life	Learning more about	Connecting notes and	
	Big bear funk Big Bear Funk by Joanna Mongona	Having fun with improvisation	Music that makes you dance	musical styles	feelings	
	I feel good by James Brown					
The Forest Yummy Scrumy Pasta	Don't you worry 'bout a thing sung by Incognito My Promise by Earth, Wind and Fire	Sonata In C Major Hob. XVI:50 – 3rd Movement by Franz	Flying Theme From E.T. The Extra-Terrestrial by John Williams	To The Orchestra by Benjamin Britten	O Euchari by Hildegard von Bingen Romeo And Juliet, Overture-Fantasy by Pyotr	
Nursery rhymes Number songs	Superstition by Stevie Wonder Pick up the Pieces by Average White	Joseph Haydn Getting dressed Dress up	Moon River by Henry Mancini	Summertime by George Gershwin He's got the whole world	llyich Tchaikovsky Train is a-comin' Oh Happy day	
	Band	Brush our teeth Get ready Up and down Star light, star bright	I wanna play in a band Music is all around Saying sorry	in his hand Why does music make a difference? Panda extravanganza	A world full of sound	
Unit 6 FEET!	Unit 6 – Reflect, rewind and replay	How does music		How does music connect	How does music connect	- 111
	Wiilliam Tell Overture by Rossini	connect us with the environment?	us with the environment?	us with the environment?	us with the environment?	
What's the weather like today? Funky Feet	Dance of the Sugar Plum Fairy by Tchaikovsky	Explore sound and create a story	Exploring improvisation	Recognising different sounds	Purpose, identity and expression in music	
Pride songs – happy and you know,	Flight of the Bumblebee by Rimsky- Korsakov		Que Llueva, Que Llueva		A Ceremony Of Carols by	
good to be me etc. Number songs	Jupiter, The Bringer of Jollity by Gustav Holst	The Pink Panther Theme by Henry Mancini	by Unknown No More Dinosaur by Chris Madin	The Firebird Suite: Finale by Igor Stravinsky	Benjamin Britten You can see it through The octopus slide	С

Tropical Moon by Florence Price Star Wars Episode IV: A New Hope by John Williams Erie Canal Heroes Happy to be me	Danny Boy by Frederic Weatherly Let's Rock Simple Gifts Friendship should never end
How does music shape our way of life? Words, meaning and expression	How does music shape our way of life? Using chords and structure
The Lark Ascending by Ralph Vaughan Williams Stay Connected by Supaman Look into the night Breathe Keeping time	We Shall Overcome by Unknown Down By The Riverside by Unknown Wake up Down by the Riverside Dance the night away
How does music connect us with the environment? Identifying important musical elements	How does music connect us with the environment? Respecting each other through composition
Central Park In The Dark by Charles Ives	My Funny Valentine by Richard Rodgers

by Ralph Vaughan Williams ET flying theme by John Williams	The bear went over the mountain In the sea Alice the Camel Ten green bottles Zootime She'll be coming round the mountain	•	The Nutcracker Suite, Op. 71A - Dance Of The Reed Flutes by Pyotr Ilyich Tchaikovsky Michael rows the boat ashore The dragon song Follow me		The Song Of Hiawatha: Overture Op. 30 by Samuel Coleridge-Taylor You and me A bright sunny day You belong with me I'm forever blowing bubbles	Schindler's List by John
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Enquiry	Lesson Content	Year Group
Can I develop confidence to express myself; Can actions	Unit 1 FEET!	Nursery
Can I develop an awareness of loud and quiet so in t	Unit 2 FEET!	
Can I recognise and play a rhythmic pattern; C	Unit 3 FEET!	
Can I imitate actions to develop co-ordination	Unit 4 FEET!	
Can I recognise and play repeated patterns i	Unit 5 FEET!	
Can I create and add sound effects using percu graphi	Unit 6 FEET!	
Can I learn son	Unit 1 – Me!	Reception
Can I tell storie	Unit 2 – Myself!	
Can I make musi	Unit 3 – Everyone!	
Can I make musi	Unit 4 – Our world!	
Can I explore one song through t	Unit 5 – Big Bear Funk!	
Can I recall and reflect	Unit 6 – Reflect, rewind and replay!	
How can we make friend	Unit 1 – i ntroducing beat	1
How does music tell	Unit 2 – adding rhythm and pitch	
How does music make	Unit 3 – introducing tempo and dynamics	
How does music help us to	Unit 4 - Combining pulse, rhythm and pitch	
What songs can we sing t	Unit 5 – having fun with improvisation	

ry Questions

- an I perform and create actions to a songs and match ns to music?
- ongs?; Can I recognise the beat of the music and play n time?
- ; Can I develop a sense of beat and co-ordination?
- tion skills; Can I internalise words and rhythms?
- s in time; Can I perform from pictorial notation?
- cussion; Can I compose weather words, sounds and hic scores?

ongs about myself?

- ries about myself?
- usic about everyone?
- isic about the world?
- the seven inter-related dimensions?
- ct on my musical learning?
- ends when we sing together?
- ell stories from the past?
- the world a better place?
- to understand our neighbours?
- g to help us through our day?

	Unit 6 – Explore sound and create a stor	How does music connect
2	Unit 1 – exploring simple patterns	
	Unit 2 – Focus on dynamics and tempo	How does music he
	Unit 3 – Exploring feelings through music	How does music te
	Unit 4 – Inventing a musical story	How does music make
	Unit 5 – Music that makes you dance	How does music teach us
	Unit 6 Exploring improvisation	How does music
		How does music connec
3	Unit 1 – Developing notation skill	How does music br
	Unit 2 – Enjoying improvisation	What stories does mu
	Unit 3 – Composing using your imagination	How does music make
	Unit 4 – Sharing musical experiences	How does music help us to
	Unit 5 – Learning more about musical styles	How does music s
	Unit 6 – Recognising different sounds	How does music connec
4	Unit 1 – Interesting time signatures	How does music
	Unit 2 – Combining elements to make music	How does music co
	Unit 3 – Developing pulse and groove through improvisation	How does music
	Unit 4 – Creating simple melodies together	How does music teach
	Unit 5 – Connecting Notes and feelings	How does music s
	Unit 6 – Purpose, identity and expression in music	How does music connec
5	Unit 1 – getting started with music tech	How does music
	Unit 2 – Emotions and Musical styles	How does music co
	Unit 3 – Exploring key and time signatures	How does music
	Unit 4 – Introducing chords	How does music teach
	Unit 5 – Words, meaning and expression	How does music s
	Unit 6 – Identifying important musical elements	How does music connec
6	Unit 1 – Developing melodic phrases	How does music
	Unit 2 – Understanding structure and form	How does music co
	Unit 3 – Gaining confidence through performance	How does music
	Unit 4 – Exploring notation further	How does music teach
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help us to make friends? teach us about the past? ke the world a better place? us about our neighbourhood? ic shape our way of life ect us with our environment?

bring us closer together? nusic tell us about the past? ke the world a better place? to get to know our community? shape our way of life? ect us with the environment? sic bring us together? connect us with our past? sic improve our world? ch us about our community? shape our way of life? ect us with the environment? sic bring us together? connect us with our past? sic improve our world? ch us about our community? shape our way of life? ect us with our environment? sic bring us together?

connect us with our past?

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ch us about our community?

Unit 5 – Using chords and structure	How does music s
Unit 6 – respecting each other through composition	How does music connec

Nursery	Substantive knowledge	Disciplinary knowledge (across all units)	Listening and genre coverage
Unit 1 FEET	Develop confidence to express themselves. To perform and create actions to a song and match movements to music. To develop children's singing through an action rap song about themselves.	Pulse / Beat / Metre Begin to match actions to known songs (N)	Time for feet (Verse / Chorus) Only one of me (Verse / Chorus / Nursery rhymes ; Harvest songs
	To develop confidence and self-awareness	Rhythm	Number songs
Unit 2 FEET	To develop an awareness of loud and quiet sounds through singing, playing	Copy patterns of long and short sounds to music, lasting a	Stomp
	and responding to visual aids.	bar.(N)	Frog Frog Tadpole Frog (percussio
	To explore and experiment with different instruments and sound-makers.		Christmas songs
	To recognise the beat of the music and be able to play in time.		Number songs
	To recognise and play a rhythmic patter in a piece of music.	Pitch	
	To develop a sense of beat and co-ordination.	To sing in tune with an adult. (N)	
	To add movement and a sense of performance to a piece of music.	-	
Unit 3 FEET	To develop children's singing through a song about a train jounrey.		Rickety Rack (Rhythm flash cards)
	To explore and create train sounds through the use of percussion and other sound-makers.	Тетро	Hands up High (Action song) Nursery rhymes
	To experiment with a variety of different voices.	Identify fast and slow tempi in known songs (N)	Number songs
	To respond to a piece of music with movement and actions.		Number songs
	To build confidence, vocal expression and the ability to role play.		
Unit 4 FEET	To develop children's singing	Dynamics	Three bears (action songs)
	To imitate actions and develop co-ordination skills in response to a song	Use loud and quiet in free play (N).	What would you like to be? (Explo
	To develop children's ability to internalise words and rhythms		Easter songs
		Timbre	Number songs
Unit 5 FEET	To encourage the children to respond to a piece of music through rhythm and	Know some familiar environmental sounds, and begin to	The forest (pictorial notation)
	movement.	know some of the instruments on the percussion trolley.	Yummy, Scrummy Pasta (relate sc
	To listen carefully, recognise and play repeated patterns tin time.		Nursery rhymes
	To perform from pictorial notation.	Texture	Number songs
	To develop children's singing voices.	To know what singing together sounds like (N).	
	To use pasta and other kitchen sounds as a percussive accompaniment for the		
	song.		
	To relate sounds and dynamics to graphic symbols.	Structure	
Unit 6 FEET	To develop chidlren's singing through a song about the weather	To know some familiar songs, including the verse and	What's the weather like today?
	To create and add suitable sound effects using percussion	chorus (N).	Funky Feet (rhythmic patterns, pu
	To compose their own weather words, sounds and graphic scores		Number songs
	TO play, copy, internalise simple rhythmic patterns To develop a sense of pulse		
	To play and read from graphic stimuli		
Reception	Substantive knowledge	Disciplinary knowledge (across all units)	Listening and genre coverage
Unit 1 – Me!	Learn to sing: Pat-a-cake; 1,2,3,4,5 Once I caught a fish alive; This old man; Five		Me! By Joanna Mangona
onici me.	little ducks; Name song; Things for fingers	Pulse / Beat / Metre	Celebration by Kool and the Gang
	Musical activities that embed pulse, rhythm and pitch, explore voices and		Happy by Pharell Williams
	classroom instruments.	Move in time to the music (R)	Sing by The Carpenters
	Play games to find the pulse.		Sing a Rainbow by Peggie Lee
	Copy cat rhythms of names.	Rhythm	Happy Birthday by Stevie Wonder
	Explore high and low sounds using voices and glockenspiels.	Recognise and clap along to long and short	Our House by Madness
Unit 2 – My	Learn to sing: I'm a little teapot; The Grand Old Duke of York; Ring o' Rises;	patterns (R)	My Stories by Joanna Mangona
	Hickory Dickory Dock; Not too difficult; The ABC Song		Roli Alabama by Bellow head
Stories	THICKULY DICKULY DUCK, NULLUU UITHCULL, THE ADC JUNE		
Stories	Musical activities that embed pulse, rhythm and pitch, explore voices and	Pitch	Boogie Wonderland by Earth, Wir

shape our community?
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sounds and dynamics, graphic symbols)
pulse, graphics)
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Elton John and Kiki Dee

2 I'm A Little Teapot C, C + D The Grand Old Duke Of York C, C + D Ring O' Roses C, C + D Hickory Dickory Dock C, C + D The ABC Song D, D + E Unit 3 – Everyone! 3 Wind The Bobbin	Play games to find the pulse of characters in the song. Copy-cat the rhythm of small phrases from the songs. Explore high pitch and low pitch in the context of the songs. Invent a pattern to go with the song using one note. Learn to sing: Wind the bobbin up; Rock a bye Baby; Five little monkeys jumping on the bed; Twinkle twinkle; If you're happy and you know it; Head, shoulders knees and toes. Musical activities that embed pulse, rhythm and pitch, explore voices and	To sing, being able to change the pitch of their voice to match a melody (R). Tempo Identify and play fast and slow tempi (R). Dynamics Use loud and quiet to describe music (R)	Ganesh is Fresh by MC Yogi Frosty the Snowman sung by Elia Fi Spiderman sung by Michael Buble Everyone! By Joanna Mangona We are family by Sister Sledge Thula Baba by Hlabalela Ensemble ABC by the Jackson 5
Up D, D + E Rock-a-bye Baby D, D + E If You're Happy And You Know It G, G + A	classroom instruments. Play games to invent ways to find the pulse. Copy-cat the rhythm of small phrases from the songs. Explore high pitch and low pitch in the context of the songs. Use the starting note to explore melodic patterns using one or two notes.	TimbreIdentify the instruments on the percussiontrolley, and sounds in the localenvironment (R).TextureSing and perform on their own or in groups	My mum is amazin (featuring Zain Conga by the Miami Sound machin Horn Concerto No 4; Third Movem
Unit 4 – Our world 4 Old Macdonald Incy Wincy Spider G, G + A Baa Baa Black Sheep D, D + E Row, Row, Row Your Boat C, C + D Wheels On The Bus C, C + D The Hokey Cokey F, F + G	Learn to sing: Old Macdonald; Incy wincy spider; Baa baa black sheep; Row row row your boat; The wheels on the bus; The hokey cokey Musical activities that embed pulse, rhythm and pitch, explore voices and classroom instruments. Play games to find the pulse and show others your ideas. Copy-cat the rhythm of small phrases from the songs. Explore high pitch and low pitch using images from the songs. Use the starting note to explore melodic patterns using one or two notes.	(R). Structure To add an instrumental section to some familiar songs (R)	Our World! By Joanna Mangona Lovely Day by Bill Withers Beyond the Sea sung by Robbie Wil Mars from The Planets Suite by Gus Frog's legs and dragon's teeth by B Ain't no Mountain High enough sur Singing in the Rain Performed by G
Unit 5 – Big Bear Funk 5 Big Bear Funk D, D + E, D + C	Learn to sing Big Bear Funk. Play games to find a funky pulse. Copy clap 3 or 4 word phrases from the song. Keep the beat of the song with a pitched note. Add pitched notes to the rhythm of the words or phrases of the song. Enjoy playing patterns using a combination of any of the three notes C, D, and E.		Big Bear Funk by Joanna Mongona I feel good by James Brown Don't you worry 'bout a thing sung My Promise by Earth, Wind and Fir Superstition by Stevie Wonder Pick up the Pieces by Average Whit
Unit 6 – reflect, rewind and replay	Learn to sing: Big Bear Funk; Baa Baa Black Sheep; Twinkle Twinkle; Incy Wincy Spider; Rock a Bye Baby; Row Row Row your boat. Play games, copy cat rhythms, play high and low games, create own sounds – all to revise learning from this year.		Wiilliam Tell Overture by Rossini Dance of the Sugar Plum Fairy by Te Flight of the Bumblebee by Rimsky- Jupiter, The Bringer of Jollity by Gu Fantasia on a theme by Thomas Tal ET flying theme by John Williams

Year 1	Substantive knowledge	Disciplinary knowledge (across all units)	Listening and genre coverage
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lia Fitzgerald ble

ain Bhikha) by Zimtech Productions chine vement – Rondo by Mozart

e Williams Gustav Holst by Bellowhead n sung by Marvin Gaye and Tammi Terral by Gene Kelly

sung by Incognito d Fire

Nhite Band

by Tchaikovsky nsky-Korsakov / Gustav Holst s Tallis by Ralph Vaughan Williams ns

