



Music

Music Curriculum

Music is a powerful medium for communication between people of different ages, cultures, social backgrounds and abilities. The art of music is the organisation of sound using the elements of rhythm, pitch, dynamics, timbre and texture, within a variety of structures. Successful participation in music develops pupils' self-esteem, confidence and learning skills. It promotes teamwork, turn-taking, sense of leadership and allows cross-curricular learning. It is an effective medium for self-expression, fosters enjoyment, encourages co-operative working and creates a sense of community. Music is an integral part of daily life and routines for the pupils at Benson C of E School. We endeavour to provide a curriculum which promotes enjoyment and a love of music through performance, composition, listening and appraising and by celebrating our successes within the school and with the wider local community.

Scheme Used

At Benson we follow the Sing Up scheme. This scheme meets the requirements of the National Curriculum and incorporates the themes of the Model Music Curriculum, providing a solid foundation to deliver a creative and engaging programme. It sets out the skills, knowledge and understanding to be gained by all pupils at each stage of learning. Sing Up supports a fully integrated approach to musical development, connecting the interrelated strands of singing, improvising, composing, listening and appraising.

Teaching of Music

Music at Benson is taught throughout the year using the Sing Up scheme. Alongside this, we have whole class ukulele lessons delivered by Oxfordshire County Music Service (years 4&5 for 2024-2025), individual music lessons, iRock, recorder club and singing club. Each term children learn about a composer or musician, including links in collective worship.

In addition, performances take place throughout the year including Nativity, Year 6 summer performance, topic related musical assemblies, iRock concerts and ukulele concerts. We also provide opportunities for children to take part in local and national events such as Benson Christmas Tree Festival, Dorchester Festival, Big Summer Sing and Young Voices.

Support and Adaptions for Children with SEND

Regular singing opportunities as a whole school or in class, provide an inclusive space for children to engage in their own way. Children are taught group warm – ups, turn taking and call and response songs, and songs in different languages. Makaton signing is also used to support singing. Visual music displays, knowledge organisers, key vocabulary and picture cues are available to all children during music lessons. Playing tuned and untuned percussion is also an integral part of each unit of work, allowing children time to recap and build skills at their own pace, either in a small group or whole class setting.

Recording of Work and Assessment

Progression of musical skill and knowledge is assessed using three **‘progression snap shots’** over the academic year. These are already integrated in ‘Sing Up’ scheme of work across the school. Knowledge organisers linked to each unit of work are also used to support learning. Sequenced lessons are matched to the expectations for each year group and build on previous learning.

Children also have access to displays and live/ recorded music (in assembly and class) linked to the **composer of the term**. Retrieval of this learning is encouraged during whole school assemblies, composer timelines in each class and regular recording of pupil voice.

Structure of the Music Curriculum

Due to our class structures, topics in Music are being taught on a two-year cycle for 2024-2025 and 2025-2026. This will be reviewed during 2026 to ensure the most appropriate curriculum is in place once the school is at full capacity with 45 children in every year group. The creation of the two-year cycle for 2024-2025 and 2025-2026 has been created after reviewing and reflecting the knowledge and skills children in each year group have learnt previously. We ensure learning in EYFS meets the needs of the EYFS curriculum and provides a strong foundation for learning as children transition into Year 1 by following the Nursery units on Sing Up. Topics throughout the year are inspired by the Early Learning Goals - specifically themes that relate to ‘Personal, Social and Emotional Development’ and ‘Understanding the world’. Children are encouraged in their musical development through the observation of 4 main areas: Hearing and listening, Vocalising and singing, Moving and dancing, Exploring and playing.

Knowledge & Skills Progression 2024-2025

R&Y1	Term 1	Term 2	Term 3
Units	Menu Song (6wks)	Nativity Performance	Football (6 wks)
Skills	Participate in creating group performance. Copy a leader in a call-and-response song, waiting their turn to sing. Sing a cumulative song from memory, remembering the order of the verses. Play classroom instruments on the beat. Listen and move in time to the song.	Listen with concentration and understanding to a range of high-quality live and recorded music. Use their voices expressively and creatively by singing songs and speaking chants and rhymes Sing a unison song rhythmically and in tune.	Echo singing Composing word patterns, Improvising with mi-re-do, Playing a percussion ostinato.
Knowledge	Pitch: Lower and higher notes Musical theatre – Oliver and Beauty and the Beast Accompaniment and untuned percussion instruments Double Bass	Learning a selection of songs	Tuned percussion = a percussion instrument with notes. Pattern Word pattern Chant Rhythm Syllable
Key Vocabulary	Duration: rhythm, rest, march on the beat Structure: echo, call-and-response, cumulative	Duration: beat, rhythm, rest. Pitch: Pitch matching Tempo: beat	Duration: beat, rhythm, rest. Pitch: mi-re-do (notes E-D-C), untuned/tuned instruments, unpitched/pitched patterns.

	Tempo: beat Timbre/texture: walking bass		Structure: ostinato (repeating pattern), echo, call-and-response. Tempo: steady beat.
	Term 4	Term 5	Term 6
Units	Dawn from Sea (3wks) Musical Conversations(3wks)	Nautilus (3wks) Cat and Mouse (3wks)	Come Dance with Me (6 wks)
Skills	Sing a simple singing game, adding actions to show a developing sense of beat. Listen actively by responding to musical signals and musical themes using appropriate movement. Create a musical movement picture. Improvise question-and-answer conversations using percussion instruments. Compose musical sound effects and short sequences of sounds in response to a stimulus. Recognise how graphic symbols can represent sound. Create, interpret, and perform simple graphic scores.	Perform actions to music, reinforcing a sense of beat. Respond to musical signals and musical themes using movement, matching movements to musical gestures in the piece. Develop awareness of duration and the ability to move slowly to music. Create art work, drawing freely and imaginatively in response to a piece of music. Create rhythm patterns, sequencing them, and ‘fixing’ them as compositions using simple notation. Attempt to record compositions with stick and other notations. Sing and chant songs and rhymes expressively. Listen and copy rhythm patterns.	Copy call-and-response patterns with voices and instruments. Echo sing a line independently with teacher leading, then move on to pair singing in echo format. Create musical phrases from new word rhythms that children invent. Sing either part of a call-and-response song. Play the response sections on tuned percussion using the correct beater hold.
Knowledge	Classical <i>Benjamin Britten</i> – composer Dawn Musical conversation Improvise Sequence Arthur Smith – Dueling banjo	<i>Anna Meridith</i> -composer Nautilus Cello – string family Tuba – brass family Dynamics - quieter and louder Duet Duetto buffo di due gatti (Cat duet) by Gioachino Rossini, Robert Lucas Pearsall, Christoph Ernst Friedrich Weyse	Crotchet Quavers Rest Solo
Key Vocabulary	Pitch: high sounds, low sounds, musical theme. Tempo: beat (a continuous, steady pulse that occurs in songs, rhymes, and music), pulse. Timbre: flute, harp, violin, viola, clarinet, orchestra, percussion instruments (tuned, untuned) Structure: question-and-answer Other: perform, record a movement piece, improvise, compose, graphic symbol, graphic score	Pitch: the highness or lowness of a note. Tempo: beat – a continuous steady pulse that occurs in music. This could be compared to a ticking clock or a pumping heart. Duration: rhythm, beat, the length of a sound, often counted in beats. For instance, a 4-beat note should be counted ‘1,2,3,4’. Dynamics: loud and quiet, gradual, and sudden changes. Timbre: the quality of a vocal or instrument sound. Other: Improvising – experimenting within a structure.	Duration: beat, rhythm. Pitch: stepping notes A-G-F, tuned and untuned percussion. Structure: call-and-response, verse, chorus. Texture: solo.

