



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

BIG IDEAS – SUBSTANTIVE CONCEPTS			
S.C. 1 – Formal	S.C. 2 – Symbolic	S.C. 3 – Personal	S.C. 4 – Social
Internal logic	Significance Cultural	Personal Experience	Meaning Communities

THINKING AS A MUSCIAN – DISCIPLINARY CONCEPTS		
D.C.1 – Technical	D.C. 2 – Constructive	D.C. 3 – Expressive
Technique Notation Posture Movements Software Music technology	Chords Keys Systems Forms Structure Analysing Deconstruct Construct Create Pitch Texture Tempo Timbre Dynamics Duration	Musical provenance History Culture Social context Geography Purpose Meaning Expression Personal meaning

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	Summer term B
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 5 th Symphony – Beethoven Water music – Handel Firework music – Handel (and include Debussy if possible)	Carol of the bells Stille Nacht Yorkshire Brass band music	Chopin – nocturnes 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, Kieksmer, Yiddish Israel	Spain; flamenco; Portugal; Italy; Greece; Croatia; Fusion; Guitar; Percussion.;; Didgeridoo; Australia

Nursery	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Unit 1 FEET! Time for Feet Only one of me Nursery rhymes Harvest music Number songs	Unit 1 – Me! Pat-a-cake 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, colour, toys, how I look	Unit 1 – How Can We Make Friends When We Sing Together? Introducing the beat Piano Sonata No. 11 – III. Rondo Alla Turca (Turkish March) by Wolfgang Amadeus Mozart Find the Beat 1-2-3-4-5 Head, shoulders knees and toes Shapes We talk to Animals We are together SMSC Links	Unit 1 – How Does Music Help Us to Make Friends? Exploring simple patters Boléro by Maurice Ravel Eye Of The Tiger by Survivor and Gloria Gaynor Music is my soul Hey friends Hello	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	Unit 1 – How Does Music Bring Us Together? Interesting time signatures Go Tell It On The Mountain by Unknown Martin Luther King by Chris Madin Trick Or Treat by Joanna Mangona and Pete Readman Hoedown I’m always there	Unit 1 – How Does Music 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	Unit 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	Unit 2 – My Stories I’m A Little Teapot The Grand Old Duke Of York Ring O’ Roses Hickory Dickory Dock Not Too Difficult The ABC Song My Stories by Joanna Mangona Roli Alabama by Bellow head Boogie Wonderland by Earth, Wind and Fire Don’t go breaking my Heart by Elton John and Kiki Dee Ganesh is Fresh by MC Yogi Frosty the Snowman sung by Elia Fitzgerald	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	Unit 2 – How Does Music Teach Us about the Past? Focus on dynamics and tempo For The Beauty Of The Earth by John Rutter Fascinating Rhythm by George and Ira Gershwin Sparkle in the sun Listen The orchestra song	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? Combining elements to make music Perdido by Juan Tizol It’s All About Love by Joanna Mangona and Chris Taylor Looking in the mirror Take time in life Scarborough fair	Unit 2 – How Does Music Connect Us with Our Past? Emotions and musical styles Glassworks I. Opening by Philip Glass Macaroni Sundae by Joanna Mangona and Chris Madin The sparkle in my life Dreaming of Mars Get on board	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

	Spiderman sung by Michael Buble 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 FEET! Rickety Rack Hands up High Nursery rhymes Number songs	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 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	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 Sing me a song Sparkle Rhythm in the way you walk Big bear funk Baby elephant	How does music make the world a better place? Exploring feelings through music Maple Leaf Rag by Scott Joplin Let's Twist Again by Karl Mann, Dave Appell and Chubby Checker Rainbows Hands, feet, heart All around the world	How does music make the world a better place? Composing using your imagination Amazing Grace by John Newton Disco Fever by Joanna Mangona and Chris Taylor Your imagination You're a shining star Music makes the world go round	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	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 Kudashe Matimba and Harare Music Disco Fever La Bamba Change
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	How does music help us to understand our neighbours? Combining pulse, rhythm and pitch	How does music teach us about our neighbourhood? Inventing a musical story Piano Trio In A Minor Op. 150 I. Allegro by Amy Beach	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 teach us about our community? Introducing chords Dances In The Canebrakes No. 2,	How does music teach us about our community? Exploring notation further Mazurka In G Minor, Op. 24 No. 1 by Frédéric Chopin

Number songs	The Hokey Cokey 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 Cross-curricular and topic-based focus: Our World - explore: animals, jungle, minibeasts, night and day, sand and water, seaside, seasons, weather, sea, space	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?	Swing Time: The Way You Look Tonight by 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	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
Unit 5 FEET! The Forest Yummy Scrummy Pasta Nursery rhymes Number songs	Unit 5 – Big Bear Funk Big bear funk Big Bear Funk by Joanna Mongona I feel good by James Brown Don't you worry 'bout a thing sung by Incognito My Promise by Earth, Wind and Fire Superstition by Stevie Wonder Pick up the Pieces by Average White Band	What songs can we sing to help us through the day? Having fun with improvisation Sonata In C Major Hob. XVI:50 – 3rd Movement by Franz Joseph Haydn Getting dressed Dress up Brush our teeth Get ready Up and down Star light, star bright	How does music shape our way of life Music that makes you dance Flying Theme From E.T. The Extra-Terrestrial by John Williams Moon River by Henry Mancini I wanna play in a band Music is all around Saying sorry	How does music shape the way of life? Learning more about musical styles The Young Person's Guide To The Orchestra by Benjamin Britten Porgy and Bess: Act 1, Summertime by George Gershwin He's got the whole world in his hand Why does music make a difference? Panda extravaganza	How does music shape our way of life? Connecting notes and feelings O Euchari by Hildegard von Bingen Romeo And Juliet, Overture-Fantasy by Pyotr Ilyich Tchaikovsky Train is a-comin' Oh Happy day A world full of sound	How does music shape our way of life? Words, meaning and expression The Lark Ascending by Ralph Vaughan Williams Stay Connected by Supaman Look into the night Breathe Keeping time	How does music shape our way of life? Using chords and structure We Shall Overcome by Unknown Down By The Riverside by Unknown Wake up Down by the Riverside Dance the night away
Unit 6 FEET! What's the weather like today? Funky Feet Pride songs – happy and you know, good to be me etc.	Unit 6 – Reflect, rewind and replay William Tell Overture by Rossini Dance of the Sugar Plum Fairy by Tchaikovsky Flight of the Bumblebee by Rimsky-Korsakov	How does music connect us with the environment? Explore sound and create a story	How does music connect us with the environment? Exploring improvisation Que Llueva, Que Llueva by Unknown	How does music connect us with the environment? Recognising different sounds	How does music connect us with the environment? Purpose, identity and expression in music A Ceremony Of Carols by Benjamin Britten	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 My Funny Valentine by Richard Rodgers

Number songs	Jupiter, The Bringer of Jollity by Gustav Holst Fantasia on a theme by Thomas Tallis by Ralph Vaughan Williams ET flying theme by John Williams	The Pink Panther Theme by Henry Mancini The bear went over the mountain In the sea Alice the Camel Ten green bottles Zootime She'll be coming round the mountain	No More Dinosaur by Chris Madin The sunshine song Four white horses Down by the bay	The Firebird Suite: Finale by Igor Stravinsky The Nutcracker Suite, Op. 71A - Dance Of The Reed Flutes by Pyotr Ilyich Tchaikovsky Michael rows the boat ashore The dragon song Follow me	You can see it through The octopus slide Connect	Central Park In The Dark by Charles Ives 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	Main Title Theme From Schindler's List by John Williams Heal the Earth Let's go surfin' So amazing
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Year Group	Lesson Content	Enquiry Questions
Nursery	Unit 1 FEET! Unit 2 FEET! Unit 3 FEET! Unit 4 FEET! Unit 5 FEET! Unit 6 FEET!	Can I develop confidence to express myself; Can I perform and create actions to a songs and match actions to music? Can I develop an awareness of loud and quiet songs?; Can I recognise the beat of the music and play in time? Can I recognise and play a rhythmic pattern; Can I develop a sense of beat and co-ordination? Can I imitate actions to develop co-ordination skills; Can I internalise words and rhythms? Can I recognise and play repeated patterns in time; Can I perform from pictorial notation? Can I create and add sound effects using percussion; Can I compose weather words, sounds and graphic scores?
Reception	Unit 1 – Me! Unit 2 – Myself! Unit 3 – Everyone! Unit 4 – Our world! Unit 5 – Big Bear Funk! Unit 6 – Reflect, rewind and replay!	Can I learn songs about myself? Can I tell stories about myself? Can I make music about everyone? Can I make music about the world? Can I explore one song through the seven inter-related dimensions? Can I recall and reflect on my musical learning?
1	Unit 1 – introducing beat Unit 2 – adding rhythm and pitch Unit 3 – introducing tempo and dynamics Unit 4 - Combining pulse, rhythm and pitch Unit 5 – having fun with improvisation Unit 6 – Explore sound and create a stor	How can we make friends when we sing together? How does music tell stories from the past? How does music make the world a better place? How does music help us to understand our neighbours? What songs can we sing to help us through our day? How does music connect us with our environments?
2	Unit 1 – exploring simple patterns Unit 2 – Focus on dynamics and tempo Unit 3 – Exploring feelings through music Unit 4 – Inventing a musical story Unit 5 – Music that makes you dance Unit 6 Exploring improvisation	How does music help us to make friends? How does music teach us about the past? How does music make the world a better place? How does music teach us about our neighbourhood? How does music shape our way of life How does music connect us with our environment?

3	Unit 1 – Developing notation skill Unit 2 – Enjoying improvisation Unit 3 – Composing using your imagination Unit 4 – Sharing musical experiences Unit 5 – Learning more about musical styles Unit 6 – Recognising different sounds	How does music bring us closer together? What stories does music tell us about the past? How does music make the world a better place? How does music help us to get to know our community? How does music shape our way of life? How does music connect us with the environment?
4	Unit 1 – Interesting time signatures Unit 2 – Combining elements to make music Unit 3 – Developing pulse and groove through improvisation Unit 4 – Creating simple melodies together Unit 5 – Connecting Notes and feelings Unit 6 – Purpose, identity and expression in music	How does music bring us together? How does music connect us with our past? How does music improve our world? How does music teach us about our community? How does music shape our way of life? How does music connect us with the environment?
5	Unit 1 – getting started with music tech Unit 2 – Emotions and Musical styles Unit 3 – Exploring key and time signatures Unit 4 – Introducing chords Unit 5 – Words, meaning and expression Unit 6 – Identifying important musical elements	How does music bring us together? How does music connect us with our past? How does music improve our world? How does music teach us about our community? How does music shape our way of life? How does music connect us with our environment?
6	Unit 1 – Developing melodic phrases Unit 2 – Understanding structure and form Unit 3 – Gaining confidence through performance Unit 4 – Exploring notation further Unit 5 – Using chords and structure Unit 6 – respecting each other through composition	How does music bring us together? How does music connect us with our past? How does music improve our world? How does music teach us about our community? How does music shape our community? How does music connect us with our environment?

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. To develop confidence and self-awareness	Pulse / Beat / Metre Begin to match actions to known songs (N) Rhythm Copy patterns of long and short sounds to music, lasting a bar.(N) Pitch To sing in tune with an adult. (N) Tempo Identify fast and slow tempi in known songs (N) Dynamics Use loud and quiet in free play (N). Timbre Know some familiar environmental sounds, and begin to know some of the instruments on the percussion trolley. Texture To know what singing together sounds like (N). Structure To know some familiar songs, including the verse and chorus (N).	Time for feet (Verse / Chorus) Only one of me (Verse / Chorus / Link) Nursery rhymes ; Harvest songs Number songs
Unit 2 FEET	To develop an awareness of loud and quiet sounds through singing, playing and responding to visual aids. To explore and experiment with different instruments and sound-makers. To recognise the beat of the music and be able to play in time. To recognise and play a rhythmic patter in a piece of music. To develop a sense of beat and co-ordination. To add movement and a sense of performance to a piece of music.		Stomp Frog Frog Tadpole Frog (percussion instruments) Christmas songs Number songs
Unit 3 FEET	To develop children’s singing through a song about a train journey. To explore and create train sounds through the use of percussion and other sound-makers. To experiment with a variety of different voices. To respond to a piece of music with movement and actions. To build confidence, vocal expression and the ability to role play.		Rickety Rack (Rhythm flash cards) Hands up High (Action song) Nursery rhymes Number songs
Unit 4 FEET	To develop children’s singing To imitate actions and develop co-ordination skills in response to a song To develop children’s ability to internalise words and rhythms		Three bears (action songs) What would you like to be? (Exploring instrumental timbres and sounds) Easter songs Number songs
Unit 5 FEET	To encourage the children to respond to a piece of music through rhythm and movement. To listen carefully, recognise and play repeated patterns in time. To perform from pictorial notation. To develop children’s singing voices. To use pasta and other kitchen sounds as a percussive accompaniment for the song. To relate sounds and dynamics to graphic symbols.		The forest (pictorial notation) Yummy, Scummy Pasta (relate sounds and dynamics, graphic symbols) Nursery rhymes Number songs
Unit 6 FEET	To develop children’s singing through a song about the weather To create and add suitable sound effects using percussion To compose their own weather words, sounds and graphic scores To play, copy, internalise simple rhythmic patterns To develop a sense of pulse To play and read from graphic stimuli		What’s the weather like today? Funky Feet (rhythmic patterns, pulse, graphics) Number songs
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 little ducks; Name song; Things for fingers Musical activities that embed pulse, rhythm and pitch, explore voices and classroom instruments. Play games to find the pulse. Copy cat rhythms of names. Explore high and low sounds using voices and glockenspiels.	Pulse / Beat / Metre Move in time to the music (R) Rhythm Recognise and clap along to long and short patterns (R) Pitch 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).	Me! By Joanna Mangona Celebration by Kool and the Gang Happy by Pharell Williams Sing by The Carpenters Sing a Rainbow by Peggy Lee Happy Birthday by Stevie Wonder Our House by Madness
Unit 2 – My Stories	Learn to sing: I’m a little teapot; The Grand Old Duke of York; Ring o’ Roses; Hickory Dickory Dock; Not too difficult; The ABC Song Musical activities that embed pulse, rhythm and pitch, explore voices and classroom instruments. 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.		My Stories by Joanna Mangona Roli Alabama by Bellow head Boogie Wonderland by Earth, Wind and Fire Don’t go breaking my Heart by Elton John and Kiki Dee Ganesh is Fresh by MC Yogi Frosty the Snowman sung by Elia Fitzgerald Spiderman sung by Michael Buble

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		Dynamics Use loud and quiet to describe music (R) Timbre Identify the instruments on the percussion trolley, and sounds in the local environment (R). Texture Sing and perform on their own or in groups (R). Structure To add an instrumental section to some familiar songs (R)	
Unit 3 – Everyone! 3 Wind The Bobbin Up D, D + E Rock-a-bye Baby D, D + E If You're Happy And You Know It G, G + A	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 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.		Everyone! By Joanna Mangona We are family by Sister Sledge Thula Baba by Hlabalela Ensemble ABC by the Jackson 5 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
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.		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
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 by Incognito My Promise by Earth, Wind and Fire Superstition by Stevie Wonder Pick up the Pieces by Average White Band
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 Tchaikovsky Flight of the Bumblebee by Rimsky-Korsakov Jupiter, The Bringer of Jollity by Gustav Holst Fantasia on a theme by Thomas Tallis by Ralph Vaughan Williams ET flying theme by John Williams