	Unit 1: How Can We Make Friends When We Sing Together?								Pulse / Beat / Metre Year 1 Unit 1 - How Can We Make Friends When We Sing Together?									
cing	Musicianship: Understanding Music Musicianship: Improvise Together - Activity 1 Watch, follow, feel and move to a steady Tempo: 100bpm Rhythmic patterns using: Tempo: 100bpm Key Signature: C major					Vatch, follow, feel and move to a steady	Week	Music/Song	Artist/Com		omposer/Creator	Style	Year of Composition					
n we	Time Signature: 4/4 Key Signature: C major		chets and quave		Time Signature: 4/4		Improvise secti		eat with others.	1	Find The Beat		Joanna Mang Pete Readma		Hip Hop	2020/21		
ends e	Songs		Instrumental		Improvising	Compos	-		ind and enjoy moving to music in	2	1-2-3-4-5		Joanna Mang Pete Readma		Jazz	2020/21		
-	Find The Beat		Part 1 N/A		3 notes N/A	3 notes N/A	5	5 notes	lifferent ways.	3	Head, Shoulders	s, Knees And Toe			Нір Нор	1960s		
r?	1-2-3-4-5 (Glockenspiel) 4/4, C major, 132bpm		C, D, E, F, G (Crotchets)		Shapes		Joanna Mang Pete Readma		Рор	2020/21								
	Head, Shoulders, Knees An		N/A		N/A	N/A			nusic through movement and dance.	5	We Talk To Anim	als		gona and Rick	Рор	2020/21		
	Shapes (Glockenspiel) 4/4, 0	C major, 96bpm	C, D, E (Crotchets)	(Crotchets)	C, D, E	C, D, E	C	C, D, E, F, G		6	We Are Together	r	Coates Joanna Mang	ona and	Gospel	2020/21		
	We Talk To Animals We Are Together (Glockens)	piel) 3/4, C	N/A C, E, G		N/A	N/A			Rhythm				Pete Readmo	in				
	major, 124bpm	. , ,	(Crotchets)	(Crotchets)					Recognise and clap long sounds and short	6 (continued)	Piano Sonata No Alla Turca	o. 11 - III. Rondo	Wolfgang Am Mozart	nadeus	Classica l	1783		
	Unit 2: How Does Music Tell Stories about the Past?															7		
			bries about	the Past?	Musicianshin In		nahan Assisian	.4			How Does Music Tell					_		
and	Musicianship: Understandir Tempo: 96bpm	Rhythmic pa			Musicianship: In As Unit 1	mprovise log	gether - Activity	J 1	Perform short, copycat rhythm patterns	Week	Music/Song	Artist/	Composer/Creator	Style	Year of Composition	1		
ow .	Time Signature: 4/4 Key Signature: F major	Minims, croto Melodic patt	hets and quavers erns: F, C						ccurately, led by the teacher.	1	Twinkle, Twinkle, Little	Star Jane T	aylor	Reggae	1806			
isic es	Songs		Instrumental N	lotes Part 2	Improvising 3 notes	Compos 3 notes	sing 5 not		Perform short, repeating rhythm patterns	2	In The Orchestra		a Mangona and eadman	20th and 21st Century Orchestral	2020/21			
e	Twinkle, Twinkle, Little Star 4/4, D Major, 106bpm	r (Glockenspiel)	D, E, F# (Crotchets)	D, F# (Crotchets)	D, E, A	N/A	5110		ostinati and riffs) while keeping in time	3	Daisy Bell (Bicycle Bui	ilt For Harry I	Dacre	20th and	1892	-		
	In The Orchestra		N/A		N/A	N/A			vith a steady beat.		Two)			21st Century Orchestral				
	Daisy Bell (Bicycle Built Fo	or Two)	N/A		N/A	N/A			Perform a word-natterns chant: create	4	Dancing Dinosaurs	Joanne	a Mangona and	Рор	2020/21	-		
	Dancing Dinosaurs (Glocke major, 132bpm	enspiel) 4/4, C	C, D, E (Crotchets)	C, D (Crotchets)	C, D, E	N/A			Perform a word-patterns chant; create,				eadman					
	Rock-a-bye Baby		N/A		N/A	N/A			etain and perform your own rhythm	5	Rock-a-bye Baby	John N	Newbery (Publisher)	Gospel	c. 1765			
	I'm A Little Teapot		N/A		N/A	N/A			patterns.	6	'm A Little Teapot		e Harold Sanders arence Z. Kelley	Рор	1939			
									Pitch	6 (continued)	Sleigh Ride	Leroy /	Anderson	20th and 21st Century Orchestral	1948			
	Unit 3: How Does Mu	usic Make th	ie World a I	Better Plac	e?				-	Unit 3: How I	Does Music Make	e the World a I	Better Place?					
cing	Musicianship: Understanding	g Music		Musician	nship: Improvise Toge	ther - Activi	ty 2			Musicianship: Understanding Music Musicianship: Improvise To			Improvise Togeth	er - Activity 2				
ind cs	Tempo: 98bpm Time Signature: 4/4 Key Signature: G major	Rhythmic patt Minims, crotch Melodic patte	ets and quavers	Tempo: 9 Time Sig	96bpm I nature: 4/4		Signature: F ma ovise section us		itched notes. Explore singing and playing C D E from the	Tempo: 98bpm Time Signature: 4 Key Signature: G	/4 Minims, cr	patterns using: otchets and quavers atterns: G, D	Tempo: 96bpm Time Signatur			ture: F major section using: F, G, A		
es	Songs	Ins	trumental Note:	;	Impr	rovising	Composing			Songs		Instrumental Notes	e	Improv	vising Com	posing		
ake		Pa		Part 2	3 no		3 notes	5 notes	major scale.	Soligs		Part 1	s Part 2	3 notes	-			
d a	If You're Happy And You Kno				N/A		N/A		Explore singing and playing F G A from the	If You're Happy A	nd You Know It	N/A		N/A	N/A			
	Sing Me A Song (Glockenspie major, 176bpm	(Mi	G, A nims)	F, G (Minims)	F, G,		F, G, A	F, G, A, C, D	F major scale.		Glockenspiel) 3/4, F	F, G, A (Minims)	F, G (Minims)	F, G, A	F, G,	A F, G, A, C,		
	Sparkle	N/2			N/A		N/A					N/A		N/A	N/A			
	Discalaria (71 Arr. arr. arr. arr. ar	c N/2	4		D, F,		N/A D, F, G	D, F, G, A, C	empo	Sparkle Rhythm In The W	ay We Walk	N/A		N/A	N/A			
	Rhythm In The Way We Walk Big Bear Funk (Glockenspiel)		A, C	D, C					ETTIN A	-								
			otchets, quavers)	D, C (Minims, c			N/A		cinpo	Big Bear Funk (Gl minor, 109bpm	ockenspiel) 4/4, D	D, A, C (Crotchets, quavers)	D, C (Minims, crotche	D, F, G	D, F,	G D, F, G, A,		

mbining	Musicianship: Understanding Music			Musici	Inship: Impro	vise Togethe	r - Activity 2		
ulse,	Tempo: 98bpm Rhythmic pa Time Signature: 4/4 Minims, croto	hets and que		As Unit	Musicianship: Improvise Together - Activity 2 As Unit 3				
hythm and	Key Signature: A minor Melodic patt	erns: A, E							
bitch How	Songs	Instrume	ntal Notes	Improv	ising	Composing			
oes music		Part 1	Part 2	2 3 notes		3 notes	5 notes		
elp us to nderstand	Days Of The Week (Glockenspiel) 4/4, F major 136bpm	F, G, A (Crotchets	F, G (Minin	F, G, A		F, G, A	F, G, A, C, D		
ur	Name Song (Glockenspiel) 4/4, C major, 124bpm	C, D, E (Crotchets	C, D (Crote	C, D, E		C, D, E	C, D, E, F, G		
eighbours?	Cuckoo (Glockenspiel) - 3/4, C major, 176bpm	C, D, E (Crotchets	C, D (Crote	N/A chets)		N/A			
	Upside Down	N/A		N/A		N/A			
	Hush Little Baby	N/A		N/A		N/A			
	Who Took The Cookie?	N/A		N/A		N/A			
							Charanga		
nit 5 –	Unit 5: What Songs Can We Sing	g To Helj	p Us Throu	gh The Day?			1		
ving fun	Musicianship: Understanding Music			Musicianship: Imp	rovise Toget	1er - Activitu	3		
th	Tempo: 100bpm Rhythmic pat	torne usine		Tempo: 100bpm		Key Signatu			
provisatio	Time Signature: 3/4 Minims, crotch Key Signature: C major Melodic patter	ets and qua		Time Signature: 3	/4		ection using: C, D, E		
What	Songs	Instrument	al Notes		Improvis	ing Com	oosing		
ongs can		Part 1		Part 2 3 note		3 note	-		
e sing to	Getting Dressed (Glockenspiel) 4/4, C major,	C, D, E, F, G,	A	C, D, E	N/A	N/A			
elp us	112bpm		chets, quavers)	(Minims, crotchets)					
rough the	Dress Up	N/A			N/A	N/A			
ay?	Brush Our Teeth (Glockenspiel) 4/4, C major, 144bpm	C, D, E (Minims)		C, D (Minims	C, D, E	C, D, E	C, D, E, F, G		
	Get Ready (Glockenspiel) 2/2, C major, 44bpm	C, D, E (Crotchets)		C, D (Crotchets)	N/A	N/A			
	Up And Down	N/A			N/A	N/A			
	Star Light, Star Bright	N/A			N/A	N/A			
xplore ound and reate a	Time Signature: 2/4 Crotchets a	atterns using	g:	ter Our Plane Musicianship: Ir As Unit 5		ether - Activi	ty 3		
olore und and eate a ory How	Musicianship: Understanding Music Tempo: 100bpm Rhythmic p Time Signature: 2/4 Crotchets a	atterns usin nd quavers tterns: G, B, I	g:	Musicianship: In					
plore und and eate a ory How es music	Musicianship: Understanding Music Tempo: 100bpm Rhythmic p Time Signature: 2/4 Crotchets a Key Signature: G major Melodic participartinterteintertetterteinterteinterteinterteinterteinterteintertette	atterns using nd quavers tterns: G, B, I	g: D	Musicianship: In	nprovise Tog		osing		
plore und and eate a ory How es music	Musicianship: Understanding Music Tempo: 100bpm Rhythmic p Time Signature: 2/4 Crotchets a Key Signature: G major Melodic participartinterteintertetterteinterteinterteinterteinterteinterteintertette	atterns using nd quavers tterns: G, B, I	g: D strumental Note	Musicianship: Ir As Unit 5	nprovise Tog	ng Comp	osing		
plore und and eate a ory How es music ach us out	Musicianship: Understanding Music Tempo: 100bpm Rhythmic p Time Signature: 2/4 Crotchets a Key Signature: G major Melodic part Songs Songs	atterns using nd quavers iterns: G, B, I Pa N/ C, C,	g: D strumental Note	Musicianship: Ir As Unit 5	Improvise Tog Improvisi 3 notes	ng Comp 3 note	osing		
xplore bund and reate a cory How bes music each us bout boking after	Musicianship: Understanding Music Tempo: 100bpm Rhythmic p Time Signature: 2/4 Crotchets a Key Signature: G major Melodic part Songs The Bear Went Over The Mountain	atterns using nd quavers tterns: G, B, I Pa N/, C, C, Cr bpm C,	g: D strumental Note int 1 A D, E, F	Musicianship: In As Unit 5 Part 2 C, D	Improvise Toge	ng Comp 3 note N/A	osing s 5 notes		
nit 6 – xplore ound and reate a tory How oes music each us bout bout ooking after ur planet?	Musicianship: Understanding Music Tempo: 100bpm Rhythmic p Time Signature: 2/4 Crotchets a Key Signature: G major Melodic participartindex teteeaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaa	atterns using Id quavers itterns: G, B, I Pa V/ C, C, C, C, C, M/ bpm C, (M 16bpm D,	g: D strumental Nota nt 1 A D, E, F rotchets) D, E, G	Musicianship: In As Unit 5 Part 2 C, D (Crotchets) C, D, E	Improvise Toge	ng Comp 3 note: N/A N/A	ocing s 5 notes C, D, E, F, G		
plore ound and eate a ory How bes music ach us bout oking after	Musicianship: Understanding Music Tempo: 100bpm Rhythmic p Time Signature: 2/4 Crotchets a Key Signature: G major Melodic particle Songs The Bear Went Over The Mountain In The Sea (Glockenspiel) 6/8, C major, 100bpm Alice The Camel (Glockenspiel) 4/4, C major, 38	atterns usinn hd quavers tterns: G, B, Int Pa N/A C, (Cr (Cr (Cr (M M 16bpm D, (C, C, (M 16bpm D, C, C, (M 10bpm D, C, (M 10bpm D, C, (M 10bpm D, C, (M 10bpm D, C, (M 10bpm D, C, (M 10bpm D, C, (M 10bpm D, C, (M 10bpm D, C, (M 10bpm D, C, (M 10bpm D, (M 10bpm) D, (M 10bpm) D, (M 10bpm) D, (M 10bpm) D, (M 10bpm) D, (M 10bpm) D, (M 10bpm) D, (M 10bpm) D, (M 10bpm) D, (C, (C) (C) (C) (C) (C) (C) (C) (C)	g: D strumental Note art 1 A D, E, F Totchets) D, E, G inims, crotchets) D, E, G inims, crotchets) D, E, G crotchets, D D Totchets, quavers)	Musicianship: In As Unit 5 Part 2 C, D (Crotchets) C, D, E (Minims, crotchets) D, E (Crotchets)	Improvise Togs Improvisi 3 notes N/A N/A C, D, E N/A C, D, E	ng Comp 3 note N/A N/A C, D, E	ocing s 5 notes C, D, E, F, G		

Recognise the difference between the speed of a steady beat, a fast beat and a slow beat.

Dynamics

Talk about loud sounds and quiet sounds and give some examples.

Гimbre

Identify different sounds in the environment, indoors and outside. Identify the sounds of the instruments played in school.

dentify some of the sounds of the nstruments heard when listening to music.

Texture

Sing together.

Listen out for combinations of instruments together.

Structure

Add movement to key sections of a song. Understand when to sing in a verse and a chorus.

Musicianship: Understandi	ng Music					
Tempo: 98bpm Time Signature: 4/4 Key Signature: A minor	Minims, crotch	Rhythmic patterns usin Minims, crotchets and q Melodic patterns: A, E				
Songs		Instrum				
		Part 1				
Days Of The Week (Glocker major 136bpm	nspiel) 4/4, F	F, G, A (Crotche				
Name Song (Glockenspiel) 124bpm	4/4, C major,	C, D, E (Crotche				
Cuckoo (Glockenspiel) - 3/4	, C major, 17 6bpm	C, D, E (Crotche				
Upside Down		N/A				
Hush Little Baby		N/A				
Who Took The Cookie?		N/A				

Year 1 Unit 5	- What Songs Can We Sing To He
Week	Music/Song
1	Getting Dressed
2	Dress Up
3	Brush Our Teeth
4	Get Ready
5	Up And Down
6	Star Light, Star Bright
6 (continued)	Sonata In C Major Hob. XVI:150 - 3rd Movement

Unit 6: How Does Music Teach Us About Looking After Our Planet?

Musicianship: Understanding	g Music
Tempo: 100bpm	Rhythmic patte
Time Signature: 2/4	Crotchets and
Key Signature: G major	Melodic patter
Songs	
The Bear Went Over The Mo	untain
In The Sea (Glockenspiel) 6/8	3, C major, 100bpm
Alice The Camel (Glockenspi	iel) 4/4, C major, 38bpi
Ten Green Bottles (Glockens	piel) 6/8, D major, 116b
Zootime (Glockenspiel) - 4/4,	C major, 122bpm
She'll Be Coming 'Round The	e Mountain

i i				
	Year 2	Substantive knowledge	Disciplinary knowledge (across all units)	Listening and

Understand Our Neighbours?		
	Musicianship: Improvise Together - Activity 2	
ucina	Ac Linit 2	

using: id quavers , E		As Unit 3	As Unit 3				
rumental N	Notes	Improvising	Composing				
1	Part 2	3 notes	3 notes	5 notes			
A tchets)	F, G (Minims)	F, G, A	F, G, A	F, G, A, C, D			
, E tchets)	C, D (Crotchets)	C, D, E	C, D, E	C, D, E, F, G			
, E tchets)	C, D (Crotchets)	N/A	N/A				
		N/A	N/A				
		N/A	N/A				
		N/A	N/A				

elp Us Through The Day?

Artist/Composer/Creator	Style	Year of Composition
Joanna Mangona and Pete Readman	Рор	2020/21
Joanna Mangona and Pete Readman	Jazz: Swing	2020/21
Joanna Mangona and Pete Readman	Рор	2020/21
Joanna Mangona and Pete Readman	Рор	2020/21
Joanna Mangona and Pete Readman	Рор	2020/21
Unknown	Lullaby	Late 1800s
Franz Joseph Haydn	Classical	с. 1794

		Musicianship: Imp	hip: Improvise Together - Activity 3					
tterns d quav erns: G	ers	As Unit 5						
	Instrumental Notes		Improvising	Composing				
	Part 1	Part 2	3 notes	3 notes	5 notes			
	N/A		N/A	N/A				
	C, D, E, F (Crotchets)	C, D (Crotchets)	N/A	N/A				
pm	C, D, E, G (Minims, crotchets)	C, D, E (Minims, crotchets)	C, D, E	C, D, E	C, D, E, F, G			
bpm	D, E, F♯, G (Crotchets)	D, E (Crotchets)	N/A	N/A				
	C, D (Crotchets, quavers)	C, D (Minims, crotchets)	C, D, E	C, D, E	C, D, E, F, G			
	N/A		N/A	N/A				

genre coverage

Unit 1 –	Unit 1: How Does Music H	elp Us to Make Fr	iends?				Pulse / Beat / Metre	×			
exploring	Musicianship: Understanding Music		Musiciansh	ip: Improvise Toge	ether - Activity	1		Week	Unit 1 - H		
simple patterns How does music	Time Signature: 4/4 Minin	nmic patterns using: is, crotchets and quavers dic patterns: C, G	Tempo: 112t Time Signa		Key Signatu Improvise se	ıre: C major ection using: C, D, E	Wathc and follow a steady beat. Find a steady beat.				
help us to make	Same Internet Material Internet Comparing						1	Mus			
riends?	Music Is In My Soul (Glockenspiel)	Part 1 Part C, D, E, G C, D	2 3 notes C, D, E	3 note		5 notes C, D, E, F, G	Recognise the time signature 4/4 by ear and	2	Bol		
	4/4, C major, 132bpm	(Crotchets) (Crot	chets)				notation.	_			
	(Recorder)	(Crotchets) (Crot	chets)				Understand that the speed of the beat can	3	He		
	Hey Friendsl Hellol	N/A N/A	N/A N/A	N/A N/A			change, creating a faster or slower pace (tempo)	4	Ey		
							Dhutha	5	He		
Unit 2 – Focus	Unit 2: How Does Music Te	ach Us about the	Past?			Charange	Rhythm Recognise long sounds and short sounds, and	Year 2 U	 Jnit 2 -		
on dynamics	Musicianship: Understanding Music			Musicianship: I	Improvise Toge	ether - Activity 1	match them to syllables and movement.	Week	Mu		
and tempo How does music	Time Signature: 2/4 Minim	mic patterns using: s, crotchets and quavers ic patterns: C, G		As Unit 1			Play copy back rhythms, copying a leader, and		Spo		
teach us about	Songs	Instrumental No	es	Improvising	Composin	g	invent rhythms for others to copy on untuned and	'	Spt		
he past?		Part 1	Part 2	3 notes	3 notes	5 notes	tuned percussion.	2	Fo		
	Sparkle In The Sun (Glockenspiel) 4/4, major, 164bpm (Recorder)	G G, A, B (Crotchets) G, A, B	G, A (Crotchets)	G, A, B	G, A, B	G, A, B, D, E	Create rhythms using word phrases as a starting		The		
	Listen	(Crotchets)	(Crotchets)	N/A	N/A		point.	3	List		
	The Orchestra Song (Glockenspiel) 4/4	, C C, G, B ♭	C	N/A	N/A			3	LIS		
	Major, 80bpm (Recorder)	(Minims, crotchets) C, G, B b (Minims, crotchets)	(Minims) C, G (Minims)				Pitch	4	Fas		
		, uninity, crocerouy) (mmm2)			·	Identify the high and low notes in a melody. Join in part of a melofy.	5	Th		
Unit 3 –	Unit 3: How Does Music Ma	e the World a Be	tter Place?			Charanga	Rehearse and play a simple instrumental melody	Year 2 U	Jnit 3 -		
Exploring	Musicianship: Understanding Music		Musicianship: Imp	orovise Together -	Activity 2		as a part to go with a song.	Week	Mus		
eelings hrough music	Time Signature: 4/4 Minims,	Tempo: 98bpm Rhythmic patterns using: Tempo: 98bpm Key Signature: A minor		Identify the names of the notes on a glockenspiel:	1	Rair					
How does music make the world	Songs	Instrumental Note		Improvising	Composin	-	C, D, E, F, G, A, B, C.				
a better place?	Rainbows (Glockenspiel) 4/4, C major, 12	Part 1 Sbpm C, D, E	Part 2 C, D, E	3 notes N/A	3 notes C, D, E	5 notes C, D, E, F, G	Use body percussion and untuned and tuned	2	Мар		
		(Crotchets)	(Crotchets)				percussion instruments with a song, and listen to	3	Han		
	(Recorder)	G, A, B (Crotchets)	G, A, B (Crotchets)				how the sounds blend together.				
			C, E, F, G, A, B	C, D, E	N/A		Identify and play by ear or notation notes in the	4	Let's		
	Hands, Feet, Heart (Glockenspiel) 4/4, C major, 118bpm	C, E, F, G, A, B (Crotchets, quavers)	(Crotchets, quavers)				I dentity and play by ear of notation notes in the				
			(Crotchets, quavers) G, A, C (Minims, crotchets)				tonality of C major.	5	All A		

nit 1 - How Does Music Help Us To Make Friends?							
	Music/Song	Artist/Composer /Creator	Style	Year of Composition			
	Music Is In My Soul	Joanna Mangona and Pete Readman	Gospel	2020/21			
	Boléro	Maurice Ravel	20th Century Orchestral	1928			
	Hey Friends!	Rick Coates	Jazz	2020/21			
	Eye Of The Tiger	Survivor and Gloria Gaynor	Rock	1982			
	Hello!	Joanna Mangona and Pete Readman	Рор	2020/21			

ar 2 Un	ar 2 Unit 2 - How Does Music Teach Us About The Past?							
eek	Music/Song	Artist/Composer /Creator	Style	Year of Composition				
	Sparkle In The Sun	Joanna Mangona and Chris Taylor	Jazz	2020/21				
	For The Beauty Of John Rutter The Earth		20th and 21st Century Orchestral / Choral	1994				
	Listen	Joanna Mangona and Pete Readman	Рор	2020/21				
	Fascinating Rhythm	George and Ira Gershwin	Jazz: Swing	1924				
	The Orchestra Song	Joanna Mangona and Pete Readman	20th and 21st Century Orchestral	2020/21				