Y2&3	Term 1	Term 2	Term 3
Units	I’ve been to Harlem (6wks)	Carnival of the Animals (Year 2 focus linked to unit in PE) (3wks) Carol Singing	Latin Dance (6wks)
Skills	Compose a pentatonic ostinato. Sing a call-and-response song in groups, holding long notes confidently. Play melodic and rhythmic accompaniments to a song.	Select instruments and compose music to reflect an animal’s character. Listen with increased concentration to sounds/music and respond by: talking about them using music	Listen to a range of Cuban pieces, understanding influences on the music and recognising some of its musical features. Sing the syncopated rhythms in Latin dance and recognise a verse/chorus structure.

	Listen and identify where notes in the melody of the song go down and up.	vocabulary, or physically with movement and dance. Identify different qualities of sound (timbre) e.g. smooth, scratchy, clicking, ringing, and how they are made. Recognise and respond to changes of speed (tempo), the length of notes (duration – long/short), short/detached/smooth (articulation), and pitch (high/low) using music vocabulary, and/or movement. Use their voices expressively and creatively by singing songs.”	Working in small groups, sing a call-and-response song with an invented drone accompaniment. Play a one-note part contributing to the chords accompanying the verses. Compose a 4-beat rhythm pattern to play during the instrumental sections.
Knowledge	Pentatonic scale Ostinato ‘Morning mood’ from Peer Gynt Suite by Edvard Grieg (1843 - 1907). Tongo means ‘Mangrove’ - a Mangrove is a type of tree that grows in water in places where the weather is tropical.	Camille Saint-Saëns The Carnival of the Animals Instrument families – string, woodwind, percussion (glass harmonica, glockenspiel, xylophone), keyboard	Cuba is an island. It is located where the Gulf of Mexico, Caribbean Sea and Atlantic Ocean meet. Cuban music mixes Spanish melodies and West African rhythms. Salsa The 4/4 time signature means that there are 4 crotchet beats in each bar. Drone
Key Vocabulary	Pitch: pentatonic scale, note clusters, chords. Structure: ostinato, echo, phrase, call-and-response. Tempo: beat. Texture: unison, round, accompaniment. Other: improvise, compose, ensemble.	Timbre: xylophone, strings, piano, clarinet, glockenspiel Pitch: high, low Rhythm: long/short notes. Tempo: fast. Articulation: short/detached notes (staccato), smooth Character: brittle, jerky, elegant, graceful, relaxing.	Duration: beat, syncopation, 4 beats in a bar, rhythm pattern. Pitch: melody, chords. Structure: song (verse, chorus, instrumental), call-and-response Timbre: piano, drums, bass, guitar, claves, timbale, trumpet, conga, bongos. Style: Latin, salsa. Other: Latin America.
	Term 4	Term 5	Term 6
Units	Nutcracker (3wks) Railway Carriage (3wks)	Just Three Notes (3wks) Samba with Sergio (3wks)	Fly with the Stars (6wks)
Skills	Develop active listening skills by responding to musical themes through movement. Understand the structure of rondo form (A-B-A-C-A). Develop a sense of beat and rhythmic pattern through movement. Experience call-and-response patterns through moving with a partner. Improvise and explore a variety of ways in which words can be used to create music. When composing, challenge the children to include musical elements such as contrasting dynamics and timbre. Allow children to add rhythms and sound effects to their compositions using percussion instruments. During warm-ups, provide solo opportunities for children. Boom chicka boom is a great song to have a child acting as leader.	Invent simple patterns using rhythms and notes C-D-E. Compose music, structuring short ideas into a bigger piece. Notate, read, and follow a ‘score’. Recognise and copy rhythms and pitches C-D-E. Move in time with the beat of the music. Perform call-and-response rhythms vocally, by ear, using word rhythms, then transfer rhythms to body percussion/instruments. Perform vocal percussion as part of a group. Talk about what they have learnt about Brazil and carnival (e.g. samba batucada instruments, playing in call-and-response, samba schools, that in Brazil music helps communities thrive, word rhythms are an important way to learn rhythm patterns, that you can freely express yourself at carnival).	Play the chords of Fly with the stars on tuned percussion as part of a whole-class performance. Sing solo or in a pair in call-and-response style. Respond to and recognise crotchets and quavers and make up rhythms using these durations to create accompaniment ideas for the song.
Knowledge	Russian composer, Pyotr Ilyich Tchaikovsky, 1840 – 1893	American composer, Steve Reich, Wrote Drumming after observing	drone = a note or chord played as a continuous

	The Nutcracker Ballet Orchestral instruments: Brass: trumpet, Woodwind: clarinet, flute Strings: violin, viola, cello	musicians in Ghana. Minimalism = music made from simple ostinatos that repeat with little change. Gyorgy Ligeti was born in Hungary in 1923. He died in Austria in 2006. Samba = a style of music from South America. Sergio Mendes is Brazilian. His music is influenced by samba, bossa nova, jazz and funk and it is recognised all over the world. He has worked with many famous musicians and his music is also used in films and adverts. Carnival	sound. Intro. verse/chorus call-and-response chord pattern
Key Vocabulary	Duration: beat. Pitch: higher, lower. Structure: rondo form (a recurring theme that returns every other section e.g. A-B-A-C-A-D-A etc.), call-and-response, question-and-answer (an opening phrase that offers a musical question, which is followed by a different second phrase forming an answer), phrase. Timbre: staccato (short, detached notes to create a 'spiky' sound/articulation). Other: orchestral suite, ballet. Duration: steady beat, repetition, rhythm. Structure: pattern, fugue, round. Texture: unison, layers, combining sounds. Timbre: exploring sounds for intended effect, using words and voices musically. Other: collaboration, rap, music NOT sound effects.	Duration: the length of a note. Rhythm: an arrangement of notes of different durations. <i>Notation:</i> quavers, crotchet, crotchet rest minim (<i>jogging, walk, sh, stride</i>) Pitch: how high or low a note sounds. Structure: ostinato – a repeating pattern. Other: score – a visual representation of music, minimalism – a genre of music made up from simple ostinatos that repeat a lot with little change over time. Duration: beat, rhythm. Structure: call-and-response. Timbre: repinique (a high-pitched Brazilian drum), drums, percussion. Other: samba, carnival, 'fanfarra' (fanfare), Escolas de samba (Samba schools).	Duration: beat/pulse, crotchet ('walk'), quavers ('jogging'), crotchet rest ('shh'), 4/4, bar (4 beats), rhythm. Pitch: chords (A minor/Am, C major/C), drone. Structure: intro, verse, chorus, call-and-response, chord pattern. Timbre: drums, shakers, tuned percussion.