Year 1	Substantive knowledge	Disciplinary knowledge (across all units)	Listening and genre coverage																																																																																																																																					
Unit 1 – Introducing beat How can we make friends when we sing together?	Unit 1: How Can We Make Friends When We Sing Together? <table><tr><td colspan="2">Musicianship: Understanding Music</td><td colspan="4">Musicianship: Improve Together - Activity 1</td></tr><tr><td>Tempo: 100bpm Time Signature: 4/4 Key Signature: C major</td><td>Rhythmic patterns using: Minims, crotchets and quavers Melodic patterns: C, G</td><td>Tempo: 100bpm Time Signature: 4/4</td><td colspan="2">Key Signature: C major Improvise section using: C, D, E</td><td></td></tr><tr><td colspan="2">Songs</td><td colspan="2">Instrumental Notes</td><td>Improvising</td><td>Composing</td></tr><tr><td colspan="2"></td><td>Part 1</td><td>Part 2</td><td>3 notes</td><td>3 notes</td><td>5 notes</td></tr><tr><td colspan="2">Find The Beat</td><td>N/A</td><td></td><td>N/A</td><td>N/A</td><td></td></tr><tr><td colspan="2">1-2-3-4-5 (Glockenspiel) 4/4, C major, 132bpm</td><td>C, D, E, F, G (Crotchets)</td><td>C, D (Minims)</td><td>C, D, E</td><td>C, D, E</td><td>C, D, E, F, G</td></tr><tr><td colspan="2">Head, Shoulders, Knees And Toes</td><td>N/A</td><td></td><td>N/A</td><td>N/A</td><td></td></tr><tr><td colspan="2">Shapes (Glockenspiel) 4/4, C major, 96bpm</td><td>C, D, E (Crotchets)</td><td>C, D (Crotchets)</td><td>C, D, E</td><td>C, D, E</td><td>C, D, E, F, G</td></tr><tr><td colspan="2">We Talk To Animals</td><td>N/A</td><td></td><td>N/A</td><td>N/A</td><td></td></tr><tr><td colspan="2">We Are Together (Glockenspiel) 3/4, C major, 124bpm</td><td>C, E, G (Crotchets)</td><td>C, E (Crotchets)</td><td>N/A</td><td>N/A</td><td></td></tr></table>	Musicianship: Understanding Music		Musicianship: Improve Together - Activity 1				Tempo: 100bpm Time Signature: 4/4 Key Signature: C major	Rhythmic patterns using: Minims, crotchets and quavers Melodic patterns: C, G	Tempo: 100bpm Time Signature: 4/4	Key Signature: C major Improvise section using: C, D, E			Songs		Instrumental Notes		Improvising	Composing			Part 1	Part 2	3 notes	3 notes	5 notes	Find The Beat		N/A		N/A	N/A		1-2-3-4-5 (Glockenspiel) 4/4, C major, 132bpm		C, D, E, F, G (Crotchets)	C, D (Minims)	C, D, E	C, D, E	C, D, E, F, G	Head, Shoulders, Knees And Toes		N/A		N/A	N/A		Shapes (Glockenspiel) 4/4, C major, 96bpm		C, D, E (Crotchets)	C, D (Crotchets)	C, D, E	C, D, E	C, D, E, F, G	We Talk To Animals		N/A		N/A	N/A		We Are Together (Glockenspiel) 3/4, C major, 124bpm		C, E, G (Crotchets)	C, E (Crotchets)	N/A	N/A		Pulse / Beat / Metre Watch, follow, feel and move to a steady beat with others. Find and enjoy moving to music in different ways. Respond to the pulse in recorded / live music through movement and dance. Rhythm Recognise and clap long sounds and short sounds, and simple combinations. Perform short, copycat rhythm patterns accurately, led by the teacher. Perform short, repeating rhythm patterns (ostinati and riffs) while keeping in time with a steady beat. Perform a word-patterns chant; create, retain and perform your own rhythm patterns.	<table><tr><th colspan="5">Year 1 Unit 1 - How Can We Make Friends When We Sing Together?</th></tr><tr><th>Week</th><th>Music/Song</th><th>Artist/Composer/Creator</th><th>Style</th><th>Year of Composition</th></tr><tr><td>1</td><td>Find The Beat</td><td>Joanna Mangona and Pete Readman</td><td>Hip Hop</td><td>2020/21</td></tr><tr><td>2</td><td>1-2-3-4-5</td><td>Joanna Mangona and Pete Readman</td><td>Jazz</td><td>2020/21</td></tr><tr><td>3</td><td>Head, Shoulders, Knees And Toes</td><td>Unknown</td><td>Hip Hop</td><td>1960s</td></tr><tr><td>4</td><td>Shapes</td><td>Joanna Mangona and Pete Readman</td><td>Pop</td><td>2020/21</td></tr><tr><td>5</td><td>We Talk To Animals</td><td>Joanna Mangona and Rick Coates</td><td>Pop</td><td>2020/21</td></tr><tr><td>6</td><td>We Are Together</td><td>Joanna Mangona and Pete Readman</td><td>Gospel</td><td>2020/21</td></tr><tr><td>6 (continued)</td><td>Piano Sonata No. 11 - III. Rondo Alla Turca</td><td>Wolfgang Amadeus Mozart</td><td>Classical</td><td>1783</td></tr></table>	Year 1 Unit 1 - How Can We Make Friends When We Sing Together?					Week	Music/Song	Artist/Composer/Creator	Style	Year of Composition	1	Find The Beat	Joanna Mangona and Pete Readman	Hip Hop	2020/21	2	1-2-3-4-5	Joanna Mangona and Pete Readman	Jazz	2020/21	3	Head, Shoulders, Knees And Toes	Unknown	Hip Hop	1960s	4	Shapes	Joanna Mangona and Pete Readman	Pop	2020/21	5	We Talk To Animals	Joanna Mangona and Rick Coates	Pop	2020/21	6	We Are Together	Joanna Mangona and Pete Readman	Gospel	2020/21	6 (continued)	Piano Sonata No. 11 - III. Rondo Alla Turca	Wolfgang Amadeus Mozart	Classical	1783																					
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Sing Me A Song (Glockenspiel) 3/4, F major, 176bpm		F, G, A (Minims)	F, G (Minims)	F, G, A	F, G, A	F, G, A, C, D																																																																																																																																		
Sparkle		N/A		N/A	N/A																																																																																																																																			
Rhythm In The Way We Walk		N/A		N/A	N/A																																																																																																																																			
Big Bear Funk (Glockenspiel) 4/4, D minor, 109bpm		D, A, C (Crotchets, quavers)	D, C (Minims, crotchets)	D, F, G	D, F, G	D, F, G, A, C																																																																																																																																		
Baby Elephant		N/A		N/A	N/A																																																																																																																																			

Unit 4 – Combining pulse, rhythm and pitch

How does music help us to understand our neighbours?

Unit 4: How Does Music Help Us To Understand Our Neighbours?

Musicianship: Understanding Music			Musicianship: Improvise Together - Activity 2		
Tempo: 98bpm Time Signature: 4/4 Key Signature: A minor	Rhythmic patterns using: Minims, crotchets and quavers Melodic patterns: A, E		As Unit 3		
Songs	Instrumental Notes		Improvising	Composing	
	Part 1	Part 2		3 notes	3 notes
Days Of The Week (Glockenspiel) 4/4, F major 136bpm	F, G, A (Crotchets)	F, G (Minims)	F, G, A	F, G, A	F, G, A, C, D
Name Song (Glockenspiel) 4/4, C major, 124bpm	C, D, E (Crotchets)	C, D (Crotchets)	C, D, E	C, D, E	C, D, E, F, G
Cuckoo (Glockenspiel) - 3/4, C major, 176bpm	C, D, E (Crotchets)	C, D (Crotchets)	N/A	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	

Unit 5 – having fun with improvisation

What songs can we sing to help us through the day?

Unit 5: What Songs Can We Sing To Help Us Through The Day?

Musicianship: Understanding Music			Musicianship: Improvise Together - Activity 3		
Tempo: 100bpm Time Signature: 3/4 Key Signature: C major	Rhythmic patterns using: Minims, crotchets and quavers Melodic patterns: C, G		Tempo: 100bpm Time Signature: 3/4	Key Signature: C major Improvise section using: C, D, E	
Songs	Instrumental Notes		Improvising	Composing	
	Part 1	Part 2		3 notes	3 notes
Getting Dressed (Glockenspiel) 4/4, C major, 112bpm	C, D, E, F, G, A (Minims, crotchets, quavers)	C, D, E (Minims, crotchets)	N/A	N/A	
Dress Up	N/A		N/A	N/A	
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	

Unit 6 – Explore sound and create a story

How does music teach us about looking after our planet?

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

Musicianship: Understanding Music			Musicianship: Improvise Together - Activity 3		
Tempo: 100bpm Time Signature: 2/4 Key Signature: G major	Rhythmic patterns using: Crotchets and quavers Melodic patterns: G, B, D		As Unit 5		
Songs	Instrumental Notes		Improvising	Composing	
	Part 1	Part 2		3 notes	3 notes
The Bear Went Over The Mountain	N/A		N/A	N/A	
In The Sea (Glockenspiel) 6/8, C major, 100bpm	C, D, E, F (Crotchets)	C, D (Crotchets)	N/A	N/A	
Alice The Camel (Glockenspiel) 4/4, C major, 38bpm	C, D, E, G (Minims, crotchets)	C, D, E (Minims, crotchets)	C, D, E	C, D, E	C, D, E, F, G
Ten Green Bottles (Glockenspiel) 6/8, D major, 116bpm	D, E, F#, G (Crotchets)	D, E (Crotchets)	N/A	N/A	
Zootime (Glockenspiel) - 4/4, C major, 122bpm	C, D (Crotchets, quavers)	C, D (Minims, crotchets)	C, D, E	C, D, E	C, D, E, F, G
She'll Be Coming 'Round The Mountain	N/A		N/A	N/A	

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.

Timbre

Identify different sounds in the environment, indoors and outside.

Identify the sounds of the instruments played in school.

Identify some of the sounds of the instruments 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.

Unit 4: How Does Music Help Us To Understand Our Neighbours?

Musicianship: Understanding Music			Musicianship: Improvise Together - Activity 2		
Tempo: 98bpm Time Signature: 4/4 Key Signature: A minor	Rhythmic patterns using: Minims, crotchets and quavers Melodic patterns: A, E		As Unit 3		
Songs	Instrumental Notes		Improvising	Composing	
	Part 1	Part 2		3 notes	3 notes
Days Of The Week (Glockenspiel) 4/4, F major 136bpm	F, G, A (Crotchets)	F, G (Minims)	F, G, A	F, G, A	F, G, A, C, D
Name Song (Glockenspiel) 4/4, C major, 124bpm	C, D, E (Crotchets)	C, D (Crotchets)	C, D, E	C, D, E	C, D, E, F, G
Cuckoo (Glockenspiel) - 3/4, C major, 176bpm	C, D, E (Crotchets)	C, D (Crotchets)	N/A	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	

Year 1 Unit 5 - What Songs Can We Sing To Help Us Through The Day?

Week	Music/Song	Artist/Composer/Creator	Style	Year of Composition
1	Getting Dressed	Joanna Mangona and Pete Readman	Pop	2020/21
2	Dress Up	Joanna Mangona and Pete Readman	Jazz: Swing	2020/21
3	Brush Our Teeth	Joanna Mangona and Pete Readman	Pop	2020/21
4	Get Ready	Joanna Mangona and Pete Readman	Pop	2020/21
5	Up And Down	Joanna Mangona and Pete Readman	Pop	2020/21
6	Star Light, Star Bright	Unknown	Lullaby	Late 1800s
6 (continued)	Sonata In C Major Hob. XVI:150 - 3rd Movement	Franz Joseph Haydn	Classical	c. 1794

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

Musicianship: Understanding Music			Musicianship: Improvise Together - Activity 3		
Tempo: 100bpm Time Signature: 2/4 Key Signature: G major	Rhythmic patterns using: Crotchets and quavers Melodic patterns: G, B, D		As Unit 5		
Songs	Instrumental Notes		Improvising	Composing	
	Part 1	Part 2		3 notes	3 notes
The Bear Went Over The Mountain	N/A		N/A	N/A	
In The Sea (Glockenspiel) 6/8, C major, 100bpm	C, D, E, F (Crotchets)	C, D (Crotchets)	N/A	N/A	
Alice The Camel (Glockenspiel) 4/4, C major, 38bpm	C, D, E, G (Minims, crotchets)	C, D, E (Minims, crotchets)	C, D, E	C, D, E	C, D, E, F, G
Ten Green Bottles (Glockenspiel) 6/8, D major, 116bpm	D, E, F#, G (Crotchets)	D, E (Crotchets)	N/A	N/A	
Zootime (Glockenspiel) - 4/4, C major, 122bpm	C, D (Crotchets, quavers)	C, D (Minims, crotchets)	C, D, E	C, D, E	C, D, E, F, G
She'll Be Coming 'Round The Mountain	N/A		N/A	N/A	

Year 2	Substantive knowledge	Disciplinary knowledge (across all units)	Listening and genre coverage																																																																																																																																																								
Unit 1 – exploring simple patterns How does music help us to make friends?	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N/A		N/A	N/A		Hello!	N/A		N/A	N/A		Pulse / Beat / Metre Wathc and follow a steady beat. Find a steady beat. Recognise the time signature 4/4 by ear and notation. Understand that the speed of the beat can change, creating a faster or slower pace (tempo) Rhythm Recognise long sounds and short sounds, and match them to syllables and movement. Play copy back rhythms, copying a leader, and invent rhythms for others to copy on untuned and tuned percussion. Create rhythms using word phrases as a starting point. Pitch Identify the high and low notes in a melody. Join in part of a melofy. Rehearse and play a simple instrumental melody as a part to go with a song. Identify the names of the notes on a glockenspiel: C, D, E, F, G, A, B, C. Use body percussion and untuned and tuned percussion instruments with a song, and listen to how the sounds blend together. Identify and play by ear or notation notes in the tonality of C major.	<table><tr><th colspan="5">Year 2 Unit 1 - How Does Music Help Us To Make Friends?</th></tr><tr><th>Week</th><th>Music/Song</th><th>Artist/Composer /Creator</th><th>Style</th><th>Year of Composition</th></tr><tr><td>1</td><td>Music Is In My Soul</td><td>Joanna Mangona and Pete Readman</td><td>Gospel</td><td>2020/21</td></tr><tr><td>2</td><td>Boléro</td><td>Maurice Ravel</td><td>20th Century Orchestral</td><td>1928</td></tr><tr><td>3</td><td>Hey Friends!</td><td>Rick Coates</td><td>Jazz</td><td>2020/21</td></tr><tr><td>4</td><td>Eye Of The Tiger</td><td>Survivor and Gloria Gaynor</td><td>Rock</td><td>1982</td></tr><tr><td>5</td><td>Hello!</td><td>Joanna Mangona and Pete Readman</td><td>Pop</td><td>2020/21</td></tr></table> <table><tr><th colspan="5">Year 2 Unit 2 - How Does Music Teach Us About The Past?</th></tr><tr><th>Week</th><th>Music/Song</th><th>Artist/Composer /Creator</th><th>Style</th><th>Year of Composition</th></tr><tr><td>1</td><td>Sparkle In The Sun</td><td>Joanna Mangona and Chris Taylor</td><td>Jazz</td><td>2020/21</td></tr><tr><td>2</td><td>For The Beauty Of The Earth</td><td>John Rutter</td><td>20th and 21st Century Orchestral / Choral</td><td>1994</td></tr><tr><td>3</td><td>Listen</td><td>Joanna Mangona and Pete Readman</td><td>Pop</td><td>2020/21</td></tr><tr><td>4</td><td>Fascinating Rhythm</td><td>George and Ira Gershwin</td><td>Jazz: Swing</td><td>1924</td></tr><tr><td>5</td><td>The Orchestra Song</td><td>Joanna Mangona and Pete Readman</td><td>20th and 21st Century Orchestral</td><td>2020/21</td></tr></table> <table><tr><th colspan="5">Year 2 Unit 3 - How Does Music Make The World A Better Place?</th></tr><tr><th>Week</th><th>Music/Song</th><th>Artist/Composer /Creator</th><th>Style</th><th>Year of Composition</th></tr><tr><td>1</td><td>Rainbows</td><td>Joanna Mangona and Pete Readman</td><td>Pop</td><td>2020/21</td></tr><tr><td>2</td><td>Maple Leaf Rag</td><td>Scott Joplin</td><td>Jazz: Ragtime</td><td>1899</td></tr><tr><td>3</td><td>Hands, Feet, Heart</td><td>Joanna Mangona and Pete Readman</td><td>Kwela</td><td>2020/21</td></tr><tr><td>4</td><td>Let's Twist Again</td><td>Karl Mann and Dave Appell</td><td>Rock 'n' Roll</td><td>1961</td></tr><tr><td>5</td><td>All Around The World</td><td>Joanna Mangona and Pete Readman</td><td>Pop</td><td>2020/21</td></tr></table>	Year 2 Unit 1 - How Does Music Help Us To Make Friends?					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Unit 2 – Focus on dynamics and tempo How does music teach us about the past?	Unit 2: How Does Music Teach Us about the Past? <table><tr><td colspan="3">Musicianship: Understanding Music</td><td colspan="3">Musicianship: Improve Together - Activity 1</td></tr><tr><td>Tempo: 66bpm Time Signature: 2/4 Key Signature: C major</td><td colspan="2">Rhythmic patterns using: Minims, crotchets and quavers Melodic patterns: C, G</td><td colspan="3">As Unit 1</td></tr><tr><td rowspan="2">Songs</td><td colspan="2">Instrumental Notes</td><td>Improvising</td><td colspan="2">Composing</td></tr><tr><td>Part 1</td><td>Part 2</td><td>3 notes</td><td>3 notes</td><td>5 notes</td></tr><tr><td>Sparkle In The Sun (Glockenspiel) 4/4, G major, 164bpm</td><td>G, A, B (Crotchets)</td><td>G, A (Crotchets)</td><td>G, A, B</td><td>G, A, B</td><td>G, A, B, D, E</td></tr><tr><td>(Recorder)</td><td>G, A, B (Crotchets)</td><td>G (Crotchets)</td><td></td><td></td><td></td></tr><tr><td>Listen</td><td>N/A</td><td></td><td>N/A</td><td>N/A</td><td></td></tr><tr><td>The Orchestra Song (Glockenspiel) 4/4, C Major, 80bpm</td><td>C, G, B ♭ (Minims, crotchets)</td><td>C (Minims)</td><td>N/A</td><td>N/A</td><td></td></tr><tr><td>(Recorder)</td><td>C, G, B ♭ (Minims, crotchets)</td><td>C, G (Minims)</td><td></td><td></td><td></td></tr></table>	Musicianship: Understanding Music			Musicianship: Improve Together - Activity 1			Tempo: 66bpm Time Signature: 2/4 Key Signature: C major	Rhythmic patterns using: Minims, crotchets and quavers Melodic patterns: C, G		As Unit 1			Songs	Instrumental Notes		Improvising	Composing		Part 1	Part 2	3 notes	3 notes	5 notes	Sparkle In The Sun (Glockenspiel) 4/4, G major, 164bpm	G, A, B (Crotchets)	G, A (Crotchets)	G, A, B	G, A, B	G, A, B, D, E	(Recorder)	G, A, B (Crotchets)	G (Crotchets)				Listen	N/A		N/A	N/A		The Orchestra Song (Glockenspiel) 4/4, C Major, 80bpm	C, G, B ♭ (Minims, crotchets)	C (Minims)	N/A	N/A		(Recorder)	C, G, B ♭ (Minims, crotchets)	C, G (Minims)																																																																																																								
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Unit 3 – Exploring feelings through music How does music make the world a better place?	Unit 3: How Does Music Make the World a Better Place? <table><tr><td colspan="3">Musicianship: Understanding Music</td><td colspan="3">Musicianship: Improve Together - Activity 2</td></tr><tr><td>Tempo: 98bpm Time Signature: 4/4 Key Signature: A minor</td><td colspan="2">Rhythmic patterns using: Minims, crotchets and quavers Melodic patterns: A, E</td><td>Tempo: 98bpm Time Signature: 4/4</td><td colspan="2">Key Signature: A minor Improvise section using: A, B, C</td></tr><tr><td rowspan="2">Songs</td><td colspan="2">Instrumental Notes</td><td>Improvising</td><td colspan="2">Composing</td></tr><tr><td>Part 1</td><td>Part 2</td><td>3 notes</td><td>3 notes</td><td>5 notes</td></tr><tr><td>Rainbows (Glockenspiel) 4/4, C major, 126bpm</td><td>C, D, E (Crotchets)</td><td>C, D, E (Crotchets)</td><td>N/A</td><td>C, D, E</td><td>C, D, E, F, G</td></tr><tr><td>(Recorder)</td><td>G, A, B (Crotchets)</td><td>G, A, B (Crotchets)</td><td></td><td></td><td></td></tr><tr><td>Hands, Feet, Heart (Glockenspiel) 4/4, C major, 118bpm</td><td>C, E, F, G, A, B (Crotchets, quavers)</td><td>C, E, F, G, A, B (Crotchets, quavers)</td><td>C, D, E</td><td>N/A</td><td></td></tr><tr><td>(Recorder)</td><td>G, A, C (Minims, crotchets)</td><td>G, A, C (Minims, crotchets)</td><td></td><td></td><td></td></tr><tr><td>All Around The World</td><td>N/A</td><td></td><td>N/A</td><td>N/A</td><td></td></tr></table>	Musicianship: Understanding Music			Musicianship: Improve Together - Activity 2			Tempo: 98bpm Time Signature: 4/4 Key Signature: A minor	Rhythmic patterns using: Minims, crotchets and quavers Melodic patterns: A, E		Tempo: 98bpm Time Signature: 4/4	Key Signature: A minor Improvise section using: A, B, C		Songs	Instrumental Notes		Improvising	Composing		Part 1	Part 2	3 notes	3 notes	5 notes	Rainbows (Glockenspiel) 4/4, C major, 126bpm	C, D, E (Crotchets)	C, D, E (Crotchets)	N/A	C, D, E	C, D, E, F, G	(Recorder)	G, A, B (Crotchets)	G, A, B (Crotchets)				Hands, Feet, Heart (Glockenspiel) 4/4, C major, 118bpm	C, E, F, G, A, B (Crotchets, quavers)	C, E, F, G, A, B (Crotchets, quavers)	C, D, E	N/A		(Recorder)	G, A, C (Minims, crotchets)	G, A, C (Minims, crotchets)				All Around The World	N/A		N/A	N/A																																																																																																						
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Unit 4 –
Inventing a
musical story