Music/Song		Artist/Composer /Creator	Style	Year of Composition	
	Rainbows	Joanna Mangona and Pete Readman	Рор	2020/21	
	Maple Leaf Rag	Scott Joplin	Jazz: Ragtime	1899	
	Hands, Feet, Heart	Joanna Mangona and Pete Readman	Kwela	2020/21	
	Let's Twist Again	Karl Mann and Dave Appell	Rock 'n' Roll	1961	
	All Around The World	Joanna Mangona and Pete Readman	Рор	2020/21	

venting a	Musicianship: Understanding Music					ip: Improvise T	ogether - /	Activity 2	
usical story	Tempo: 114bpm Time Signature: 4/4 Key Signature: C major		As Unit 3				Tempo Rehearse the difference b		
ach us about	Songs		Instrumental No	otes	Improvising	Compo	sing		
ur			Part 1	Part 2	3 notes	3 notes		5 notes	steady beat, a fast beat ar
eighbourhood?	Helping Each Other (Glockenspi 108bpm	iel) 4/4, C major,	C, D, E, G (Crotchets)	C, E, G (Crotchets)	C, D, E	N/A			Change the speed of a ste
	(Recorder)		G, A, C (Crotchets)	G, A (Crotchets)					fast to slow, slow to fast.
	The Music Man (Glockenspiel) 4, 130bpm	/4, F major,	F, G, A, C, E (Crotchets)	F, G, A, E (Crotchets)	N/A	F, G, A		F, G, A, C, D	Understand that the spee
	(Recorder)		F, G, A (Crotchets)	F, G, A (Crotchets)					change, creating a faster of
	Let's Sing Together		N/A		N/A	N/A			
t 5 – Music t makes you	Unit 5: How Does Music Musicianship: Understanding Mu		lappy?	Musicianshin	Improvico Tog	othor - Activity	.2	y enaranga	Dynamics Identigy loud and quiet se
nce How			ucina	Musicianship: Tempo: 97bpm					discuss what makes the m
es music	Tempo: 97bpm Rhythmic patterns using: Time Signature: 2/4 Minims, crotchets and quavers Key Signature: G major Melodic patterns: G, D			Tempo: 97bpm Key Signature: G major Time Signature: 2/4 Improvise section using: G, A, B, C, D				Understand the meaning	
ke us happy?	Songs	Songs Instrument				Improvising Composing		sing	and piano).
		Part 1		Part 2		3 notes	3 notes	5 notes	
	I Wanna Play In A Band (Glockenspiel) 4/4, F major, 116bpr	F, C, D (Semibreves	s, crotchets, quavers	F, C, D (Semibreves, cro	tchets, quavers	F, G, A	F, G, A	F, G, A, C, D	
	(Recorder)	G, A, B♭, C (Minims, cro	tchets, quavers)	G, A, B♭, C (Minims, crotche	ts)				Timbre
	Music Is All Around (Glockenspiel) G, A, D, E 4/4, G major, 112bpm (Crotchets,		G, A, D, E (Crotchets, quavers)			N/A	N/A		Know the difference betw
	(Recorder)	G, A, E (Crotchets, o	quavers)	G, A, E (Crotchets)					and a singing voice.
	Saying Sorry	N/A				N/A	N/A		Identify friends from the s
t 6 Exploring	Unit 6: How Does Music	c Teach Us A	About Lookin	ng After Our	Planet?		4	- churungu	
provisation	Musicianship: Understanding Mu	Musicianship: Understanding Music				ip: Improvise 1	Fogether -	Activity 3	Texture
w does music ach us about	Tempo: 100bpmRTime Signature: 3/4NKey Signature: C majorN		As Unit 5				Understand that singing a		
oking after	Songs	Instrumento	ıl Notes		Improvising	Compo	osing		creates a musical texture.
ır planet?		Part 1	1	Part 2	3 notes	3 notes	•	5 notes	
	The Sunshine Song (Glockenspie 4/4, C major, 124bpm	el) C, D, E, F (Crotchets, qu		C, D, E, F (Crotchets)	C, D, E	N/A			Add body percussion acco
	(Recorder)	G, A, B, C (Crotchets, qu		G, A, B, C (Crotchets)					
	Four White Horses (Glockenspiel) 4/4, G major, 138bpm			G, A, D, E, F♯ (Minims, crotchets)	C, G, A	N/A			Structure
	(Recorder)	G, A, B (Crotchets)		G, A, B (Crotchets)					Join in with a repeated se
	Down By The Bay	N/A			N/A	N/A			chorus, the response.
									Join in with the main tune

_				
I	Year 3	Substantive knowledge	Disciplinary knowledge (across all units)	Listening and genre coverage

Year 2 Ur	nit 4 - How D
Week	Music/Song
1	Helping Ea
2	Piano Trio I Op. 150 I. A
3	The Music I
4	Swing Time Way You Lo Tonight
5	Let's Sing T
Year 2 Un	nit 5 - How Do
Week	Music/Song
1	l Wanna Pla Band
2	Flying Ther E.T. The Extra-Terres
3	Music Is All
4	Moon River
5	Saying Sorr
Year 2 U	Init 6 - How [
Week	Music/Sor

2 3

4

5

tween the speed of a l a slow beat. dy beat, moving from

of the beat can slower pace.

tions of music, and usic loud and quiet. loud and quiet (forte

een a speaking voice ound of their voice.

nd playing together

npaniments.

tion of a song: the when it is repeated.

Does Music Teach Us About Our Neighbourhood?					
ng Artist/Compose /Creator		Style	Year of Composition		
ach Other	Joanna Mangona and Pete Readman	Рор	2020/21		
o In A Minor Allegro	Amy Beach	Romantic/20th Century Orchestral	1938		
c Man	Unknown	Marching Band	Unknown		
ne: The Look	Jerome Kern and Dorothy Fields	Jazz: Swing	1936		
Together	Joanna Mangona	Gospel	2020/21		

Does Music Make Us Happy?

ng	Artist/Composer /Creator	Style	Year of Composition
Play In A	Joanna Mangona and Pete Readman	Rock	2020/21
eme From restrial	John Williams	Film Music	1982
All Around	Joanna Mangona and Pete Readman	Jazz	2020/21
er	Henry Mancini	Pop/Jazz	1960
orry	Joanna Mangona	Calypso	2020/21

1	it 6 - How Does Music 1	Teach Us About Lookir	ng After Our Plan	et?
	Music/Song	Artist/Composer /Creator	Style	Year of Composition
	The Sunshine Song	Joanna Mangona and Pete Readman	Рор	2020/21
	No More Dinosaur	Chris Madin	Rock	2020/21
	Four White Horses	Unknown	Calypso	Unknown
	Que Llueva, Que Llueva	Unknown	Funk	Unknown
	Down By The Bay	Unknown	Reggae	c. 1914-1918

Unit 1 –	Unit 1: How Do	es Music Brir	ng Us Closer	Toget	her?								
Developing	Musicianship: Unde	rstanding Music				Musici	anship: lı	mprovis	e Togethe	er - Activ	ity 1		
notation	Tempo: 100bpm Time Signature: 4/4 Key Signature: G mo	Minims,	ic patterns using: crotchets and qua : patterns: G, A, B				: 104bpm Signature		Key Sigr Improvis			C, D, E, G,	, A
skills How	Songs	Instrumental	lotos					mprovi	ing	(Composi	na	
does music	Soligs								5 note			-	
oring us		Part 1	Part 2		art 3	Part		3 notes			8 notes	5 notes	
closer	Home Is Where The Heart Is (Glockenspi 4/4, C major, 140bpn		(Semibreves,	(N	, D, E, F, G, A, E linims, crotche) (htchets)	C, D, E	C, D, E	E, F, G (C, D, E	C, D, E,	F, G
ogether?	(Recorder)	C, D, E, F, G, A, E (Semibreves, crotchets, quave	(Semibreves,	(N	, F, G, A, B finims, crotche	ts) (Cro	, A tchets)						
	Let's Work It Out Together (Glockenspiel) 4/4, C major, 144bpm	C, D, E, F, G, A (Minims, crotche quavers)	C, D, E, F, G, A (Minims, crotcl quavers)		, E, F, G, A finims, crotche	C ts) (Cro	Notchets)	N/A		(C, D, E	C, D, E,	G, A
	(Recorder)	C, D, E, F, G, A (Minims, crotche quavers)	E, F, G, A, C (Minims, crotcl quavers)		, G, A, C linims, crotche	G (Cro	tchets)						
	Please Be Kind	N/A		N	/A	N/A							
Init 2	Unit 2: What Stor	ies Does Music	Tell Us about	the Pas	st?								
Init 2 –	Musicianship: Understa	nding Music				Mus	icianship:	Improvis	e Together	- Activity	1		
injoying mprovisation	Tempo: 104bpm Time Signature: 2/4 Key Signature: C major	Rhythmic patt Minims, crotche Melodic patter	ets and quavers			As U	Jnit 1						
vhat stories	Songs	Instrumental Not	tes			Imp	rovising		Composi	ing			
loes music		Part 1	Part 2	Part 3	Part 4	3 no	tes 5	notes	3 notes	5 note:	5		
ell us about	Love What We Do (Glockenspiel) 4/4, C ma 140bpm	C, D, E, F, G, B or, (Quavers)	C, D, E, F, G, B (Crotchets, quavers)	C, D, E, F, G (Crotchets, quavers)	, B C (Crotch	C, D, iets)	, E C,	, D, E, G, A	A N/A				
he past?	(Recorder)	C, D, E, F, G (Quavers)	G, A, B, C (Crotchets, quavers)	G, A, B, C (Crotchets, quavers)	G (Crotch								
	When The Saints Go Marchin' In (Glockenspiel) 4/4, G ma 162bpm	G, A, B, C, D, E (Minims, crotchets, quavers)	G, A, B, C, D (Minims, crotchets)	G, A, D (Minims)	G (Minims	G, A,	, B G	, A, B, D, E	N/A				
	(Recorder)	G, A, B, C, D, E (Minims, crotchets, quavers)	G, A, B, C, D (Minims, crotchets)	G, A, B (Crotchets)	G, A (Crotch								
	My Bonnie Lies Over Th Ocean (Glockenspiel) 12/8, F mo 186bpm	(Dotted crotchets,	C, D, E, F, G, A (Dotted crotchets)	C, D, E, F, G (Dotted cro	6, A F tchets) (Dotted crotche				N/A				
	(Recorder)	C, D, E, F, G, A (Dotted crotchets)	F, G, A (Dotted crotchets)	F, G, A (Dotted cro	tchets) F (Dotted crotche	l ets)							
Jnit 3 –	Unit 3: How Does	Music Make th	e World a Bett	er Plac	e?								
Composing	Musicianship: Understa	nding Music		Musicians	ship: Improvise	Together -	Activity 2						
ising your	Tempo: 112bpm Time Signature: 3/4 Key Signature: F major	Rhythmic patte Minims, crotche Melodic patter	ts and quavers	Tempo: 10 Time Sign			Signature rovise sect		g:G,A,B,C,	, D			
magination	Songs	Instrumental Notes	1				Improvi	ising	Cor	mposing			
low does		Part 1	Part 2	Part 3		Part 4	3 notes	5 note			5 notes		
nusic make	Your Imagination (Glockenspiel) 4/4, C	C, E, G, A (Semibreves, crotchets, quavers)	C, E, G (Semibreves, minims, crotchets, quavers)	C, E, G (Semibr crotche	reves, minims, (C Semibreves	N/A 5)		C, D), E	C, D, E, G,	A	
he world a etter place?	major, 108bpm (Recorder)	C, E, G, A (Semibreves, dotted minims, crotchets,	G, A, B (Semibreves, dotted minims, crotchets,	G, A, B	s, crotchets) (G, B Minims, crotchets)							
-	You're A Shining Star (Glockenspiel) 4/4, G major, 72bpm	quavers) G, A, B (Minims, crotchets, quavers)	quavers) G, A, B (Minims, crotchets, quavers)	G, A, B (Minims		G (Minims)	G, A, B	G, A, E	8, C, D N/A	L .			
	(Recorder)	G, A, B (Minims, crotchets, quavers)	G, A, B (Minims, crotchets, quavers)	G, A, B (Minims		G (Minims)							
	Music Makes The World Go Round (Glockenspiel) 4/4, E major, 146bpm	E, F♯, G♯, A, B (Crotchets, quavers)	F♯, G♯, A, B (Crotchets, quavers)	F♯, G♯, (Crotch		E (Crotchets)	N/A		N/A	L .			
	(Recorder)	E, F♯, G♯, A, B (Crotchets, quavers)	F\$, G\$, A, B (Crotchets, quavers)	F♯, G♯, (Crotch		B (Crotchets)							
Jnit 4 –	Unit 4: How D	oes Music He	elp Us Get T	o Knov	w Our Co	ommu	nity?						
haring	Musicianship: Unde	rstanding Music						r	Ausicians	hip: Imp	rovise T	ogether -	- Activit
nusical	Tempo: 92bpm		mic patterns usin					1	As Unit 3				
xperiences	Time Signature: 4/4 Key Signature: A mi	Minims	s, crotchets and q ic patterns: A, B,	uavers									
low does		interou		~							1		
	Songs	Instrumental	Notes					I	mprovisin	ng	c	omposing	g
usic help us		Part 1 C, D, E, F, G, A,			Part 3 C, D, E, F, G (Minims, cro		Part 4 C (Semibre	(notes C, D, E	5 notes C, D, E,		notes //A	5 not
	Friendship Song	(Crotchete aver	vers) (Crotchote			CIDING	(Seminice	1001					
get to know	Friendship Song (Glockenspiel) 4/4, 0 major, 120bpm	(Crotchets, qua	vers) (Crotchets,		(Mininis, cro								
et to know our	(Glockenspiel) 4/4, C major, 120bpm (Recorder)	C, D, E, F, G, A, (Crotchets, quar	B C, F, G, A, E	3	C, F, G, A, B (Minims, cro		C, G (Minims)		1/4			1.0	
get to know	(Glockenspiel) 4/4, 0 major, 120bpm	C, D, E, F, G, A,	B C, F, G, A, E	3	C, F, G, A, B			١	√A			/A	

Pulse / Beat / Metre

Recognise and move in time with the beat. Play the steady beat on percussion instruments.

Recognise the 'strong' beat.

Play in time with a steady beat in 2/4. 4/4 and 3/4.

Rhythm

Recognise by ear and notation: minims,

crotchets, guavers and their rests.

Copy simple rhythm patterns created from minims, crotchets, quavers and their rests. Create simple rhythm patterns by aear and using simple notation from minims, crotchets, quavers and their rests. Alternate between a steady beat and rhythm.

Pitch

Show the shape of a melody as rising and falling in pitch.

Learn to sing a melody by ear or from notation. Learn to rehearse and play a melodic

instrumental part by ear or from notation. Identify the names of the pitched notes on a stave: C, D, E< F, F#, G, A, B, Bb, C. Identify the scales of C major, G major, F major.

Identify if a scale is major or minor.

Copy simple melodies by ear or from reading notation.

Create melodies by ear and notate them. Explore and play by ear or from notation:

- -note scale
- Pentatonic scale

Tempo

Recognise the difference between the speed of a steady beat, a fast beat and a slow beat. Change the speed of a steady beat, moving from fast to slow, slow to fast. Control the speed of a steady beat, getting

faster and getting slower.

