

## Hook Junior School Whole School Music Curriculum Overview

### Aims

- \*enable all pupils to enjoy a lively music curriculum which is fully in line with the National Curriculum requirements.
- \*be challenging, enjoyable and accessible to all
- \*offer pupils opportunities to develop strengths in all areas of music
- \*allow children to rehearse and perform and encourage all pupils to take part in presentations to other pupils in classes, to parents and others where possible and appropriate
- \*develop pupils' love for music
- \*build pupils' cultural and spiritual development through music
- \*provide a wide range of musical experiences
- \*give opportunities for children to work independently and with others
- \*develop confidence in singing, playing, listening and appraising

### **National Curriculum**

#### Key stage 2

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

Pupils should be taught to:

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

**MUSIC - AUTUMN TERM**

<b>Year 3</b>		<b>Year 4</b>	<b>Year 5</b>	<b>Year 6</b>
<b>Recorders</b>		<b>Singing (linked to Explorers)</b>	<b>Composition (linked to Space)</b>	<b>Singing (linked to WWII)</b>
<b>Prior Knowledge</b>	<ul style="list-style-type: none"> <li>- play tuned and un-tuned instruments musically.</li> <li>- experiment with, select and combine sounds using the inter-related dimensions of music.</li> <li>- Create and play rhythms using crotchets and quavers.</li> </ul>	<ul style="list-style-type: none"> <li>-singing is a combination of rhythm and pitch.</li> <li>-Melodies can be made more engaging through a combination of dynamics.</li> <li>-The importance of warm-ups</li> </ul>	<ul style="list-style-type: none"> <li>- Know the number of <b>beats in a semibreve, minim, crotchet, quaver and semiquaver and recognise symbols (duration)</b></li> <li>-To maintain a part within a simple <b>ensemble</b></li> <li>-To <b>compose</b> and perform melodies using a range of note lengths</li> </ul>	<ul style="list-style-type: none"> <li>-Singing is a combination of the inter-related dimensions of music.</li> <li>-Melodies can be made more engaging through a combination of the dimensions.</li> <li>-Texture can be created by singing in layers or rounds.</li> <li>-The importance of warm-ups and posture.</li> </ul>