How does music
teach us about
our
neighbourhood?

Unit 4: How Does Music Teach Us About Our Neighbourhood?

Musicianship: Understanding Music			Musicianship: Improve Together - Activity 2		
Tempo: 114bpm Time Signature: 4/4 Key Signature: C major	Rhythmic patterns using: Minims, crotchets and quavers Melodic patterns: C, G	As Unit 3			
Songs	Instrumental Notes		Improvising	Composing	
	Part 1	Part 2	3 notes	3 notes	5 notes
Helping Each Other (Glockenspiel) 4/4, C major, 108bpm	C, D, E, G (Crotchets)	C, E, G (Crotchets)	C, D, E	N/A	
(Recorder)	G, A, C (Crotchets)	G, A (Crotchets)			
The Music Man (Glockenspiel) 4/4, F major, 130bpm	F, G, A, C, E (Crotchets)	F, G, A, E (Crotchets)	N/A	F, G, A	F, G, A, C, D
(Recorder)	F, G, A (Crotchets)	F, G, A (Crotchets)			
Let's Sing Together	N/A		N/A	N/A	

Unit 5 – Music
that makes you
dance

How
does music
make us happy?

Unit 5: How Does Music Make Us Happy?

Musicianship: Understanding Music			Musicianship: Improve Together - Activity 3		
Tempo: 97bpm Time Signature: 2/4 Key Signature: G major	Rhythmic patterns using: Minims, crotchets and quavers Melodic patterns: G, D	Tempo: 97bpm Time Signature: 2/4	Key Signature: G major Improvise section using: G, A, B, C, D		
Songs	Instrumental Notes		Improvising	Composing	
	Part 1	Part 2	3 notes	3 notes	5 notes
I Wanna Play In A Band (Glockenspiel) 4/4, F major, 116bpm	F, C, D (Semibreves, crotchets, quavers)	F, C, D (Semibreves, crotchets, quavers)	F, G, A	F, G, A	F, G, A, C, D
(Recorder)	G, A, B ♭, C (Minims, crotchets, quavers)	G, A, B ♭, C (Minims, crotchets)			
Music Is All Around (Glockenspiel) 4/4, G major, 112bpm	G, A, D, E (Crotchets, quavers)	G, A, E (Crotchets)	N/A	N/A	
(Recorder)	G, A, E (Crotchets, quavers)	G, A, E (Crotchets)			
Saying Sorry	N/A		N/A	N/A	

Unit 6 Exploring
improvisation

How does music
teach us about
looking after
our planet?

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

Musicianship: Understanding Music			Musicianship: Improve Together - Activity 3		
Tempo: 100bpm Time Signature: 3/4 Key Signature: C major	Rhythmic patterns using: Minims, crotchets and quavers Melodic patterns: C, G	As Unit 5			
Songs	Instrumental Notes		Improvising	Composing	
	Part 1	Part 2	3 notes	3 notes	5 notes
The Sunshine Song (Glockenspiel) 4/4, C major, 124bpm	C, D, E, F (Crotchets, quavers)	C, D, E, F (Crotchets)	C, D, E	N/A	
(Recorder)	G, A, B, C (Crotchets, quavers)	G, A, B, C (Crotchets)			
Four White Horses (Glockenspiel) 4/4, G major, 138bpm	G, A, B, D, E, F♯ (Minims, crotchets, quavers)	G, A, D, E, F♯ (Minims, crotchets)	C, G, A	N/A	
(Recorder)	G, A, B (Crotchets)	G, A, B (Crotchets)			
Down By The Bay	N/A		N/A	N/A	

Tempo

Rehearse 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.
Understand that the speed of the beat can change, creating a faster or slower pace.

Dynamics

Identigy loud and quiet sections of music, and discuss what makes the music loud and quiet.
Understand the meaning of loud and quiet (forte and piano).

Timbre

Know the difference between a speaking voice and a singing voice.
Identify friends from the sound of their voice.

Texture

Understand that singing and playing together creates a musical texture.
Add body percussion accompaniments.

Structure

Join in with a repeated section of a song: the chorus, the response.
Join in with the main tune when it is repeated.

Year 2 Unit 4 - How Does Music Teach Us About Our Neighbourhood?

Week	Music/Song	Artist/Composer /Creator	Style	Year of Composition
1	Helping Each Other	Joanna Mangona and Pete Readman	Pop	2020/21
2	Piano Trio In A Minor Op. 150 I. Allegro	Amy Beach	Romantic/20th Century Orchestral	1938
3	The Music Man	Unknown	Marching Band	Unknown
4	Swing Time: The Way You Look Tonight	Jerome Kern and Dorothy Fields	Jazz: Swing	1936
5	Let's Sing Together	Joanna Mangona	Gospel	2020/21

Year 2 Unit 5 - How Does Music Make Us Happy?

Week	Music/Song	Artist/Composer /Creator	Style	Year of Composition
1	I Wanna Play In A Band	Joanna Mangona and Pete Readman	Rock	2020/21
2	Flying Theme From E.T. The Extra-Terrestrial	John Williams	Film Music	1982
3	Music Is All Around	Joanna Mangona and Pete Readman	Jazz	2020/21
4	Moon River	Henry Mancini	Pop/Jazz	1960
5	Saying Sorry	Joanna Mangona	Calypso	2020/21

Year 2 Unit 6 - How Does Music Teach Us About Looking After Our Planet?

Week	Music/Song	Artist/Composer /Creator	Style	Year of Composition
1	The Sunshine Song	Joanna Mangona and Pete Readman	Pop	2020/21
2	No More Dinosaur	Chris Madin	Rock	2020/21
3	Four White Horses	Unknown	Calypso	Unknown
4	Que Llueva, Que Llueva	Unknown	Funk	Unknown
5	Down By The Bay	Unknown	Reggae	c. 1914-1918