Y4&5 Each class - Ukulele for 2 terms	Term 1	Term 2	Term 3
Units	What shall we do with a Drunken Sailor (6wks)	Why we Sing (3wks) Song Writing (3wks)	Madine Tun Nabi (6wks)
Skills	Compose body percussion patterns to accompany a sea shanty. Write these out using rhythm grids. Keep the beat playing a 'cup' game. Sing a sea shanty expressively, with accurate pitch and a strong beat. Sing in unison while playing an instrumental beat (untuned). Play bass notes, chords, or rhythms to accompany singing. Talk about the purpose of sea shanties and describe some of the features using music vocabulary.	Recognise individual instruments and voices by ear. Listen to a selection of Gospel music and spirituals and identify key elements that give the music its unique sound. Talk about pieces using music vocabulary (e.g. the ways the voices are used, the contrasting texture of solo voice and choir, singing in harmony, the lyrics etc.) Develop and practise techniques for singing and performing in a Gospel style. Improvise and compose, 'doodling' with sound, playing around with pitch and rhythm to create a strong hook.	Sing a song in two parts with expression and an understanding of its origins. Play a drone and chords to accompany singing. Improvise freely over a drone. Listen and copy back simple rhythmic and melodic patterns. Sing a round and accompany themselves with a beat.

		Create fragments of songs that can be developed into fully-fledged songs. Listen and appraise, identifying the structure of songs and analysing them to appreciate the role of metaphor. Understand techniques for creating a song and develop a greater understanding of the songwriting process.	
Knowledge	Sea shanty = songs sung by sailors. A strong beat is important as it helped sailors work together to make the job easier. <i>Notation: crotchet quaver, semiquavers (ta, ti ti, tika tika, walk, jogging, running faster)</i>	Spirituals and Gospel songs Melody = the tune. Harmony = notes to add to the tune. Choir = group of singers. Acappella = unaccompanied singing. Congregation = people in church Electric piano, bass guitar, drum kit. Wonderwall is a song by English rock band Oasis. Their music was known as Britpop. Destiny's Child and Beyoncé. Smalltown boy is a song by English pop band Bronski Beat. Their music was known as synthpop as they used electronic synthesiser keyboards. Verse, chorus, bridge/middle 8, introduction (intro), ending (outro), phrase.	A 'Nasheed' is a type of Islamic song that teaches about the Islamic faith. Drone = a note or chord that is held continuously throughout most of a piece of music.
Key Vocabulary	Duration: 4/4 time signature, crotchet, quavers, semiquavers. Pitch: melody, chords, bass note, major, minor. Tempo: beat, steady beat. Other: sea shanty, work song, rhythm grid, accompany/accompaniment, cup game/cup rhythm game, body percussion.	Dynamics: quiet, louder, getting louder (crescendo). Pitch: melody, harmony, high voices and low voices. Structure: call-and-response, spoken interludes, phrase. Texture: unison (singing same melody), homophonic (singing in harmony). Timbre: choir, male and female voices, congregation, electric piano, bass guitar, drum kit. Other: music for praise, Gospel, spiritual, expression, legato, slide (glissando), note bend, decoration, diction, articulation. Duration: rhythm, beat. Pitch: melody, hook, chords, riff. Structure: verse, chorus, bridge/middle eight, introduction (intro), ending (outro). Texture: solo, echo, melody and accompaniment, homophonic (moving together). Other: lyrics, rhyme, phrase, metaphor.	Pitch: melody, octave, G major, D major, drone, microtone, vocal decoration. Structure: introduction, verse, chorus. Texture: call-and-response, a cappella/unaccompanied, accompaniment. Other: improvisation, Nasheed, Arabic music.
	Term 4	Term 5	Term 6
Units	Building a Groove (3wks) Epoca (3wks)	Balinese Music (3wks) Composing in Ternary Form (3wks)	Kisne Banaaya (6wks)
Skills	Show understanding of how a drum pattern, bass line and riff fit together to create a memorable and catchy groove.	Develop knowledge and understanding of the Balinese musical forms of gamelan beleganjur and kecak.	Sing and play the melody of Kisne banaaya. Sing in a four-part round accompanied with a pitched ostinato.

	Identify drum patterns, basslines, and riffs and play them using body percussion and voices. Compose and perform drum patterns, basslines, and riffs on a variety of instruments as part of a group. Engage the imagination, work creatively in movement in small groups, learning to share and develop ideas. Develop listening skills and an understanding of how different instrumental parts interact (texture) by responding to each part through movement. Demonstrate an understanding of the history of Argentine tango.	Listen and match vocal and instrumental sounds to each other, and to notation. Sing/chant a part within a kecak performance. Compose a kecak piece as part of a group. Improvise and compose, creating a piece in ternary form using a pentatonic scale, and containing an accompaniment, contrasting dynamics and tempo. Notate their ideas to form a simple score to play from. Listen, appraise, and respond to music using drawings and words. Recognise that music can describe feelings and tell a story. Understand and recognise ternary form.	Compose a simple accompaniment using tuned instruments. Create and perform their own class arrangement.
Knowledge	Parts of a drum kit, base line, drum patterns, building a riff, genre of jazz Argentine tango is a type of music and a dance developed in Buenos Aires, Argentina and Montevideo, Uruguay. Traditional polkas, waltzes and mazurkas from Europe were mixed with the habanera from Cuba, and the candombe rhythms from Congo, Angola, and Mozambique. Gotan Project – formed in 1999. Época was released in 2001.	Bali is a small volcanic island in Indonesia. Music is a huge part of life in Bali, especially at religious occasions. The main religion is Balinese Hinduism which includes Balinese beliefs about nature and the spirit world. The most famous type of music from Bali is gamelan, an ensemble (group) of percussion instruments. Maurice Ravel (1875-1937) was a French composer, pianist and conductor Ravel's Laideronnette (Empress of the pagodas) was published in 1910. It is part of a set of 5 pieces inspired by traditional stories for children. It is set in China.	The song Kisne banaaya is sung in India and Pakistan. It explores how our world came into existence. It is sung in Hindi a language used in India, which is similar to Urdu, a language used in Pakistan. India and Pakistan used to be one country, India. They became separate countries in 1947. Swar = the 7 pure notes of the Indian Classical major scale
Key Vocabulary	Pitch: pentatonic scale (5-note scale), bass line (the lowest melodic part of an ensemble, often played by a bass guitar or a double bass). Rhythm: backbeat (typically falls on beats 2 and 4, and often played by the snare drum). Structure: riff (a repeated musical pattern that forms the basis of a song). Timbre: legato (smooth), staccato (detached). Other: head (the main melody of a song, specifically used in jazz/groove music). Duration: beat. Pitch: semitone (a half step distance between two pitch levels), bass. Structure: ostinato. Style: tango, neotango, electronic music, fusion. Texture: the result of different musical parts or layers playing together. Like texture in artworks, texture in music can be dense, or	Duration: cycle – a looped pattern of a fixed number of beats. Texture: interlocking – where 2 or more rhythmic parts connect and combine to make a whole. Timbre: Kendang (drum), ceng ceng (cymbals), pot gongs, hanging gongs. Other: Gamelan beleganjur (Indonesian percussion ensemble, often performed at religious ceremonies), kecak (a vocal chant), cak lesung (rice-pounding rhythms). Pitch: pentatonic scale – a five-note scale (most easily found by using just the black notes of the piano). Tempo: the speed of a piece. Dynamics: the volume of a piece. Structure: Ternary form – a musical shape also known as ABA where A = opening section, B = contrasting middle section, A = return to the opening, coda – a special ending. Other: score – a visual representation of music.	Pitch: Swar (notes) Sa-Re-Ga-Ma-Pa-Dha-Ni-Sa, melody, harmony, chords. Structure: ostinato. Texture: unaccompanied/a cappella, accompaniment, unison, two-part round, four-part round. Timbre: the different qualities of sound you can make, vocal sounds, instrumental sounds. Other: Riyaz (practise), Indian Classical music.