<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Substantive Knowledge</b></p>	<ul style="list-style-type: none"> <li>- To know the difference between <b>pulse</b> and <b>rhythm</b>.</li> <li>- Know the number of <b>beats</b> in a <b>crotchet, quaver and semi-quaver</b> and recognise their corresponding symbols (<b>duration/notation</b>).</li> <li>- To read the notes d, c, b, a, and g using stave <b>notation</b>.</li> <li>-To understand the terms pianissimo, piano, forte and fortissimo. (<b>dynamics</b>)</li> <li>-To know that there is a whole family of recorders, and recognise that we are learning the descant.</li> </ul>	<ul style="list-style-type: none"> <li>-Read musical notes and know how many beats they represent (<b>semibreve-4, minim-2, crotchet-1, quaver-1/2, semi-quaver-1/4</b>).</li> <li>-Know how <b>pulse</b> stays the same but <b>rhythm</b> changes in a piece of music.</li> <li>-Recognise that as the notes goes higher on the <b>stave</b>, so does the <b>pitch</b> (and visa-versa).</li> <li>-Name several exercises that can be used to warm-up the voice and body for singing.</li> <li>-How <b>posture</b> affects the use of the <b>diaphragm</b> and capacity of the lungs, required for singing.</li> <li>- To know the meaning of the inter related dimension of music and be able to use them to describe music.</li> <li>-To identify instruments from different countries.</li> <li>- To recognise the notes <b>pitch</b> and <b>note name</b> on a <b>stave</b>.</li> </ul>	<ul style="list-style-type: none"> <li>-Know number of <b>beats</b> in a <b>semibreve-4, minim-2, crotchet-1, quaver-1/2, semi-quaver-1/4</b> and recognise their corresponding <b>rest notation (duration)</b></li> <li>-To use more musical dimensions vocabulary to describe music – <b>pulse, structure, texture, notation, duration, timbre, pitch, dynamics, tempo, rhythm, melody</b>.</li> <li>- To recall the note names on a stave (treble clef only).</li> <li>-To recognise that the top number in a time signature shows us how many beats are in a bar.</li> <li>-To recognise that note lengths can be combined within a beat e.g. 2 x semi quaver + 1 x quaver = 1 beat.</li> </ul>	<ul style="list-style-type: none"> <li>-Read musical notes and know how many beats they represent (<b>semibreve-4, minim-2, crotchet-1, quaver-1/2, semi-quaver-1/4</b>). And recognise the corresponding <b>rests</b>.</li> <li>-Know how all the interrelated dimensions of music are sprinkled through songs and pieces of music.</li> <li>-Be able to discuss preferences in music by using a range of vocabulary to reflect(<b>duration, timbre, pitch, dynamics, tempo, texture, structure beat, rhythm, silence, melody, harmony, chord</b>)</li> <li>-Use knowledge of how lyrics reflect cultural context and have social meaning.</li> <li>-Name exercises that can be used to warm-up different parts of the body ready for singing.</li> <li>-How <b>posture</b> affects the use of the <b>diaphragm</b> and capacity of the lungs, required for singing.</li> </ul>
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<p style="text-align: center;"><b>Disciplinary Knowledge</b></p>	<ul style="list-style-type: none"> <li>- To hold a recorder correctly, including using correct hand positions and <b>posture</b>.</li> <li>-To play a range of notes (D-G) clearly, including steps / leaps in <b>pitch</b>.</li> <li>- To transition smoothly between notes.</li> <li>-To <b>compose</b> and perform melodies using two or three notes.</li> <li>- To sight-read simple 4 beat rhythms (which include crotchets, quavers and semi-quavers) using both pictorial and formal notation.</li> </ul>	<ul style="list-style-type: none"> <li>-Sustain a tune when singing as part of an <b>ensemble</b>.</li> <li>-Pronounce words with clarity.</li> <li>-Change <b>pitch</b> and <b>dynamics</b> when singing.</li> <li>-Perform from aural memory.</li> <li>-Perform with control and awareness of what others are singing / playing.</li> <li>-Combine sounds expressively (using all dimensions)</li> <li>-Create <b>polyphonic</b> textures in music (2 separate tunes being sung at the same time).</li> <li>-Perform as part of a <b>round</b>.</li> <li>-Sing a simple <b>harmony</b>.</li> <li>-To recognise if a song is written in <math>\frac{3}{4}</math> or <math>\frac{4}{4}</math> time.</li> </ul>	<ul style="list-style-type: none"> <li>- Compose repeated patterns (<b>ostinato</b>) which create the image of a planet (<b>timbre</b>).</li> <li>-Compose a simple, repeating melody which contrasts the ostinato.</li> <li>-Compose a Coda to bring the composition to an end.</li> <li>- Add layers of music to create <b>texture</b>.</li> <li>- Effectively choose, order, combine and control sounds (<b>texture / timbre/ dynamics/structure</b>)</li> <li>- Lead a group as a conductor.</li> <li>-sight read up to 4 bars of music (rhythm only) containing known note lengths.</li> <li>-Use silence (rests) with effect.</li> </ul>	<ul style="list-style-type: none"> <li>-Sing from memory with confidence.</li> <li>-Take turns to lead a group.</li> <li>-Maintain own part in a round/polyphonic overlap with awareness of what others are singing.</li> <li>-sight-read formal notation up to 4 bars long, matching them to the melodies being played.</li> <li>-write your own lyrics to a song, ensuring they fit within the theme of the original.</li> <li>-Name the various symbols used in written notation (<b>key/time signatures, treble clef, bar lines, note/rest lengths, dynamics etc</b>).</li> <li>-Use dynamics to create meaning within a song.</li> <li>-Compose a rhythm to accompany a known song.</li> </ul>
<p style="text-align: center;"><b>Understanding</b></p>	<ul style="list-style-type: none"> <li>- To understand how sound is made in a recorder.</li> <li>-To know why the recorder is a part of the woodwind family.</li> <li>- To understand why some notes are placed upside-down on the stave.</li> </ul>	<ul style="list-style-type: none"> <li>-Understand the importance of warming up the voice.</li> <li>-Discuss preferences in musical style showing musical understanding of why you prefer it.</li> <li>- Understand how a countries culture and history affect their musical style.</li> </ul>	<ul style="list-style-type: none"> <li>- To understand that music a created using the inter related dimensions of music.</li> <li>-To understand how compositions are made up of layers of sound.</li> </ul>	<ul style="list-style-type: none"> <li>-Describe different purposes of music during WWI.</li> <li>-Understand how lyrics reflect cultural context and have a social meaning.</li> <li>-Be able to plan warm-ups, based on understanding of the body.</li> </ul>