Week	Music/Song	Artist/Composer /Creator	Style	Year of Composition
1	Home Is Where The Heart Is	Joanna Mangona	Country	2020/21
2	Hallelujah Chorus From Messiah	George Frideric Handel	Baroque	1741
3	Let's Work It Out Together	Joanna Mangona and Pete Readman	Рор	2020/21
4	The Loco-Motion	Gerry Goffin and Carole King, with Little Eva	Рор	1962
5	Please Be Kind	Joanna Mangona	Рор	2020/21

Year 3 U	Init 2 - What Stories Doe	es Music Tell Us About	The Past?	
Week	Music/Song	Artist/Composer /Creator	Style	Year of Composition
1	Love What We Do	Joanna Mangona and Pete Readman	Disco	2020/21
2	Let's Groove	Earth, Wind and Fire	Disco/Funk	1981
3	When The Saints Go Marchin' In	Unknown	Jazz: New Orleans	Early 1900s
4	Jaws: Main Theme	John Williams	Film Music	1975
5	My Bonnie Lies Over The Ocean	Unknown	Folk: Sea Shanty	Unknown

Year 3 Ur	nit 3 - How Does Music	Help To Make The Wo	rld A Better Place	e?
Week	Music/Song	Artist/Composer /Creator	Style	Year of Composition
1	Your Imagination	Joanna Mangona and Pete Readman	Рор	2020/21
2	Disco Fever	Joanna Mangona and Chris Taylor	Disco	2020/21
3	You're A Shining Star	Joanna Mangona and Pete Readman	Pop: Ballad	2020/21
4	Amazing Grace	John Newton	Soul	1779
5	Music Makes The World Go Round	Rick Coates	Musicals	2020/21

Week	Music/Song	Artist/Composer /Creator	Style	Year of Composition
1	Friendship Song	Joanna Mangona and Pete Readman	Рор	2020/21
2	A Night On The Bare Mountain	Modest Mussorgsky	Romantic	1867
3	Family	Joanna Mangona and Pete Readman	Rock	2020/21
4	Double Beat Song	Jen and Jermaine White Bull	Native American	2021
5	Come On Over	Joanna Mangona	Gospel	2020/21

	Unit 5: How Does I	Music Make A	Difference To	Us Every Do	ay?					Dynamics Year 3	3 Unit 5 -	How Does Music	Make A Difference To	o Us Everyday?		
	Musicianship: Understand	ing Music			Musicia	anship: Impro	vise Together	Activity 3				vaia/Come	Aution / Construction	Shula	Year of	———————————————————————————————————————
t	Tempo: 104bpm Time Signature: 3/4 Key Signature: C major	Rhythmic patt Minims, crotch Melodic patter	ets and quavers			: 92bpm ignature: 2/4		ture: F majo section usi	or ng: F, G, A, C, D	isten out and respond to forte (loud) sections		-	Artist/Composer /Creator	Style	Compos	ition
les	Songs	Instrumental Note	es			Ir	nprovising	Co	mposing	dentify instruments playing loud dynamics		e's Got The nole World In His	Unknown	Gospel	Unknow	•
a		Part 1	Part 2	Part 3		Part 4 3	notes 5 n		otes 5 notes	vhen listening to the music.		inds				
o y?	He's Got The Whole World In His Hands (Glockenspiel) 4/4, F major, 120bpm	F, G, A, B b , C (Minims, crotchets, quavers)	F, G, A, B b , C (Minims, crotche quavers)	F, G, A, B♭ ets, (Minims, cro		F, G N (Minims)	A	F, I	∋, A F, G, A, B ♭	Jse dynamics to communicate the meaning of 2		rgy and Bess: t 1, Summertime	George Gershwin	Musicals	1934	
	(Recorder)	F, G, A, B b , C (Minims, crotchets, quavers)	F, G, A, B b , C (Minims, crotche quavers)		(F, G (Crotchets)				a song.		ny Does Music ake A Difference?	Joanna Mangona and Chris Taylor	Jazz	2020/21	
	Why Does Music Make A Difference? (Glockenspiel) 4/4, F major, 135bpm	C, D, F (Minims, crotchets, quavers)	C, D, F (Minims, crotche quavers)	C, D, F ets, (Minims, cro	otchets) (C, D, F F, (Crotchets)	G, A F, G	, A, C, D N/	4	Timbre 4		e Young rson's Guide To	Benjamin Britten	20th Century Orchestral	1945	
	(Recorder)	C, D, F (Minims, crotchets, quavers)	F, G, A (Crotchets, qua	F, G, A (Crotchets)		F, G (Crotchets)				Choose particular instruments for rehearsal		e Orchestra		Orchestrat		
	Panda Extravaganza	N/A				N	/Α	N/	A	nd performing.		nda travaganza	Rick Coates	Hip Hop	2020/21	
										dentify the sound of different tuned and		-				
	Unit 6: How Does M		Us With Our F	lanet?						Intuned percussion instruments.	3 Unit 6	- How Does Mu	sic Connect Us Wi	ith Our Planet	?	
5	Musicianship: Understandir	-					nship: Improv	se Together	- Activity 3		Ι.	/-				
v	Tempo: 92bpm Time Signature: 2/4 Key Signature: F major	Rhythmic patter Minims, crotchets Melodic patterns	s and quavers			As Unit	5			Texture Week	c I	Music/Song	Artist/Compos /Creator	ser Style	9	Year of Compositio
	Songs	Instrumental Note				Improvi	sing	Compos	-	Inderstand that singing and playing together	1	Michael Row The	Unknown	Gosp	pel	c. 1860
	Michael Row The Boat Ashore (Glockenspiel) 4/4, F	Part 1 C, D, F (Crotchets)	Part 2 F, G (Crotchets)	Part 3 F, G, A (Crotchets)	F (Crotche	F, G, A	5 notes F, G, A, C,	3 notes	5 notes	reates a musical texture.	E	Boat Ashore				
	(Recorder)	C, D, F	F, G	F, G, A	F					Add body percussion accompaniments. 2		The Nutcracker Suite, Op. 71A -	Pyotr Ilyich Tchaikovsky	Rom	antic	1892
	The Dragon Song (Glockenspiel) 4/4, G major, 94bpm	(Crotchets) G, A, B, D, E, F (Crotchets, quavers, semiquavers)	(Crotchets) G, A, B, D, E (Crotchets, quavers)	(Crotchets) G, A, B, D, E (Crotchets, quavers	(Crotche G, A (Crotche	N/A		G, A, B	G, A, B, D, E	isten to the accompaniment to a song. dentify large numbers of people playing and	1	Dance Of The Reed Flutes				
	(Recorder)	G, A, B, D, E, F (Crotchets, quavers, semiquavers)	G, A, B (Crotchets, quavers)	G, A, B (Crotchets, quavers	G, A (Crotche	ets)				inging.	1	The Dragon Song	g Joanna Mang and Pete Read			2020/21
	Follow Me	N/A		N/A	N/A					isten out for solo players.			and Pete Read	aman		
										4	1	The Firebird Suite	e Igor Stravinski		Century estral	1910
										Structure Show the different sections of a song structure	F	-ollow Me	Joanna Mang	ona Hip I	Нор	2020/21
										or piece of music through actions.						

	Substantive	knowledge								Disciplinary knowledge (across all units)	Listenin	g and genre cov	/erage		
		es Music Bring Us	• Together?							Pulse / Beat / Metre	Year 4 U	Init 1 - How Does Musi	c Bring Us Together?		
g	Musicianship: Under Tempo: 112bpm Time Signature: 4/4	Rhythmic patt Minims, dotted	l crotchets, crotchet	s and quavers	Musicianshi Tempo: 112b Time Signat	pm	Key Sig	gnature: C	major using: C, D, E, G, A	Recognise and move in time with a steady beat. Play in time with a steady beat and identify the metres 2/4, 4/4 and 3/4.	Week	Music/Song	Artist/Composer /Creator	Style	Year of Composition
5	Key Signature: C ma	Instrumental Notes				Improvisir	ng	Composir	-5	Respond to the 'offbeat' or 'backbeat'.	1	Hoedown	Joanna Mangona and Pete Readman	20th and 21st Century Orchestral	2020/21
3 r?	Hoedown (Glockenspiel) 4/4, F major, 48bpm	Part 1 F, G, A, B b, C (Minims, dotted crotchets, crotchets, quavers)	Part 2 F, G, A, B b (Minims, crotchets, quavers)	Part 3 F, G, A, B b, C (Minims, crotchets)	Part 4 F, G (Minims)	3 notes	5 notes	3 notes N/A	5 notes 7 notes	Rhythm Recognise by ear and notation:	2	Go Tell It On The Mountain	Unknown	Reggae	1865
	(Recorder)	F, G, A, B b , C (Minims, dotted crotchets, crotchets, quavers)	F, G, A, B b (Minims, crotchets)	F, G, A, B b , C (Crotchets)	F, G (Crotchets)					 semibreves, minims, crotchets, quavers and semiquavers. Dotted minims and dotted crotchets. 	3 4	I'm Always There Trick Or Treat	Joanna Mangona Joanna Mangona	Soul: Ballad 20th and 21st	2020/21 2020/21
	I'm Always There Martin Luther King	N/A N/A				N/A N/A		N/A N/A		Copy simple rhythm patterns created from semibreves, minims, crotchets, quavers and rests.	-	Martin Luther King	and Pete Readman Chris Madin	Century Orchestral R&B	2020/21

Init 2 –										
nbining	Musicianship: Unde	rstanding Music Rhuthmic patte	me using				Musicianship As Unit 1	: Improvi	se Together	- Activity 1
ments to	Time Signature: 2/4 Key Signature: F mo	Minims, dotted o	rotchets, crotchets, qu	avers and semique	ivers	ľ	as only 1			
ake music	Songs	Instrumental Note	s			Improvisi	ng	Composi	ng	
ow does		Part 1	Part 2	Part 3	Part 4	3 notes	5 notes	3 notes	5 notes	7 notes
nnect us	Looking In The Mirro (Glockenspiel) 4/4, C	(Crotchets, quavers,		C, D, E, G (Crotchets,	C (Crotchets)	C, D, E	C, D, E, G, A	N/A		
h our	major, 80bpm (Recorder)	C, D, E, G	semiquavers) E, F, G	quavers) E, F, G	G					
ast?	(,	(Crotchets, quavers, semiquavers)		(Crotchets, quavers)	(Crotchets)					
	Take Time In Life (Glockenspiel) 4/4, G		G, A, B, C, F♯ (Minims, dotted	G, A, B, C, F♯ (Minims, crotchets,	G (Minims)	N/A		G, A, B	G, A, B, D, E	G, A, B, C, D, E, F≱
	major, 87bpm	quavers)	crotchets, crotchets, quavers)	quavers)						
	(Recorder)	G, A, B, C, F\$ (Minims, crotchets, quavers)	G, A, B, C, F♯ (Minims, dotted crotchets, crotchets,	G, A, B, C (Minims, crotchets, guavers)	G, A (Crotchets)					
			quavers)	Journal		N/A		N/A		
	Scarborough Fair	N/A				N/A		N/A		
nit 3 –		es Music Impro	ve Our World?							
eveloping	Musicianship: Under	-	attorne uning:				ise Together	-		
ulse and	Tempo: 150bpm Time Signature: 3/4 Key Signature: G ma	Minims, dot	atterns using: ted crotchets, crotchets tterns: G, A, B	and quavers	Tempo: 114 Time Signo				a: C major tion using: C	, D, E, G, A
roove	Songs	Instrumental Notes				Improvis	sing	Compo	osing	
hrough		Part 1	Part 2	Part 3	Part 4	3 notes	-	-	5 notes	7 notes
mprovisation low does	Bringing Us Together	G, A, C (Minims, dotted crotchet	G, A, C s, (Crotchets, quavers	G, A, C (Crotchets)	C (Crotchets)	N/A	N/A	C, D, E	C, D, E, G,	A C, D, E, F, G, A, B
nusic	(Glockenspiel) 4/4, C major, 112bpm	crotchets, quavers)								
nprove our	(Recorder)	G, A, C (Minims, dotted crotchet	G, A, C s, (Crotchets, quavers	G, A, C (Crotchets)	C (Crotchets)					
vorld?	Old Joe Clark	crotchets, quavers) D, E, F\$, G, A, B, C	D, E, F≴, G, A, B, C	D, E, F♯, A, C	D	D, E, F\$	D, E, F≴, A, B	N/A		
	(Glockenspiel) 4/4, D major, 180bpm	(Minims, dotted crotchet crotchets, quavers)		(Minims)	(Minims)	,_,,,				
	(Recorder)	D, E, F≴, G, A, B, C (Minims, dotted crotchet	F♯, G, A, B, C s, (Minims, crotchets)	F♯, G, A, B, C (Crotchets)	F♯, A, B, C (Crotchets)					
	Dance With M-	crotchets, quavers)				N/A		N/A		
	Dance With Me					D/A		197A		
Init 4 –	Unit 4: How Do		Us About Our C	ommunity?						
reating	Musicianship: Unders	tanding Music Rhythmic pa	tterns using:			Musi As Ur	cianship: Imp	rovise To	gether - Acti	vity 2
imple	Time Signature: 2/4 Key Signature: G majo	Minims, dotte	ed crotchets, crotchets, e erns: G, A, B, D, E	quavers and semiq	uavers	ASU				
nelodies	Songs	Instrumental Notes				Impre	ovising	Comp	oosing	
ogether How oes music		Part 1		Part 3	Part 4	3 not		3 note		7 notes
each us	(Glockenspiel) 4/4,	C, D, E, F, G, A (Minims, crotchets, quavers, semiquavers)	(Minims, crotchets,		C (Minims, crotch	C, D, I nets)	E C, D, E, F,	G C, D, E	C, D, E, F, G	C, D, E, F, G, A, B
bout our	e majoi, roopin	C, D, E, F, G, A	C, D, G, A, B	э, А	G, A					
ommunity?		(Minims, crotchets, quavers, semiquavers)	quavers) a	quavers)	(Crotchets)					
, -	(Glockenspiel) 4/4,	C, D, E, F, G, A (Minims, crotchets, quavers)		C, D, E, F, G Minims, crotchets)	C (Crotchets)	N/A		N/A		
	(Recorder)	C, D, E, F, G, A	G, A, C		G			_		
		(Minims, crotchets, quavers)	(Minims, crotchets, (quavers)	Crotchets)	(Crotchets)					
	The Other Side Of The Moon	N/A				N/A		N/A		
Init 5 –		•		-		-			Circ	nanga
onnecting	Unit 5: How Do	•	Our Way of Lif	e?						
lotes and	Musicianship: Unders	tanding Music Rhythmic patterns	using:		Musicians		vise Togethe Key Signa			
eelings How	Time Signature: 4/4		dotted quavers, quaver	s and semiquavers			Improvise			D, E, F, G
oes music	Songs	Instrumental Notes				Improvi	ising	Compo	osing	
hape our		Part 1	Part 2	Part 3	Part 4	3 notes	5 notes	3 notes	5 notes	7 notes
vay of life?	Train Is A-Comin' (Glockenspiel) 4/4, C	C, D, E, G, A (Minims, crotchets, quavers)	(Minims, crotchets,	C, D, E, G, A (Minims, crotchets, quavers)	C (Minims)	D, E, F	D, E, F, G, A	D, E, F	D, E, F, G, A	A D, E, F, G, A, B, C♯
	major, 134bpm (Recorder)	C, D, E, G, A	C, D, G, A	C, G, A	с					
		(Minims, crotchets, quavers)	(Minims, crotchets, quavers)	(Crotchets)	(Crotchets)					
	Oh Happy Day	N/A				N/A		N/A		
	A World Full Of	N/A				N/A		N/A		

Year 4 Un	it 2 - How Does Music	Connect Us With The F	Past?	
Week	Music/Song	Artist/Composer /Creator	Style	Year of Composition
1	Looking In The Mirror	Joanna Mangona and Chris Taylor	Рор	2020/21
2	It's All About Love	Joanna Mangona and Chris Taylor	Рор	2020/21
3	Take Time In Life	Unknown	Folk	Unknown
4	Perdido	Juan Tizol	Jazz	1941
5	Scarborough Fair	Unknown	Folk	Unknown

Week	Music/Song	Artist/Composer /Creator	Style	Year of Composition
1	Bringing Us Together	Joanna Mangona and Pete Readman	Disco	2020
2	Mambo From West Side Story	Leonard Bernstein	Musicals	1957
3	Old Joe Clark	Unknown	Folk	Early 1900s
4	Bachianas Brasileiras No. 2 - The Little Train Of The Caipira	Heitor Villa-Lobos	20th and 21st Century Orchestral	1930
5	Dance With Me	Joanna Mangona and Pete Readman	20th and 21st Century Orchestral	2020/21

Year 4 U	Init 4 - How Does Music	Teach Us About Our C	ommunity?	
Week	Music/Song	Artist/Composer /Creator	Style	Year of Composition
1	Let Your Spirit Fly	Joanna Mangona and Pete Readman	R&B	2020/21
2	Symphony No.5 4th Movement	Ludwig van Beethoven	Classical	1808
3	Frère Jacques	Unknown	Jazz	Unknown
4	On The Beautiful Blue Danube	Johann Strauss II	Romantic	1866
5	The Other Side Of The Moon	Joanna Mangona	Rock	2020/21

Week	Music/Song	Artist/Composer /Creator	Style	Year of Composition
1	You Can See It Through	Joanna Mangona and Chris Taylor	Electronic Dance Music	2020/21
2	A Ceremony Of Carols	Benjamin Britten	20th and 21st Century Orchestral / Choral	1942
3	Oh Happy Day	Philip Doddridge	Gospel	Mid 1700s
4	Romeo and Juliet, Overture-Fantasy	Pyotr Ilyich Tchaikovsky	Romantic	1872
5	A World Full Of Sound	Joanna Mangona and Pete Readman	20th and 21st Century Orchestral	2020/21

WeekMusic/SongArtist/Composer /CreatorStyleYear of Compositionving instruments by ear and through a range of media: nitar, tuned and untuned percussion, steel pans, e, trumpet, piano, keyboard, bass drums, tuba, piccolo, ectric guitar.1Train Is A-Comin'UnknownGospelUnknown20 EuchariHildegard von BingenChoral11403The Octopus SlideJoanna Mangona and Brendan ReillyFunk20204(As above)5ConnectJoanna Mangona and Chris TaylorElectronic Dance Music2020/21	Unit 6: How Does Music Connect Us With The Environment?
WeekMusic/SongArtist/Composer /CreatorStyleYear of Compositionving instruments by ear and through a range of media: litar, tuned and untuned percussion, steel pans, e, trumpet, piano, keyboard, bass drums, tuba, piccolo, ectric guitar.1Train Is A-Comin'UnknownGospelUnknown2O EuchariHildegard von BingenChoral11403The Octopus SlideJoanna Mangona and Brendan ReillyFunk20204(As above)5ConnectJoanna Mangona ElectronicElectronic2020/21	Musicianship: Understanding Music Musicianship: Improvise Together - Activity 3
ving instruments by ear and through a range of media: nitar, tuned and untuned percussion, steel pans, e, trumpet, piano, keyboard, bass drums, tuba, piccolo, ectric guitar. ference between the sound of male and female voices. percence between the sound of male and female voices. percence between the sound of male and female voices. percence between the sound of male and female voices. percence between the sound of male and female voices. percence between the sound of male and female voices. percence between the sound of male and female voices. percence between the sound of male and female voices. percence between the sound of male and female voices. percence between the sound of male and female voices. percence between the sound of male and female voices. percence between the sound of male and female voices. percence between the sound of male and female voices. percence between the sound of male and female voices. percence between the sound of male and female voices. percence between the sound of male and female voices. percence between the sound of male and female voices. percence between the sound of male and female voices. percence between the sound of male and female voices. percence between the sound of male	Tempo: Rhythmic patterns using: As Unit 5 Time Signature: 4/4 Minims, dotted cratchets, and quavers As Unit 5 Key Signature: C major Melodic patterns: C, D, E, G, A As Unit 5
itar, tuned and untuned percussion, steel pans, ² ^O Euchari ^{Hildegard von Bingen ^{Choral} ¹⁴⁰ se, trumpet, piano, keyboard, bass drums, tuba, piccolo, ^a ^{The Octopus Slide} ^{Joanna Mangona} ^{and Brendan Reilly ^{Funk} ²⁰²⁰ ectric guitar. ^e ^{connect} ^{Joanna Mangona} ^{funk} ^{2020/21}}}	ongs Instrumental Notes Improvising Composing
in texture: the number of voices or instruments playing of the sound they create. female solo voices and backing vocals, and talk about ures they create in the emonstrate the effect that repeated rhythmic or (as riffs/ostinati) have on the texture of a piece of unison' and the difference between unison and solo.	