Year 3	Substantive knowledge	Disciplinary knowledge (across all units)	Listening and genre coverage																																																																																																																										
Unit 1 – Developing notation skills How does music bring us closer together?	Unit 1: How Does Music Bring Us Closer Together? <table><tr><td colspan="4">Musicianship: Understanding Music</td><td colspan="4">Musicianship: Improvise Together - Activity 1</td></tr><tr><td colspan="2">Tempo: 100bpm Time Signature: 4/4 Key Signature: G major</td><td colspan="2">Rhythmic patterns using: Minims, crotchets and quavers Melodic patterns: G, A, B</td><td colspan="2">Tempo: 104bpm Time Signature: 2/4</td><td colspan="2">Key Signature: C major Improvise section using: C, D, E, G, A</td></tr><tr><td>Songs</td><td colspan="3">Instrumental Notes</td><td colspan="2">Improvising</td><td colspan="2">Composing</td></tr><tr><td></td><td>Part 1</td><td>Part 2</td><td>Part 3</td><td>Part 4</td><td>3 notes</td><td>5 notes</td><td>3 notes</td><td>5 notes</td></tr><tr><td>Home Is Where The Heart Is (Glockenspiel) 4/4, C major, 140bpm</td><td>C, D, E, F, G, A, B (Semibreves, crotchets, quavers)</td><td>C, D, E, F, G, A, B (Semibreves, crotchets, quavers)</td><td>C, D, E, F, G, A, B (Minims, crotchets)</td><td>C, D (Crotchets)</td><td>C, D, E</td><td>C, D, E, F, G</td><td>C, D, E</td><td>C, D, E, F, G</td></tr><tr><td>(Recorder)</td><td>C, D, E, F, G, A, B (Semibreves, crotchets, quavers)</td><td>C, F, G, A, B (Semibreves, crotchets, quavers)</td><td>C, F, G, A, B (Minims, crotchets)</td><td>F, G, A (Crotchets)</td><td></td><td></td><td></td><td></td></tr><tr><td>Let's Work It Out Together (Glockenspiel) 4/4, C major, 144bpm</td><td>C, D, E, F, G, A (Minims, crotchets, quavers)</td><td>C, D, E, F, G, A (Minims, crotchets, quavers)</td><td>C, E, F, G, A (Minims, crotchets)</td><td>C (Crotchets)</td><td>N/A</td><td></td><td>C, D, E</td><td>C, D, E, G, A</td></tr><tr><td>(Recorder)</td><td>C, D, E, F, G, A (Minims, crotchets, quavers)</td><td>E, F, G, A, C (Minims, crotchets, quavers)</td><td>E, G, A, C (Minims, crotchets)</td><td>G (Crotchets)</td><td></td><td></td><td></td><td></td></tr><tr><td>Please Be Kind</td><td>N/A</td><td></td><td>N/A</td><td>N/A</td><td></td><td></td><td></td><td></td></tr></table>	Musicianship: Understanding Music				Musicianship: Improvise Together - Activity 1				Tempo: 100bpm Time Signature: 4/4 Key Signature: G major		Rhythmic patterns using: Minims, crotchets and quavers Melodic patterns: G, A, B		Tempo: 104bpm Time Signature: 2/4		Key Signature: C major Improvise section using: C, D, E, G, A		Songs	Instrumental Notes			Improvising		Composing			Part 1	Part 2	Part 3	Part 4	3 notes	5 notes	3 notes	5 notes	Home Is Where The Heart Is (Glockenspiel) 4/4, C major, 140bpm	C, D, E, F, G, A, B (Semibreves, crotchets, quavers)	C, D, E, F, G, A, B (Semibreves, crotchets, quavers)	C, D, E, F, G, A, B (Minims, crotchets)	C, D (Crotchets)	C, D, E	C, D, E, F, G	C, D, E	C, D, E, F, G	(Recorder)	C, D, E, F, G, A, B (Semibreves, crotchets, quavers)	C, F, G, A, B (Semibreves, crotchets, quavers)	C, F, G, A, B (Minims, crotchets)	F, G, A (Crotchets)					Let's Work It Out Together (Glockenspiel) 4/4, C major, 144bpm	C, D, E, F, G, A (Minims, crotchets, quavers)	C, D, E, F, G, A (Minims, crotchets, quavers)	C, E, F, G, A (Minims, crotchets)	C (Crotchets)	N/A		C, D, E	C, D, E, G, A	(Recorder)	C, D, E, F, G, A (Minims, crotchets, quavers)	E, F, G, A, C (Minims, crotchets, quavers)	E, G, A, C (Minims, crotchets)	G (Crotchets)					Please Be Kind	N/A		N/A	N/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.	<table><tr><td colspan="5">Year 3 Unit 1 - How Does Music Bring Us Close Together?</td></tr><tr><td>Week</td><td>Music/Song</td><td>Artist/Composer /Creator</td><td>Style</td><td>Year of Composition</td></tr><tr><td>1</td><td>Home Is Where The Heart Is</td><td>Joanna Mangona</td><td>Country</td><td>2020/21</td></tr><tr><td>2</td><td>Hallelujah Chorus From Messiah</td><td>George Frideric Handel</td><td>Baroque</td><td>1741</td></tr><tr><td>3</td><td>Let's Work It Out Together</td><td>Joanna Mangona and Pete Readman</td><td>Pop</td><td>2020/21</td></tr><tr><td>4</td><td>The Loco-Motion</td><td>Gerry Goffin and Carole King, with Little Eva</td><td>Pop</td><td>1962</td></tr><tr><td>5</td><td>Please Be Kind</td><td>Joanna Mangona</td><td>Pop</td><td>2020/21</td></tr></table>	Year 3 Unit 1 - How Does Music Bring Us Close Together?					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	Pop	2020/21	4	The Loco-Motion	Gerry Goffin and Carole King, with Little Eva	Pop	1962	5	Please Be Kind	Joanna Mangona	Pop	2020/21									
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Unit 2 – Enjoying improvisation what stories does music tell us about the past?	Unit 2: What Stories Does Music Tell Us about the Past? <table><tr><td colspan="4">Musicianship: Understanding Music</td><td colspan="4">Musicianship: Improvise Together - Activity 1</td></tr><tr><td colspan="2">Tempo: 104bpm Time Signature: 2/4 Key Signature: C major</td><td colspan="2">Rhythmic patterns using: Minims, crotchets and quavers Melodic patterns: C, D, E</td><td colspan="4">As Unit 1</td></tr><tr><td>Songs</td><td colspan="3">Instrumental Notes</td><td colspan="2">Improvising</td><td colspan="2">Composing</td></tr><tr><td></td><td>Part 1</td><td>Part 2</td><td>Part 3</td><td>Part 4</td><td>3 notes</td><td>5 notes</td><td>3 notes</td><td>5 notes</td></tr><tr><td>Love What We Do (Glockenspiel) 4/4, C major, 140bpm</td><td>C, D, E, F, G, B (Quavers)</td><td>C, D, E, F, G, B (Crotchets, quavers)</td><td>C, D, E, F, G, B (Crotchets, quavers)</td><td>C (Crotchets)</td><td>C, D, E</td><td>C, D, E, G, A</td><td>N/A</td><td></td></tr><tr><td>(Recorder)</td><td>C, D, E, F, G (Quavers)</td><td>G, A, B, C (Crotchets, quavers)</td><td>G, A, B, C (Crotchets, quavers)</td><td>G (Crotchets)</td><td></td><td></td><td></td><td></td></tr><tr><td>When The Saints Go Marchin' In (Glockenspiel) 4/4, G major, 162bpm</td><td>G, A, B, C, D, E (Minims, crotchets, quavers)</td><td>G, A, B, C, D (Minims, crotchets)</td><td>G, A, D (Minims)</td><td>G (Minims)</td><td>G, A, B</td><td>G, A, B, D, E</td><td>N/A</td><td></td></tr><tr><td>(Recorder)</td><td>G, A, B, C, D, E (Minims, crotchets, quavers)</td><td>G, A, B, C, D (Minims, crotchets)</td><td>G, A, B (Crotchets)</td><td>G, A (Crotchets)</td><td></td><td></td><td></td><td></td></tr><tr><td>My Bonnie Lies Over The Ocean (Glockenspiel) 12/8, F major, 186bpm</td><td>C, D, E, F, G, A (Dotted crotchets, crotchets)</td><td>C, D, E, F, G, A (Dotted crotchets)</td><td>C, D, E, F, G, A (Dotted crotchets)</td><td>F (Dotted crotchets)</td><td>N/A</td><td></td><td>N/A</td><td></td></tr><tr><td>(Recorder)</td><td>C, D, E, F, G, A (Dotted crotchets)</td><td>F, G, A (Dotted crotchets)</td><td>F, G, A (Dotted crotchets)</td><td>F (Dotted crotchets)</td><td></td><td></td><td></td><td></td></tr></table>	Musicianship: Understanding Music				Musicianship: Improvise Together - Activity 1				Tempo: 104bpm Time Signature: 2/4 Key Signature: C major		Rhythmic patterns using: Minims, crotchets and quavers Melodic patterns: C, D, E		As Unit 1				Songs	Instrumental Notes			Improvising		Composing			Part 1	Part 2	Part 3	Part 4	3 notes	5 notes	3 notes	5 notes	Love What We Do (Glockenspiel) 4/4, C major, 140bpm	C, D, E, F, G, B (Quavers)	C, D, E, F, G, B (Crotchets, quavers)	C, D, E, F, G, B (Crotchets, quavers)	C (Crotchets)	C, D, E	C, D, E, G, A	N/A		(Recorder)	C, D, E, F, G (Quavers)	G, A, B, C (Crotchets, quavers)	G, A, B, C (Crotchets, quavers)	G (Crotchets)					When The Saints Go Marchin' In (Glockenspiel) 4/4, G major, 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 (Crotchets)					My Bonnie Lies Over The Ocean (Glockenspiel) 12/8, F major, 186bpm	C, D, E, F, G, A (Dotted crotchets, crotchets)	C, D, E, F, G, A (Dotted crotchets)	C, D, E, F, G, A (Dotted crotchets)	F (Dotted crotchets)	N/A		N/A		(Recorder)	C, D, E, F, G, A (Dotted crotchets)	F, G, A (Dotted crotchets)	F, G, A (Dotted crotchets)	F (Dotted crotchets)					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.	<table><tr><td colspan="5">Year 3 Unit 2 - What Stories Does Music Tell Us About The Past?</td></tr><tr><td>Week</td><td>Music/Song</td><td>Artist/Composer /Creator</td><td>Style</td><td>Year of Composition</td></tr><tr><td>1</td><td>Love What We Do</td><td>Joanna Mangona and Pete Readman</td><td>Disco</td><td>2020/21</td></tr><tr><td>2</td><td>Let's Groove</td><td>Earth, Wind and Fire</td><td>Disco/Funk</td><td>1981</td></tr><tr><td>3</td><td>When The Saints Go Marchin' In</td><td>Unknown</td><td>Jazz: New Orleans</td><td>Early 1900s</td></tr><tr><td>4</td><td>Jaws: Main Theme</td><td>John Williams</td><td>Film Music</td><td>1975</td></tr><tr><td>5</td><td>My Bonnie Lies Over The Ocean</td><td>Unknown</td><td>Folk: Sea Shanty</td><td>Unknown</td></tr></table>	Year 3 Unit 2 - What Stories Does 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
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When The Saints Go Marchin' In (Glockenspiel) 4/4, G major, 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																																																																																																																						
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Unit 3: How Does Music Make the World a Better Place? <table><tr><td colspan="4">Musicianship: Understanding Music</td><td colspan="4">Musicianship: Improvise Together - Activity 2</td></tr><tr><td colspan="2">Tempo: 112bpm Time Signature: 3/4 Key Signature: F major</td><td colspan="2">Rhythmic patterns using: Minims, crotchets and quavers Melodic patterns: F, G, A</td><td colspan="2">Tempo: 100bpm Time Signature: 4/4</td><td colspan="2">Key Signature: G major Improvise section using: G, A, B, C, D</td></tr><tr><td>Songs</td><td colspan="3">Instrumental Notes</td><td colspan="2">Improvising</td><td colspan="2">Composing</td></tr><tr><td></td><td>Part 1</td><td>Part 2</td><td>Part 3</td><td>Part 4</td><td>3 notes</td><td>5 notes</td><td>3 notes</td><td>5 notes</td></tr><tr><td>Your Imagination (Glockenspiel) 4/4, C major, 108bpm</td><td>C, E, G, A (Semibreves, crotchets, quavers)</td><td>C, E, G (Semibreves, minims, crotchets, quavers)</td><td>C, E, G (Semibreves, minims, crotchets)</td><td>C (Semibreves)</td><td>N/A</td><td></td><td>C, D, E</td><td>C, D, E, G, A</td></tr><tr><td>(Recorder)</td><td>C, E, G, A (Semibreves, dotted minims, crotchets, quavers)</td><td>G, A, B (Semibreves, dotted minims, crotchets, quavers)</td><td>G, A, B (Minims, crotchets)</td><td>G, B (Minims, crotchets)</td><td></td><td></td><td></td><td></td></tr><tr><td>You're A Shining Star (Glockenspiel) 4/4, G major, 72bpm</td><td>G, A, B (Minims, crotchets, quavers)</td><td>G, A, B (Minims, crotchets, quavers)</td><td>G, A, B (Minims, crotchets)</td><td>G (Minims)</td><td>G, A, B</td><td>G, A, B, C, D</td><td>N/A</td><td></td></tr><tr><td>(Recorder)</td><td>G, A, B (Minims, crotchets, quavers)</td><td>G, A, B (Minims, crotchets, quavers)</td><td>G, A, B (Minims, crotchets)</td><td>G (Minims)</td><td></td><td></td><td></td><td></td></tr><tr><td>Music Makes The World Go Round (Glockenspiel) 4/4, E major, 146bpm</td><td>E, F#, G#, A, B (Crotchets, quavers)</td><td>F#, G#, A, B (Crotchets, quavers)</td><td>F#, G#, A, B (Crotchets)</td><td>E (Crotchets)</td><td>N/A</td><td></td><td>N/A</td><td></td></tr><tr><td>(Recorder)</td><td>E, F#, G#, A, B (Crotchets, quavers)</td><td>F#, G#, A, B (Crotchets, quavers)</td><td>F#, G#, A, B (Crotchets)</td><td>B (Crotchets)</td><td></td><td></td><td></td><td></td></tr></table>	Musicianship: Understanding Music				Musicianship: Improvise Together - Activity 2				Tempo: 112bpm Time Signature: 3/4 Key Signature: F major		Rhythmic patterns using: Minims, crotchets and quavers Melodic patterns: F, G, A		Tempo: 100bpm Time Signature: 4/4		Key Signature: G major Improvise section using: G, A, B, C, D		Songs	Instrumental Notes			Improvising		Composing			Part 1	Part 2	Part 3	Part 4	3 notes	5 notes	3 notes	5 notes	Your Imagination (Glockenspiel) 4/4, C major, 108bpm	C, E, G, A (Semibreves, crotchets, quavers)	C, E, G (Semibreves, minims, crotchets, quavers)	C, E, G (Semibreves, minims, crotchets)	C (Semibreves)	N/A		C, D, E	C, D, E, G, A	(Recorder)	C, E, G, A (Semibreves, dotted minims, crotchets, quavers)	G, A, B (Semibreves, dotted minims, crotchets, quavers)	G, A, B (Minims, crotchets)	G, B (Minims, crotchets)					You're A Shining Star (Glockenspiel) 4/4, G major, 72bpm	G, A, B (Minims, crotchets, quavers)	G, A, B (Minims, crotchets, quavers)	G, A, B (Minims, crotchets)	G (Minims)	G, A, B	G, A, B, C, D	N/A		(Recorder)	G, A, B (Minims, crotchets, quavers)	G, A, B (Minims, crotchets, quavers)	G, A, B (Minims, crotchets)	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#, A, B (Crotchets)	E (Crotchets)	N/A		N/A		(Recorder)	E, F#, G#, A, B (Crotchets, quavers)	F#, G#, A, B (Crotchets, quavers)	F#, G#, A, B (Crotchets)	B (Crotchets)					Identify the names of the pitched notes on a staff: 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	<table><tr><td colspan="5">Year 3 Unit 3 - How Does Music Help To Make The World A Better Place?</td></tr><tr><td>Week</td><td>Music/Song</td><td>Artist/Composer /Creator</td><td>Style</td><td>Year of Composition</td></tr><tr><td>1</td><td>Your Imagination</td><td>Joanna Mangona and Pete Readman</td><td>Pop</td><td>2020/21</td></tr><tr><td>2</td><td>Disco Fever</td><td>Joanna Mangona and Chris Taylor</td><td>Disco</td><td>2020/21</td></tr><tr><td>3</td><td>You're A Shining Star</td><td>Joanna Mangona and Pete Readman</td><td>Pop: Ballad</td><td>2020/21</td></tr><tr><td>4</td><td>Amazing Grace</td><td>John Newton</td><td>Soul</td><td>1779</td></tr><tr><td>5</td><td>Music Makes The World Go Round</td><td>Rick Coates</td><td>Musicals</td><td>2020/21</td></tr></table>	Year 3 Unit 3 - How Does Music Help To Make The World A Better Place?					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Your Imagination (Glockenspiel) 4/4, C major, 108bpm	C, E, G, A (Semibreves, crotchets, quavers)	C, E, G (Semibreves, minims, crotchets, quavers)	C, E, G (Semibreves, minims, crotchets)	C (Semibreves)	N/A		C, D, E	C, D, E, G, A																																																																																																																					
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You're A Shining Star (Glockenspiel) 4/4, G major, 72bpm	G, A, B (Minims, crotchets, quavers)	G, A, B (Minims, crotchets, quavers)	G, A, B (Minims, crotchets)	G (Minims)	G, A, B	G, A, B, C, D	N/A																																																																																																																						
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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#, A, B (Crotchets)	E (Crotchets)	N/A		N/A																																																																																																																						
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Unit 4 – Sharing musical experiences

How does music help us get to know our community?

Unit 4: How Does Music Help Us Get To Know Our Community?

Musicianship: Understanding Music				Musicianship: Improvise Together - Activity 2				
Tempo: 92bpm Time Signature: 4/4 Key Signature: A minor		Rhythmic patterns using: Minims, crotchets and quavers Melodic patterns: A, B, C		As Unit 3				
Songs	Instrumental Notes				Improvising		Composing	
	Part 1	Part 2	Part 3	Part 4	3 notes	5 notes	3 notes	5 notes
Friendship Song (Glockenspiel) 4/4, C major, 120bpm	C, D, E, F, G, A, B (Crotchets, quavers)	C, D, E, F, G, A, B (Crotchets, quavers)	C, D, E, F, G, A, B (Minims, crotchets)	C (Semibreves)	C, D, E	C, D, E, G, A	N/A	
(Recorder)	C, D, E, F, G, A, B (Crotchets, quavers)	C, F, G, A, B (Crotchets, quavers)	C, F, G, A, B (Minims, crotchets)	C, G (Minims)				
Family	N/A				N/A		N/A	
Come On Over	N/A				N/A		N/A	

Unit 5 – Learning more about musical styles

How does music make a difference to us every day?

Unit 5: How Does Music Make A Difference To Us Every Day?

Musicianship: Understanding Music				Musicianship: Improvise Together - Activity 3				
Tempo: 104bpm Time Signature: 3/4 Key Signature: C major		Rhythmic patterns using: Minims, crotchets and quavers Melodic patterns: C, D, E		Tempo: 92bpm Time Signature: 2/4 Key Signature: F major Improvise section using: F, G, A, C, D				
Songs	Instrumental Notes				Improvising		Composing	
	Part 1	Part 2	Part 3	Part 4	3 notes	5 notes	3 notes	5 notes
He's Got The Whole World In His Hands (Glockenspiel) 4/4, F major, 120bpm	F, G, A, B ♭ , C (Minims, crotchets, quavers)	F, G, A, B ♭ , C (Minims, crotchets, quavers)	F, G, A, B ♭ , C (Minims, crotchets)	F, G (Minims)	N/A		F, G, A	F, G, A, B ♭ , C
(Recorder)	F, G, A, B ♭ , C (Minims, crotchets, quavers)	F, G, A, B ♭ , C (Minims, crotchets, quavers)	F, G, A, B ♭ , C (Crotchets)	F, G (Crotchets)				
Why Does Music Make A Difference? (Glockenspiel) 4/4, F major, 135bpm	C, D, F (Minims, crotchets, quavers)	C, D, F (Minims, crotchets, quavers)	C, D, F (Minims, crotchets)	C, D, F (Crotchets)	F, G, A	F, G, A, C, D	N/A	
(Recorder)	C, D, F (Minims, crotchets, quavers)	F, G, A (Crotchets, quavers)	F, G, A (Crotchets)	F, G (Crotchets)				
Panda Extravaganza	N/A				N/A		N/A	

Unit 6 – Recognising different sounds

How does music connect us with our planet?

Unit 6: How Does Music Connect Us With Our Planet?

Musicianship: Understanding Music				Musicianship: Improvise Together - Activity 3				
Tempo: 92bpm Time Signature: 2/4 Key Signature: F major		Rhythmic patterns using: Minims, crotchets and quavers Melodic patterns: F, G, A		As Unit 5				
Songs	Instrumental Notes				Improvising		Composing	
	Part 1	Part 2	Part 3	Part 4	3 notes	5 notes	3 notes	5 notes
Michael Row The Boat Ashore (Glockenspiel) 4/4, F major, 175bpm	C, D, F (Crotchets)	F, G (Crotchets)	F, G, A (Crotchets)	F (Crotchets)	F, G, A	F, G, A, C, D	N/A	
(Recorder)	C, D, F (Crotchets)	F, G (Crotchets)	F, G, A (Crotchets)	F (Crotchets)				
The Dragon Song (Glockenspiel) 4/4, G major, 94bpm	G, A, B, D, E, F (Crotchets, quavers, semiquavers)	G, A, B, D, E (Crotchets, quavers)	G, A, B, D, E (Crotchets, quavers)	G, A (Crotchets)	N/A		G, A, B	G, A, B, D, E
(Recorder)	G, A, B, D, E, F (Crotchets, quavers, semiquavers)	G, A, B (Crotchets, quavers)	G, A, B (Crotchets, quavers)	G, A (Crotchets)				
Follow Me	N/A		N/A	N/A				

- 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.

Dynamics

Listen out and respond to forte (loud) sections of music. Identify instruments playing loud dynamics when listening to the music. Use dynamics to communicate the meaning of a song.

Timbre

Choose particular instruments for rehearsal and performing. Identify the sound of different tuned and untuned percussion instruments.

Texture

Understand that singing and playing together creates a musical texture. Add body percussion accompaniments. Listen to the accompaniment to a song. Identify large numbers of people playing and singing. Listen out for solo players.

Structure

Show the different sections of a song structure or piece of music through actions.

Year 3 Unit 4 - How Does Music Help Us To Get To Know Our Community?

Week	Music/Song	Artist/Composer /Creator	Style	Year of Composition
1	Friendship Song	Joanna Mangona and Pete Readman	Pop	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

Year 3 Unit 5 - How Does Music Make A Difference To Us Everyday?

Week	Music/Song	Artist/Composer /Creator	Style	Year of Composition
1	He's Got The Whole World In His Hands	Unknown	Gospel	Unknown (first published 1927)
2	Porgy and Bess: Act 1, Summertime	George Gershwin	Musicals	1934
3	Why Does Music Make A Difference?	Joanna Mangona and Chris Taylor	Jazz	2020/21
4	The Young Person's Guide To The Orchestra	Benjamin Britten	20th Century Orchestral	1945
5	Panda Extravaganza	Rick Coates	Hip Hop	2020/21

Year 3 Unit 6 - How Does Music Connect Us With Our Planet?