<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Global Citizenship and ethical values</p>	<p>- To recognise the recorder as a real instrument (and not just something played in schools).</p>	<p>-To recognise that different cultures have their own rich musical history. - To recognise the important of music in cultures across the world.</p>	<p>-To recognise that space has inspired composers for over 100 years. -</p>	<p>-To understand how singing creates a sense of community. -To understand how feelings can be portrayed through music, for example 'hope'.</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Key Vocabulary</p>	<p>Note lengths: <b>Crotchet, quaver, semi-quaver.</b></p> <p>Inter-related dimensions of music: <b>pulse, rhythm, duration, tempo, pitch, dynamics.</b></p> <p>Technical Vocabulary: <b>melody, sea shanty, crescendo, diminuendo, pianissimo, piano, forte, fortissimo, call and response, stave, notation, woodwind, ensemble, compose,</b></p>	<p>Note lengths: <b>Semibreve, minim, crotchet, quaver, semi-quaver.</b></p> <p>Inter-related dimensions of music: <b>pulse, rhythm, duration, tempo, pitch, dynamics, texture, timbre.</b></p> <p>Technical Vocabulary: <b>diaphragm, posture, stave, ensemble, polyphonic, call and response, round, harmony, accompaniment pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, melody</b></p>	<p>Note lengths: <b>Semibreve, minim, crotchet, quaver, semi-quaver.</b></p> <p>Inter-related dimensions of music: <b>pulse, rhythm, pitch, dynamics, texture, duration, timbre, tempo, structure, notation.</b></p> <p>Technical Vocabulary: <b>stave, ensemble, compose, melody, coda, ostinato, crescendo, diminuendo, pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo.</b></p>	<p>Note lengths: <b>Semibreve, minim, crotchet, quaver, semi-quaver, rest.</b></p> <p>Inter-related dimensions of music: <b>pulse, rhythm, pitch, dynamics, texture, duration, timbre, tempo, structure.</b></p> <p>Technical Vocabulary: <b>diaphragm, posture, stave, ensemble, polyphonic overlap, round, compose, beat, melody, harmony, chord, lyrics, accompaniment, project, crescendo, diminuendo, pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo.</b></p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Key composers or historical links.</p>	<p>Strauss composed a lot for recorder (worth searching YouTube for some of his compositions).</p> <p>Tudor music e.g. Green sleeves</p> <p>Heather Baker – Grade 8 recorder player to come and perform for year 3 in assembly.</p>	<p>See QR codes in lesson 1 (12 key composers or influential performers from around the world).</p>	<p>Gustav Host – The planets suite. Hans Zimmer – Earth. Doctor who theme (various composers).</p>	<p><i>Michael Ball &amp; Captain Tom 'You'll Never Walk Alone' (2020 cultural reference)</i> Vera Lynn Glenn Miller</p>

MUSIC - SPRING TERM				
Year 3		Year 4	Year 5	Year 6
Singing (linked to Easter)		Instrumental lessons (Glockenspiel)	Instrumental lessons (Ukulele)	Instrumental lessons (Keyboard)
Prior Knowledge	<ul style="list-style-type: none"> <li>-How to use their voices expressively and creatively by singing songs, speaking chants and rhymes.</li> <li>-Listen with concentrations and understanding to a range of high-quality music.</li> </ul>	<ul style="list-style-type: none"> <li>- Know the number <b>of beats in a minim, crotchet, quaver and semibreve and recognise symbols (duration)</b></li> <li>- Know the corresponding rest notation</li> <li>-To maintain a part within a simple <b>ensemble</b></li> <li>-To perform melodies using at least three notes.</li> </ul>	<ul style="list-style-type: none"> <li>- Know the number <b>of beats in a minim, crotchet, quaver and semibreve and recognise symbols (duration)</b></li> <li>- Know the corresponding rest notation</li> <li>-To maintain a part within a simple <b>ensemble</b></li> <li>-To <b>compose</b> and perform melodies using two or three notes.</li> <li>- To use silence for effect and know the <b>symbol</b> for a <b>rest (duration)</b></li> </ul>	<ul style="list-style-type: none"> <li>- recognise the notation for and name semi-quavers, quavers, crotchets, minims and semibreves.</li> <li>- Be able to group notes in 4's to create a bar of music.</li> <li>- Be able to read simply melodies using the treble clef.</li> </ul>