	Substantive l	knowledge									Disciplinary knowledge (across all units)	Listenir	ng and genre co	overage		
	Unit 1: How Doo	-	Us Together?								Pulse / Beat / Metre	Year 5 U	nit 1 - How Does Music	Bring Us Together?		
th	Musicianship: Unders Tempo: 128bpm Time Signature: 4/4 Key Signature: A mine	Rhythmic p Minims, dot	atterns using: ted crotchets, crotch tterns: A, B, C, D, E, F		Musicianship: I Tempo: 128bpm Time Signature	1 Ke	y Signatur		A, B, C, C), E, F≱, G	Recognise and move in time with the changing speed of a steady beat. Play in time with a steady beat and identify the metre 2/4, 4/4, 3/4, 5/4	Week	Music/Song	Artist/Composer /Creator	Style	Year of Composition
	Songs	Instrumental Notes				Improvis	ing	Composing	1		and 6/8. Respond to the 'offbeat' or 'backbeat'.	1	Ghost Parade	Joanna Mangona and Pete Readman	20th and 21st Century Orchestral	2020/21
?	Ghost Parade (Glockenspiel) 6/8, C minor, 112bpm	Part 1 C, G, A b , B b (Dotted crotchets, crotchets, quavers)	Part 2 C, G, A \nabla, B \nabla (Dotted crotchets, quavers)	Part 3 C, G, A b , B b (Dotted crotchets)	Part 4 C (Dotted crotchets	3 notes C, D, E ♭	5 notes C, D, E ♭ , F, G		notes	7 notes	Rhythm	2	Lively	Quinn Mason	20th and 21st Century Orchestral	2020
	(Recorder) Words Can Hurt (Glockenspiel) 4/4, G	C, G, A b, B b (Dotted crotchets, crotchets, quavers) G, A, B, C, D, E, F# (Minims, crotchets,	C, G, A b, B b (Dotted crotchets, quavers) G, A, B, C, D, E, F# (Minims, crotchets,	G, B ♭, C (Dotted minims) G, A, B, C, D, E, F, (Minims, crotchets)	C (Dotted minims) G (Minims)	N/A		G, A, B (6, A, B, ., D	G, A, B, C, D, E, F♯	Recognise by ear and notation:Minims, dotted crotchets, crotchets, quavers and their rests	3	Words Can Hurt	Joanna Mangona and Pete Readman	20th and 21st Century Orchestral	2020/21
	major, 78bpm (Recorder)	quavers) G, A, B, C, F♯ (Minims, crotchets, quavers)	quavers) G, A, B, C, F♯ (Minims, crotchets, quavers)	G, A, B, C, F♯ (Minims, crotchets)	G, A, B, F♯ (Crotchets)						Recognise by ear and notation: • 6/8 rhythm patterns	4	His Eye Is On The Sparrow	Charles H. Gabriel and Civilla D. Martin	Gospel	1905
	Joyful, Joyful	N/A				N/A		N/A			• Dotted crotchets, triplet quavers, dotted quavers, quavers and their rests Recognise dotted rhythm in melodies.	5	Joyful, Joyful	Mervyn Edwin Warren and Henry van Dyke	Gospel	1907

Emotions and	Musicianship: Unders	tanding Music						Musicians	nip: impro	vise loge	ther - A	ctivity	1
Musical	Tempo: 112bpm Time Signature: 2/4 Key Signature: F majo	Rhythmic patterns Minims, dotted croto Melodic patterns: F	hets, crotchets, do	tted quavers, o	quavers, and	d semiq		As Unit 1					
styles How	Songs	Instrumental Notes					Improvising	q	Compo	sing			
does music	-	Part 1	Part 2	Part 3	Part	4	3 notes	5 notes	3 notes	-	s 7 n	otes	_
connect us with our	The Sparkle In My Lif (Glockenspiel) 4/4, E b major, 140bpm	e C, D♭, E♭ (Crotchets, quavers)	C, E þ , F (Crotchets, quavers)	C, E♭, F (Minims, croto	hets) (Minir		N/A		E♭, F, G		G, E♭	, F, G, J , C, D	ΔЪ,
past?	(Recorder)	G, A♭, B♭ (Crotchets, quavers)	G, A b , B b (Crotchets, quavers)	G, B♭, C (Crotchets)	C, B (Minir								
	Dreaming Of Mars (Glockenspiel) 4/4, C major, 120bpm	G, G\$, A, B ♭, C (Minims, dotted crotchets, crotchets, quavers, semiquavers)	G, G♯, A, B♭, C (Minims, crotchets, quavers)	G♯, A, B♭, C (Minims, croto	hets) (Minir crotc	ms,	C, D, E (C, D, E, F, G	N/A				
	(Recorder)	G, G♯, A, B♭, C (Minims, dotted crotchets, crotchets, quavers, semiquavers)	G, G♯, A, B♭, C (Minims, crotchets, quavers)	A, B b , C (Crotchets)	B♭, (Crote	C chets)							
	Get On Board	N/A					N/A		N/A				
Unit 3 –	Unit 3: How Do	es Music Improv	e Our World	?									
Exploring key	Musicianship: Unders	tanding Music			1	Musici	anship: Imp	provise To	gether - J	Activity 2			
and time	Tempo: 155bpm	Rhythmic patterns					: 112bpm			re: F majo			
signatures	Time Signature: 3/4 Key Signature: G majo	Dotted minims, mini	ms, dotted crotche	ets, crotchets,			Signature: 2			ction usir		, A , B ⊧	, C, D, E
How does	Songs	Instrumental Notes						Improvis	ing	Compo	sing		
music		Part 1	Part 2	Part 3			Part 4	3 notes	5 notes	3 notes	-	-	notes
improve our world?	Freedom Is Coming (Glockenspiel) 4/4, F major, 116bpm	F, G, A, B b (Minims, dotted crotchet crotchets, quavers, semiquavers)	F, G, A, B b (Minims, crot quavers)	F, G, J chets, (Minir	A, B♭ ns, crotchets		F (Minims)	F, G, A	F, G, A, B♭, C	F, G, A	F, G, A B♭, C		G, A, B♭, , D, E
	(Recorder)	F, G, A, B (Minims, dotted crotchet: crotchets, quavers, semiquavers)	F, G, A, B♭ s, (Minims, crot quavers)	F, G, J chets, (Crote	A, B♭ :hets, quaver		F, G, A (Crotchets)						
	All Over Again	N/A						N/A		N/A			
Unit 4 –	Do You Ever Wonder?	N/A	s About Our	Commur	nity?			N/A N/A		N/A N/A			
Introducing chords How	Do You Ever Wonder?	N/A s Music Teach U anding Music Rhythmic patte Dotted crotchef		and quavers	nity?			N/A			ogether	- Acti	vity 2
Introducing chords How does music	Do You Ever Wonder? Unit 4: How Doe Musicianship: Understo Tempo: 180bpm Time Signature: 6/8 Key Signature: C major	N/A s Music Teach U anding Music Rhythmic patte Dotted crotchef	rns using: s, triplet quavers,	and quavers	nity?		Improvisir	N/A Musiciar As Unit 3	3	N/A		- Acti	vity 2
Unit 4 – Introducing chords How does music teach us	Do You Ever Wonder? Unit 4: How Doe Musicianship: Underste Tempo: 180bpm Time Signature: 6/8 Key Signature: C major Songs II	N/A s Music Teach U anding Music Rhythmic patte Dotted crotchet Melodic pattern nstrumental Notes	rns using: s, triplet quavers, ns: C, D, E, F, G, A,	and quavers B			-	N/A Musiciar As Unit 3	3 Ca	N/A provise To pomposing]		
Introducing chords How does music	Do You Ever Wonder? Unit 4: How Doe Musicianship: Understo Tempo: 180bpm Time Signature: 6/8 Key Signature: C mojor Songs II Erie Canal C (Glockenspiel) 4/4, C	N/A s Music Teach U anding Music Rhythmic patter Dotted crotchet Melodic patter	rns using: s, triplet quavers, ns: C, D, E, F, G, A, Part 2 D, E, F, G, A	and quavers B Part 3 D, E, F,	Part 4 G, A D		Improvisir 3 notes D, E, F	N/A Musiciar As Unit 3	3 Co 31	N/A provise To pmposing notes			vity 2
Introducing chords How does music teach us about our	Do You Ever Wonder? Unit 4: How Doe Musicianship: Understo Tempo: 180bpm Time Signature: 6/8 Key Signature: C mojor Songs II F Erie Canal (Glockenspiel) 4/4, (D minor, 120bpm (Recorder) []	N/A s Music Teach U anding Music Rhythmic patte Dotted crotchet Melodic pattern nstrumental Notes tart 1 0, E, F, G, A Dotted, crotchets, crotchets	Port 2 Port 2 Port 2 F, G, A	Part 3 B Part 3 D, E, F, (Minims F, G, A	Part 4 G, A D (Minin F, G, 4	ns) A	3 notes	N/A Musiciar As Unit 3	3 Co 31	N/A provise To pmposing notes]		
Introducing chords How does music teach us about our	Do You Ever Wonder? Unit 4: How Doee Musicianship: Understa Tempo: 180bpm Time Signature: 6/8 Key Signature: C major Songs II FFie Canal (Glackenspiel) 4/4, (I) D minor, 120bpm (Recorder) (Glackenspiel) A/4, (I) D minor, 120bpm (Recorder) (Glackenspiel) A/4, (I) D minor, 120bpm (Recorder) (Record	N/A S Music Teach U anding Music Rhythmic patte Dotted crotchet Melodic patter nstrumental Notes Kart 1 b, E, F, G, A Dotted, crotchets, crotchets uavers) b, E, F, G, A	Part 2 D, E, F, G, A (Minims, crotche quavers) F, G, A	Part 3 B Part 3 D, E, F, (Minims F, G, A	Part 4 G, A D (Minin F, G, 4	ns) A	3 notes	N/A Musiciar As Unit 3	3 Co 31	N/A provise To pomposing notes A]		
Introducing chords How does music teach us about our community?	Do You Ever Wonder?	N/A s Music Teach U anding Music Rhythmic patte Dotted crotchet Melodic pattern nstrumental Notes fort 1 b, E, F, G, A Dotted, crotchets, crotchets uavers) b, E, F, G, A Dotted, crotchets, crotchets uavers) //A	Part 2 Part 2 P	Part 3 B ts, D, E, F, G, A (Crotch	Part 4 G, A D (Minin F, G, 4	ns) A	3 notes D, E, F N/A	N/A Musiciar As Unit 3	3 Cc 3 I , A N/	N/A provise To pomposing notes A]		
Introducing chords How does music teach us about our community? Unit 5 –	Do You Ever Wonder?	N/A s Music Teach U anding Music Rhythmic patte Dotted crotchet Melodic patter nstrumental Notes Kart 1 b, E, F, G, A Dotted, crotchets, crotchets uavers) b, E, F, G, A Dotted, crotchets, crotchets uavers) V/A V/A best Music Shape	Part 2 Part 2 P	Part 3 B ts, D, E, F, G, A (Crotch	Part 4 G, A D (Minin F, G, 4	ns) A hets)	3 notes D, E, F N/A	N/A Musiciar As Unit 3 D, E, F, G,	3 34 . A N/ N/	N/A	j 5 notes		
Introducing chords How does music teach us about our community? Unit 5 – Words, meaning and	Do You Ever Wonder? Unit 4: How Doe Musicianship: Understo Tempo: 180bpm Time Signature: 6/8 Key Signature: C mojor Songs II Frie Canal (Glockenspiel) 4/4, D minor, 120bpm (Recorder) (Recorder) Happy To Be Me Musicianship To Be Me Musicianshi	N/A S Music Teach U anding Music Rhythmic patte Dotted crotchet Melodic pattern nstrumental Notes kart 1 2, E, F, G, A Dotted, crotchets, crotchets uavers) //A //A Dotsed, crotchets, crotchets U/A Dotted, crotchets, crotchets U/A Dotted, crotchets, crotchets Dotted, crotchets,	Part 2 D. E. F. G. A (Minims, crotchet quavers) F. G. A (Minims, crotchet quavers) Our Way of using: ims, crotchets, qu	and quavers B ts, D, E, F, (Minims ts, Crotch	Part 4 G, A (D (Minin ets) F, G, A	ns) A thets) Mu Ten	3 notes D, E, F N/A N/A	N/A Musiciar As Unit 3 D, E, F, G, D, E, F, G,	3 C G 3 I A N/ N/ N/ o Togotho	N/A orrovise Tc omposing notes A A A A A A	J 5 notes ty 3 ajor	s 7	
Introducing chords How does music teach us about our community? Unit 5 – Words, meaning and expression	Do You Ever Wonder? Unit 4: How Doe Musicianship: Underste Tempo: 180bpm Time Signature: C major Songs I F Erie Canal (Glackenspiel) 4/4, U D minor, 120bpm (Recorder) Happy To Be Me Musicianship: Under Tempo: 66bpm Time Signature: 3/4	N/A S Music Teach U anding Music Rhythmic patte Dotted crotchet Melodic pattern nstrumental Notes kart 1 2, E, F, G, A Dotted, crotchets, crotchets uavers) //A //A Dotsed, crotchets, crotchets U/A Dotted, crotchets, crotchets U/A Dotted, crotchets, crotchets Dotted, crotchets,	Part 2 Description of the second sec	and quavers B ts, D, E, F, (Minims ts, Crotch	Part 4 G, A (D (Minin ets) F, G, A	ns) A thets) Mu Ten	3 notes D, E, F N/A N/A siscianship: mpo: 120bp	N/A Musiciar As Unit 3 D, E, F, G, D, E, F, G, Improvise m K re: 6/8 In	3 C G 3 I A N/ N/ N/ o Togotho	N/A N/A Orrovise Tc Orrovise T	J 5 notes ty 3 ajor	s 7	7 notes
Unit 5 – Words, meaning and expression How does	Do You Ever Wonder? Unit 4: How Doe Musicianship: Underste Tempo: 180bpm Time Signature: 6/8 Key Signature: C major Songs In Erie Canal (Gtockenspiel) 4/4, (I) minor, 120bpm (Recorder) (Recorder) (Recorder) Happy To Be Me Musicianship: Under Tempo: 66bpm Time Signature: 3/4 Key Signature: D mo	N/A s Music Teach U anding Music Rhythmic patte Dotted crotchets Metodic pattern nstrumental Notes iant 1 b, E, F, G, A Dotted, crotchets, crotchets uavers) b, E, F, G, A Dotted, crotchets, crotchets uavers) //A //A bes Music Shape retanding Music Rhythmic patterns: Dotted minims, mir Metodic patterns:	Part 2 Description of the second sec	and quavers B ts, D, E, F, (Minims ts, Crotch	Part 4 G, A (D (Minin ets) F, G, A	ns) A thets) Mu Ten	3 notes D, E, F N/A N/A siscianship: mpo: 120bp ne Signatur	N/A Musiciar As Unit 3 D, E, F, G, Improvise M Improvise Improvise Improvise	3 Cc 3 I 3 I N/ N/ N/ N/ N/ N/	N/A	5 notes 5 notes ty 3 ajor rsing: C	s 7	7 notes
Introducing chords How does music teach us about our community? Unit 5 – Words,	Do You Ever Wonder? Unit 4: How Doe Musicianship: Underste Tempo: 180bpm Time Signature: 6/8 Key Signature: C major Songs In Erie Canal (Gtockenspiel) 4/4, (I) minor, 120bpm (Recorder) (Recorder) (Recorder) Happy To Be Me Musicianship: Under Tempo: 66bpm Time Signature: 3/4 Key Signature: D mo	N/A S Music Teach U Rhythmic patte Dotted crotchet Metodic pattern nstrumental Notes Kart 1 b, E, F, G, A Dotted, crotchets, crotchets uavers) A, E, F, G, A Dotted, crotchets, crotchets uavers) A //A Dotted, crotchets, crotchets U/A Coes Music Shape rstanding Music Rhythmic patterns: Dotted minims, mir Metodic patterns: Instrumental Not Part 1 F, G, A, C, D	Part 2 D. E. F. G. A (Minims, crotche quavers) Cour Way of using: ims, crotchets, qu D. E. F. G. A Part 2 F. G. A F. G. A	and quavers B Part 3 ts, D, E, F, (Minims ts, Crotch Life? avers, and se Part 3 Part 3 F, G, A (Crotch	Part 4 G, A D (Minin ets) F, G, A (Crotc	A A (hets) Mu	3 notes D, E, F N/A N/A siscianship: mpo: 120bp ne Signatur	N/A Musiciar As Unit 3 D, E, F, G, Improvise M Improvise Improvise Improvise	a Togethe cey signa mprovise	N/A	5 notes 5 notes ty 3 cjor sing: C, sposing tes 5 1	s 7	7 notes
Introducing chords How does music teach us about our community? Unit 5 – Words, meaning and expression How does music shape our way of	Do You Ever Wonder? Unit 4: How Doe Musicianship: Underste Tempo: 1800pm Time Signature: 6/8 Key Signature: C major Songs I F Erie Canal (Glockenspiel) 4/4, D (Recorder) (Recorder) (Recorder) Happy To Be Me Musicianship: Under Tempo: 66bpm Time Signature: 3/4 Key Signature: D mo Songs Look Into The Night (Glockenspiel) 4/4, D	N/A S Music Teach U Rhythmic patte Dotted crotchet Metodic pattern nstrumental Notes Kart 1 b, E, F, G, A Dotted, crotchets, crotchets uavers) A, E, F, G, A Dotted, crotchets, crotchets uavers) A //A Dotted, crotchets, crotchets U/A Coes Music Shape rstanding Music Rhythmic patterns: Dotted minims, mir Metodic patterns: Instrumental Not Part 1 F, G, A, C, D	Part 2 D, E, F, G, A, (Minims, crotche quavers) F, G, A, (Minims, crotche quavers) Image: State of the state	And quavers B Part 3 ts, D, E, F, (Minims ts, F, G, A (Crotch avers, and see Part 3 Part 3 F, G, A (Crotch F, G, A F, G, A F	G, A D (Minin ets) F, G, J (Crotc	Mu Mu Part Part , Cm F, G	3 notes D, E, F N/A N/A usicianship: mpo: 120bp ne Signatur t 4	N/A Musiciar As Unit 3 ng 5 notes D, E, F, G, improvise m kne: 6/8 li impro 3 note	a Togethe cey signa mprovise	N/A N/A	s notes s notes ty 3 ajor ssing: C, sposing tes 5 F D,	s 7	F, G, A, B 7 notes D, E, F, G
Introducing chords How does music teach us about our community? Unit 5 – Words, meaning and expression How does music shape	Do You Ever Wonder? Unit 4: How Doe Musicianship: Underste Tempo: 1800pm Time Signature: C major Songs I F Erie Canal (Glackenspiel) 4/4, D minor, 120bpm (Recorder) (I Heroes Happy To Be Me Musicianship: Under Tempo: 66bpm Time Signature: 3/4 Key Signature: 1 maginature: 3/4 Key Signature: 3/4 Key Signature: 1 maginature: 3/4 Key Signature: 3/4 Key Signature: 3/4 Key Signature: 1 maginature: 3/4 Key Signature: 3/4 K	N/A S Music Teach U Anding Music Rhythmic patte Dotted crotchet Melodic pattern nstrumental Notes tart 1 D, E, F, G, A Dotted, crotchets, crotchets uavers) A, E, F, G, A Dotted, crotchets, crotchets UA Dotted, crotchets, crotchets UA Dotted minims, mi gor Melodic patterns: Rhythmic patterns: Rhythmic patterns Dotted minims, mi gor Rhythmic patterns Listrumental Note F, G, A, C, D (Crotchets, quavers el) C, D, E, F, G, A	Part 2 D, E, F, G, A, (Minims, crotche quavers) F, G, A, (Minims, crotche quavers) Image: State of the state	Life?	C, D C, C, D C, D	A, hets) Mu Part Part) D (Min F, G (Cro	3 notes D, E, F N/A N/A N/A sisicianship: mpo: 120bp mo Signatur t 4	N/A Musiciar As Unit 3 ng 5 notes D, E, F, G, m K re: 6/8 II Improvise Improvise IN/A C, D, I	a Togethe a Togethe cay Signa mprovise s S net	N/A	s notes s notes ty 3 ajor ssing: C, sposing tes 5 F D,	s 7	F, G, A, B 7 notes D, E, F, G
Introducing chords How does music teach us about our community? Unit 5 – Words, meaning and expression How does music shape our way of	Do You Ever Wonder? Unit 4: How Doe Musicianship: Underst Tempo: 180bpm Time Signature: C mcjor Songs I F Erie Canal (Glockenspiel) 4/4, D minor, 120bpm (Recorder) Unit 5: How Doe Musicianship: Under Tempo: 66bpm Time Signature: 3/4 Key Signature: J/4 Key Sign	N/A S Music Teach U Anding Music Rhythmic patte Dotted crotchet Melodic pattern nstrumental Notes tart 1 D, E, F, G, A Dotted, crotchets, crotchets uavers) A, E, F, G, A Dotted, crotchets, crotchets UA Dotted, crotchets, crotchets UA Dotted minims, mi gor Melodic patterns: Rhythmic patterns: Rhythmic patterns Dotted minims, mi gor Rhythmic patterns Listrumental Note F, G, A, C, D (Crotchets, quavers el) C, D, E, F, G, A	Part 2 D.E.F.G.A. Minims, crotchet quavers) F.G.A. (Minims, crotchet quavers) Part 2	and quavers B Part 3 ts, D, E, F, (Minims ts, Crotch Life?	C, D C, D miquavers C, D C, D C, D C, D C C B, C B, C B, C	Mu A A A A A A A A A A A A A A A A A A A	3 notes D, E, F N/A N/A usicianship: mpo: 120bp ne Signatur t 4 nims) c, A tcthets)	N/A Musiciar As Unit 3 ng 5 notes D, E, F, G, m K re: 6/8 II Improvise Improvise IN/A C, D, I	3 CC 3 3 A N// N// N// N// N// E C, D, D, D	N/A	s notes s notes ty 3 ajor ssing: C, sposing tes 5 F D,	s 7	F, G, A, B 7 notes D, E, F, G
Introducing chords How does music teach us about our community? Unit 5 – Words, meaning and expression How does music shape our way of	Do You Ever Wonder? Unit 4: How Doe Musicianship: Underst Tempo: 180bpm Time Signature: 6/8 Key Signature: C mojor Songs II Erie Canal (Glockenspiel) 4/4, D minor, 120bpm (Recorder) Unit 5: How Doe Musicianship: Under Tempo: 66bpm Time Signature: 3/4 Key Signature: D mi Songs Look Into The Night (Glockenspiel) 4/4, D minor, 130bpm (Recorder) Breathe (Glockenspiel) 4/4, D minor, 130bpm (Recorder)	N/A S Music Teach U anding Music Rhythmic patte Dotted crotchet Melodic pattern nstrumental Notes art 1 b, E, F, G, A Dotted, crotchets, crotchets uavers) //A //A Doted, crotchets, crotchets uavers) //A //A Doted, crotchets, crotchets uavers) //A //A Doted, crotchets, crotchets uavers) //A //A Doted, crotchets, crotchets uavers) //A //A Doted, crotchets, crotchets uavers) //A //A Doted, crotchets, crotchets uavers) //A //A Doted, crotchets, crotchets uavers //A //A Doted, crotchets, crotchets uavers) //A //A Doted, crotchets, crotchets uavers //A //A Doted, crotchets, crotchets uavers //A //A Doted, crotchets, crotchets uavers //A //A Doted, crotchets, crotchets //A //A Doted, crotchets, quavers //A //A Doted, crotchets, quavers //A //A //A Doted, crotchets, quavers //A //A //A	Part 2 Part 2 D. E, F, G, A (Minims, crotchet quavers) Cur Way of cusing: control (Minims, crotchet quavers) Cur Way of cusing: c	and quavers B Part 3 ts, D, E, F, (Minims ts, Crotch Life? Life? Part 3 Part 3 Crotch Part 3 Part 3 Par	C, D C, D miquavers C, D C, D C, D C, D C C B, C B, C B, C	Mu A A A A A A A A A A A A A A A A A A A	3 notes D, E, F N/A N/A N/A siscianship: mpo: 120bp ne Signatur t 4 nims) 5, A s, A schets) nims, crotchets, A, B	N/A Musiciar As Unit 3 ng 5 notes D, E, F, G, m K re: 6/8 II Improvise Improvise IN/A C, D, I	3 CC 3 3 A N// N// N// N// N// E C, D, D, D	N/A	s notes s notes ty 3 ajor ssing: C, sposing tes 5 F D,	s 7	F, G, A, B 7 notes D, E, F, G