Week	Music/Song	Artist/Composer /Creator	Style	Year of Composition
1	Michael Row The Boat Ashore	Unknown	Gospel	c. 1860
2	The Nutcracker Suite, Op. 71A - Dance Of The Reed Flutes	Pyotr Ilyich Tchaikovsky	Romantic	1892
3	The Dragon Song	Joanna Mangona and Pete Readman	Pop	2020/21
4	The Firebird Suite	Igor Stravinsky	20th Century Orchestral	1910
5	Follow Me	Joanna Mangona	Hip Hop	2020/21

Year 4	Substantive knowledge	Disciplinary knowledge (across all units)	Listening and genre coverage																																																																																																																					
Unit 1 – Interesting time signatures How does music bring us together?	Unit 1: How Does Music Bring Us Together? <table><tr><td colspan="4">Musicianship: Understanding Music</td><td colspan="5">Musicianship: Improvise Together - Activity 1</td></tr><tr><td colspan="2">Tempo: 112bpm Time Signature: 4/4 Key Signature: C major</td><td colspan="2">Rhythmic patterns using: Minims, dotted crotchets, crotchets and quavers Melodic patterns: C, D, E</td><td colspan="2">Tempo: 112bpm Time Signature: 4/4</td><td colspan="3">Key Signature: C major Improvise section using: C, D, E, G, A</td></tr><tr><td rowspan="2">Songs</td><td colspan="4">Instrumental Notes</td><td colspan="2">Improvising</td><td colspan="3">Composing</td></tr><tr><td>Part 1</td><td>Part 2</td><td>Part 3</td><td>Part 4</td><td>3 notes</td><td>5 notes</td><td>3 notes</td><td>5 notes</td><td>7 notes</td></tr><tr><td>Hoedown (Glockenspiel) 4/4, F major, 48bpm</td><td>F, G, A, B ♭, C (Minims, dotted crotchets, crotchets, quavers)</td><td>F, G, A, B ♭ (Minims, crotchets, quavers)</td><td>F, G, A, B ♭, C (Minims, crotchets)</td><td>F, G (Minims)</td><td>N/A</td><td></td><td>N/A</td><td></td><td></td></tr><tr><td>(Recorder)</td><td>F, G, A, B ♭, C (Minims, dotted crotchets, crotchets, quavers)</td><td>F, G, A, B ♭ (Minims, crotchets)</td><td>F, G, A, B ♭, C (Crotchets)</td><td>F, G (Crotchets)</td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>I'm Always There</td><td>N/A</td><td></td><td></td><td></td><td>N/A</td><td></td><td>N/A</td><td></td><td></td></tr><tr><td>Martin Luther King</td><td>N/A</td><td></td><td></td><td></td><td>N/A</td><td></td><td>N/A</td><td></td><td></td></tr></table>	Musicianship: Understanding Music				Musicianship: Improvise Together - Activity 1					Tempo: 112bpm Time Signature: 4/4 Key Signature: C major		Rhythmic patterns using: Minims, dotted crotchets, crotchets and quavers Melodic patterns: C, D, E		Tempo: 112bpm Time Signature: 4/4		Key Signature: C major Improvise section using: C, D, E, G, A			Songs	Instrumental Notes				Improvising		Composing			Part 1	Part 2	Part 3	Part 4	3 notes	5 notes	3 notes	5 notes	7 notes	Hoedown (Glockenspiel) 4/4, F major, 48bpm	F, G, A, B ♭, C (Minims, dotted crotchets, crotchets, quavers)	F, G, A, B ♭ (Minims, crotchets, quavers)	F, G, A, B ♭, C (Minims, crotchets)	F, G (Minims)	N/A		N/A			(Recorder)	F, G, A, B ♭, C (Minims, dotted crotchets, crotchets, quavers)	F, G, A, B ♭ (Minims, crotchets)	F, G, A, B ♭, C (Crotchets)	F, G (Crotchets)						I'm Always There	N/A				N/A		N/A			Martin Luther King	N/A				N/A		N/A			Pulse / Beat / Metre 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. Respond to the 'offbeat' or 'backbeat'. Rhythm Recognise by ear and notation: semibreves, minims, crotchets, quavers and semiquavers. Dotted minims and dotted crotchets. Copy simple rhythm patterns created from semibreves, minims, crotchets, quavers and rests. Create rhythm patterns by ear and using simple notation, that use semibreves, minims, crotchets and quavers. Understand and explain the difference between beat and rhythm. Recall the most memorable rhythms in a song or piece of music.	Year 4 Unit 1 - How Does Music Bring Us Together? <table><tr><th>Week</th><th>Music/Song</th><th>Artist/Composer /Creator</th><th>Style</th><th>Year of Composition</th></tr><tr><td>1</td><td>Hoedown</td><td>Joanna Mangona and Pete Readman</td><td>20th and 21st Century Orchestral</td><td>2020/21</td></tr><tr><td>2</td><td>Go Tell It On The Mountain</td><td>Unknown</td><td>Reggae</td><td>1865</td></tr><tr><td>3</td><td>I'm Always There</td><td>Joanna Mangona</td><td>Soul: Ballad</td><td>2020/21</td></tr><tr><td>4</td><td>Trick Or Treat</td><td>Joanna Mangona and Pete Readman</td><td>20th and 21st Century Orchestral</td><td>2020/21</td></tr><tr><td>5</td><td>Martin Luther King</td><td>Chris Madin</td><td>R&B</td><td>2020/21</td></tr></table>	Week	Music/Song	Artist/Composer /Creator	Style	Year of Composition	1	Hoedown	Joanna Mangona and Pete Readman	20th and 21st Century Orchestral	2020/21	2	Go Tell It On The Mountain	Unknown	Reggae	1865	3	I'm Always There	Joanna Mangona	Soul: Ballad	2020/21	4	Trick Or Treat	Joanna Mangona and Pete Readman	20th and 21st Century Orchestral	2020/21	5	Martin Luther King	Chris Madin	R&B	2020/21										
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Learn to sing and follow a melody by ear and from notation. Understand melodic movement up and down as pitch. Learn to play one or more of four differentiated melodic instrumental parts, by ear and from notation. Identify the names of the pitched notes on a stave; C, D, E, Eb, F#, G, A, B, Bb, C, C#, D. Identify the following scales by ear or from notation: C major, F major, G major, A minor. Copy simple melodies by ear or from reading notation. Create melodies by ear and notate them. Identify and talk about the way vocals are used in a song. Identify and explain: Harmony: two or more notes heard at the same time. Second part: a second musical part, usually a melodic line, that creates harmony. Explore chords I, IV and V in instrumental accompaniments. Explore intervals of 3rd, 5th and octaves. Identify the following tonal centres by ear or from notation: C major F major G major A minor Identify and demonstrate a major and minor scale.	Year 4 Unit 2 - How Does Music Connect Us With The Past? <table><tr><th>Week</th><th>Music/Song</th><th>Artist/Composer /Creator</th><th>Style</th><th>Year of Composition</th></tr><tr><td>1</td><td>Looking In The Mirror</td><td>Joanna Mangona and Chris Taylor</td><td>Pop</td><td>2020/21</td></tr><tr><td>2</td><td>It's All About Love</td><td>Joanna Mangona and Chris Taylor</td><td>Pop</td><td>2020/21</td></tr><tr><td>3</td><td>Take Time In Life</td><td>Unknown</td><td>Folk</td><td>Unknown</td></tr><tr><td>4</td><td>Perdido</td><td>Juan Tizol</td><td>Jazz</td><td>1941</td></tr><tr><td>5</td><td>Scarborough Fair</td><td>Unknown</td><td>Folk</td><td>Unknown</td></tr></table>	Week	Music/Song	Artist/Composer /Creator	Style	Year of Composition	1	Looking In The Mirror	Joanna Mangona and Chris Taylor	Pop	2020/21	2	It's All About Love	Joanna Mangona and Chris Taylor	Pop	2020/21	3	Take Time In Life	Unknown	Folk	Unknown	4	Perdido	Juan Tizol	Jazz	1941	5	Scarborough Fair	Unknown	Folk	Unknown
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Unit 3 – Developing pulse and groove through improvisation How does music improve our world?	Unit 3: How Does Music Improve Our World? <table><tr><td colspan="4">Musicianship: Understanding Music</td><td colspan="5">Musicianship: Improvise Together - Activity 2</td></tr><tr><td colspan="2">Tempo: 150bpm Time Signature: 3/4 Key Signature: G major</td><td colspan="2">Rhythmic patterns using: Minims, dotted crotchets, crotchets and quavers Melodic patterns: G, A, B</td><td colspan="2">Tempo: 114bpm Time Signature: 4/4</td><td colspan="3">Key Signature: C major Improvise section using: C, D, E, G, A</td></tr><tr><td rowspan="2">Songs</td><td colspan="4">Instrumental Notes</td><td colspan="2">Improvising</td><td colspan="3">Composing</td></tr><tr><td>Part 1</td><td>Part 2</td><td>Part 3</td><td>Part 4</td><td>3 notes</td><td>5 notes</td><td>3 notes</td><td>5 notes</td><td>7 notes</td></tr><tr><td>Bringing Us Together (Glockenspiel) 4/4, C major, 112bpm</td><td>G, A, C (Minims, dotted crotchets, crotchets, quavers)</td><td>G, A, C (Crotchets, quavers)</td><td>G, A, C (Crotchets)</td><td>C (Crotchets)</td><td>N/A</td><td>N/A</td><td>C, D, E</td><td>C, D, E, G, A</td><td>C, D, E, F, G, A, B</td></tr><tr><td>(Recorder)</td><td>G, A, C (Minims, dotted crotchets, crotchets, quavers)</td><td>G, A, C (Crotchets, quavers)</td><td>G, A, C (Crotchets)</td><td>C (Crotchets)</td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>Old Joe Clark (Glockenspiel) 4/4, D major, 180bpm</td><td>D, E, F♯, G, A, B, C (Minims, dotted crotchets, crotchets, quavers)</td><td>D, E, F♯, G, A, B, C (Minims, crotchets)</td><td>D, E, F♯, A, C (Minims)</td><td>D (Minims)</td><td>D, E, F♯</td><td>D, E, F♯, A, B</td><td>N/A</td><td></td><td></td></tr><tr><td>(Recorder)</td><td>D, E, F♯, G, A, B, C (Minims, dotted crotchets, crotchets, quavers)</td><td>F♯, G, A, B, C (Minims, crotchets)</td><td>F♯, G, A, B, C (Crotchets)</td><td>F♯, A, B, C (Crotchets)</td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>Dance With Me</td><td>N/A</td><td></td><td></td><td></td><td>N/A</td><td></td><td>N/A</td><td></td><td></td></tr></table>	Musicianship: Understanding Music				Musicianship: Improvise Together - Activity 2					Tempo: 150bpm Time Signature: 3/4 Key Signature: G major		Rhythmic patterns using: Minims, dotted crotchets, crotchets and quavers Melodic patterns: G, A, B		Tempo: 114bpm Time Signature: 4/4		Key Signature: C major Improvise section using: C, D, E, G, A			Songs	Instrumental Notes				Improvising		Composing			Part 1	Part 2	Part 3	Part 4	3 notes	5 notes	3 notes	5 notes	7 notes	Bringing Us Together (Glockenspiel) 4/4, C major, 112bpm	G, A, C (Minims, dotted crotchets, crotchets, quavers)	G, A, C (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	(Recorder)	G, A, C (Minims, dotted crotchets, crotchets, quavers)	G, A, C (Crotchets, quavers)	G, A, C (Crotchets)	C (Crotchets)						Old Joe Clark (Glockenspiel) 4/4, D major, 180bpm	D, E, F♯, G, A, B, C (Minims, dotted crotchets, crotchets, quavers)	D, E, F♯, G, A, B, C (Minims, crotchets)	D, E, F♯, A, C (Minims)	D (Minims)	D, E, F♯	D, E, F♯, A, B	N/A			(Recorder)	D, E, F♯, G, A, B, C (Minims, dotted crotchets, crotchets, quavers)	F♯, G, A, B, C (Minims, crotchets)	F♯, G, A, B, C (Crotchets)	F♯, A, B, C (Crotchets)						Dance With Me	N/A				N/A		N/A			Explore chords I, IV and V in instrumental accompaniments. Explore intervals of 3rd, 5th and octaves. Identify the following tonal centres by ear or from notation: C major F major G major A minor Identify and demonstrate a major and minor scale.	Year 4 Unit 3 - How Does Music Make The World A Better Place? <table><tr><th>Week</th><th>Music/Song</th><th>Artist/Composer /Creator</th><th>Style</th><th>Year of Composition</th></tr><tr><td>1</td><td>Bringing Us Together</td><td>Joanna Mangona and Pete Readman</td><td>Disco</td><td>2020</td></tr><tr><td>2</td><td>Mambo From West Side Story</td><td>Leonard Bernstein</td><td>Musicals</td><td>1957</td></tr><tr><td>3</td><td>Old Joe Clark</td><td>Unknown</td><td>Folk</td><td>Early 1900s</td></tr><tr><td>4</td><td>Bachianas Brasileiras No. 2 - The Little Train Of The Caipira</td><td>Heitor Villa-Lobos</td><td>20th and 21st Century Orchestral</td><td>1930</td></tr><tr><td>5</td><td>Dance With Me</td><td>Joanna Mangona and Pete Readman</td><td>20th and 21st Century Orchestral</td><td>2020/21</td></tr></table>	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
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Unit 4 – Creating simple melodies together How does music teach us about our community?	Unit 4: How Does Music Teach Us About Our Community? <table><tr><td colspan="4">Musicianship: Understanding Music</td><td colspan="5">Musicianship: Improvise Together - Activity 2</td></tr><tr><td colspan="2">Tempo: 97bpm Time Signature: 2/4 Key Signature: G major</td><td colspan="2">Rhythmic patterns using: Minims, dotted crotchets, crotchets, quavers and semiquavers Melodic patterns: G, A, B, D, E</td><td colspan="5">As Unit 3</td></tr><tr><td rowspan="2">Songs</td><td colspan="4">Instrumental Notes</td><td colspan="2">Improvising</td><td colspan="3">Composing</td></tr><tr><td>Part 1</td><td>Part 2</td><td>Part 3</td><td>Part 4</td><td>3 notes</td><td>5 notes</td><td>3 notes</td><td>5 notes</td><td>7 notes</td></tr><tr><td>Let Your Spirit Fly (Glockenspiel) 4/4, C major, 76bpm</td><td>C, D, E, F, G, A (Minims, crotchets, quavers, semiquavers)</td><td>C, D, E, F, G (Minims, crotchets, quavers)</td><td>C, D, E, F, G (Minims, crotchets, quavers)</td><td>C (Minims, crotchets)</td><td>C, D, E</td><td>C, D, E, F, G</td><td>C, D, E</td><td>C, D, E, F, G</td><td>C, D, E, F, G, A, B</td></tr><tr><td>(Recorder)</td><td>C, D, E, F, G, A (Minims, crotchets, quavers, semiquavers)</td><td>C, D, G, A, B (Minims, crotchets, quavers)</td><td>G, A (Minims, crotchets, quavers)</td><td>G, A (Crotchets)</td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>Frère Jacques (Glockenspiel) 4/4, C major, 82bpm</td><td>C, D, E, F, G, A (Minims, crotchets, quavers)</td><td>C, D, E, F, G (Minims, crotchets, quavers)</td><td>C, D, E, F, G (Minims, crotchets)</td><td>C (Crotchets)</td><td>N/A</td><td></td><td>N/A</td><td></td><td></td></tr><tr><td>(Recorder)</td><td>C, D, E, F, G, A (Minims, crotchets, quavers)</td><td>G, A, C (Minims, crotchets, quavers)</td><td>G, C (Crotchets)</td><td>G (Crotchets)</td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>The Other Side Of The Moon</td><td>N/A</td><td></td><td></td><td></td><td>N/A</td><td></td><td>N/A</td><td></td><td></td></tr></table>	Musicianship: Understanding Music				Musicianship: Improvise Together - Activity 2					Tempo: 97bpm Time Signature: 2/4 Key Signature: G major		Rhythmic patterns using: Minims, dotted crotchets, crotchets, quavers and semiquavers Melodic patterns: G, A, B, D, E		As Unit 3					Songs	Instrumental Notes				Improvising		Composing			Part 1	Part 2	Part 3	Part 4	3 notes	5 notes	3 notes	5 notes	7 notes	Let Your Spirit Fly (Glockenspiel) 4/4, C major, 76bpm	C, D, E, F, G, A (Minims, crotchets, quavers, semiquavers)	C, D, E, F, G (Minims, crotchets, quavers)	C, D, E, F, G (Minims, crotchets, quavers)	C (Minims, crotchets)	C, D, E	C, D, E, F, G	C, D, E	C, D, E, F, G	C, D, E, F, G, A, B	(Recorder)	C, D, E, F, G, A (Minims, crotchets, quavers, semiquavers)	C, D, G, A, B (Minims, crotchets, quavers)	G, A (Minims, crotchets, quavers)	G, A (Crotchets)						Frère Jacques (Glockenspiel) 4/4, C major, 82bpm	C, D, E, F, G, A (Minims, crotchets, quavers)	C, D, E, F, G (Minims, crotchets, quavers)	C, D, E, F, G (Minims, crotchets)	C (Crotchets)	N/A		N/A			(Recorder)	C, D, E, F, G, A (Minims, crotchets, quavers)	G, A, C (Minims, crotchets, quavers)	G, C (Crotchets)	G (Crotchets)						The Other Side Of The Moon	N/A				N/A		N/A			Identify and demonstrate a major and minor scale.	Year 4 Unit 4 - How Does Music Teach Us About Our Community? <table><tr><th>Week</th><th>Music/Song</th><th>Artist/Composer /Creator</th><th>Style</th><th>Year of Composition</th></tr><tr><td>1</td><td>Let Your Spirit Fly</td><td>Joanna Mangona and Pete Readman</td><td>R&B</td><td>2020/21</td></tr><tr><td>2</td><td>Symphony No.5 4th Movement</td><td>Ludwig van Beethoven</td><td>Classical</td><td>1808</td></tr><tr><td>3</td><td>Frère Jacques</td><td>Unknown</td><td>Jazz</td><td>Unknown</td></tr><tr><td>4</td><td>On The Beautiful Blue Danube</td><td>Johann Strauss II</td><td>Romantic</td><td>1866</td></tr><tr><td>5</td><td>The Other Side Of The Moon</td><td>Joanna Mangona</td><td>Rock</td><td>2020/21</td></tr></table>	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
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Unit 5 – Connecting Notes and feelings

How does music shape our way of life?