<b>Substantive Knowledge</b>	<p>-Start to use musical dimensions vocabulary to describe music – <b>duration, pitch, dynamics, tempo, texture, structure.</b></p> <p>-Name the notes on the <b>stave.</b></p> <p>-Recognise the importance of <b>posture</b>, breathing and warm-up exercises when singing.</p>	<p>-Understand how sound is created (Science link).</p> <p>-To name the notes on and below the stave.</p> <p>-To recognise the intervals between notes.</p> <p>-Know number of <b>beats in a minim-2, crotchet-1, quaver-1/2, semi-quaver-1/4 and semibreve-4 and recognise symbols (duration)</b></p> <p>-To use more musical dimensions vocabulary to describe music – <b>duration, timbre, pitch, dynamics, tempo, rhythm, melody.</b></p>	<p>-Name the parts of the ukulele</p> <p>-Understand how sound is created (Science link).</p> <p>-Know number of <b>beats in a minim-2, crotchet-1, quaver-1/2, semi-quaver-1/4 and semibreve-4 and recognise symbols (duration)</b></p> <p>-To use more musical dimensions vocabulary to describe music – <b>duration, timbre, pitch, dynamics, tempo, rhythm, melody.</b></p> <p>-Know where a ukulele comes from and its cultural importance.</p> <p>-To know how many beats should be in a bar based on its time signature.</p>	<p>- I can identify the duration of a variety of notes (<b>crotchet, quaver, semi-quaver, semibreve and minim</b>).</p> <p>- I can identify the corresponding rests.</p> <p>- I can confidently use different music vocabulary when playing and describing music (e.g. <b>duration, timbre, pitch, dynamics, tempo, texture, structure, beat, rhythm, metre, silence, riff, ostinato, dotted rhythm, staccato, legato, crescendo, diminuendo</b>)</p> <ul style="list-style-type: none"> <li>- I can name the notes on the treble clef stave.</li> <li>- I can, with support, name the notes on the bass clef stave.</li> </ul>
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Disciplinary Knowledge	<ul style="list-style-type: none"> <li>-To recall using <b>aural</b> memory short songs and <b>melodies</b> using 'call and response'</li> <li>-Sing songs from <b>aural</b> memory with accurate <b>pitch</b> and in <b>tune</b>.</li> <li>-Show control in voice and pronounce the words in a song clearly (<b>diction</b>).</li> <li>-Perform with control and awareness of what others are singing / playing.</li> <li>-To perform as part of a <b>round</b>.</li> <li>-I can participate in a range of vocal warm-up exercises.</li> </ul>	<ul style="list-style-type: none"> <li>-To clap simple rhythms, reading from formal notation.</li> <li>-To play simple melodies with correct pitch and duration.</li> <li>-To correctly hold a beater to create a clear sound.</li> <li>- To recognise when it is better to play with 1 beater and when to play with 2.</li> <li>- To play a simple harmony in thirds.</li> </ul>	<ul style="list-style-type: none"> <li>- To use walking fingers to pluck the strings.</li> <li>- To use the thumb when strumming in both directions.</li> <li>- To read simple rhythms using the notes 'a', 'e', 'c' and 'g' on a staff.</li> <li>- To read simple chords using tab notation.</li> <li>-I can transition smoothly between chords.</li> <li>-To play simple tunes with correct pitch and duration.</li> <li>-To perform my own melody using the 4 open string 'a', 'e', 'c' and 'g'.</li> <li>-To perform a short composition composed by my peers.</li> </ul>	<ul style="list-style-type: none"> <li>- I can read a simple rhythm using music notation.</li> <li>- I can play melodies with increasing difficulty.</li> <li>-I can play simple scales with each hand, using the correct finger positions.</li> <li>-I can use the correct finger positions when playing a simple melody with up to 5 notes.</li> <li>-I can play finger chords with my left hand whilst playing a simple melody with my right.</li> <li>- I can perform to an audience, taking into consideration the inter-related dimensions of music.</li> <li>- Refine and improve my own / others' work.</li> </ul>
Understanding	<p>Understand how music can be used to celebrate Easter and how it helps Christians to praise God.</p>	<ul style="list-style-type: none"> <li>-To understand how the xylophone developed over time.</li> <li>-To understand the glockenspiel's place within the percussion family, and how it's shape and size effect its pitch and timbre.</li> </ul>	<ul style="list-style-type: none"> <li>-To understand how the Portuguese machete became what we know as a ukulele.</li> <li>- To understand the importance of music within the Hawaiian community.</li> <li>-To understand the ukulele's place within the string family, and how it's shape and size effect its pitch and timbre.</li> </ul>	<ul style="list-style-type: none"> <li>- To understand how keyboards, pianos and synthesisers are different.</li> </ul>