	intricate, busy and complex, or transparent, or sparse etc. Timbre: cello, accordion, singer, drum kit, staccato (short, detached notes to create a ‘spiky’ sound/articulation), legato (smooth articulation of notes, creating a seamless flow in the music).		
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Y6	Term 1	Term 2	Term 3
Units	Hey, Mr Miller(6wks)	Shadows (3wks) Composing for Protest (3wks)	Dona nobis pacem (3wks)
Skills	Compose a syncopated melody using the notes of the C major scale. Sing a syncopated melody accurately and in tune. Sing and play a class arrangement of the song with a good sense of ensemble. Listen to historical recordings of big band swing and describe features of the music using music vocabulary.	Explore the influences on an artist by comparing pieces of music from different genres. Identify features of timbre, instrumentation, and expression in an extract of recorded music. Use musical knowledge and vocabulary to discuss similarities and differences in pieces of music. Create a shadow movement piece in response to music. Create their own song lyrics. Fit their lyrics to a pulse, creating a chant. Write a melody and sing it. Structure their ideas into a complete song.	Compose an 8-bar piece using percussion, in 3-time and using chords F major and C major. Sing a round accurately and in a legato style. Identify changes in texture between parts moving together (homophonic texture) and parts moving independently (polyphonic texture). Sing a chorus in two-part harmony with dancing on the beat.
Knowledge	American musician - Alton Glenn Miller and his swing band. You will Swing-style jazz The band leaders of 1930s and 1940s America – Duke Ellington, Count Basie, Ella Fitzgerald, Billy Holiday	Lindsey Stirling - American artist from California. Influenced by country fiddle music, dance music, and rock. Tokio Myers – pianist British artist from London. Interstellar theme, Human (BGT) Ethel Smyth - (1858 - 1944): English composer. Music for orchestras, choirs, and many operas. Suffragettes - March of the women anthem.	12th Century O Euchari in Leta Via by Hildegard von Bingen, sometime between 1140 – 1160 16th Century Ronde (‘La Morisque’ from Danserye) by Teilman Susato 1551 - If ye love me by Thomas Tallis 1565 - Jubilate Deo by Giovanni Gabrieli 1597
Key Vocabulary	Duration: beat, pulse, count-in, swing/swung rhythm, syncopation. Pitch: arpeggio, chromatic, C major scale. Structure: question-and-answer. Texture: layers. Timbre: rhythm section, brass section, woodwind section, scat singing (scatting). Other: improvisation, big band, swing music.	Timbre: electric violin, acoustic violin/fiddle, rock band (electric and bass guitars, drums), electronic beats, guitar pedals, distortion, orchestral violins. Other: genre/style, fusion, rock, country, electronic dance music (EDM), DJ, impressionism, drum and bass, legato, decoration, off-beat rhythms, classical. Pulse: a steady beat (like a ticking clock). Tempo: the speed of a piece of music. Structure: ostinato (a repeating pattern), coda (a fancy ending). Other: protest song (a song written to help a social cause or to effect change), lyrics (the words or text of a song), chant (lyrics spoken to a	Duration: 3 beats per bar, 3/4 time signature, 3-time, dotted crotchet, dotted minim, crotchet, quavers, crotchet rest. Pitch: thinking voice, F major, C major. Structure: round, 3 sections, phrase. Texture: polyphonic, homophonic, monophonic. Timbre: a cappella (unaccompanied). Other: sacred vocal music, Latin.

		pulse), melody (or tune – a series of notes arranged in a pattern).	
	Term 4	Term 5	Term 6
Units	You to me are everything Twinkle Variations	Race Exploring identity through song	Production Ame-sau-vala-tara-bal
Skills	Listen and appraise, recognising and identifying key musical features such as rhythm, tempo, timbre, structure, and instruments. Use music vocabulary and knowledge to discuss similarities and differences in pieces of music. Learn some simple choreography to accompany a disco song. Decipher a graphic score. Play Twinkle, twinkle, little star. Create variations using a wide variety of composing techniques. Improvise on top of a repeating bassline.	Create an accompaniment. Create an extended melody with four distinct phrases. Experiment with harmony. Structure their ideas into a full soundtrack. Identify ways songwriters convey meaning: through lyrics, the music, and the performance. Understand different ways that rhymes work in songs. Identify different elements of a song's structure. Understand the concept of identity and how you can express that in songs	Create a rhythmic piece for drums and percussion instruments. Sing the chorus of Throw, catch in three-part harmony with dancing. Develop knowledge and understanding of a variety of musical styles from India, talking about them using music vocabulary. Demonstrate coordination and keeping a steady beat by dancing to bhangra music.
Knowledge	The Real Thing - A British soul group Formed in Liverpool in the 1970s First all Black British band to have a number one song in the charts One of Britain's most well-known soul and funk groups. Sonia, The Overtones and Anthony Strong. Wolfgang Amadeus Mozart 1756 – 1791 – Twinkle variations Benjamin Britten - The young person's guide to the orchestra. Edward Elgar - Enigma variations. Johannes Brahms - Variations on a theme by Haydn.	Chariots of Fire by Vangelis. Smalltown boy by Bronski Beat, Say my name by Destiny's Child, Chosen family by Rina Sawayama.	Bhangra: folk music for dancing from the Punjab Bollywood: India is the movie-making capital of the WORLD! The films feature Indian pop music with Hindi lyrics Classical: Improvised melodies, rhythmic percussion, microtones and lots of ornamentation. Indian instruments
Key Vocabulary	Duration: syncopation. Pitch: major scale, modulation/key change. Tempo: beats per minute (bpm), faster, slower. Timbre: bass guitar, electric guitar, violins, drum kit, lead and backing vocals/singers, keyboard (Fender Rhodes). Structure: verse, chorus, middle 8, hooks/riffs. Style: disco, funk, soul, jazz-fusion, latin-jazz. Texture: vocal harmonies (parts that are sung alongside the main melody to make the texture thicker). Other: cover (a version of a song by a singer or band who did not originally perform the song), Dynamics: volume, louds and softs. Structure: passacaglia (an ancient musical form featuring a repeating bassline with different events placed on top). Tempo: the speed of a piece of music. Other: score (a visual representation of music), orchestrate (choose which	Duration: steady beat (like a ticking clock), rhythm. Pitch: motif, harmony (two or more notes sounded at the same time). Structure: ostinato (a repeating pattern). Texture: melody (or tune), accompaniment: the musical part which provides support for the melody. Style: Pop, R&B, Hip hop. Timbre: high voices (high register), low voices (low register). Structure: Intro (introduction), verse, chorus, outro, instrumental, backing vocals. Other: internal rhyme, voice change, anthem.	Duration: chaal rhythm, bols. Pitch: bhairavi raga. Structure: asthaya (chorus), antara (verse), echo. Tempo: pulse, beat. Texture: solo, unison voices. Other: styles – bhangra, Bollywood, Indian classical music.

