**Music**

**Knowledge and Skills Sequencing**

**Y1 – Summers**

| **Unit Title** | **Required prior learning (ELGs)** | **Key learning** | **Lesson Sequence** |
| --- | --- | --- | --- |
| Pulse and Rhythm: All about me | * Sing a range of well-known nursery rhymes and songs
* Perform songs, rhymes, poems and stories with others, and – when appropriate try to move in time with music.
 | * Know that rhythm means a pattern of long and short notes
* Know that pulse is the regular beat that goes through music.
* Understand that the pulse of music can get faster or slower.
* Know that a piece of music can have more than one section, e.g. a verse and a chorus
 | 1. My Favourite things
2. You’ve got a friend
3. Dance, dance, dance
4. Happy
5. Practice makes perfect
 |
| Classical music, dynamics and tempo: Animals | * Sing a range of well-known nursery rhymes and songs
* Perform songs, rhymes, poems and stories with others, and – when appropriate try to move in time with music.
 | * Understand that sounds can be adapted to change their mood, e.g. through dynamics or tempo.
* Know that sounds can help tell a story.
* Know that tempo is the speed of the music.
* Know that dynamics means how loud or soft a sound is
 | 1. Percussive animals
2. Singing animals
3. Performing animals
4. Composing animals
5. The story of the lion
 |
| Pitch and tempo: Superheroes | * Sing a range of well-known nursery rhymes and songs
* Perform songs, rhymes, poems and stories with others, and – when appropriate try to move in time with music.
 | * Understand that tempo can be used to represent mood or help tell a story.
* Understand that ‘tuned’ instruments play more than one pitch of notes.
* Know that following a leader when we perform helps everyone play together accurately
 | 1. High fliers
2. Pitch patterns
3. Faster than a speeding bullet
4. Superhero theme tune
5. Final performance
 |
| Vocal and body sounds: By the sea | * Sing a range of well-known nursery rhymes and songs
* Perform songs, rhymes, poems and stories with others, and – when appropriate try to move in time with music.
 | * Know that dynamics can change how someone listening feels about music.
* Know that your voice can be used as a musical instrument.
* Know that body percussion means making sounds with your body not your voice, eg clapping or slapping knees.
* Understand that music can be represented by pictures or symbols
 | 1. The sea: vocal and body sounds
2. Embodying the sea
3. Musical treasure hunt
4. Seaside story
5. Seaside soundscape
 |

**Y2 – Pendower**

| **Unit Title** | **Required prior learning** | **Key learning** | **Lesson Sequence** |
| --- | --- | --- | --- |
| West Africancall and response  |  Create movements that match the music, explaining why they are moving in that way.  | Use tempo, dynamics and timbre in their piece. Play in time with their group. Use instruments appropriately. Successfully sing back the melody line in time and at the correct pitch. Play either a call and/or response role in time with another pupil. Perform their composition.  | 1. going on a safari
2. Rhythmic safari
3. call and response
4. rhythmic response
5. the safari event
 |
| Musical me | Clap the rhythm of their name. | Sing the melody accurately while playing their instrument in time. Show a range of emotions using their voices. Describe the dynamics and timbre of their pieces. select instruments with different timbres  | 1. Once a man fell in the well
2. Dynamics and Timbre
3. melody
4. my own melody
5. group composition
 |
| Orchestral instruments  | tempo  | Create a piece of music with some appropriate tempo, dynamic and timbre changes. Suggest appropriate musical timbres for each of the characters and tempo changes for the actions. Perform confidently using appropriate instrumental sounds. | 1. the three bears
2. the snow Queen
3. Red riding hood
4. Jack and the beanstalk
5. super storytellers
 |
| On this island  | tempo | Explore multiple ways of making the same sound. Represent the same sound in different waySing, play and follow instructions to perform as a group. Describe music using simple musical vocabulary. | 1. British seaside sounds
2. countryside sounds
3. sounds of the city
4. structured soundscape
5. journey through Britain
 |
| Dynamics, timbre, tempo  | tempodynamics  | Use dynamics to create atmosphere. Correctly identify some instruments and changes in dynamics in a piece.Successfully create and play a motif. Notate and write down their motif in some form | 1. space soundtrack
2. listening to space
3. comparing planets
4. planet motif
5. journey to space
 |
| myths and legends  | dynamics  | Identify the structure of a piece of music and write it down. Describe whether a musical texture is thick or thin. Explore ways of writing down different textural layers. Follow a given structure for a composition. Write a structure score accurately. Compose music with several layers.  | 1. rhythm and structure
2. structured graphic score
3. layers graphic score
4. compose with structure
5. rehearsal and perform
 |