Unit 5: How Does Music Shape Our Way of Life?

Musicianship: Understanding Music					Musicianship: Improvise Together - Activity 3				
Tempo: 68bpm Time Signature: 4/4 Key Signature: A minor		Rhythmic patterns using: Minims, crotchets, dotted quavers, quavers and semiquavers Melodic patterns: A, B, C, D, E, F, G			Tempo: 68bpm Time Signature: 4/4		Key Signature: A minor Improvise section using: A, B, C, D, E, F, G		
Songs	Instrumental Notes				Improvising		Composing		
	Part 1	Part 2	Part 3	Part 4	3 notes	5 notes	3 notes	5 notes	7 notes
Train Is A-Comin' (Glockenspiel) 4/4, C major, 134bpm	C, D, E, G, A (Minims, crotchets, quavers)	C, D, E, G, A (Minims, crotchets, quavers)	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	D, E, F, G, A, B, C#
(Recorder)	C, D, E, G, A (Minims, crotchets, quavers)	C, D, G, A (Minims, crotchets, quavers)	C, G, A (Crotchets)	C (Crotchets)					
Oh Happy Day	N/A				N/A		N/A		
A World Full Of Sound	N/A				N/A		N/A		

Unit 6 – Purpose, identity and expression in music

How does music connect us with the environment?

Unit 6: How Does Music Connect Us With The Environment?

Musicianship: Understanding Music					Musicianship: Improvise Together - Activity 3				
Tempo: 114bpm Time Signature: 4/4 Key Signature: C major		Rhythmic patterns using: Minims, dotted crotchets, crotchets and quavers Melodic patterns: C, D, E, G, A			As Unit 5				
Songs	Instrumental Notes				Improvising		Composing		
	Part 1	Part 2	Part 3	Part 4	3 notes	5 notes	3 notes	5 notes	7 notes
You Can See It Through (Glockenspiel) 4/4, D Minor, 130bpm	C, D, E (Crotchets, quavers)	C, D, E (Crotchets, quavers)	D, E (Crotchets)	D (Crotchets)	N/A		D, E, F	D, E, F, G, A	D, E, F, G, A, B ♭, C
(Recorder)	C, D, E (Crotchets, quavers)	A, G (Crotchets, quavers)	A, G (Crotchets)	A (Crotchets)					
The Octopus Slide	N/A				N/A		N/A		
Connect	N/A				N/A		N/A		

Direct the class in controlling the speed of a steady beat in a class performance.

Dynamics

Identify gradation of dynamics and use the correct vocabulary to describe crescendo and diminuendo.

Timbre

Explain tone colour: the instruments or voices heard that can be recognised by their unique qualities.

Recognise the following groups of instruments: a marching band and a symphony orchestra and its separate families: woodwind, brass, percussion and strings.

Identify the following instruments by ear and through a range of media: banjo, acoustic guitar, tuned and untuned percussion, steel pans, clarinet, trombone, trumpet, piano, keyboard, bass drums, tuba, piccolo, bass guitar, synthesizer and electric guitar.

Recognise the difference between the sound of male and female voices. Understand the importance of the vocal warm-up and its impact on the tone of the voice.

Texture

Identify and explain texture: the number of voices or instruments playing and the richness of the sound they create.

Identify male and female solo voices and backing vocals, and talk about the different textures they create in the music.

Understand and demonstrate the effect that repeated rhythmic or melodic patterns (as riffs/ostinati) have on the texture of a piece of music.

Explain the term 'unison' and the difference between unison and solo.

Structure

Identify and explain the following 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.

Year 4 Unit 5 - How Does Music Shape Our Way Of Life?

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

Year 4 Unit 6 - How Does Music Connect Us With The Environment?

Week	Music/Song	Artist/Composer /Creator	Style	Year of Composition
1	Train Is A-Comin'	Unknown	Gospel	Unknown
2	O Euchari	Hildegard von Bingen	Choral	1140
3	The Octopus Slide	Joanna Mangona and Brendan Reilly	Funk	2020
4	(As above)			
5	Connect	Joanna Mangona and Chris Taylor	Electronic Dance Music	2020/21