	instruments play which parts of a music composition), improvise (music that is made up instantly with no prior preparation).		
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Knowledge & Skills Progression 2025-2026

R	Term 1	Term 2	Term 3
Units	I've got a grumpy face (3wks) The Sorcerers Apprentice (3wks)	Nativity Production	Bird spotting: Cuckoo polka (3wks) Shake my sillies out (3wks)
Skills	Make up new words and actions about different emotions and feelings. Explore making sound with their voices and percussion instruments to create different feelings and moods. Sing with a sense of pitch, following the shape of the melody with their voices. Mark the beat of the song with actions. Explore storytelling elements in the music and create a class story inspired by the piece. Identify and describe contrasts in tempo and dynamics. Begin to use musical terms (louder/quieter, faster/slower, higher/lower). Respond to music in a range of ways e.g. movement, talking, writing.	Listen with concentration and understanding to a range of high-quality live and recorded music. Use their voices expressively and creatively by singing songs and speaking chants and rhymes Sing a unison song rhythmically and in tune.	Explore the range and capabilities of voices through vocal play. Develop a sense of beat by performing actions to music. Develop 'active' listening skills by recognising the 'cuckoo call' in a piece of music (so-mi). Enjoy moving freely and expressively to music. Listen to music and show the beat with actions. Sing an action song with changes in speed. Play along with percussion instruments. Create a sound story using instruments to represent different animal sounds/movements. Perform the story as a class.
Knowledge and Key Vocabulary	Pitch: shape (contour), high/low Structure: call-and-response Tempo: beat Timbre: hard/soft, scratchy/smooth, etc. Other: words that describe emotions and feelings e.g. angry, sad, happy, excited, silly etc. Duration: long/short. Dynamics: louder/quieter. Pitch: higher/lower. Tempo: faster/slower. Timbre: percussion instruments. Other: storytelling, Classical music, composer, orchestra.	Learning a selection of songs Duration: beat, rhythm, rest. Pitch: Pitch matching Tempo: beat Structure: chorus verse	Duration: beat. Timbre: vocal play to explore sounds the voice can make, cuckoo whistle, orchestra. Pitch: cuckoo interval, so-mi. Structure: echo singing. Duration: syncopation, rests. Dynamics: louder, quieter. Pitch: higher sounds, lower sounds. Structure: verse and chorus. Tempo: faster, getting faster, slower getting slower. Timbre: quality of sounds (e.g. squeaky, booming etc.).
	Term 4	Term 5	Term 6
Units	Up and down (3wks) Five fine bumble bees (3wks)	Down there under the sea (3wks) It's oh so quiet (3wks)	Slap clap clap(3wks) Bow, bow, bow Belinda (3wks)
Skills	Make up new lyrics and accompanying actions. Sing and play a rising and falling melody, following the shape with their voices and on tuned percussion.	Develop a song by composing new words and adding movements and props. Sing a song using a call-and-response structure.	Listen actively to music in 3/4 time. Compose a three-beat body percussion pattern and perform it to a steady beat. Sing a melody in waltz time and perform the actions.

	Use appropriate hand actions to mark changing pitch. Improvise a vocal/physical soundscape about minibeasts. Sing in call-and-response and change voices to make a buzzing sound. Play an accompaniment using tuned and untuned percussion and recognise a change in tempo. Listen to a piece of classical music and respond through dance.	Play sea sound effects on percussion instruments. With some support, play a call-and-response phrase comprising a short stepping tune (C-D-E). Listen to a range of sea-related pieces of music and respond with movement. Develop listening skills, identifying dynamics (forte, piano, crescendo, and diminuendo) across a range of different musical styles. Explore dynamics with their voices and instruments. Play different instruments with control. Improvise music with different instruments, following a conductor. Compose music based on characters and stories developed through listening to Beethoven's 5th symphony.	Transfer actions to sounds played on percussion instruments. Find the beat and perform a clapping game with a partner. Invent and perform actions for new verses. Sing a song while performing a sequence of dance steps. Play a two-note accompaniment, playing the beat, on tuned or untuned percussion. Listen to and talk about folk songs from North America.
Knowledge and Key Vocabulary	Dynamics: louder, quieter. Pitch: up, down, higher, lower, melody, interval, stepping notes, scale. Tempo: pulse, beat, faster, slower. Timbre: glockenspiel, chime bars, xylophone. Duration: dotted rhythms, rest. Dynamics: loud, quiet, louder, quieter. Pitch: stepping notes, jumping notes. Tempo: fast, slow, faster, slower. Timbre: quality of voice (e.g. squeaky, jerky, swishy). Other: soundscape.	Dynamics: getting louder, getting quieter. Pitch: stepping note, leap, notes C-D-E, higher, lower. Structure: call-and-response. Tempo: getting slower/faster. Timbre: shaker, scraper, chime tree, chime bars, glockenspiel, xylophone, ocean drum, rain stick. Other: soundscape. Dynamics: forte (loud), piano (quiet), crescendo (getting louder), diminuendo (getting quieter).	Duration: longer/shorter sound, waltz time (3/4 time). Timbre: ring, shake, scrape, tap, strike, drum, body percussion. Duration: dotted notes, rhythm. Pitch: higher, lower. Structure: phrase. Tempo: steady beat. Other: percussion instruments, tuned (with notes), untuned (without notes).