Global Citizenship and ethical values	<p>-To understand why Christians celebrate the death of Jesus.</p> <p>-To understand the importance of music in celebration.</p> <p>-To understand the importance of this celebration to Christians around the world.</p>	<p>- To discuss how Evelyn Glennie is able to play when she cannot hear what she is playing.</p>	<p>-To recognise on a map Hawaii, understanding that this is a state in America.</p> <p>- To discuss its importance in celebrations on the island.</p> <p>-Describe different purpose of music in history / other cultures.</p>	<p>- Recognise the importance of keyboards in pop culture.</p>
Key Vocabulary	<p>Note lengths: <b>Semibreve, minim, crotchet, quaver.</b></p> <p>Inter-related dimensions of music: <b>duration, tempo, pitch, dynamics, texture, structure.</b></p> <p>Technical Vocabulary: <b>posture, aural, melody, call and response, tune, diction, round, improvise, pulse</b></p>	<p>Note lengths: <b>Semibreve, minim, crotchet, quaver, semi-quaver.</b></p> <p>Inter-related dimensions of music: <b>pulse, rhythm, pitch, dynamics, texture, duration, timbre, tempo</b></p> <p>Technical Vocabulary: <b>posture, stave, ensemble, compose, melody, pluck, strum, tab, sound hole, bridge, body, neck.</b></p>	<p>Note lengths: <b>Semibreve, minim, crotchet, quaver, semi-quaver.</b></p> <p>Inter-related dimensions of music: <b>pulse, rhythm, pitch, dynamics, texture, duration, timbre, tempo</b></p> <p>Technical Vocabulary: <b>posture, stave, ensemble, compose, melody, pluck, strum, tab, sound hole, bridge, body, neck.</b></p>	<p>Note lengths: <b>Semibreve, dotted-minim, minim, dotted-crotchet, crotchet, dotted-quaver, quaver, semi-quaver, rest.</b></p> <p>Inter-related dimensions of music: <b>pulse, rhythm, pitch, dynamics, texture, duration, timbre, tempo, structure, expression</b></p> <p>Technical Vocabulary: <b>stave, treble clef, bass clef, ensemble, compose, beat, chord, accompaniment,</b></p>
Key composers or historical links.	<p>Bach: St Matthew Passion</p> <p>James McMillan: 7 last words from the cross.</p> <p>Gustav Mahler: Symphony No 2 'Resurrection'</p>	<p>Performers: Evelyn Glennie</p>	<p>Performers: Israel Kamakawiwo'ole Jake Shimabukuro (also a composer) Paul McCartney and John Lennon George Formby</p>	<p>Europe, Eurythmics, Depeche Mode.</p>