Year 5	Substantive knowledge	Disciplinary knowledge (across all units)	Listening and genre coverage																																																																																																																					
Unit 1 – getting started with music tech How does music bring us together?	Unit 1: How Does Music Bring Us Together? <table><tr><td colspan="4">Musicianship: Understanding Music</td><td colspan="5">Musicianship: Improve Together - Activity 1</td></tr><tr><td>Tempo: 128bpm Time Signature: 4/4 Key Signature: A minor</td><td colspan="3">Rhythmic patterns using: Minims, dotted crotchets, crotchets and quavers Melodic patterns: A, B, C, D, E, F#, G</td><td>Tempo: 128bpm Time Signature: 4/4</td><td colspan="4">Key Signature: A minor Improvise section using: A, B, C, D, E, F#, G</td></tr><tr><td rowspan="2">Songs</td><td colspan="4">Instrumental Notes</td><td colspan="2">Improvising</td><td colspan="3">Composing</td></tr><tr><td>Part 1</td><td>Part 2</td><td>Part 3</td><td>Part 4</td><td>3 notes</td><td>5 notes</td><td>3 notes</td><td>5 notes</td><td>7 notes</td></tr><tr><td>Ghost Parade (Glockenspiel) 6/8, C minor, 112bpm</td><td>C, G, A ♭, B ♭ (Dotted crotchets, crotchets, quavers)</td><td>C, G, A ♭, B ♭ (Dotted crotchets, quavers)</td><td>C, G, A ♭, B ♭ (Dotted crotchets)</td><td>C (Dotted crotchets)</td><td>C, D, E ♭</td><td>C, D, E ♭, F, G</td><td>N/A</td><td></td><td></td></tr><tr><td>(Recorder)</td><td>C, G, A ♭, B ♭ (Dotted crotchets, crotchets, quavers)</td><td>C, G, A ♭, B ♭ (Dotted crotchets, quavers)</td><td>G, B ♭, C (Dotted minims)</td><td>C (Dotted minims)</td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>Words Can Hurt (Glockenspiel) 4/4, G major, 78bpm</td><td>G, A, B, C, D, E, F# (Minims, crotchets, quavers)</td><td>G, A, B, C, D, E, F# (Minims, crotchets, quavers)</td><td>G, A, B, C, D, E, F# (Minims, crotchets)</td><td>G (Minims)</td><td>N/A</td><td></td><td>G, A, B</td><td>G, A, B, C, D</td><td>G, A, B, C, D, E, F#</td></tr><tr><td>(Recorder)</td><td>G, A, B, C, F# (Minims, crotchets, quavers)</td><td>G, A, B, C, F# (Minims, crotchets, quavers)</td><td>G, A, B, C, F# (Minims, crotchets)</td><td>G, A, B, F# (Crotchets)</td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>Joyful, Joyful</td><td>N/A</td><td></td><td></td><td></td><td>N/A</td><td></td><td>N/A</td><td></td><td></td></tr></table>	Musicianship: Understanding Music				Musicianship: Improve Together - Activity 1					Tempo: 128bpm Time Signature: 4/4 Key Signature: A minor	Rhythmic patterns using: Minims, dotted crotchets, crotchets and quavers Melodic patterns: A, B, C, D, E, F#, G			Tempo: 128bpm Time Signature: 4/4	Key Signature: A minor Improvise section using: A, B, C, D, E, F#, G				Songs	Instrumental Notes				Improvising		Composing			Part 1	Part 2	Part 3	Part 4	3 notes	5 notes	3 notes	5 notes	7 notes	Ghost Parade (Glockenspiel) 6/8, C minor, 112bpm	C, G, A ♭, B ♭ (Dotted crotchets, crotchets, quavers)	C, G, A ♭, B ♭ (Dotted crotchets, quavers)	C, G, A ♭, B ♭ (Dotted crotchets)	C (Dotted crotchets)	C, D, E ♭	C, D, E ♭, F, G	N/A			(Recorder)	C, G, A ♭, B ♭ (Dotted crotchets, crotchets, quavers)	C, G, A ♭, B ♭ (Dotted crotchets, quavers)	G, B ♭, C (Dotted minims)	C (Dotted minims)						Words Can Hurt (Glockenspiel) 4/4, G major, 78bpm	G, A, B, C, D, E, F# (Minims, crotchets, quavers)	G, A, B, C, D, E, F# (Minims, crotchets, quavers)	G, A, B, C, D, E, F# (Minims, crotchets)	G (Minims)	N/A		G, A, B	G, A, B, C, D	G, A, B, C, D, E, F#	(Recorder)	G, A, B, C, F# (Minims, crotchets, quavers)	G, A, B, C, F# (Minims, crotchets, quavers)	G, A, B, C, F# (Minims, crotchets)	G, A, B, F# (Crotchets)						Joyful, Joyful	N/A				N/A		N/A			Pulse / Beat / Metre 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 and 6/8. Respond to the 'offbeat' or 'backbeat'. Rhythm Recognise by ear and notation: • Minims, dotted crotchets, crotchets, quavers and their rests Recognise by ear and notation: • 6/8 rhythm patterns • Dotted crotchets, triplet quavers, dotted quavers, quavers and their rests Recognise dotted rhythm in melodies. Copy simple rhythm patterns using the above rhythms. Create rhythm patterns by ear and using simple notation, that use the above rhythm patterns. Recall the most memorable rhythms in a song or piece of music. Pitch Identify and explain steps, jumps and leaps in the pitch of a melody. Learn to sing and follow a melody by ear and from notation. Learn to play one or more of four differentiated melodic instrumental parts by ear and from notation. Identify the names of the pitched notes on a stave: C, D, E, Eb, F#, G, A, B, Bb, C, C#, D Identify the following scales by ear or from notation: C major F major D minor G major Eb major C minor Copy simple melodies by ear or from reading notation. Create melodies by ear and notate them. Add new chords II and VI from a given tonality. Identify tone by ear or from notation. Identify intervals 3rd, 5th and 7th. Identify the tonal centres of: C major and C minor, F major D minor and D major Eb major Identify and demonstrate the following scales by ear and from notation: Major scale Minor 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.	Year 5 Unit 1 - How Does Music Bring Us Together? <table><tr><th>Week</th><th>Music/Song</th><th>Artist/Composer /Creator</th><th>Style</th><th>Year of Composition</th></tr><tr><td>1</td><td>Ghost Parade</td><td>Joanna Mangona and Pete Readman</td><td>20th and 21st Century Orchestral</td><td>2020/21</td></tr><tr><td>2</td><td>Lively</td><td>Quinn Mason</td><td>20th and 21st Century Orchestral</td><td>2020</td></tr><tr><td>3</td><td>Words Can Hurt</td><td>Joanna Mangona and Pete Readman</td><td>20th and 21st Century Orchestral</td><td>2020/21</td></tr><tr><td>4</td><td>His Eye Is On The Sparrow</td><td>Charles H. Gabriel and Civilla D. Martin</td><td>Gospel</td><td>1905</td></tr><tr><td>5</td><td>Joyful, Joyful</td><td>Mervyn Edwin Warren and Henry van Dyke</td><td>Gospel</td><td>1907</td></tr></table>	Week	Music/Song	Artist/Composer /Creator	Style	Year of Composition	1	Ghost Parade	Joanna Mangona and Pete Readman	20th and 21st Century Orchestral	2020/21	2	Lively	Quinn Mason	20th and 21st Century Orchestral	2020	3	Words Can Hurt	Joanna Mangona and Pete Readman	20th and 21st Century Orchestral	2020/21	4	His Eye Is On The Sparrow	Charles H. Gabriel and Civilla D. Martin	Gospel	1905	5	Joyful, Joyful	Mervyn Edwin Warren and Henry van Dyke	Gospel	1907
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Words Can Hurt (Glockenspiel) 4/4, G major, 78bpm	G, A, B, C, D, E, F# (Minims, crotchets, quavers)	G, A, B, C, D, E, F# (Minims, crotchets, quavers)	G, A, B, C, D, E, F# (Minims, crotchets)	G (Minims)	N/A		G, A, B	G, A, B, C, D	G, A, B, C, D, E, F#																																																																																																															
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Unit 2 – Emotions and Musical styles How does music connect us with our past?	Unit 2: How Does Music Connect Us with Our Past? <table><tr><td colspan="4">Musicianship: Understanding Music</td><td colspan="5">Musicianship: Improve Together - Activity 1</td></tr><tr><td>Tempo: 112bpm Time Signature: 2/4 Key Signature: F major</td><td colspan="3">Rhythmic patterns using: Minims, dotted crotchets, crotchets, dotted quavers, quavers, and semiquavers Melodic patterns: F, G, A, B ♭, C, D, E</td><td colspan="5">As Unit 1</td></tr><tr><td rowspan="2">Songs</td><td colspan="4">Instrumental Notes</td><td colspan="2">Improvising</td><td colspan="3">Composing</td></tr><tr><td>Part 1</td><td>Part 2</td><td>Part 3</td><td>Part 4</td><td>3 notes</td><td>5 notes</td><td>3 notes</td><td>5 notes</td><td>7 notes</td></tr><tr><td>The Sparkle In My Life (Glockenspiel) 4/4, E ♭ major, 140bpm</td><td>C, D ♭, E ♭ (Crotchets, quavers)</td><td>C, E ♭, F (Crotchets, quavers)</td><td>C, E ♭, F (Minims, crotchets)</td><td>E ♭ (Minims)</td><td>N/A</td><td></td><td>E ♭, F, G</td><td>E ♭, F, G, B ♭, C</td><td>E ♭, F, G, A ♭, B ♭, C, D</td></tr><tr><td>(Recorder)</td><td>G, A ♭, B ♭ (Crotchets, quavers)</td><td>G, A ♭, B ♭ (Crotchets, quavers)</td><td>G, B ♭, C (Crotchets)</td><td>C, B ♭ (Minims)</td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>Dreaming Of Mars (Glockenspiel) 4/4, C major, 120bpm</td><td>G, G#, A, B ♭, C (Minims, dotted crotchets, crotchets, quavers, semiquavers)</td><td>G, G#, A, B ♭, C (Minims, crotchets, quavers)</td><td>G#, A, B ♭, C (Minims, crotchets)</td><td>C (Minims, crotchets)</td><td>C, D, E</td><td>C, D, E, F, G</td><td>N/A</td><td></td><td></td></tr><tr><td>(Recorder)</td><td>G, G#, A, B ♭, C (Minims, dotted crotchets, crotchets, quavers, semiquavers)</td><td>G, G#, A, B ♭, C (Minims, crotchets, quavers)</td><td>A, B ♭, C (Crotchets)</td><td>B ♭, C (Crotchets)</td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>Get On Board</td><td>N/A</td><td></td><td></td><td></td><td>N/A</td><td></td><td>N/A</td><td></td><td></td></tr></table>	Musicianship: Understanding Music				Musicianship: Improve Together - Activity 1					Tempo: 112bpm Time Signature: 2/4 Key Signature: F major	Rhythmic patterns using: Minims, dotted crotchets, crotchets, dotted quavers, quavers, and semiquavers Melodic patterns: F, G, A, B ♭, C, D, E			As Unit 1					Songs	Instrumental Notes				Improvising		Composing			Part 1	Part 2	Part 3	Part 4	3 notes	5 notes	3 notes	5 notes	7 notes	The Sparkle In My Life (Glockenspiel) 4/4, E ♭ major, 140bpm	C, D ♭, E ♭ (Crotchets, quavers)	C, E ♭, F (Crotchets, quavers)	C, E ♭, F (Minims, crotchets)	E ♭ (Minims)	N/A		E ♭, F, G	E ♭, F, G, B ♭, C	E ♭, F, G, A ♭, B ♭, C, D	(Recorder)	G, A ♭, B ♭ (Crotchets, quavers)	G, A ♭, B ♭ (Crotchets, quavers)	G, B ♭, C (Crotchets)	C, B ♭ (Minims)						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, crotchets)	C (Minims, crotchets)	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 ♭, C (Crotchets)	B ♭, C (Crotchets)						Get On Board	N/A				N/A		N/A			Year 5 Unit 2 - How Does Music Connect Us With The Past? <table><tr><th>Week</th><th>Music/Song</th><th>Artist/Composer /Creator</th><th>Style</th><th>Year of Composition</th></tr><tr><td>1</td><td>The Sparkle In My Life</td><td>Joanna Mangona and Chris Taylor</td><td>Pop</td><td>2020/21</td></tr><tr><td>2</td><td>Glassworks I. Opening</td><td>Philip Glass</td><td>Minimalism</td><td>1981</td></tr><tr><td>3</td><td>Dreaming Of Mars</td><td>Joanna Mangona and Pete Readman</td><td>20th and 21st Century Orchestral</td><td>2020/21</td></tr><tr><td>4</td><td>Macaroni Sundae</td><td>Joanna Mangona and Chris Madin</td><td>Rock 'n' Roll</td><td>2020/21</td></tr><tr><td>5</td><td>Get On Board</td><td>John Chamberlain</td><td>Gospel</td><td>1863</td></tr></table>	Week	Music/Song	Artist/Composer /Creator	Style	Year of Composition	1	The Sparkle In My Life	Joanna Mangona and Chris Taylor	Pop	2020/21	2	Glassworks I. Opening	Philip Glass	Minimalism	1981	3	Dreaming Of Mars	Joanna Mangona and Pete Readman	20th and 21st Century Orchestral	2020/21	4	Macaroni Sundae	Joanna Mangona and Chris Madin	Rock 'n' Roll	2020/21	5	Get On Board	John Chamberlain	Gospel	1863	
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The Sparkle In My Life (Glockenspiel) 4/4, E ♭ major, 140bpm	C, D ♭, E ♭ (Crotchets, quavers)	C, E ♭, F (Crotchets, quavers)	C, E ♭, F (Minims, crotchets)	E ♭ (Minims)	N/A		E ♭, F, G	E ♭, F, G, B ♭, C	E ♭, F, G, A ♭, B ♭, C, D																																																																																																															
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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, crotchets)	C (Minims, crotchets)	C, D, E	C, D, E, F, G	N/A																																																																																																																	
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5	Get On Board	John Chamberlain	Gospel	1863																																																																																																																				
Unit 3 – Exploring key and time signatures How does music improve our world?	Unit 3: How Does Music Improve Our World? <table><tr><td colspan="4">Musicianship: Understanding Music</td><td colspan="5">Musicianship: Improve Together - Activity 2</td></tr><tr><td>Tempo: 155bpm Time Signature: 3/4 Key Signature: G major</td><td colspan="3">Rhythmic patterns using: Dotted minims, minims, dotted crotchets, crotchets, quavers Melodic patterns: G, A, B, C, D, E, F#</td><td>Tempo: 112bpm Time Signature: 2/4</td><td colspan="4">Key Signature: F major Improvise section using: F, G, A, B ♭, C, D, E</td></tr><tr><td rowspan="2">Songs</td><td colspan="4">Instrumental Notes</td><td colspan="2">Improvising</td><td colspan="3">Composing</td></tr><tr><td>Part 1</td><td>Part 2</td><td>Part 3</td><td>Part 4</td><td>3 notes</td><td>5 notes</td><td>3 notes</td><td>5 notes</td><td>7 notes</td></tr><tr><td>Freedom Is Coming (Glockenspiel) 4/4, F major, 116bpm</td><td>F, G, A, B ♭ (Minims, dotted crotchets, crotchets, quavers, semiquavers)</td><td>F, G, A, B ♭ (Minims, crotchets, quavers)</td><td>F, G, A, B ♭ (Minims, crotchets)</td><td>F (Minims)</td><td>F, G, A</td><td>F, G, A, B ♭, C</td><td>F, G, A</td><td>F, G, A, B ♭, C</td><td>F, G, A, B ♭, C, D, E</td></tr><tr><td>(Recorder)</td><td>F, G, A, B ♭ (Minims, dotted crotchets, crotchets, quavers, semiquavers)</td><td>F, G, A, B ♭ (Minims, crotchets, quavers)</td><td>F, G, A, B ♭ (Crotchets, quavers)</td><td>F, G, A (Crotchets)</td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>All Over Again</td><td>N/A</td><td></td><td></td><td></td><td>N/A</td><td></td><td>N/A</td><td></td><td></td></tr><tr><td>Do You Ever Wonder?</td><td>N/A</td><td></td><td></td><td></td><td>N/A</td><td></td><td>N/A</td><td></td><td></td></tr></table>	Musicianship: Understanding Music				Musicianship: Improve Together - Activity 2					Tempo: 155bpm Time Signature: 3/4 Key Signature: G major	Rhythmic patterns using: Dotted minims, minims, dotted crotchets, crotchets, quavers Melodic patterns: G, A, B, C, D, E, F#			Tempo: 112bpm Time Signature: 2/4	Key Signature: F major Improvise section using: F, G, A, B ♭, C, D, E				Songs	Instrumental Notes				Improvising		Composing			Part 1	Part 2	Part 3	Part 4	3 notes	5 notes	3 notes	5 notes	7 notes	Freedom Is Coming (Glockenspiel) 4/4, F major, 116bpm	F, G, A, B ♭ (Minims, dotted crotchets, crotchets, quavers, semiquavers)	F, G, A, B ♭ (Minims, crotchets, quavers)	F, G, A, B ♭ (Minims, crotchets)	F (Minims)	F, G, A	F, G, A, B ♭, C	F, G, A	F, G, A, B ♭, C	F, G, A, B ♭, C, D, E	(Recorder)	F, G, A, B ♭ (Minims, dotted crotchets, crotchets, quavers, semiquavers)	F, G, A, B ♭ (Minims, crotchets, quavers)	F, G, A, B ♭ (Crotchets, quavers)	F, G, A (Crotchets)						All Over Again	N/A				N/A		N/A			Do You Ever Wonder?	N/A				N/A		N/A			Year 5 Unit 3 - How Does Music Make The World A Better Place? <table><tr><th>Week</th><th>Music/Song</th><th>Artist/Composer /Creator</th><th>Style</th><th>Year of Composition</th></tr><tr><td>1</td><td>Freedom Is Coming</td><td>Unknown</td><td>South African</td><td>Unknown</td></tr><tr><td>2</td><td>Forever Always</td><td>Mpumi Dhlamini</td><td>Jazz: Contemporary</td><td>2019</td></tr><tr><td>3</td><td>All Over Again</td><td>Joanna Mangona and Pete Readman</td><td>20th and 21st Century Orchestral</td><td>2020/21</td></tr><tr><td>4</td><td>Free</td><td>Deniece Williams, Hank Redd, Nathan Watts and Susaye Greene</td><td>Pop</td><td>1976</td></tr><tr><td>5</td><td>Do You Ever Wonder?</td><td>Joanna Mangona and Pete Readman</td><td>20th and 21st Century Orchestral</td><td>2020/21</td></tr></table>	Week	Music/Song	Artist/Composer /Creator	Style	Year of Composition	1	Freedom Is Coming	Unknown	South African	Unknown	2	Forever Always	Mpumi Dhlamini	Jazz: Contemporary	2019	3	All Over Again	Joanna Mangona and Pete Readman	20th and 21st Century Orchestral	2020/21	4	Free	Deniece Williams, Hank Redd, Nathan Watts and Susaye Greene	Pop	1976	5	Do You Ever Wonder?	Joanna Mangona and Pete Readman	20th and 21st Century Orchestral	2020/21											
Musicianship: Understanding Music				Musicianship: Improve Together - Activity 2																																																																																																																				
Tempo: 155bpm Time Signature: 3/4 Key Signature: G major	Rhythmic patterns using: Dotted minims, minims, dotted crotchets, crotchets, quavers Melodic patterns: G, A, B, C, D, E, F#			Tempo: 112bpm Time Signature: 2/4	Key Signature: F major Improvise section using: F, G, A, B ♭, C, D, E																																																																																																																			
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Freedom Is Coming (Glockenspiel) 4/4, F major, 116bpm	F, G, A, B ♭ (Minims, dotted crotchets, crotchets, quavers, semiquavers)	F, G, A, B ♭ (Minims, crotchets, quavers)	F, G, A, B ♭ (Minims, crotchets)	F (Minims)	F, G, A	F, G, A, B ♭, C	F, G, A	F, G, A, B ♭, C	F, G, A, B ♭, C, D, E																																																																																																															
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Unit 4 – Introducing chords How does music teach us about our community?	Unit 4: How Does Music Teach Us About Our Community? <table><tr><td colspan="4">Musicianship: Understanding Music</td><td colspan="5">Musicianship: Improve Together - Activity 2</td></tr><tr><td>Tempo: 180bpm Time Signature: 6/8 Key Signature: C major</td><td colspan="3">Rhythmic patterns using: Dotted crotchets, triplet quavers, and quavers Melodic patterns: C, D, E, F, G, A, B</td><td colspan="5">As Unit 3</td></tr><tr><td rowspan="2">Songs</td><td colspan="4">Instrumental Notes</td><td colspan="2">Improvising</td><td colspan="3">Composing</td></tr><tr><td>Part 1</td><td>Part 2</td><td>Part 3</td><td>Part 4</td><td>3 notes</td><td>5 notes</td><td>3 notes</td><td>5 notes</td><td>7 notes</td></tr><tr><td>Erie Canal (Glockenspiel) 4/4, D minor, 120bpm</td><td>D, E, F, G, A (Dotted crotchets, crotchets, quavers)</td><td>D, E, F, G, A (Minims, crotchets, quavers)</td><td>D, E, F, G, A (Minims)</td><td>D (Minims)</td><td>D, E, F</td><td>D, E, F, G, A</td><td>N/A</td><td></td><td></td></tr><tr><td>(Recorder)</td><td>D, E, F, G, A (Dotted crotchets, crotchets, quavers)</td><td>F, G, A (Minims, crotchets, quavers)</td><td>F, G, A (Crotchets)</td><td>F, G, A (Crotchets)</td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>Heroes</td><td>N/A</td><td></td><td></td><td></td><td>N/A</td><td></td><td>N/A</td><td></td><td></td></tr><tr><td>Happy To Be Me</td><td>N/A</td><td></td><td></td><td></td><td>N/A</td><td></td><td>N/A</td><td></td><td></td></tr></table>	Musicianship: Understanding Music				Musicianship: Improve Together - Activity 2					Tempo: 180bpm Time Signature: 6/8 Key Signature: C major	Rhythmic patterns using: Dotted crotchets, triplet quavers, and quavers Melodic patterns: C, D, E, F, G, A, B			As Unit 3					Songs	Instrumental Notes				Improvising		Composing			Part 1	Part 2	Part 3	Part 4	3 notes	5 notes	3 notes	5 notes	7 notes	Erie Canal (Glockenspiel) 4/4, D minor, 120bpm	D, E, F, G, A (Dotted crotchets, crotchets, quavers)	D, E, F, G, A (Minims, crotchets, quavers)	D, E, F, G, A (Minims)	D (Minims)	D, E, F	D, E, F, G, A	N/A			(Recorder)	D, E, F, G, A (Dotted crotchets, crotchets, quavers)	F, G, A (Minims, crotchets, quavers)	F, G, A (Crotchets)	F, G, A (Crotchets)						Heroes	N/A				N/A		N/A			Happy To Be Me	N/A				N/A		N/A			Year 5 Unit 4 - How Does Music Teach Us About Our Community? <table><tr><th>Week</th><th>Music/Song</th><th>Artist/Composer /Creator</th><th>Style</th><th>Year of Composition</th></tr><tr><td>1</td><td>Erie Canal</td><td>Thomas Allen</td><td>Reggae</td><td>1905</td></tr><tr><td>2</td><td>Dances In The Canebrakes No.2, Tropical Moon</td><td>Florence Price</td><td>20th and 21st Century Orchestral</td><td>1953</td></tr><tr><td>3</td><td>Heroes</td><td>Joanna Mangona and Pete Readman</td><td>Pop</td><td>2020/21</td></tr><tr><td>4</td><td>Star Wars Episode IV: A New Hope</td><td>John Williams</td><td>Film Music</td><td>1977</td></tr><tr><td>5</td><td>Happy To Be Me</td><td>Joanna Mangona and Pete Readman</td><td>20th and 21st Century Orchestral</td><td>2020/21</td></tr></table>	Week	Music/Song	Artist/Composer /Creator	Style	Year of Composition	1	Erie Canal	Thomas Allen	Reggae	1905	2	Dances In The Canebrakes No.2, Tropical Moon	Florence Price	20th and 21st Century Orchestral	1953	3	Heroes	Joanna Mangona and Pete Readman	Pop	2020/21	4	Star Wars Episode IV: A New Hope	John Williams	Film Music	1977	5	Happy To Be Me	Joanna Mangona and Pete Readman	20th and 21st Century Orchestral	2020/21											
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Erie Canal (Glockenspiel) 4/4, D minor, 120bpm	D, E, F, G, A (Dotted crotchets, crotchets, quavers)	D, E, F, G, A (Minims, crotchets, quavers)	D, E, F, G, A (Minims)	D (Minims)	D, E, F	D, E, F, G, A	N/A																																																																																																																	
(Recorder)	D, E, F, G, A (Dotted crotchets, crotchets, quavers)	F, G, A (Minims, crotchets, quavers)	F, G, A (Crotchets)	F, G, A (Crotchets)																																																																																																																				
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Unit 5 – Words, meaning and expression

How does music shape our way of life?

Unit 5: How Does Music Shape Our Way of Life?

Musicianship: Understanding Music		Musicianship: Improve Together - Activity 3							
Tempo: 66bpm Time Signature: 3/4 Key Signature: D major	Rhythmic patterns using: Dotted minims, minims, crotchets, quavers, and semiquavers Melodic patterns: D, E, F#, G, A			Tempo: 120bpm Time Signature: 6/8 Key Signature: C major Improvise section using: C, D, E, F, G, A, B					
Songs	Instrumental Notes				Improvising		Composing		
	Part 1	Part 2	Part 3	Part 4	3 notes	5 notes	3 notes	5 notes	7 notes
Look Into The Night (Glockenspiel) 4/4, D minor, 130bpm	F, G, A, C, D (Crotchets, quavers)	F, G, A, C, D (Crotchets, quavers)	F, G, A, C, D (Crotchets, quavers)	D (Minims)	N/A		D, E, F	D, E, F, G, A	D, E, F, G, A, B ♭, C
(Recorder)	F, G, A, C, D (Crotchets, quavers)	F, G, A, C (Crotchets, quavers)	F, G, A, C (Crotchets, quavers)	F, G, A (Crotchets)					
Breathe (Glockenspiel) 3/4, C major, 176bpm	C, D, E, F, G, A, B (Minims, crotchets)	C, E, F, G, A, B (Minims, crotchets)	F, G, A, B, C (Minims, crotchets)	C (Minims, crotchets)	C, D, E	C, D, E, G, A	N/A		
(Recorder)	C, D, E, F, G, A, B (Minims, crotchets)	C, E, F, G, A, B (Minims, crotchets)	F, G, A, B, C (Crotchets)	F, G, A, B (Crotchets)					
Keeping Time	N/A				N/A		N/A		

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.

Dynamics

dentify dynamics and how they change the mood and feel of the music:

forte, piano, mezzo forte, mezzo piano, crescendo and diminuendo.

Timbre

Recognise the following ensembles:

- Gospel choir and soloist
- Rock band
- Symphony orchestra
- A Cappella group

Identify the following instruments by ear and through a range of media:

drum kit, electric guitar, electric bass guitar, acoustic guitar, keyboard or Hammond organ, synthesizer, saxophone, trumpet, harmonica, banjo, accordion, tuned and untuned percussion, steel pans and instruments of the orchestra such as clarinet, tuba, violin, trombone and flute.

Recognise the difference between the sound of male and female voices.

Recognise tone colour and rapping.

Texture

Identify solos and instrumental breaks in songs and music.

Talk about solo voices, backing vocals and different vocal textures.

Identify changes in texture.

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.