**Y3/Y4 - Porthcurnick**

| **Unit Title** | **Required prior learning** | **Key learning** | **Lesson Sequence** |
| --- | --- | --- | --- |
| Romans | * graphic notation
 | * Sing in tune and time
* understand what a musical motif is
* compose and notate a motif
* use graphic notation
* adapt a motif
* combine and perform different versions of a motif
 | 1. Here come the Romans2. Musical motifs3. Motifs and mosaics4. Motif development5. Combine and perform |
| Jazz | * Pulse
* Rhythm
* Sing in time
* Know what a motif is
 | * Play on the off beat and understand what it is
* Clap and sing a short, syncopated rhythm
* improvise a call and response
* scat sing using call and response
* play swung rhythms
 | 1.Ragtime2.Dixieland3. Scat Singing4. Jazz motifs5. Swung rhythms |
| Whole Class InstrumentalUnit 2 Caribbean | * basic features of staff notation
* play tuned percussion with correct technique
* play minims
* play semibreves
* play crotchets and crotchet rests
* pentatonic scale
 | * understand main features of Calypso music
* improvise a vocal part in the style of Calypso
* play a percussion part in a Calypso style
* Play Calypso quavers
* Improvise in a Calypso style using a pentatonic scale
 | 1.What is Calypso?2.what’s the story?3.Instrumental Calypso4. Calypso quavers5. Pentatonic Calypso |
| Body Percussion Rainforests  | * pulse
* rhythm
* play glocks correctly (bouncing the beater)
 | * identify structure and texture in music
* Use body percussion
* create musical rhythms using body percussion
* create melodies using tuned percussion
* build and improve a composition
 | 1. Pitter Patter raindrops2.Rainforest Body percussion3.The rhythm of the forest floor4.The loopy rainforest5.Sounds of the rainforest |
| Pentatonic Scales | * pulse
* rhythm
* play glocks correctly (bouncing the beater)
 | * to play a pentatonic melody
* to write and perform a pentatonic melody
* to perform a group composition
 | 1. Dragon Dance2. Pentatonic scale3. Letter notation4. Enter the dragon5. Final performance |
| Whole Class InstrumentalUnit 1South America | * graphic notation
* pulse
* rhythm
 | * identify basic features of staff notation
* play tuned percussion with correct technique
* play minims
* play semibreves
* play crotchets and crotchet rests
* pentatonic scale
 | 1. Introduction to staff notation2. Minims3. Semibreves4. Crotchets and rests5. Gumboot dance |

**Y4/Y5 - Portholland**

| **Unit Title** | **Required prior learning** | **Key learning** | **Lesson Sequence** |
| --- | --- | --- | --- |
| Rock and Roll | * Identify the structure of a piece of music.
* Have an idea as to when there is one layer in a piece of music and when there are two.
 | * To know that rock and roll music uses blues chord structures, with a fast tempo and strong vocals. It was created after the second world war and it was intended to represent happiness.
* To know that a bass line is the lowest pitch line of notes in a piece of music, and a walking bassline (where patterns of notes go up then down again) is common in rock and roll.
* To know that playing in time means all performers playing together at the same speed.
* To know that playing ‘in time’ requires playing the notes for the correct duration as well as at the correct speed.
 | 1. Hand jive
2. Rock around the clock
3. Walking bass line
4. Performing the bass
5. Rock and roll performance
 |
| Looping and Mixing Dance Music | * Learn a new song, singing in time and in tune while following the lyrics.
* Identify motifs aurally and play a repeated pattern on a tuned instrument.
* Create and performing a motif, notating it with reasonable accuracy.
 | * To know that dance music is usually produced using electronic percussion sounds, and recordings of the music are played by DJs in clubs or at festivals.
* To know that a loop is a repeated rhythm or melody, and is another word for ostinato.
* To know that remix is music that has been changed, usually so it is suitable for dancing to.
 | 1. Body percussion loops
2. Mixing loops
3. Learning the original
4. Remix
 |
| Whole Class Instrumental 3 (South America) | * Learn a new song, singing in time and in tune while following the lyrics
* Build and improve a composition
 | * To understand the history and key features of Latin music
* To identify the pitch of notes from staff notation and then play them accurately
* To compose and notate a salsa-inspired melody
* To confidently perform a piece of salsa music using voices, instruments, and dancing
 | 1. Vamos, let’s go!
2. History of Latin music
3. Salsa melodies
4. Melodic composition
5. Carnival spirit
 |
| Whole Class Instrumental (ukulele) |  |  | First Access teacher led1. Introduction games, strumming open strings,C chord.2. Assortment of songs using the C chord - Sailor went to sea, Row Your boat.3. Introduce F chord. Changing between C and F - 3 Little Birds chorus4. Reinforce changin between C and F chords - 3 Little Birds, Robin Hood5. Introduce G chord. The Lion Sleeps Tonight - pupils set into chord groups and encouraging chord changing for more able. 6. Introduce rhythm notation with animal names for crotchet (dog) quaver (rabbit), semibreve (sheep) and crochet rest. Composition task using flashcards and everything covered so far. 8. Introduce Am chord. Shake it off. 9. Reinforce chord changing with all shapes so far. Shake it off, Spongebob.10. Reinforce chord changing, start compiling set for upcoming performance - Christmas mashup, Santas Claus is Coming to Town (new chord D for more able)11. Finalise set list for performance - Christmas Mashup, Jingle Bells, Shake it Off, Spongebob.12. Performance to parents  |
| Samba | * Identify the structure of a piece of music.
* Have an idea as to when there is one layer in a piece of music and when there are two.
* Play a sequence in the correct order in time with their partner.
* Have two contrasting rhythms being played together.
 | * To know that samba music originated in Brazil, South America and its main musical feature is syncopated rhythms.
* To understand that the ‘on beat’ is the pulse of a piece of music, and the ‘off beat’ is beats that fall in between these.
* To understand that a rhythmic break is a place in the music where some of the instruments play a new rhythm before going back to the original rhythms.
 | 1. Introduction to samba
2. Pulse and rhythm
3. Samba rhythms
4. Composing a break
5. Samba performance
 |
| Ancient Egypt | * Learn a new song, singing in time and in tune while following the lyrics.
* Identify motifs aurally and play a repeated pattern on a tuned instrument.
* Create and performing a motif, notating it with reasonable accuracy.
* Transpose their motif, using sharp or flat notes where necessary and change the rhythm.
* Combine different versions of a musical motif and perform as a group using musical notation.
 | * To know that simple pictures can be used to represent the structure (organisation) of music.
* To understand that a slow tempo and a minor key (pitch) can be used to make music sound sad.
* To understand that in written staff notation, notes can go on or between lines, and that the lines show the pitch of the note.
 | 1. Here come the Egyptians
2. Hieroglyphic score
3. Play like an Egyptian
4. Pitch pyramid
5. Egyptian farewell
 |