py simple rhythm patterns using the above rhythms. Year 5 Unit 2 - H eate rhythm patterns by ear and using simple notation, that use the Week Music ove rhythm patterns. call the most memorable rhythms in a song or piece of music. The S 1 Life tch 2 Glass Open entify and explain steps, jumps and leaps in the pitch of a melody. arn to sing and follow a melody by ear and from notation. 3 Drear arn to play one or more of four differentiated melodic instrumental parts ear and from notation. 4 Macar entify the names of the pitched notes on a stave: D, E, Eb, F♯, G, A, B, Bb, C, C♯, D 5 Get O entify the following scales by ear or from notation: major Year 5 Unit 3 - How D najor Music/Sor Week ninor Freedom I najor 2 Forever Al major ninor 3 All Over Ag py simple melodies by ear or from reading notation. eate melodies by ear and notate them. 4 Free Id new chords II and VI from a given tonality. entify tone by ear or from notation. 5 Do You Eve entify intervals 3rd, 5th and 7th. Wonder? entify the tonal centres of: C major and C minor, najor Year 5 Unit 4 - How ninor and D major Week Music/S major Erie Ca 1 entify and demonstrate the following scales by ear and from notation: 2 Dances ajor scale Canebr nor scale Tropica entatonic scale 3 Heroes 4 Star Wo mpo IV: A Ne cognise the difference between the speed of a steady beat, a fast beat 5 Нарру d a slow beat. ange the speed of a steady beat, moving from fast to slow, slow to fast. ntrol the speed of a steady beat, getting faster and getting slower. Year 5 Unit 5 - Hov rect the class in controlling the speed of a steady beat in a class Week Music/S rformance. 1 Look Int cognise the connection between tempi and musical styles. 2 The Lark namics ntify dynamics and how they change the mood and feel of the music: 3 Breathe rte, piano, mezzo forte, mezzo piano, crescendo and diminuendo.

Timbre

Recognise the following ensembles: • Gospel choir and soloist

How Does Music	Connect Us With The	Past?	
ic/Song	Artist/Composer /Creator	Style	Year of Composition
Sparkle In My	Joanna Mangona and Chris Taylor	Рор	2020/21
sworks I. ning	Philip Glass	Minimalism	1981
iming Of Mars	Joanna Mangona and Pete Readman	20th and 21st Century Orchestral	2020/21
aroni Sundae	Joanna Mangona and Chris Madin	Rock 'n' Roll	2020/21
On Board	John Chamberlain	Gospel	1863

Does Music	Make The World A Bet	tter Place?	_
ng	Artist/Composer /Creator	Style	Year of Composition
Is Coming	Unknown	South African	Unknown
Always	Mpumi Dhlamini	Jazz: Contemporary	2019
Again	Joanna Mangona and Pete Readman	20th and 21st Century Orchestral	2020/21
	Deniece Williams, Hank Redd, Nathan Watts and Susaye Greene	Рор	1976
ver	Joanna Mangona and Pete Readman	20th and 21st Century Orchestral	2020/21

ow Does Music 1	each Us About Our C	ommunity?	
/Song	Artist/Composer /Creator	Style	Year of Composition
anal	Thomas Allen	Reggae	1905
es In The orakes No.2, al Moon	Florence Price	20th and 21st Century Orchestral	1953
S	Joanna Mangona and Pete Readman	Рор	2020/21
/ars Episode New Hope	John Williams	Film Music	1977
J To Be Me	Joanna Mangona and Pete Readman	20th and 21st Century Orchestral	2020/21

ı	it 5 - How Does Music S	Shape Our Way Of Life	?	
	Music/Song	Artist/Composer /Creator	Style	Year of Composition
	Look Into The Night	Joanna Mangona and Chris Taylor	Рор	2020/21
	The Lark Ascending	Ralph Vaughan Williams	20th and 21st Century Orchestral	1923
	Breathe	Joanna Mangona and Pete Readman	20th and 21st Century Orchestral	2020/21
	Stay Connected	Supaman	Hip Hop	2020
	Keeping Time	Joanna Mangona and Pete Readman	Funk	2020/21

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5

Unit 6 –	Unit 6: How Do	es Music Conne	ct Us With The E	Environment?							Rock band		
Identifying	Musicianship: Unders	standing Music				Musicio	ınship: Impro	ovise Toge	ether - Act	ivity 3	Symphony orchestra	Year 5 U	nit 6 - Ho
important	Tempo: 120bpm Time Signature: 5/4 Key Signature: C majo	Minims, dotte	atterns using: ed crotchets, crotchets, c terns: C, D, E	quavers		As Unit	5				• A Cappella group	Week	Music
musical elements	Songs	Instrumental Notes	1	1	1	Improvi	sing	Compo	sing	1	Identify the following instruments by ear and through a range of media:	1	You A
How does	You And Me	Part 1 G, A, B♭, B, C, D, E♭, E	Part 2 G, A, B b , B, C, D, E b , E	Part 3 G, A, B♭, B, C, D, E♭, E	Part 4 G	3 notes	5 notes	3 notes G, A, B	G, A, B,	G, B♭, C,	drum kit, electric guitar, electric bass guitar, acoustic guitar, keyboard or Hammond organ, synthesizer, saxophone, trumpet, harmonica, banjo,		
music	(Glockenspiel) 4/4, G major, 95bpm	(Crotchets, quavers)	(Crotchets, quavers)	(Crotchets, quavers)	(Minims)				D, E	D b , D, F	accordion, tuned and untuned percussion, steel pans and instruments of	2	The S Hiawa
connect us	(Recorder)	G, A, B♭, B, C, D, E♭, E (Crotchets, quavers)	G, A, B♭, B, C, F♯ (Crotchets, quavers)	G, A, B♭, B, C, F♯ (Crotchets, quavers)	F♯, G, A, B (Crotchets						the orchestra such as clarinet, tuba, violin, trombone and flute.		Op. 30
with the environment?	A Bright Sunny Day (Glockenspiel) 4/4, C major, 128bpm	C, G, A (Crotchets, quavers)	C, G, A (Crotchets, quavers)	C, G, A (Minims, crotchets)	C (Minims, crotchets)	C, D, E	C, D, E, F, G	N/A			Recognise the difference between the sound of male and female voices.	3	A Brig
	(Recorder)	C, G, A (Crotchets, quavers)	C, G, A (Crotchets, quavers)	C, G, A (Crotchets)	C (Crotchets)					Recognise tone colour and rapping.		
	I'm Forever Blowing Bubbles	N/A				N/A		N/A			Texture	4	Centro Dark
											Identify solos and instrumental breaks in songs and music.		
											Talk about solo voices, backing vocals and different vocal textures.	5	I'm Fo Bubbl
											Identify changes in texture.		Babbe
											Talk about the different textures created by intervals and chords.		
											Structure		
											Identify and explain the structural terms: verse, chorus, bridge, repeat		
											signs, chorus and final chorus, improvisation, call and response, and AB		
											form within musical structures.		
											Identify the instrumental break and its purpose in a song.		
											Recognise phrases and repeated sections.		
											Discuss the purpose of a bridge section.		

6	Substantive kr	nowledge							Disciplinary knowledge (across all units)	L	istening	and genre cover	rage		
1-	Unit 1: How Does	Music Bring Us To	gether?						Pulse / Beat / Metre	Τ	Year 6 Ur	it 1 - How Does Music	Bring Us Together?		
loping	Musicianship: Understa	nding Music		Musicianshi	ip: Improvise	Together - Act	ivity 1		Recognise and move in time with the changing speed of a steady beat.		Week	Music/Song	Artist/Composer	Style	Year of
dic	Tempo: 66bpm Time Signature: 2/4	and semiquavers.	ng: Minims, crotchets, quave	ers, Tempo: 66bp Time Signatu		Key Signatur Improvise se	e: C major ction using:	, D, E, F, G, A, B	Play in time with a steady beat and identify the metres 2/4, 4/4, 3/4,		- Heek	linusic, cong	/Creator	eigie	Composition
ses How	Key Signature: C major	Melodic patterns: C, D	, E, F, G, A, B						6/8 and 5/4.		1	Do What You Want	Joanna Mangona	Soul	2020/21
music	Songs	Playing Instrument				Improvisir	•	nposing	Identify syncopation and swing.			То	and Chris Taylor		
us	Do What You Want To	Part 1 C, D, E, G, A, B	C, D, E, G, A, B	Part 3 C, D, E, G, A, B	Part 4	3 notes 5 C, D, E C	, D, E, N/A	tes 5 notes 7 not			2	Fanfare For The	Aaron Copland	20th and 21st	1942
her?	(Glockenspiel) 4/4, C major 120bpm	, (Minims, crotchets, quavers)	(Minims, crotchets, quavers)	(Minims, crotchets)	(Minims)	F	G		Rhythm			Common Man		Century Orchestral	
	(Recorder)	C, D, E, G, A, B (Minims, crotchets, gugvers)		C, G, A, B (Minims, crotchets)	C, B, A (Minims, crotchets)				Recognise by ear and notation:						
	It's All About Love (Glockenspiel) 4/4, G majo	G, A, B b , C, D, E, F	G, A, B b , C, D, E, F	G, A, B♭, C, F	G, A, C, F (Minims)	N/A	G, /	, B G, A, G, A, B, D, E D, E,	Minims, crotchets, quavers, semiquavers and their rests		3	It's All About Love	Joanna Mangona and Chris Taylor	Рор	2020/21
	140bpm	quavers)	quavers)	(Minims, crotchets, quavers)	(,			B, D, E D, E,	Recognise by ear and notation:						2020/24
	(Recorder)	G, A, B b, C, D, E, F (Minims, crotchets, quavers)	(Minims, crotchets,	G, A, B b, C, F (Minims, crotchets, quavers)	G (Crotchets)				• 6/8 rhythm patterns		4	Let's Write A Song	Joanna Mangona and Chris Madin	Рор	2020/21
	Sunshine On A Rainy Day (Glockenspiel) 4/4, D major 95bpm	D, E, F♯, A, B (Crotchets, quavers)		D, E, A, B (Crotchets, quavers)	D (Minims)	N/A	N/A		• Dotted crotchets, triplet quavers, dotted triplet quavers, quavers and		5	Sunshine On A	Joanna Mangona	Soul	2020
	(Recorder)	D, E, F♯, A, B (Crotchets, guavers)		D, A, B (Crotchets)	A, B (Crotchets)				their rests			Rainy Day	and Chris Taylor		
	Unit 2: How Does	Music Connect Us	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	(Crotchets)	(Crotchets)				Recognise by ear and notation:	\vdash					
_	Musicianship: Understa	nding Music				Musicianship:	Improvise	Together - Activity	• 9/8 rhythm patterns		Year 6 U	nit 2 - How Does Music	Connect Us With The	Past?	
rstanding ure and	Tempo: 66bpm Time Signature: 3/4 Key Signature: A minor	Rhythmic patterns usin Minims, dotted crotchets Melodic patterns: A, B,	s, crotchets, dotted quave	ers, quavers and se		As Unit 1			• Dotted crotchets, triplet quavers and quaver notes and their rests Recognise dotted rhythm in melodies.		Week	Music/Song	Artist/Composer /Creator	Style	Year of Composition
low	Songs	Playing Instrument Notes				Improvising	Comp	osing	Copy simple rhythm patterns using the above rhythms.		1	My Best Friend	Joanna Mangona	Soul	2020/21
nusic		Part 1	Part 2	Part 3	Part 4	3 notes 5 no	tes 3 note	5 notes 7 note					and Chris Taylor		
ct us our past?	My Best Friend (Glockenspiel) 4/4, C major, 117bpm	C, D, E, A, B (Dotted crotchets, crotchets, quavers)		C, D, E, A (Minims, crotchets)	C (Minims)	C, D, E C, D F, G		C, D, E, C, D, E F, G G, A, E	Create rhythm patterns by ear and using simple notation, that use the above rhythm patterns.		2	Why	Supaman	Hip Hop	2020
	(Recorder)	C, D, E, A, B (Dotted crotchets, crotchets, augvers)		C, G, A, B (Crotchets)	C (Crotchets)				Recall the most memorable rhythms in a song or piece of music.		3	Singing Swinging Star	Joanna Mangona and Chris Madin	Jazz: Swing	2020/21
	Singing Swinging Star (Glockenspiel) 4/4, G major, 180bpm		G, A, B♭, B, D, E, F, F♯ (Minims, crotchets)	G, A, B, E, F♯ (Minims)	G (Minims)	N/A	N/A		Pitch		4	The Rite Of Spring, Pt. 1 Adoration Of	lgor Stravinsky	20th and 21st Century	1913
	(Recorder)	G, A, B♭, B, D, E, F, F♯ (Minims, crotchets, quavers)		G, A, B, F♯ (Minims)	G (Crotchets)				Identify major and minor tonality by ear and from notation.			The Earth - No. 1 Introduction		Orchestral	
	Roll Alabama	N/A				N/A	N/A				5	Roll Alabama	Unknown	Rock	1800s

low Does Music (Connect Us With The I	Environment?	
ic/Song	Artist/Composer /Creator	Style	Year of Composition
And Me	Joanna Mangona and Chris Taylor	Рор	2020/21
Song Of vatha: Overture 30	Samuel Coleridge-Taylor	Romantic	1900
ight Sunny Day	Joanna Mangona and Pete Readman	20th and 21st Century Orchestral	2020/21
tral Park In The	Charles Ives	20th and 21st Century Orchestral	1906
orever Blowing ples	John Kellette	Musicals	1918