Y1&2	Term 1	Term 2	Term 3
Units	Tony Chestnut (6wks)	The Carnival of the Animals (3wks) Composing music inspired by birdsong (3wks)	Grandma rap (6wks)
Skills	Improvise rhythms along to a backing track using the note C or G. Compose call-and-response music. Play the melody on a tuned percussion instrument. Sing with good diction. Recognise and play echoing phrases by ear.	Select instruments and compose music to reflect an animal's character. Listen with increased concentration to sounds/music and respond by: talking about them using music vocabulary, or physically with movement and dance. Identify different qualities of sound (timbre) e.g. smooth, scratchy, clicking, ringing, and how they are made. Recognise and respond to changes of speed (tempo), the length of notes (duration – long/short), short/detached/smooth (articulation), and pitch (high/low)	Show the following durations with actions: 'walk' (crotchet) and 'jogging' (quavers). Chant and play rhythms using the durations of 'walk' (crotchet), 'jogging' (quavers), and 'shh' (crotchet rest) from stick notation. Learn a clapping game to Hi lo chicka lo that shows the rhythm. Compose 4-beat patterns to create a new rhythmic accompaniment, using a looping app. Chant Grandma rap rhythmically and perform to an accompaniment children create.

		using music vocabulary, and/or movement. Invent simple patterns using voices, body percussion, and then instruments. Follow signals given by a conductor/leader. Structure compositional ideas into a bigger piece. Improvise solos using instruments.	
Knowledge and Key Vocabulary	Pitch: ‘cuckoo call’ interval (minor 3rd), melody. High and low pitch Structure: echo, call-and-response. Tempo: beat, steady beat. Timbre: tuned (has notes) and untuned percussion instruments (doesn’t have notes). Tuned – xylophone, glockenspiel Untuned – base drum, cymbals, castanets Other: diction, improvise.	Timbre: strings, piano, glockenspiel, flute, piano, double bass, xylophone, cello, clarinet Pitch: high and low Rhythm: long/short notes. Tempo: fast and slow Articulation: sliding (glissando), smooth (legato). Short notes (staccato), smooth (legato). Character: flowing, wavy, smooth. elegant, graceful, relaxing, twitchy, fluttering, swooping, heavy, plodding, resonant. <i>Ralph Vaughan Williams - The Lark Ascending</i> <i>Olivier Messiaen - Oiseaux exotiques</i> <i>Ottorino Respighi - The birds</i> Other: <i>motif</i> – a short musical idea (birdsong – the short repeating patterns birds use to communicate – is a musical motif), <i>conductor</i> – the person who signals to musicians and often decides the tempo (speed) of a piece as well as when it starts and stops, <i>orchestrate</i> – choose which instruments play which ideas, <i>accompaniment</i> – a supporting part, <i>improvise</i> – invent or create music without preparation (make it up on the spot!).	Duration: beat, duration actions ‘walk’ (crotchet), ‘jogging’ (quavers), and ‘shh’ (crotchet rest), rhythm. Pitch: pitch shape. Higher and lower Structure: 4-beat rhythm. Tempo: steady beat, pulse Texture: round. 2 quavers (jogging) Crotchet (walk) crotchet rest (shhh)
	Term 4	Term 5	Term 6
Units	Orawa (3wks) Trains (3wks)	Swing-a-long with Shostakovich (3wks) Charlie Chaplin (3wks)	Tańczymy labada (6wks)
Skills	Improvise and compose, structuring short musical ideas to form a larger piece. Sing and play, performing composed pieces for an audience. Listen and appraise, with focus and attention to detail, recalling sounds and patterns. Listen to and analyse four pieces of music inspired by travel/vehicles. Learn a simple rhythm pattern and perform it with tempo and volume changes. Learn about the musical terms crescendo, diminuendo, accelerando, ritenuto. Begin to understand duration and rhythm notation. Follow signals from a conductor. Structure musical ideas into a whole-class composition.	Create action patterns in 2- and 3-time. Listen actively and mark the beat by tapping, clapping, and swinging to the music. Listen and move, stepping a variety of rhythm patterns (walking, jogging, skipping). Understand and explain how beats can be grouped into patterns, and identify them in familiar songs. Move freely and creatively to music using a prop. Understand and use notes of different duration. Understand and use notes of different pitch. Understand and use dynamics. Compose a soundtrack to a clip of a silent film.	Listen and match the beat of others and recorded music, adapting speed accordingly. Demonstrate an internalised sense of pulse through singing games. Listen to traditional and composed music from Poland. Begin to understand how music helps people share tradition and culture. Sing confidently in Polish and play a cumulative game with spoken call-and-response sections. Play an accompaniment on tuned percussion and invent a 4-beat body percussion pattern.

Knowledge and Key Vocabulary	<i>Wojciech Kilar - Orawa</i> <i>Huge river flowing through Slovakia and Poland</i> Tempo: beat, pulse. Timbre: chant. Pitch: String family highest to lowest pitch violin, cello, double bass Structure: coda (Italian meaning 'tail' - a fancy ending), repetition, call-and-response. Notation – symbols, dots and lines - semibreve (4 beats) minim (2 beats) crotchet (1 beat) quaver (1/2 beat) Other: transforming an idea. <i>Heitor Villa-Lobos - 'The little train'</i> <i>Edward Elgar - 'A wagon passes'</i> <i>John Adams - 'Short ride in a fast machine'</i> <i>Ron Goodwin – 633 'Squadron'</i> Duration: the length of a note. Dynamics: volume, crescendo (gradually getting louder), diminuendo (gradually getting quieter). Tempo: speed, accelerando (gradually getting faster), ritenuto (gradually getting slower). Other: conductor – the person who signals to musicians and often decides the tempo of a piece as well as when it starts and stops.	<i>Dmitri Shostakovich:</i> • Famous composer of the mid 20th century • He was born in Russia • He played piano • He composed the 'Suite for Jazz orchestra' <i>The polka and the waltz are types of dances</i> <i>Jazz from New Orleans</i> Tempo: beat – a continuous steady pulse that occurs in music. This could be compared to a ticking clock or a pumping heart. Metre: beats are commonly grouped into regular patterns (usually in 2s, 3s, or 4s). The first beat of each pattern is often accented and is known as the 'strong beat'. For example, a 3-time waltz will have a swinging '1,2,3, 1,2,3' feel, while a march in 4-time will have you counting '1,2,3,4, 1,2,3,4' as you walk along. Rhythm: is made up of patterns of different length notes. In this unit, the children will step several rhythmic patterns in their feet. These movements include 'walk' (crotchet), 'jog-ging' (two quavers) and 'skip-ty' (dotted quaver, semiquaver). Charlie Chaplin -silent movies – The circus Disney's Lion King Duration: the length of a note, described as short and long. Pitch: notes are described as being 'high' or 'low' pitched. Dynamics: the volume of a piece, piano (p, soft), forte (f, loud). Other: compose, soundtrack, Silent film.	Polish folk music <i>Frédéric Chopin</i> - famous for his piano music Duration: beat, 4 beats per bar. Pitch: notes F, C, G, and A. Texture: accompaniment – layers of sound Timbre: The quality of sound made by an instrument. Tuned percussion (chime bars, glockenspiel, xylophone), untuned percussion (claves, woodblocks, drums).
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Y3&4	Term 1	Term 2	Term 3
Units	This little light of mine (6wks)	The Pink Panther theme (3wks) Composing with colour (3wks)	The doot doot song (6wks)
Skills	Improvise with the voice on the notes of the pentatonic scale D-E-G-A-B (and B flat if you have one). Sing in a Gospel style with expression and dynamics. Sing Part 1 of a partner song rhythmically. Play a bass part and rhythm ostinato along with This little light of mine. Listen and move in time to songs in a Gospel style.	Improvise and compose, creating atmospheric music for a scene with a given set of instruments. Listen and appraise, recognising elements of the music that establishes the mood and character e.g. the rhythm. Talk about the effect of particular instrument sounds (timbre). Create short sounds inspired by colours and shapes. Understand that instruments can be used individually and in combination to create different effects of timbre and texture. Structure their musical ideas into a composition. Create and read graphic scores.	Sing swung rhythms lightly and accurately. Sing Part 2 of a partner song rhythmically. Adopt a rhythmic accompaniment while singing. 'Doodle' with voices over the chords in the song. Learn a part on tuned percussion and play as part of a whole-class performance. Listen and identify similarities and differences between acoustic guitar styles.