## MUSIC - SUMMER TERM

Year 3		Year 4	Year 5	Year 6
Composition (Brazil)		Composition	Singing (linked to PSHE)	Composition (Steve Reich)
Prior Knowledge	<ul style="list-style-type: none"> <li>-To <b>compose</b> and perform melodies using two or three notes.</li> <li>- To sight-read simple 4 beat rhythms (which include crotchets, quavers and semi-quavers) using both pictorial and formal notation.</li> </ul>	<ul style="list-style-type: none"> <li>- Know the number <b>of beats in a minim, crotchet and quaver and recognise symbols (duration)</b></li> <li>- Know the corresponding rest notation</li> <li>-To maintain a part within a simple <b>ensemble</b></li> <li>-To <b>compose</b> and perform melodies using a range of note lengths.</li> <li>- To use silence for effect and know the <b>symbol</b> for a <b>rest (duration)</b></li> </ul>	<ul style="list-style-type: none"> <li>-Sustain a tune when singing as part of an <b>ensemble</b>.</li> <li>-Pronounce words with clarity.</li> <li>-Change <b>pitch</b> and <b>dynamics</b> when singing.</li> <li>-Perform from aural memory.</li> <li>-Perform with control and awareness of what others are singing / playing.</li> <li>-Combine sounds expressively (using all dimensions)</li> <li>-Create <b>polyphonic</b> textures in music (2 separate tunes being sung at the same time).</li> <li>-Perform as part of a <b>round</b>.</li> <li>-Sing a simple <b>harmony</b>.</li> </ul>	<ul style="list-style-type: none"> <li>-Melodies can be made more engaging through a combination of dynamics and texture.</li> <li>-Be able to use a range of vocabulary to describe music (<b>duration, timbre, pitch, dynamics, tempo, texture, structure beat, rhythm, silence, riff, ostinato, melody, harmony, chord</b>)</li> <li>-Create a performance with an understanding of how <b>lyrics, melody, rhythms</b> and <b>accompaniments</b> work together effectively.</li> <li>-Name exercises that can be used to warm-up different parts of the body ready for singing.</li> <li>-How <b>posture</b> affects the use of the <b>diaphragm</b> and capacity of the lungs, required for singing.</li> </ul>

<p style="text-align: center;"><b>Substantive Knowledge</b></p>	<ul style="list-style-type: none"> <li>- Know number of <b>beats in a crotchet-1, quaver-1/2 and semi-quaver ¼ and recognise symbols (duration).</b></li> <li>- Use mnemonics to help name the notes on the staff.</li> <li>--To use musical dimensions vocabulary to describe music – <b>duration, pitch, dynamics, tempo, rhythm, melody.</b></li> </ul>	<ul style="list-style-type: none"> <li>-Know number of <b>beats in a minim-2, crotchet-1 and quaver-1/2 and recognise symbols (duration)</b></li> <li>-To use more musical dimensions vocabulary to describe music – <b>duration, timbre, pitch, dynamics, tempo, rhythm, melody.</b></li> <li>- To know how different beaters/hand positions can create a variety of sounds (<b>timbre</b>).</li> <li>- To read simple melodies using formal notation.</li> </ul>	<ul style="list-style-type: none"> <li>- Name the inter-related dimensions of music and be able to use them when discussing music.</li> <li>- Know why warming up our voices is important.</li> <li>- To know the number of <b>beats in a minim-2, crotchet-1 and quaver 1/2 and semi-quaver ¼ and recognise symbols (duration)</b></li> <li>- To name the notes on the <b>staff (treble clef).</b></li> </ul>	<ul style="list-style-type: none"> <li>- Name the inter-related dimensions of music and be able to use them when discussing music.</li> <li>- Know how the inter-related dimensions of music affect a performance.</li> <li>- Know how the other dimensions of music are sprinkled through songs and pieces of music.</li> <li>- Use knowledge of how lyrics reflect cultural context and have social meaning to enhance own compositions.</li> <li>- Read simple melodies using staff notation.</li> </ul>
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<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Disciplinary Knowledge</b></p>	<ul style="list-style-type: none"> <li>- discuss the image a piece of music makes in my head.</li> <li>- Keep a steady <b>pulse</b>.</li> <li>- Play a simple repeating rhythm.</li> <li>- Compose a simple <b>ostinato</b> which creates an image in the listeners mind.</li> <li>- Create a simple <b>melody</b> in C Major.</li> <li>- Use the <b>inter-related dimensions of music</b> to add interest to my piece.</li> </ul>	<ul style="list-style-type: none"> <li>- Compose simple melodies on a given key.</li> <li>- To play a melody using 2 beaters.</li> <li>- To play a simple harmony in thirds.</li> <li>-To play a drone (continuous sound).</li> <li>- Effectively choose, order, combine and control sounds (<b>texture / timbre/ dynamics/structure</b>)</li> <li>- Use the instrument in different ways to create different sounds (<b>timbre</b>)</li> <li>- Play as part of an <b>ensemble</b>.</li> </ul>	<p>I can clap a simple <b>rhythm</b>.</p> <p>I can read a simple <b>rhythm</b> using formal <b>notation</b>.</p> <p>I can sing in <b>unison</b> with correct <b>pitch</b>.</p> <p>I can change the <b>dynamics</b> of my singing.</p> <p>I can sing a simple <b>harmony</b>.</p> <p>I can maintain my part whilst others are singing/performing.</p> <p>I can follow a <b>conductor</b>.</p>	<ul style="list-style-type: none"> <li>- Sing or play from memory with confidence.</li> <li>- Use increased <b>aural</b> memory to recall sounds accurately.</li> <li>- Take turns to lead a group.</li> <li>- Maintain own part in a <b>round</b> / sing a <b>harmony</b> / play accurately with awareness of what others are playing.</li> <li>- Improvise using 5 notes of the pentatonic scale.</li> <li>- Compose and perform <b>melodies</b> using five or more notes.</li> <li>- Work out how <b>harmonies</b> are used and how <b>drones</b> and <b>melodic ostinato (riffs)</b> are used to accompany singing.</li> </ul>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Understanding</b></p>	<ul style="list-style-type: none"> <li>- To understand how sound can create images in the listeners mind.</li> </ul>	<ul style="list-style-type: none"> <li>- To understand how sound can create images in the listeners mind.</li> </ul>	<ul style="list-style-type: none"> <li>- To understand how creating layers in music adds to the texture and sound experience.</li> <li>- Understand the challenges of singing in harmony.</li> </ul>	<ul style="list-style-type: none"> <li>- Understand how the use of different venues and occasions can vary performances.</li> <li>- Describe different purpose of music in history / other cultures.</li> </ul>