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

Year 5 Unit 6 - How Does Music Connect Us With The Environment?				
Week	Music/Song	Artist/Composer /Creator	Style	Year of Composition
1	You And Me	Joanna Mangona and Chris Taylor	Pop	2020/21
2	The Song Of Hiawatha: Overture Op. 30	Samuel Coleridge-Taylor	Romantic	1900
3	A Bright Sunny Day	Joanna Mangona and Pete Readman	20th and 21st Century Orchestral	2020/21
4	Central Park In The Dark	Charles Ives	20th and 21st Century Orchestral	1906
5	I'm Forever Blowing Bubbles	John Kelllette	Musicals	1918

Year 6	Substantive knowledge		Disciplinary knowledge (across all units)		Listening and genre coverage					
Unit 1 – Developing melodic phrases How does music bring us together?	Unit 1: How Does Music Bring Us Together?				Year 6 Unit 1 - How Does Music Bring Us Together?					
	Musicianship: Understanding Music		Musicianship: Improvise Together - Activity 1		Week	Music/Song	Artist/Composer /Creator	Style	Year of Composition	
	Tempo: 66bpm Time Signature: 2/4 Key Signature: C major	Rhythmic patterns using: Minims, crotchets, quavers, and semiquavers. Melodic patterns: C, D, E, F, G, A, B	Tempo: 66bpm Time Signature: 2/4	Key Signature: C major Improvise section using: C, D, E, F, G, A, B						
	Songs	Playing Instrument Notes			Improvising		Composing			
		Part 1	Part 2	Part 3	Part 4	3 notes	5 notes	3 notes	5 notes	7 notes
	Do What You Want To (Glockenspiel) 4/4, C major, 120bpm	C, D, E, G, A, B (Minims, crotchets, quavers)	C, D, E, G, A, B (Minims, crotchets, quavers)	C, D, E, G, A, B (Minims, crotchets)	C (Minims)	C, D, E	C, D, E, F, G	N/A		
	(Recorder)	C, D, E, G, A, B (Minims, crotchets, quavers)	C, G, A, B (Minims, crotchets, quavers)	C, G, A, B (Minims, crotchets)	C, B, A (Minims, crotchets)					
	It's All About Love (Glockenspiel) 4/4, G major, 140bpm	G, A, B ♭, C, D, E, F (Minims, crotchets, quavers)	G, A, B ♭, C, D, E, F (Minims, crotchets, quavers)	G, A, B ♭, C, F (Minims, crotchets, quavers)	G, A, C, F (Minims)	N/A		G, A, B	G, A, B, D, E	G, A, B, D, E, F♯
	(Recorder)	G, A, B ♭, C, D, E, F (Minims, crotchets, quavers)	G, A, B ♭, C, D, E, F (Minims, crotchets, quavers)	G, A, B ♭, C, F (Minims, crotchets, quavers)	G (Crotchets)					
	Sunshine On A Rainy Day (Glockenspiel) 4/4, D major, 95bpm	D, E, F♯, A, B (Crotchets, quavers)	D, E, F♯, A, B (Crotchets, quavers)	D, E, A, B (Crotchets, quavers)	D (Minims)	N/A		N/A		
	(Recorder)	D, E, F♯, A, B (Crotchets, quavers)	D, A, B (Crotchets, quavers)	D, A, B (Crotchets)	A, B (Crotchets)					
Unit 2 – Understanding structure and form How does music connect us with our past?	Unit 2: How Does Music Connect Us with Our Past?				Year 6 Unit 2 - How Does Music Connect Us With The Past?					
	Musicianship: Understanding Music		Musicianship: Improvise Together - Activity 1		Week	Music/Song	Artist/Composer /Creator	Style	Year of Composition	
	Tempo: 66bpm Time Signature: 3/4 Key Signature: A minor	Rhythmic patterns using: Minims, dotted crotchets, crotchets, dotted quavers, quavers and semiquavers Melodic patterns: A, B, C, D, E, F, G	As Unit 1							
	Songs	Playing Instrument Notes			Improvising		Composing			
		Part 1	Part 2	Part 3	Part 4	3 notes	5 notes	3 notes	5 notes	7 notes
	My Best Friend (Glockenspiel) 4/4, C major, 117bpm	C, D, E, A, B (Dotted crotchets, crotchets, quavers)	C, D, E, A, B (Crotchets, quavers)	C, D, E, A (Minims, crotchets)	C (Minims)	C, D, E	C, D, E, F, G	C, D, E	C, D, E, F, G, A, B	
	(Recorder)	C, D, E, A, B (Dotted crotchets, crotchets, quavers)	C, G, A, B (Crotchets, quavers)	C, G, A, B (Crotchets)	C (Crotchets)					
	Singing Swinging Star (Glockenspiel) 4/4, G major, 180bpm	G, A, B ♭, B, D, E, F, F♯ (Minims, crotchets, quavers)	G, A, B ♭, B, D, E, F, F♯ (Minims, crotchets)	G, A, B, E, F, F♯ (Minims)	G (Minims)	N/A		N/A		
	(Recorder)	G, A, B ♭, B, D, E, F, F♯ (Minims, crotchets, quavers)	G, A, B ♭, B, D, E, F, F♯ (Minims, crotchets)	G, A, B, F, F♯ (Minims)	G (Crotchets)					
	Roll Alabama	N/A				N/A		N/A		
Unit 3 – Gaining confidence through performance How does music improve our world?	Unit 3: How Does Music Improve Our World?				Year 6 Unit 3 - How Does Music Make The World A Better Place?					
	Musicianship: Understanding Music		Musicianship: Improvise Together - Activity 2		Week	Music/Song	Artist/Composer /Creator	Style	Year of Composition	
	Tempo: 68bpm Time Signature: 4/4 Key Signature: D major	Rhythmic patterns using: Minims, dotted crotchets, crotchets, quavers, and semiquavers Melodic patterns: D, E, F♯, G, A, B, C♯	Tempo: 66bpm Time Signature: 2/4	Key Signature: C major Improvise section using: C, D, E, F, G, A, B						
	Songs	Playing Instrument Notes			Improvising		Composing			
		Part 1	Part 2	Part 3	Part 4	3 notes	5 notes	3 notes	5 notes	7 notes
	Disco Fever (Glockenspiel) 4/4, D minor, 115bpm	D, E, F, G, A (Crotchets, quavers)	D, E, F, G, A (Minims, crotchets, quavers)	D, E, F, G, A (Minims, crotchets)	D (Minims)	N/A		D, E, F	D, E, F, G, A	D, E, F, G, A, B ♭, C
	(Recorder)	D, E, F, G, A (Crotchets, quavers)	D, E, F, G, A (Crotchets, quavers)	D, E, F, G, A (Crotchets)	F, G, A (Crotchets)					
	La Bamba (Glockenspiel) 4/4, C major, 154bpm	C, D, E, F, G, A, B (Minims, dotted crotchets, triplet crotchets, crotchets, quavers)	C, D, E, G, A, B (Minims, crotchets)	C, D, G, A (Minims, crotchets)	C (Minims, crotchets)	C, D, E	C, D, E, F, G	N/A		
	(Recorder)	C, D, E, F, G, A, B (Minims, dotted crotchets, triplet crotchets, crotchets, quavers)	C, G, A, B (Minims, crotchets)	C, G, A, B (Crotchets, quavers)	G, A, B (Crotchets)					
	Change (Glockenspiel) 4/4, E♭ major, 115bpm	E ♭, F, G, A ♭, B ♭, C (Crotchets, quavers)	E ♭, F, G, A ♭, B ♭, C (Crotchets, quavers)	E ♭, F, G, B ♭, C (Minims, crotchets)	E ♭ (Minims)	N/A		N/A		
	(Recorder)	E ♭, F, G, A ♭, B ♭, C (Crotchets, quavers)	F, G, A ♭, B ♭, C (Crotchets, quavers)	F, G, B ♭, C (Crotchets)	B ♭, C (Crotchets)					

Unit 4 – Exploring notation further

How does music teach us about our community?

Unit 4: How Does Music Teach Us About Our Community?

Musicianship: Understanding Music

Tempo: 116bpm

Time Signature: 5/4

Key Signature: G major

Rhythmic patterns using: Minims, dotted crotchets, crotchets, and quavers

Melodic patterns: G, A, B, C, D, E, F#

Musicianship: Improvise Together - Activity 2

As Unit 3

Songs	Playing Instrument Notes				Improvising		Composing		
	Part 1	Part 2	Part 3	Part 4	3 notes	5 notes	3 notes	5 notes	7 notes
Let's Rock (Glockenspiel) 4/4, G major, 72bpm	G, B ♭, B, C, D, F (Dotted quavers, quavers, semiquavers)	G, B ♭, B, C, D, F (Crotchets, quavers)	G, B ♭, B, C, D, F (Crotchets, quavers)	G (Minims)	G, A, B ♭	G, A, B ♭, C, D	N/A		
(Recorder)	G, B ♭, B, C, D, F (Dotted quavers, quavers, semiquavers)	G, A, B ♭, B, C (Crotchets, quavers)	G, A, B ♭, B, C (Crotchets, quavers)	G, A, B (Crotchets, quavers)					
Simple Gifts (Glockenspiel) 4/4, F major, 95bpm	F, G, A, B ♭, C, E (Minims, dotted crotchets, crotchets, quavers)	F, G, A, B ♭, C, E (Semibreves, minims, crotchets, quavers)	F, G, A, B ♭, C, E (Minims, crotchets, quavers)	F (Minims)	N/A		F, G, A, C, D	F, G, A, C, D	F, G, A, B ♭, C, D, E
(Recorder)	F, G, A, B ♭, C, E (Minims, dotted crotchets, crotchets, quavers)	F, G, A, B ♭, C (Minims, crotchets, quavers)	F, G, A, B ♭, C (Crotchets, quavers)	F, G, A, C (Crotchets)					
Friendship Should Never End (Glockenspiel) 4/4, A major, 120bpm	E, F#, G, G#, A, B, C, C# (Semibreves, minims, dotted crotchets, crotchets, quavers)	E, F#, G, G#, A, B, C, C# (Semibreves, minims, crotchets)	E, F#, G, G#, A, B, C (Semibreves, minims, crotchets)	A (Minims)	N/A		N/A		
(Recorder)	E, F#, G, G#, A, B, C, C# (Semibreves, minims, dotted crotchets, crotchets, quavers)	E, F#, G, G#, A, B, C, C# (Semibreves, minims, crotchets)	E, F#, G, G#, A, B, C (Semibreves, minims, crotchets)	A (Minims)					

Unit 5 – Using chords and structure

How does music shape our way of life?

Unit 5: How Does Music Shape Our Way of Life?

Musicianship: Understanding Music

Tempo: 76bpm

Time Signature: 6/8

Key Signature: D minor

Rhythmic patterns using: Dotted crotchets, triplet quavers, quavers

Melodic patterns: D, E, F, G, A

Musicianship: Improvise Together - Activity 3

Tempo: 116bpm

Time Signature: 5/4

Key Signature: G major

Improvise section using: G, A, B, C, D, E, F#

Songs	Playing Instrument Notes				Improvising		Composing		
	Part 1	Part 2	Part 3	Part 4	3 notes	5 notes	3 notes	5 notes	7 notes
Wake Up! (Glockenspiel) 4/4, F minor, 120bpm	F, A ♭, E ♭ (Crotchets, quavers)	F, A ♭, E ♭ (Crotchets, quavers)	F, A ♭ (Minims, crotchets)	F (Minims)	N/A		F, G, A ♭	F, G, A ♭, B ♭, C	F, G, A ♭, B ♭, C, D ♭, E ♭
(Recorder)	F, A ♭, E ♭ (Crotchets, quavers)	F, A ♭, E ♭ (Crotchets, quavers)	F, A ♭, E ♭ (Crotchets, quavers)	F, A ♭, E ♭ (Crotchets, quavers)					
Down By The Riverside (Glockenspiel) 4/4, G major, 108bpm	G, A, B, D, E, F# (Semibreves, minims, dotted crotchets, crotchets, quavers)	G, A, B, D, E, F# (Semibreves, minims, crotchets, quavers)	G, A, B, D, E, F# (Semibreves, minims, crotchets)	G (Minims)	G, A, B, C, D	N/A			
(Recorder)	G, A, B, D, E, F# (Semibreves, minims, dotted crotchets, crotchets, quavers)	G, A, B, D, E, F# (Semibreve, minims, crotchets, quavers)	G, A, B (Minims, crotchets)	G (Crotchets)					
Dance The Night Away (Glockenspiel) 4/4, F minor, 120bpm	F, G, A ♭, B ♭, C, E ♭ (Minims, crotchets, dotted quavers, quavers, semiquavers)	F, G, A ♭, B ♭, C, E ♭ (Minims, crotchets, quavers)	F, G, A ♭, B ♭, C, E ♭ (Minims, crotchets, quavers)	F (Minims)	N/A		N/A		
(Recorder)	F, G, A ♭, B ♭, C (Minims, crotchets, dotted quavers, quavers, semiquavers)	F, G, A ♭, B ♭, C (Minims, crotchets, quavers)	F, G, A ♭, B ♭, C (Minims, crotchets, quavers)	F (Crotchets)					

Unit 6 – respecting each other through composition

How does music connect us with the environment?

Unit 6: How Does Music Connect Us With The Environment?

Musicianship: Understanding Music

Tempo: 66bpm

Time Signature: 2/4

Key Signature: C major

Rhythmic patterns using: Minims, crotchets, quavers and semiquavers

Melodic patterns: C, D, E, F, G, A, B

Musicianship: Improvise Together - Activity 3

As Unit 5

Songs	Playing Instrument Notes				Improvising		Composing		
	Part 1	Part 2	Part 3	Part 4	3 notes	5 notes	3 notes	5 notes	7 notes
Heal The Earth (Glockenspiel) 4/4, F major, 147bpm	F, G, A, B ♭, C, D (Semibreves, minims, crotchets, quavers)	F, G, A, B ♭, C, D (Semibreves, minims, crotchets, quavers)	F, G, A, B ♭, C, D (Semibreves, minims, crotchets)	F (Minims)	F, G, A	F, G, A, C, D	F, G, A	F, G, A, C, D	F, G, A, B ♭, C, D, E
(Recorder)	F, G, A, B ♭, C, D (Semibreves, minims, crotchets, quavers)	F, G, A, B ♭, C (Semibreves, minims, crotchets, quavers)	F, G, A, B ♭, C (Semibreves, minims, crotchets)	F (Minims)					
Let's Go Surfin'	N/A				N/A		N/A		
So Amazing	N/A				N/A		N/A		

Identify the tonal centres of:

A minor

G major

D major

D minor

F major

Identify and demonstrate the following scales by ear and from notation:

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

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.

Year 6 Unit 4 - How Does Music Teach Us About Our Community?

Week	Music/Song	Artist/Composer /Creator	Style	Year of Composition
1	Let's Rock	Joanna Mangona and Chris Taylor	Rock	2020/21
2	Mazurkas, Op.24	Frédéric Chopin	Romantic	1836
3	Simple Gifts	Joseph Brackett	Folk	1848
4	Danny Boy	Frederic Weatherly	Folk	1913
5	Friendship Should Never End	Joanna Mangona and Chris Taylor	Pop	2020/21

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	Hip Hop	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

Year 6 Unit 6 - How Does Music Connect Us With The Environment?

Week	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	Pop	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

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

Ocarina		Boomwhackers		Recorders		Bamboo Tamboo	Glockenspiel	
Unit 1	Unit 2	Unit 1	Unit 2	Unit 1	Unit 2		Unit 1	Unit 2
Ocarina I	Ocarina II	Boomwhackers I	Boomwhackers II	Recorders I	Recorders II	Bamboo Tamboo	Christmas Glockenspiel performance I	Christmas Glockenspiel performance II
Listen and appraise:	Listen and appraise:	Listen and appraise	Listen and appraise:	Listen and Appraise: Home is where the heart is Let’s work it out together Please be kind	Listen and Appraise Your imagination You’re a shining star Music makes the world go round	Listen and Appraise	Christmas concerts	Christmas concerts
Find the beat 12345 Head shoulders knees and toes Shapes We talk to animals We are together	Music is in my soul Hey Friends Hello	Rainbows Hands, Feet, Heart All around the World	Rainbows Hands, Feet, Heart All around the World			Steps to a Successful Workshop	Learn the order of pitches and notes on the instrument.	Follow a written accompaniment to a range of Christmas pieces (two parts)
Learn to play:	Learn to play:	Learn the colours and notes. Learn to hold and create sounds from them.	Learn to play:				How to make a suitable sound using the beaters.	Use all the non- chromatic notes.
- Hi D with ocarina	- Over the water	Learn to create a scale	- Pentajam					
- 3Bs with ocarina	- High jump		- Relax					
- Ocarina Groove with oc	- G-whizz		- Together					
- Doo-ing well with oc	- Track 09		- Whackerblast					
- Time for tea	- Track 10		- Boom Boom Boom					
Performance for other children in assembly.	Performance for other children in assembly.	Learn to play:						
		- Calling All colours						
		- Rise and Fall						
		- Ready to Whack						
		- Walk the line (3 groups)						
		- Button Box (pentatonic scale)						

ABBA		Able's Blues		What's Up		March of the Golden Guards		Mardi Gras Groovin		Seven G's		Portsmouth		
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims, semibreves and rests	G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
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1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
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1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
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1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part	Crotchets, minims and rests	B and A	1 part plus improvisation	Crotchets, minims, semibreves and rests	B and A	1 part	Minims, semibreves and rests	B and A	1 part	Crotchets, minims and rests	A and G
1 part	Crotchets, minims and rests	B and A	1 part											

Using IPADS as a musical instrument					
Introduction to music technology I Keezy app – music around us 1. Use app to record everyday sounds (taps, clapping, walking, laughing etc) 2. Create a soundscape of the classroom. 3. Create a soundscape of the playground. 4. Explore recording sounds of untuned percussion. 5. Create a simple composition of your own using everyday sounds and some untuned percussion.	Introduction to music technology II Keezy app – retell well known stories 1. Use app to record sounds that go with specific fairy stories (fee fi fum, witches cackle, chop chop chop etc) 2. Repeat with a different story, increasing independence. 3. Explore adding untuned percussion sounds to soundscapes. 4. Create and record own compositions about stories – use tuned and untuned percussion.	Introduction to music technology III Launchpad app 1. record a beat track 2. modify - tempo - volume of parts - key 3. explore changing genre 4. create own composition and perform 5. Create a track to reflect a certain mood?	KS2 Music Technology I Begin to create dance music 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 to create a varied texture. Record a live vocal fragment to loop (sampling) Listening: No limit Ride on Time Gypsy Woman Set adrift (PM Dawn) Things that make you go Hmmm	Music Technology II Represent an image 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 of the sounds of the landscape in 8 parts. Look at a spooky scene – repeat, including some instruments. 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	KS2 Music Technology III Create music for a desired effect and style. 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. Modify the individual levels of each layer to create a desired effect. Record a live vocal over 16 bars in a jazz style. 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