Knowledge	Gospel = Good news. Gospel songs often describe stories from the bible, praising Jesus and God. Gospel is a form of African American religious music. <i>Ray Charles</i> 1920's <i>Harry Dixon Loes</i> wrote This little light of mine. 1960's <i>Sister Rosetta Tharpe</i> – Didn't it rain <i>Hezekiah Walker</i> - Every Praise	American composer <i>Henry Mancini</i> - The Pink Panther Theme 1963 He wrote the song Moon river and the Peter Gunn theme. Use of sound effects. Composer: <i>Malcolm Arnold</i> - A grand, grand overture Sound effects: vacuum cleaners, gunshot. Composer: <i>Frank Ticheli</i> - Angels in the architecture. Sound effects: wine glasses, whirly tubes. Ecstatic orange by <i>Michael Torke</i>, A colour symphony – I. Purple (Andante maestoso) by <i>Arthur Bliss</i>, Rhapsody in blue by <i>George Gershwin</i>, Green plastic, pink oil and water by <i>Rachel Leach</i>. Artists - <i>Mark Rothko</i> and <i>Wassily Kandinsky</i>	1944 Lead Belly - 'King of the 12-String Guitar.' Folk/Blues musician 1962 Bob Dylan - Blowin' in the wind 1973 Dolly Parton Jolene 2003 Jack Johnson - Gone
Key Vocabulary	Pitch: pentatonic, 'blue' note. Structure: verse, chorus, call-and-response, echo, phrase. Tempo: off-beat. Timbre: articulation, legato (smooth), staccato (spiky, detached). Texture: melody and accompaniment, unison, solo, ensemble. Other: improvise.	Duration: short notes/detached notes (staccato). Dynamics: quiet/loud, quieter/louder. Pitch: stepping notes/close together notes. Timbre: instruments in the piece (piano, vibraphone, saxophone, snare drum played with brushes, closed hi-hat off the beat, strings, brass), smooth, detached, clashing, scraping, tinkling, dull, smooth, harsh, rough, glissando, twang, wobble board, tremolo, pluck, strum, mute/dampen etc. Other: character, words to describe the character (e.g. creeping, sneaking, spooky, frightening), words to describe mood (e.g. scary, sad, happy, spooky, exciting etc.). Timbre: the specific quality of each sound (often described as the 'colour' of the sound). Dynamics: volume, loud and quiet. Rhythm: a pattern of notes with different durations. Texture: the way sounds are combined. Other: Suite (a collection of short musical pieces played one after the other), graphic score (a visual representation of music), motif (a short musical idea).	Duration: beat/pulse, 4-beats, 8-beats. Pitch: chords (Am, F, C), melody, part. Structure: intro, verse, chorus, middle 8, 2-bar phrases. Timbre: tuned percussion, dampen the sound, acoustic guitar, piano, drums, bass guitar. Style: acoustic pop, country, folk, pop. Other: improvise ('doodle'), patsch (body percussion such as slapping the knees or thighs).
	Term 4	Term 5	Term 6
Units	Fanfare for the common man (3wks) Spain (3wks)/ Musical presentation assembly	Global pentatonics (3wks) The horse in motion (3wks)	Favourite song (3wks)
Skills	Improvise and compose, exploring how timbre, dynamics and texture can be used for impact in a fanfare. Compose a fanfare using a small set of notes, and short, repeated rhythms. Listen and appraise, recognising and talking about the musical	Compare music extracts and understand that the pentatonic scale features in lots of music traditions and cultures. Create accompaniment patterns to a pentatonic song. Use notation to represent musical ideas.	Sing with expression and a sense of the style of the music. Identify similarities and differences between pieces of music in a folk/folk-rock style. Understand triads and play C, F, G major, and A minor.

	characteristics of a fanfare using music vocabulary. Play repeating rhythmic patterns. Count musically. Invent a melody. Fit two patterns together. Structure musical ideas into their own compositions.	Compose a pentatonic melody. Watch a film and analyse it in a musical context. Create ostinatos. Layer up different rhythms. Create and follow a score.	Play an instrumental part as part of a whole-class performance. Sing a part in a partner song, rhythmically and from memory.
Knowledge	Aaron Copland American Composer. Born in New York in 1900. Died 2nd December 1990. He wrote Fanfare for the common man in 1942. Emmanuel Chabrier 1841 -1894 • French Composer • He played piano and violin • Composed 'España' in 1883 George Bizet - opera Carmen Flamenco and fiesta - folk music traditions of Southern Spain.	Pentatonic scale - A five-note scale Latin word 'penta' meaning 5 Latin word 'tonus' meaning sound Skye boat song • Folk song from the Isle of Skye, Scotland - Om Namah Shivaya • Devotional Hindu mantra to Lord Shiva • Hindustani classical music based on the bhupali raga Busy weaving • Solo piece played on a Chinese long stringed instrument called a guzheng((pronounced 'goo-chung') Desert blues • A live performance as part of the Pan African Pentatonic Project • Two African musicians: Alhousseini Anivolla from Niger and Girus Mezmar from Addis Ababa Film composers: <i>John Williams</i> - Star wars, Indiana Jones, Harry Potter <i>Rachel Portman</i> - Disney: Beauty and the beast, The enchanted Christmas, Chocolat, Disney: Godmothered <i>Hans Zimmer</i> - The lion king , Blue Planet II Pirates of the Caribbean: parts 2,3 & 4	<i>Bob Dylan</i> • He was an influential musician in the 1960's • Some of his songs were written in a folk-rock style.
Key Vocabulary	Duration: long and short sounds, repeated rhythm patterns. Dynamics: contrasts, sound and silence, the dramatic effect of silence. Pitch: melody, fanfare, phrase, harmony, chord. Texture: unison (one part), homophonic (several parts moving together). Timbre: brass instruments, percussion. Duration: triplets (a rhythm made of three beats filling the space usually taken by two). Pitch: melody (a musical sentence). Other: Habanera (a rhythm from Cuba, which is often now associated with Spain), dynamics (volume, louds and softs), piano (p, soft), forte (f, loud).	Pitch: pentatonic, scale, melody, phrase, shape, ascending, descending, drone, raga, pitch matching. Timbre: electric and traditional instruments from a range of countries including: dholak, tabla, sitar, tanpura, santoor, guzheng, electric guitar and mandolin, bass guitar, krar, masinko, percussion. Texture: solo, accompaniment. Duration = note lengths = crotchet (1 beat) Walk walk walk walk = minim (2 beats) Stride stride stride stride = quavers (½ beat each) Jogging jogging jogging jogging Structure: ostinato (a repeating – often rhythmic – pattern). Dynamics: volume, louds and softs. crescendo and decrescendo Other: orchestration (the art of choosing which instruments should play which ideas), graphic score (a visual representation of music).	Duration: steady beat/pulse, 3/4 and 4/4 time signatures, beats in the bar. Pitch: triads/chords: C, F, and G major, A minor. Structure: introduction, verse, chorus, instrumental. Timbre: acoustic guitar, banjo, harmonica, keyboard, drums, bass acoustic guitar, double bass. Other: folk-rock, acoustic, electric.