Global Citizenship and ethical values	NA	NA	<ul style="list-style-type: none"> <li>- To recognise how music can impact upon our emotions.</li> </ul>	<p>This depends on performance chosen.</p> <p>Theme of 'moving on' likely to key. How does this affect people in different situations?</p>
Key Vocabulary	<p>Note lengths <b>crotchet, quaver, semi-quaver.</b></p> <p>Inter-related dimensions of music: <b>pulse, rhythm, pitch, dynamics, texture, duration, timbre, tempo</b></p> <p>Technical Vocabulary: <b>stave, ensemble, compose, melody, ostinato</b></p>	<p>Note lengths <b>minim, crotchet, quaver, semi-quaver.</b></p> <p>Inter-related dimensions of music: <b>pulse, rhythm, pitch, dynamics, texture, duration, timbre, tempo</b></p> <p>Technical Vocabulary: <b>stave, ensemble, compose, melody, coda, leitmotif.</b></p>	<p>Note lengths: <b>Semibreve, minim, crotchet, quaver, semi-quaver, rest.</b></p> <p>Inter-related dimensions of music: <b>pulse, rhythm, pitch, dynamics, texture, duration, timbre, tempo, structure, expression, beat,</b></p> <p>Technical Vocabulary: <b>posture, diaphragm, stave, ensemble, accompaniment, lyrics, aural, silence, melody, harmony.</b></p>	<p>Note lengths: <b>Semibreve, dotted-minim, minim, dotted-crotchet, crotchet, dotted-quaver, quaver, semi-quaver, rest.</b></p> <p>Inter-related dimensions of music: <b>pulse, rhythm, pitch, dynamics, texture, duration, timbre, tempo, structure, expression, beat,</b></p> <p>Technical Vocabulary: <b>posture, diaphragm, stave, ensemble, compose, beat, chord, accompaniment, lyrics, accompaniments, aural, silence, riff, ostinato, melody, harmony.</b></p>
Key composers or historical links.	Heitor Villa-Lobos	Ten Pieces: Firebird by Stravinsky	Justin Timberlake	Steve Reich