**Y5/Y6 - Porthluney**

| **Unit Title** | **Required prior learning** | **Key learning** | **Lesson Sequence** |
| --- | --- | --- | --- |
| Whole class instrumental (5) - India | * To have completed previous whole class instrumental sessions.
 | * To understand the history and key features of Bollywood films
* To understand how ambient sounds can be used to enhance a film score
* To identify performance markings on staff notation and apply these to my performance
* To understand the concept of harmony.
* Improvise and compose music for a range of purposes using the interrelated dimensions of music
* Listen with attention to detail and recall sounds with increasing aural memory
* Use and understand staff and other musical notations
* Improvise and compose music for a range of purposes using the interrelated dimensions of music
* Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
* Play and perform in solo and ensemble contexts using their voices and instruments with increasing accuracy, fluency, control and expression
 | 1. Introduction to Bollywood
2. Cityscape
3. Indian fantasy
4. Harmony
5. Film sequence
 |
| Songs of WWII | * To know that the conductor beats time to help the performers work well together.
* To understand that improvisation means making up music ‘on the spot’.
* To understand that texture can be created by adding or removing instruments in a piece and can create the effect of dynamic change.
 | * To know that ‘Pack up your troubles in your old kit bag’ and ‘We’ll meet again’ are examples of songs popular during WW2.
* To know that the Solfa syllables represent the pitches in an octave.
* A ‘counter-subject’ or ‘counter-melody’ provides contrast to the main melody.
* To know that a counter-melody is different to harmony because it uses a different rhythm as well as complementary notes.
 | 1. Singing for victory
2. The White Cliffs of Dover
3. Pitch up
4. Harmonise
5. Let’s notate
 |
| Elements of film music | * To follow the melody line.
* To follow scores with a good sense of timing, showing that they understand which section of pitch they are singing.
 | * To know that a film soundtrack includes the background music and any songs in a film.
* To understand that ‘major’ key signatures use note pitches that sound cheerful and upbeat.
* To understand that ‘minor’ key signatures use note pitches that can suggest sadness and tension.
* To know that ‘graphic notation’ means writing music down using your choice of pictures or symbols but ‘staff notation’ means music written more formally on the special lines called ‘staves’.
 | 1. Soundtracks
2. Scenes and sounds
3. Follow the score
4. Composing for a film
5. The soundtrack
 |
| Whole Class Instrumental (6) - North America  | * To have completed some of previous whole class instrumental sessions.
 | * Understand the key features of minimalism.
* To play a minimalist melody in two parts from staff notation.
* To play an interlocking minimalist melody in two parts from staff notation.
* To understand the connection between minimalism and dance music.
* To play music from staff notation with accuracy, fluency, control and expression.
 | 1. Minimalism
2. Interlocking packing
3. Minimalism melodies
4. Electronic dance music
5. Instrumental celebration
 |
| Sea Shanties | * To know the meaning of the following:
* Duration: 4/4 time signature, crotchet, quavers, semiquavers.
* Pitch: melody, chords, bass note, major, minor.
* Tempo: beat, steady beat.
 | * 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.
 | 1. Sing a sea shanty expressively and with a strong beat.
2. Learn a cup rhythm game, keeping to the beat of the song.
3. Progression snapshot 1. Make a video recording of children singing.
4. Create body percussion patterns to accompany a sea shanty. Write the patterns out using a rhythm grid.
5. Create accompaniments with bass notes and chords.
6. Rehearse and perform What shall we do with the drunken sailor?
 |