Y5&6	Term 1	Term 2	Term 3
Units	Hey, Mr Miller (6wks)	Shadows (3wks) Composing for Protest(3wks)	Dona nobis pacem(3wks)
Skills	Compose a syncopated melody using the notes of the C major scale. Sing a syncopated melody accurately and in tune. Sing and play a class arrangement of the song with a good sense of ensemble. Listen to historical recordings of big band swing and describe features of the music using music vocabulary.	Explore the influences on an artist by comparing pieces of music from different genres. Identify features of timbre, instrumentation, and expression in an extract of recorded music. Use musical knowledge and vocabulary to discuss similarities and differences in pieces of music. Create a shadow movement piece in response to music. Create their own song lyrics. Fit their lyrics to a pulse, creating a chant. Write a melody and sing it. Structure their ideas into a complete song.	Compose an 8-bar piece using percussion, in 3-time and using chords F major and C major. Sing a round accurately and in a legato style. Identify changes in texture between parts moving together (homophonic texture) and parts moving independently (polyphonic texture). Sing a chorus in two-part harmony with dancing on the beat.
Knowledge	American musician - Alton Glenn Miller and his swing band. You will Swing-style jazz The band leaders of 1930s and 1940s America – Duke Ellington, Count Basie, Ella Fitzgerald, Billy Holiday	Lindsey Stirling - American artist from California. Influenced by country fiddle music, dance music, and rock. Tokio Myers – pianist British artist from London. Interstellar theme, Human (BGT) Ethel Smyth - (1858 - 1944): English composer. Music for orchestras, choirs, and many operas. Suffragettes - March of the women anthem.	12th Century O Euchari in Leta Via by Hildegard von Bingen, sometime between 1140 – 1160 16th Century Ronde ('La Morisque' from Danserye) by Teilman Susato 1551 - If ye love me by Thomas Tallis 1565 - Jubilate Deo by Giovanni Gabrieli 1597
Key Vocabulary	Duration: beat, pulse, count-in, swing/swung rhythm, syncopation. Pitch: arpeggio, chromatic, C major scale. Structure: question-and-answer. Texture: layers. Timbre: rhythm section, brass section, woodwind section, scat singing (scatting). Other: improvisation, big band, swing music.	Timbre: electric violin, acoustic violin/fiddle, rock band (electric and bass guitars, drums), electronic beats, guitar pedals, distortion, orchestral violins. Other: genre/style, fusion, rock, country, electronic dance music (EDM), DJ, impressionism, drum and bass, legato, decoration, off-beat rhythms, classical. Pulse: a steady beat (like a ticking clock). Tempo: the speed of a piece of music. Structure: ostinato (a repeating pattern), coda (a fancy ending). Other: protest song (a song written to help a social cause or to effect change), lyrics (the words or text of a song), chant (lyrics spoken to a pulse), melody (or tune – a series of notes arranged in a pattern).	Duration: 3 beats per bar, 3/4 time signature, 3-time, dotted crotchet, dotted minim, crotchet, quavers, crotchet rest. Pitch: thinking voice, F major, C major. Structure: round, 3 sections, phrase. Texture: polyphonic, homophonic, monophonic. Timbre: a cappella (unaccompanied). Other: sacred vocal music, Latin.
	Term 4	Term 5	Term 6
Units	You to me are everything (3wks) Twinkle Variations(3wks)	Race(3wks) Exploring identity through song(3wks)	Production/ Ame-sau-vala-tara-bal (6wks)
Skills	Listen and appraise, recognising and identifying key musical features such as rhythm, tempo, timbre, structure, and instruments.	Create an accompaniment. Create an extended melody with four distinct phrases. Experiment with harmony.	Create a rhythmic piece for drums and percussion instruments. Sing the chorus of Throw, catch in three-part harmony with dancing.

	Use music vocabulary and knowledge to discuss similarities and differences in pieces of music. Learn some simple choreography to accompany a disco song. Decipher a graphic score. Play Twinkle, twinkle, little star. Create variations using a wide variety of composing techniques. Improvise on top of a repeating bassline.	Structure their ideas into a full soundtrack. Identify ways songwriters convey meaning: through lyrics, the music, and the performance. Understand different ways that rhymes work in songs. Identify different elements of a song's structure. Understand the concept of identity and how you can express that in songs	Develop knowledge and understanding of a variety of musical styles from India, talking about them using music vocabulary. Demonstrate coordination and keeping a steady beat by dancing to bhangra music.
Knowledge	The Real Thing - A British soul group Formed in Liverpool in the 1970s First all Black British band to have a number one song in the charts One of Britain's most well-known soul and funk groups. Sonia, The Overtones and Anthony Strong. Wolfgang Amadeus Mozart 1756 – 1791 – Twinkle variations Benjamin Britten - The young person's guide to the orchestra. Edward Elgar - Enigma variations. Johannes Brahms - Variations on a theme by Haydn.	Chariots of Fire by Vangelis. Smalltown boy by Bronski Beat, Say my name by Destiny's Child, Chosen family by Rina Sawayama.	Bhangra: folk music for dancing from the Punjab Bollywood: India is the movie-making capital of the WORLD! The films feature Indian pop music with Hindi lyrics Classical: Improvised melodies, rhythmic percussion, microtones and lots of ornamentation. Indian instruments
Key Vocabulary	Duration: syncopation. Pitch: major scale, modulation/key change. Tempo: beats per minute (bpm), faster, slower. Timbre: bass guitar, electric guitar, violins, drum kit, lead and backing vocals/singers, keyboard (Fender Rhodes). Structure: verse, chorus, middle 8, hooks/riffs. Style: disco, funk, soul, jazz-fusion, latin-jazz. Texture: vocal harmonies (parts that are sung alongside the main melody to make the texture thicker). Other: cover (a version of a song by a singer or band who did not originally perform the song), Dynamics: volume, louds and softs. Structure: passacaglia (an ancient musical form featuring a repeating bassline with different events placed on top). Tempo: the speed of a piece of music. Other: score (a visual representation of music), orchestrate (choose which instruments play which parts of a music composition), improvise (music that is made up instantly with no prior preparation).	Duration: steady beat (like a ticking clock), rhythm. Pitch: motif, harmony (two or more notes sounded at the same time). Structure: ostinato (a repeating pattern). Texture: melody (or tune), accompaniment: the musical part which provides support for the melody. Style: Pop, R&B, Hip hop. Timbre: high voices (high register), low voices (low register). Structure: Intro (introduction), verse, chorus, outro, instrumental, backing vocals. Other: internal rhyme, voice change, anthem.	Duration: chaal rhythm, bols. Pitch: bhairavi raga. Structure: asthaya (chorus), antara (verse), echo. Tempo: pulse, beat. Texture: solo, unison voices. Other: styles – bhangra, Bollywood, Indian classical music.