Gaining confidence	Musicianship: Uno Tempo: 68bpm Time Signature: 4 Key Signature: D	Rhy 1/4 Min	g Music ythmic pattern: hims, dotted cro lodic patterns:	tchets, cro		vers, an	d semiquav	Temp	cianship: oo: 66bpm Signature		(ey Sign	ature: C i	major		, F, G, A , B	_
through										Incom	ovising	6.0				
performance	Songs		aying Instrume		Part 2		Part 3		Part 4		es 5 no		mposi otes	5 notes	7 notes	-
How does	Disco Fever (Glockenspiel) 4/4 minor, 115bpm	D,	E, F, G, A rotchets, quavers	5) (D, E, F, G, A (Minims, croto quavers)	chets,	D, E, F, G, A (Minims, cr		D (Minims)	N/A		D, E	-	D, E, F, G, A	D, E, F, G, A, B♭, C	
music improve	(Recorder)		E, F, G, A rotchets, quavers		D, E, F, G, A (Crotchets, qu	uavers)	D, E, F, G, A (Crotchets)		F, G, A (Crotchet	5)						
our world?	La Bamba (Glockenspiel) 4/4		D, E, F, G, A, B linims, dotted cro		C, D, E, G, A, B (Minims, crotchets)				C (Minims,	C, D,	E C, D F, G	E, N/A				
	major, 154bpm	trip	plet crotchets, cr avers)	otchets,		,			crotchets)						
	(Recorder)	(M trip	D, E, F, G, A, B linims, dotted cro plet crotchets, cro vavers)	tchets,	C, G, A, B (Minims, croto	chets)	C, G, A, B (Crotchets,	quavers)	G, A, B (Crotchet	5)						
	Change (Glockens 4/4, E b major, 1151		♭, F, G, A♭, B♭, rotchets, quavers		E♭, F, G, A♭ (Crotchets, qu		E♭, F, G, B (Minims, cr		E♭ (Minims)	N/A		N/A	۱			
	(Recorder)		♭, F, G, A♭, B♭, rotchets, quavers		F, G, A b , B b (Crotchets, qu		F, G, B♭, C (Crotchets)	:	B♭, C (Crotchet	5)						
Jnit 4 –	Unit 4: How D	oes Mus	ic Teach U	s About	t Our Cor	mmun	ity?									
Exploring	Musicianship: Unde	erstanding M	Ausic						Musiciar	nship: Im	provise To	gether - J	Activit	ty 2		
notation	Tempo: 116bpm Time Signature: 5/4 Key Signature: G m	4 Min	ythmic patterns nims, dotted crote lodic patterns: @	chets, croto		lavers			As Unit 3	1						
urther How	Songs		strument Notes						Improvis	ing	Comp	osing				
does music		Part 1	F	Part 2		Part 3		Part 4	3 notes	5 notes		s 5 note	s 7 r	notes		
each us about	Let's Rock (Glockenspiel) 4/4, G major, 72bpm	semiquavers	vers, quavers, ((s)	B, B ♭ , B, C, Crotchets, q	quavers)		s, quavers)	G (Minims)	G, A , B♭	G, A , B C, D	, N/A					
	(Recorder)	G, B♭, B, C, (Dotted quay semiquavers	vers, quavers, (, A, B♭, B, Crotchets, q		G, A, B♭, (Crotchet:	. B, C s, quavers)	G, A, B (Crotchets, quavers)								
community?	Simple Gifts (Glockenspiel) 4/4, F major, 95bpm	F, G, A, B♭, (Minims, dott crotchets, qu	ted crotchets, (I	, G, A, B♭, Minims, crot µavers)		F, G, A, B (Minims, c		F (Minims)	N/A		F, G, A	F, G, A C, D		G, A,		
	(Recorder)	F, G, A, B b, (Minims, dott crotchets, qu E, F\$, G, G\$,	ted crotchets, (l uavers) q	, G, A, B♭, Minims, crot Juavers)	tchets,		♭ , C s, quavers) G#, A, B, C	F, G, A, C (Crotchets)	N/A		N/A					
	Friendship Should Never End (Glockenspiel) 4/4, A major, 120bpm	(Semibreves dotted crotcl crotchets, qu	s, minims, (S hets, c	, ra, G, Ga, Semibreves, rotchets)	s, minims,		ves, minims,	A (Minims)	NA		NA					
	(Recorder)	E, F\$, G, G\$, (Semibreves			A, B, C, C♯	E, F\$, G, 0	NRC	А								
		dotted crotcl crotchets, qu	hets, c	Semibreves, rotchets)	s, minims,		ves, minims,	(Minims)								
Unit 5 – Using	Unit 5: How Do	crotchets, qu	hets, c uavers)	rotchets)		(Semibrev	ves, minims,									
-	Musicianship: Under	crotchets, qu oes Music rstanding Mu	uavers) c Shape Ou usic	rotchets) Ir Way		(Semibrev crotchets)	ves, minims,) Musicianshi	(Minims) p: Improvis								
Unit 5 – Using chords and structure How	-	crotchets, qu crotchets, qu rstanding Mu Rhythn Dotted	c Shape Ou	ir Way	of Life?	(Semibrev crotchets)	ves, minims,	(Minims) p: Improvis pm	Key Sig	nature: (G, A , B, C,	, D, E, I	F3		
chords and structure How	Musicianship: Under Tempo: 76bpm Time Signature: 6/8	crotchets, qu crotchets, qu rstanding Mu Rhythn Dotted	intets, uavers) c Shape Ou usic mic patterns usin crotchets, triplet	ir Way	of Life?	(Semibrev crotchets)	Musicianshi	(Minims) p: Improvis pm	Key Sig	inature: (ise sectio	a major		, D, E, I	Fi		
chords and structure How does music	Musicianship: Under Tempo: 76bpm Time Signature: 6/8 Key Signature: D min Songs	crotchets, qu crotchets, qu rstanding Mu Rhythn Dotted nor Melodia Playing In Part 1	intets, uavers) c Shape Ou usic mic patterns usin crotchets, triplet	rotchets) ar Way g: quavers, q F, G, A Part 2	of Life?	(Semibrev crotchets)	ves, minims, Musicianshi Tempo: 116b Time Signat	(Minims) p: Improvis pm	Key Sig Improvi Improvis 3 notes	inature: (ise sectio	G major n using: Compos 3 notes	ng 5 notes	7 ne	otes		
chords and structure How does music shape our way	Musicianship: Under Tempe: 76bpm Time Signature: 6/8 Key Signature: D min Songs Wake Up! (Glackenspiel) 4/4, F minor, 120bpm	rotchets, qu retanding Mu Rhythm Dotted nor Melodia Part 1 F, A b, E b (Crotchets, c)	hets, c ic Shape Ou usic mic patterns usin crotchets, triplet ic patterns: D, E, hstrument Notes	II Way II Way Quavers, q F, G, A Part 2 F, A b, (Crotch	of Life? quavers E b hets, quavers)	Part 3 F, A þ (Minim	Musicianshi Tempo: 116b Time Signat	(Minims) p: Improvis pm ure: 5/4 F (Minims)	Key Sig Improvi	inature: (ise sectio	o major n using: Compos	ing	7 m , F, G B b	otes b,Aþ,		
chords and structure How does music shape our way	Musicianship: Under Tempo: 760pm Time Signature: 6/8 Key Signature: D min Songs Wake Up! (Glockenspiel) 4/4, F minor, 120bpm (Recorder) Down By The	Playing In Pi, Δ, b, Δ, b, D, E (Crotchets, quint	uouvers) c shape OL ic Shape OL usic mic patterns usin crotchets, triplet ic patterns: D, E, hstrument Notes quavers) E, F#	II Way a II Way	of Life? quavers E b hets, quavers) E b hets, quavers) 3, D, E, F\$	Part 3 F, A þ (Minim F, A þ (Crotcl quave	ves, minims, Musicianshi Tempo: 116b Time Signat is, crotchets) .E b .ets, .ets	(Minims) p: Improvis pm ure: 5/4 F (Minims) F, A b, E b (Crotchets) G	Key Sig Improvi 3 notes N/A	inature: (ise sectio sing 5 notes G, A, B,	G major n using: Compos 3 notes	ing 5 notes F, G, A ♭	7 m , F, G B b	otes 5, A♭, , C,		
chords and structure How does music shape our way	Musicianship: Under Tempa: 76bpm Time Signature: 6/8 Key Signature: D min Songs Wake Upt (Glockenspiel) 4/4, F minor, 120bpm (Recorder)	crotchets, qu estimation of the second seco	covers) c shape OL c shape OL usic usic crotches, triplet quavers) quavers) c, Fil s, dotted minins, s, dotted minins, E, Fil	II Way (II Way (guavers, q F, G, A Part 2 F, A b, (Crotch G, A, B, G, A, B,	of Life? quavers E b hets, quavers) B, D, E, FB A, D, E, FB A, D, E, FB	Part 3 F, A b (Minim F, A b) (Crotcl quove G, A, E (Semili minim G, A, E	Musicianshi Tempo: 116b Time Signat is, crotchets) B, D, E, F# neves, a, crotchets) B	(Minims) p: Improvis pm ure: 5/4 Port 4 F (Minims) F, A b, E b (Crotchets) G (Minims) G	Key Sig Improvi 3 notes N/A G, A, B	inature: (ise sections sing 5 notes	Compos 3 notes F, G, A b	ing 5 notes F, G, A ♭	7 m , F, G B b	otes 5, A♭, , C,		
chords and structure How does music shape our way	Musicianship: Under Tempe: 76bpm Time Signeture: 6/8 Key Signeture: D min Songs Wake Upt (Glockenspiel) 4/4, F minor, 120bpm (Recorder) Down By The Riverside (Clockenspiel) 4/4, G major, 108bpm (Recorder)	rotchets, qu erotchets, qu erstanding Mu Rhythn Dotted Metodal Part 1 F, A b, E b (Crotchets, qu G, A, B, D, E (Sembleree minims, dot crotchets, qu (Sembleree minims, dot (Sembleree Minims, dot (Sembleree Minims, dot (Sembleree (Sembler	bets, c uouvers) c c shape OL usic mic potterns using mic potterns using codchets, triplet quavers) c quavers) c e, s, dotted minima, ted conchets, puovers) c e, s, dotted minima, ted conchets, puovers) c b, c, C, E) b, c, C, E)	IT Way of the second se	of Life? quavers eb eb cb cb cb cb cb cb cb cb cb c	(Semibreventer) Part 3 F, A ♭ (Minim F, A ♭ (Grace G, A, B (Minim	Musicianshi Tompo: 116b Time Signat s, crotchets) k, D, E, Fri serves, s, crotchets) s, crotchets)	(Minims) p: Improvis pm ure: 5/4 Port 4 F (Minims) F,A b, E b (Crotchets) G (Minims) G (Crotchets) F	Key Sig Improvi 3 notes N/A G, A, B	inature: (ise sectio sing 5 notes G, A, B,	Compos 3 notes F, G, A b	ing 5 notes F, G, A ♭	7 m , F, G B b	otes 5, A♭, , C,		
chords and structure How does music shape our way	Musicianship: Under Tempe: 760pm Time Signature: 6/8 Key Signature: D min Songs Wake Upt (Glockenspiel) 4/4, F minor, 120bpm (Recorder) Down By The Riverside (Glockenspiel) 4/4, G mojor, 108bpm (Recorder) Dance The Night Away (Glockenspiel) 4/4, F minor, 120bpm	crotchets, qu erotchets, qu erstanding Mu Rhythn Dotted Metodia Playing In Part 1 F, A b, E b (Crotchets, q G, A, B, D, E (Semibreve minims, dot crotchets, q Quevers, qu	Abets, oursers) C C C Shape OL usic Initial Control	IF Way IF Way IF Way IF Quovers, q. Quovers, q. IF, A. b., (Croth IF, A. C. Croth IF, A. C. Croth IF, A. C. Croth IF, A. C. Croth Croth Croth Croth IF, G. A. B.	of Life? quavers E ♭ hets, quavers) E ♭ hets, quavers) B, D, E, Fβ preve, minimas, ets, quavers) B, D, E, Fβ preve, quavers) B, D, E, Fβ preve, quavers) C, E, B ♭, C, E, b s, crotchets, minimas, ets, quavers)	Part 3 F.A.♭ (Minim G.A.B. (Semilarity of the semilarity of	ves, minims, Musicianshi Tompo: 116b Time Signat s, crotchets) k, D, E, Fil reves, s, crotchets) s, crotchets) s, crotchets) s, crotchets)	(Minims) p: Improvis pm ure: 5/4 Port 4 F (Minims) F, A b, E b (Crotchets) G (Minims) G	Key Sig Improvi 3 notes N/A G, A, B	inature: (ise sectio sing 5 notes G, A, B,	Compos 3 notes F, G, A b	ing 5 notes F, G, A ♭	7 m , F, G B b	otes 5, A♭, , C,		
thords and tructure How does music hape our way	Musicianship: Under Tempe: 760pm Time Signature: 6/8 Key Signature: D min Songs Wake Upt (Glockenspiel) 4/4, F minor, 120bpm (Recorder) Down By The Riverside (Glockenspiel) 4/4, G major, 108bpm (Recorder) Dance The Night Away (Glockenspiel)	crotchets, qu coose Music retanding Mu Retain Playing In Part 1 F, A b, E b (Crotchets, q (Crotchets,	Abets, oursers) C C C Shape OL usic Initial Control	III Way gr quovers, q. quovers, q. quovers, q. gr Part 2 Part 2, G. F, A. J., (Crotch (Crotch F, A. J., (Crotch (Gooden content Gooden content (Semillowing) Gooden content (Semillowing) Gooden content (Semillowing) Gooden content (Gooden content Gooden content (G	of Life? quavers E ♭ hets, quavers) E ♭ hets, quavers) B, D, E, Fβ preve, minimas, ets, quavers) B, D, E, Fβ preve, quavers) b, B ♭, C, E, ♭ s, cotth+ts, s, cotth+ts,	(Semibreventer) F, A ♭ (Minim G, A E (Minim G, A E (Minim	ves, minims, Musicianshi Tompo: 116b Time Signat s, crotchets) k, D, E, Fi reves, s, crotchets) s, crotchets) s, crotchets) s, crotchets, s, crotchets, s, crotchets, b, B, B, C, s, crotchets, b, S, B, C, C, s, crotchets, b, S, C,	(Minims) p: Improvis pm ure: 5/4 Port 4 F (Minims) F,A b, E b (Crotchets) G (Minims) G (Crotchets) F	Key Sig Improvi 3 notes N/A G, A, B	inature: (ise sectio sing 5 notes G, A, B,	Compos 3 notes F, G, A b	ing 5 notes F, G, A ♭	7 m , F, G B b	otes 5, A♭, , C,		
chords and structure How does music shape our way of life?	Musicianship: Under Tempe: 760pm Time Signature: 6/8 Key Signature: D min Songs Wake Upt (Glockenspiel) 4/4, F minor, 120bpm (Recorder) Down By The Riverside (Glockenspiel) 4/4, G mojor, 108bpm (Recorder) Dance The Night Away (Glockenspiel) 4/4, F minor, 120bpm	rotchets, qu erotchets, qu erstanding Mu Rhythn Dotted Metodia Playing In Part 1 F, A b, E b (Crotchets, q G, A, B, D, E (Crotchets, q quavers, qu F, G, A b, B, B, C (Crotchets, q (Crotchets, q Crotchets, q (Crotchets, q (Crotch	hets, wovers) c users) c usic mic potterns using crotchets, triplet c crotchets, triplet c quavers) c quavers) c quavers) c c, dotted minims, teld crotchets, upovers) c c, dotted minims, steld crotchets, upovers) c teld crotchets, souted upovers, semiquover c	y: Way quovers, q quovers, q F, G, A F, A ⟩, (Catch g G, A, B, (Semib) cotch g G, A, B, (Semib) cotch g G, (Semib) cotch g (Semib) cotch g G, (Semib) cotch g (Semib) cotch (Semib) cotch cotch cotch cotch cotch cotch cotc	of Life? quavers (E) (E) (E) (E) (E) (C) (E) (C) (C) (C) (C) (C) (C) (C) (C	(Semibre- crotchets)	ees, minims, Musicianshi Tempo: 116b Time Signat s, crotchets) B, D, E, Fµ reves, s, crotchets) B, D, E, Fµ reves, s, crotchets) b, B ▷, C, s, crotchets, c, s, crotchets, s, s, crotchets, s, s, crotchets, s, s, crotchets, s, s, crotchets, s, s, crotchets, s, s, s	(Mnima) p: Improvis prm ure: 5:4 Part 4 F. (Mnims) G. (Crotchets) G. (Crotchets) F. (Crotchets) F. (Crotchets)	Key Sig Improvi 3 notes N/A G, A, B N/A	inature: (ise sectio sing 5 notes G, A, B,	Compos 3 notes F, G, A b	ing 5 notes F, G, A ♭	7 m , F, G B b	otes 5, A♭, , C,		
Shords and Structure How does music shape our way of life?	Musicianship: Under Tempo: 760pm Time Signeture: 6/8 Key Signeture: D min Songs Wake Upt (Clockenspiel) 4/4, F minor, 120bpm (Recorder) Down By The Riverside (Clockenspiel) 4/4, G major, 108bpm (Recorder) Dance The Night Away (Clockenspiel) 4/4, G major, 108bpm (Recorder) Unit 6: Hov Musicianship:	rotchets, qu oes Music rstanding Mu Rhythm Noticed Rhythm Part 1 F, A b, E b (Crotchets, q F, A b, E b (Crotchets, q G, A, B, D, E (Semblreve minims, dot crotchets, q G, A, B, D, E (Semblreve minims, dot crotchets, q (G, A, B, D, E (Semblreve minims, dot crotchets, q (G, A, B, D, E (Semblreve minims, dot crotchets, q (Minims, cos crotchets, q Quovers, qu W Doess Understand	A second se	g: quovers, q quovers, q Part 2 F, G, A (Crotch G, A, B, (Sembh crottle Crotch	of Life? quavers E b hets, quavers) E b hets, quavers) B, D, E, Fs ¹ reve, minims, ets, quavers) B, D, E, Fs ¹ reve, minims, ets, quavers) b, B, b, C, E, b s, crothets, rs) Us With	(Semibre- crotchets)	ees, minims, Musicianshi Tempo: 116b Time Signat s, crotchets) B, D, E, Fµ reves, s, crotchets) B, D, E, Fµ reves, s, crotchets) b, B ▷, C, s, crotchets, c, s, crotchets, s, s, crotchets, s, s, crotchets, s, s, crotchets, s, s, crotchets, s, s, crotchets, s, s, s	(Mnima) p: Improvis prm ure: 5:4 Part 4 F. (Mnims) G. (Crotchets) G. (Crotchets) F. (Crotchets) F. (Crotchets)	Key Sig Improvi 3 notes N/A G, A, B N/A	Indure: (c) se section Induction G. A. B. C. D	major n using: Compos 3 notes F, G, A ♭ N/A N/A	S notes	7 nx F, G B b b b b	stes s,Ab,,C, Eb	- Activity	3
hords and tructure How does music hape our way of life? Unit 6 – especting each other	Musicianship: Under Tempo: 760pm Time Signature: 6/8 Key Signature: D min Songs Wake Up! (Glockenspiel) 4/4, F minor, 120bpm (Recorder) Down By The Riverside (Glockenspiel) 4/4, G major, 108bpm (Recorder) Dance The Night Away (Glockenspiel) 4/4, F minor, 120bpm (Recorder) Unit 6: How	rotchets, qu oes Music rstanding Mu Rstanding Mu Part 1 F, A b, E b (Crotchets, qu G, A, B, D, E (Sembreve, minims, dot crotchets, q quavers, qu W Does Understand	hets, wovers) in the second	Ir Way gr quovers, q quovers, f, G, A Pert 2 Pert 2, f, G, A Grade F, A, L, (Crotch (Crotch G, A, B, (Sembla) G, A, B, (Sembla) G, A, B, (Maining) G, A, B, (Maining) G, A, B, (Maining) Guovers, quover F, G, A, (Maining) G, A, B, (Maining) Guover G, A, B, (Maining) Guover G, A, B, (Sembla) Guover G, A, B, (Sembla) Guover G, A, B, (Sembla) Guover F, G, A, (Maining) Guover Control Grade G, G	of Life? quavers E b hets, quavers) E b hets, quavers) B, D, E, Fs ¹ reve, minims, ets, quavers) B, D, E, Fs ¹ reve, minims, ets, quavers) b, B, b, C, E, b s, crothets, rs) Us With	(Semibre- crotchets) Part 3 F, A b (Minim F, A) (Minim G, A, E (Minim G, A, E (Minim Minim Minim Minim Minim Minim Minim Minim Minim Minim Minim Minim Minim Minim Minim Minim Minim	Musicianshi Musicianshi Tempo: 116b Time Signat is, crotchets) is, crotchets) is, crotchets) is, crotchets) is, crotchets) is, crotchets, is, crotch	(Mnima) p: Improvis prm ure: 5:4 Part 4 F. (Mnims) G. (Crotchets) G. (Crotchets) F. (Crotchets) F. (Crotchets)	Key Sig Improvi 3 notes N/A G, A, B N/A	nature: (ise sections) 5 notes 6, A, B, C, D	major n using: Compos 3 notes F, G, A ♭ N/A N/A	S notes	7 nx F, G B b b b b	stes s,Ab,,C, Eb	- Activity	3
hords and tructure How does music hape our way of life? Unit 6 – especting each other hrough	Musicianship: Under Tempe: 760pm Time Signature: 6/8 Key Signature: D mit Songs Wake Upt (Glockenspiel) 4/4, F minor, 120bpm (Recorder) Dance The Night Away (Glockenspiel) 4/4, G major, 108bpm (Recorder) Dance The Night Away (Glockenspiel) 4/4, F minor, 120bpm (Recorder) Unit 6: Hov Musicianship: I Tempo: 66bpm Time Signature	rotchets, qu oes Music rstanding Mu Rhythn Dotted In Part 1 F, A b, E b (Crotchets, q G, A, B, D, E (Crotchets, q quavers, qu w Does Understand	hets, wovers) in the second	gr Yang in the second	of Life? quavers (E b) hets, quavers) (E b) hets, costchets, (R b) (E b)	(Semibre- crotchets) Part 3 F, A b (Minim F, A) (Minim G, A, E (Minim G, A, E (Minim Minim Minim Minim Minim Minim Minim Minim Minim Minim Minim Minim Minim Minim Minim Minim Minim	Musicianshi Musicianshi Tempo: 116b Time Signat is, crotchets) is, crotchets) is, crotchets) is, crotchets) is, crotchets) is, crotchets, is, crotch	(Mnima) p: Improvis prm ure: 5:4 Part 4 F. (Mnims) G. (Crotchets) G. (Crotchets) F. (Crotchets) F. (Crotchets)	Key Sig Improvi 3 notes N/A G, A, B N/A	G, A, B, C, D Musi	major n using: Compos 3 notes F, G, A ♭ N/A N/A	S notes	7 not set of the set o	stes s,Ab,,C, Eb	- Activity	3
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Learn to play one or more of four differentiated melodic instrumental Year 6 Unit 3 - How Do parts, by ear and from notation. Week Identify the names of the pitched notes on a stave: C, D, E, E♭, F♯, G, A, B, B♭, C, C♯, D 1 Identify the following scales by ear or from notation: 2 A minor G major 3 D major 4 D minor F major 4 Identify an interval of a major triad: 3rd, 5th. (continued) Identify an octave by ear or notation. 5 Copy simple melodies by ear or from reading notation. Create melodies by ear and notate them. Year 6 Unit 4 - How D Use chords C, F, G and A minor by ear or from notation. Week Identify the tonal centres of: A minor 1 G major D major 2 D minor 3 F major 4 Identify and demonstrate the following scales by ear and from notation: 5 Major scale Minor scale Pentatonic scale Blues scale

Tempo

Recognise the difference between the speed of a steady beat, a fast beat and a slow beat.

Change the speed of a steady beat, moving from fast to slow, slow to fast.

Control the speed of a steady beat, getting faster and getting slower. Direct the class in controlling the speed of a steady beat in a class performance.

Recognise the connection between tempi and musical styles. Recognise an effective use of tempo at the end of a song.

Dynamics

Identify how dynamics change the mood and feel of music using vocabulary: forte, piano, mezzo forte, mezzo piano, crescendo and diminuendo.

Identify how dynamics can support the structure of a song or piece of music, eg diminuendo leading into a new section and change of mood. Identify the connection between dynamics and texture, eg adding more players and/or singers makes the music louder.

Timbre

Recognise the following ensembles:

- Pop group
- A Cappella group
- Gospel choir

Year 6 Unit 5 - How Does Music Shape Our Way Of Life?							
Week	Music/Song	Artist/Composer /Creator	Style	Year of Composition			
1	Wake Up!	Joanna Mangona and Chris Taylor	Нір Нор	2020/21			
2	We Shall Overcome	Unknown	Gospel	Unknown			
3	Down By The Riverside	Unknown	Gospel	Mid 1800s			
4	You Belong With Me	Joanna Mangona and Chris Taylor	Soul	2020/21			
5	Dance The Night Away	Joanna Mangona and Chris Taylor	Salsa	2020/21			

Neek	Music/Song	Artist/Composer /Creator	Style	Year of Composition
1	Heal The Earth	Joanna Mangona and Chris Taylor	Reggae	2020/21
2	My Funny Valentine	Richard Rodgers	Musicals	1937
3	Let's Go Surfin'	Joanna Mangona and Chris Taylor	Рор	2020/21
4	Main Title Theme From Schindler's List	John Williams	Film Music	1993
5	So Amazing	Joanna Mangona and Chris Taylor	Soul	2020/21

3	- How Does Music Make The World A Better Place?						
	Music/Song	Artist/Composer /Creator	Style	Year of Composition			
	Disco Fever	Joanna Mangona and Chris Taylor	Disco	2020/21			
	1812 Overture	Pyotr Ilyich Tchaikovsky	Romantic	1812			
	La Bamba	Unknown	Rock	Unknown			
	Hondo (War)	Kudaushe Matimba and Harare Music	Zimbabwean Pop	2020			
	Vakuru (Elders)	Kudaushe Matimba and Harare Music	Zimbabwean Pop	2019			
	Change	Joanna Mangona and Chris Taylor	R&B	2020/21			

1	t 4 - How Does Music Teach Us About Our Community?							
	Music/Song	Artist/Composer /Creator	Style	Year of Composition				
	Let's Rock	Joanna Mangona and Chris Taylor	Rock	2020/21				
	Mazurkas, Op.24	Frédéric Chopin	Romantic	1836				
	Simple Gifts	Joseph Brackett	Folk	1848				
	Danny Boy	Frederic Weatherly	Folk	1913				
	Friendship Should Never End	Joanna Mangona and Chris Taylor	Рор	2020/21				

r	
	Identify instruments that add particular colour to a song or piece of
	music. the following instruments by ear
	and through a range of media:
	 Band instruments such as keyboard, electric or Hammond organ,
	saxophone, trumpet, electric guitar, electric bass guitar, drum kit,
	vocals, drum machine and
	synthesizer.
	 Instruments of the orchestra from the strings, woodwind, brass and
	tuned and untuned percussion families, particularly violin, cello, double
	bass, flute, clarinet, oboe, saxophone, trumpet, trombone, French horn,
	tuba, drums (timpani), glockenspiel, xylophone and piano.
	 Other instruments such as steel pans, harmonica, banjo and
	accordion.
	Texture
	Sing and play instruments in different-sized groups.
	Identify solos and instrumental breaks in songs and music.
	Talk about solo voices, backing vocals and different vocal textures.
	Refer to repeated rhythmic or melodic patterns as riffs/ostinati.
	Talk about the different textures created by intervals and chords.
	Understand how texture builds throughout a piece as voices are
	layered.
	Structure
	Talk about how musical styles often have the same musical structure, eg
	Folk music: verse and chorus; Rock and Pop music: verse, chorus, bridge
	and instrumental Break.
	Talk about the purpose of musical structures.
	Identify where changes in texture and tonality help emphasize the
	contrasting sections in a song.
	Recognise that changing the tonality at different points within the song
	creates different sections to the structure.

Optional units – these can be dropped in by schools in order to facilitate developing expertise in musical instrument playing:

Oca	arina	Boomwhackers		Recorders		Bamboo Tamboo	Glockenspiel	
Unit 1	Unit 2	Unit 1	Unit 2	Unit 1	Unit 2		Unit 1	Unit 2
Ocarina I Listen and appraise:	Ocarina II Listen and appraise:	Boomwhackers I Listen and appraise	Boomwhackers II Listen and appraise:	Recorders I Listen and Appraise: Home is where the heart is	Recorders II Listen and Appraise Your imagination	Bamboo Tamboo Listen and Appraise Friendship song Family Come on over	Christmas Glockenspiel performance I Christmas concerts	Christmas Glockenspiel performance II Christmas concerts
Find the beat 12345 Head shoulders knees and toes	Music is in my soul Hey Friends Hello	Rainbows Hands, Feet, Heart All around the World	Rainbows Hands, Feet, Heart All around the World	Let's work it out together Please be kind	You're a shining star Music makes the world go round	Steps to a Successful Workshop	Learn the order of	Follow a written
Shapes We talk to animals We are together Learn to play: - Hi D with ocarina - 3Bs with ocarina - Ocarina Groove with oc - Doo-ing well with oc - Time for tea Performance for other children in assembly.	Learn to play: - Over the water - High jump - G-whizz - Track 09 - Track 10 Performance for other children in assembly.	Learn the colours and notes. Learn to hold and create sounds from them. Learn to create a scale Learn to play: - Calling All colours - Rise and Fall - Ready to Whack - Walk the line (3 groups) - Button Box (pentatonic scale)	Learn to play: - Pentajam - Relax - Together - Whackerblast - Boom Boom Boom	Piece Musical skills Language Netes Hay You! Moling a sound on P Cross Read ontchets and NRA NRA Bang B 2 ports Memis and rests B Take It Earup 1 port Memis and rests B Hay You! Revision on rests B B Paray You Maske 1 port Creaters and rests B Drive 1 port Memis and rests B Drive 1 port Creaters and minime and rests A Stockes and Breaks 2 ports Creaters and minime and A Herris	ABBA 1 port Crotchets, minims and rests B and A Able's Blues 1 port Crotchets, minims and rests B and A Wind's Up 1 port Sembreves ond rests B and A March of the 1 port plus improviation Crotchets, minims, sembreves and rests B and A Golden Gourds 1 port Minims, sembreves and rests B and A Seven Grs 1 port Minims, sembreves and rests B and A Seven Grs 1 port Crotchets, minims, sembreves and rests B and A Seven Grs 1 port Crotchets, minims, sembreves and rests G Portsmouth 1 port os on accompaniment to melody Crotchets, minims and rests A and G	Step 1 Form a Circle Step 2 Introducing Bamboo Tamboo Step 3 Warm Up Games Step 4 Clap a Beat Step 5 Call and Response Step 6 Give Out the Instruments Step 7 Introduce Bamboo Tamboo Rhythms Step 8 Layer the Rhythms Step 9 The Intro Step 10 Breaks Step 11 Solos	pitches and notes on the instrument. How to make a suitable sound using the beaters. Follow a written accompaniment to a range of Christmas pieces (single parts)	hes and notes the accompaniment to a range of Christmas pieces (two parts) v to make a able sound Use all the non- chromatic notes. ow a written Use F# (G maj) Use g# (A min) range of istmas pieces Listen: Range of

			Bamboozle Denadon	Use all the non- chromatic notes.	instrumental pieces (Orchestral and brass)
			Simple Reggae Simple Kuku Kuku Maracatu	Listen: Range of Christmas instrumental pieces (Orchestral and brass)	

	Using IPADs as a musical instrument								
Introduction to music technology I	Introduction to music technology II	Introduction to music technology III	KS2 Music Technology I Begin to create dance music	Music Technology II Represent an image	KS2 Music Technology III Create music for a desired effect and style.				
Keezy app – music around us	Keezy app – retell well known stories	Launchpad app							
 Use app to record everyday sounds (taps, clapping, walking, laughing etc) Create a soundscape of the classroom. Create a soundscape of the playground. Explore recording sounds of untuned percussion. Create a simple composition of your own using everyday sounds and some untuned percussion. 	 Use app to record sounds that go with specific fairy stories (fee fi fum, witches cackle, chop chop chop etc) Repeat with a different story, increasing independence. Explore adding untuned percussion sounds to soundscapes. Create and record own compositions about stories 	 record a beat track modify tempo volume of parts key explore changing genre create own composition and perform Create a track to reflect a certain mood? 	Garage Band Sequence a 4 beat bar. Trim and loop a beat track across 16 bars. Use a graphical representation to build up layers. Add piano chords and other instruments e.g. bass line	Keezy Use vocal sounds to create an 8 part composition. Use instrumental sounds (non tuned to create an 8 part composition. Look at a landscape – create an aural representation	Garage Band – a new genre Sequence a 4 beat bar to create specific effect (jazz off beats) Add piano chords using the jazz scales. Modify tempo.				
	– use tuned and untuned percussion.		to create a varied texture. Record a live vocal fragment to loop (sampling)	of the sounds of the landscape in 8 parts. Look at a spooky scene – repeat, including some	Modify the individual levels of each layer to create a desired effect.				
			Listening:	instruments.	Record a live vocal over 16 bars in a jazz style.				
			No limit Ride on Time Gypsy Woman Set adrift (PM Dawn) Things that make you go Hmmm	Free composition in groups using Keezy, tuned and untuned instruments to represent something. Listening: Sea symphony Britten Pastoral Beethoven Gardens in the Rain Debussy Night on a Bald Mountain Mussorgsky The River – Smetana	Repeat using the Japanese scale *7 tone, to create another effect. Listening: Duke Ellington Ella Fitzgerald Billie Holiday Herbie Hancock Miles Davies Jacob Collier Japanese ceremonial music Gamelan music				