

The Music Curriculum at Streatham Wells Primary School aims to provide a broad, balanced and differentiated curriculum that ensures the progressive development of musical concepts, knowledge and skills. Music lessons are carefully planned and delivered in order to foster a school-wide love and enthusiasm for the subject; this will be evident in children's ability to discuss and appraise music from different genres and cultures. We want children to experience being musicians by creating music, developing confidence in using their voices and meeting musicians.

Nursery

Birth to 5 Range 5 Expressive Arts and Design	<ul style="list-style-type: none"> • Uses movement and sounds to express experiences, expertise, ideas and feelings • Experiments and creates movement in response to music, stories and ideas • Sings to self and makes up simple songs • Creates sounds, movements, drawings to accompany stories
Birth to 5 Range 6 Expressive Arts and Design	<ul style="list-style-type: none"> • Chooses particular movements, instruments/ sounds, colours and materials for their own imaginative purposes • Uses combinations of art forms, e.g. moving and singing, making and dramatic play, drawing and talking, constructing and mapping • Responds imaginatively to art works and objects,
Continuous Provision	Percussion instruments indoors and outside for children to experiment with making sounds, creating songs and singing familiar songs and nursery rhymes. Music wall outside with beaters for children to experiment with different sounds and rhythms, performance area with fabric and instruments; Nursery Rhyme bag with prompts for children to practice familiar rhymes and songs. CD player with selection of CD's for children to play favourite songs and music.
Genres of music	Music of celebration (birthday, Christmas) Nursery rhymes Action songs
Key vocabulary	instruments, share, respond, explore, listen, sing, play, learn, beat, high, low, long, short, perform, share, play, stop, move, listen, actions, voice, hands, feet instrument, big sounds, soft sounds, loud sounds, soft sounds, soft, medium, hard, solo, group, shake, tap, ring.
Key musicians / composers	Strauss, Vivaldi, Queen, Lady Gaga Ellie Golding and Pharell Williams
Trips, Visits and Visitors	Pantomime theatre visit, Winter Show



Reception

Early Learning Goal: Children sing songs, make music and dance, and experiment with ways of changing them. They safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function.

Early Learning Goal: Children talk about their own ideas and processes that have led them to make music. They can talk about the features of their own and others' work (compositions), recognising the differences between them and the strengths of others.

Objectives

Listening	Composing	Performing	Inter related dimensions of music
<p>*Responding to music through movement, altering movement to reflect the tempo, dynamics or pitch of the music. Exploring lyrics by suggesting appropriate actions. Exploring the story behind the lyrics or music. Listening to and following a beat using body percussion and instruments.</p> <p>*Considering whether a piece of music has a fast, moderate or slow tempo. Listening to sounds and matching them to the object or instrument.</p> <p>*Listening to sounds and identifying high and low pitch. Listening to and repeating a simple rhythm. Listening to and repeating simple lyrics. Understanding that different instruments make different sounds and grouping them accordingly.</p>	<p>Playing untuned percussion 'in time' with a piece of music. Selecting classroom objects to use as instruments. Experimenting with body percussion and vocal sounds to respond to music. Selecting appropriate instruments to represent action and mood. Experimenting with playing instruments in different ways.</p>	<p>Using their voices to join in with well-known songs from memory. Remembering and maintaining their role within a group performance. Moving to music with instruction to perform actions. Participating in performances to a small audience. Stopping and starting playing at the right time.</p>	<p>Pitch- To understand that what 'high' and 'low' notes are. Duration- To recognise that different sounds can be long or short. Dynamics- To understand that instruments can be played loudly or softly.</p> <p>Tempo- To recognise music that is 'fast' or 'slow'. To understand that we can match our body movements to the speed (tempo) or pulse (beat) of music.</p> <p>Timbre- To know that different instruments can sound like a particular character.</p> <p>Texture- To know that music often has more than one instrument being played at a time.</p> <p>Structure- To recognise the chorus in a familiar song. Notation- To know that signals can tell us when to start or stop playing.</p>

Genres of Music Studied	Nursery Rhyme, Pop, Rock, Classical, Film Soundtrack					
Kapow Units	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	Celebration Music	Christmas!	Exploring Sound	Music and movement	Musical stories	Big Band
Key Vocabulary	Voice, sound, whisper, speaking, high, low, higher, Lower, body sounds, rhythm, beat, hands, knees, stomp, feet, actions, Sign language Deaf, Communication, lyrics, verse					
Key musicians / composers	Beautiful Ram Bhajan, Jalikunda African Drums, Schubert, Mozart, Vivaldi, Bach, Beethoven, Auckland Symphony Orchestra, Justin Timberlake, Pharrell Williams, John Denver					
Continuous Provision	Music wall outside with beaters for children to experiment with creating sounds and creating their own rhythmic patterns; performance area outside with instruments and pretend microphones for children to develop their own creative dance and music performances; Basket of percussion instruments in the classroom for children to select and create rhythmic patterns and beats. Materials in the creative area for making shakers and drums.					
Trips, Visits and Visitors	Pantomime theatre visit, Winter Show, International Day Performance					



YEAR ONE

Play and Perform	Create and Compose	Appraising Skills	Inter-related dimensions of music
<ul style="list-style-type: none"> ● Use their voices expressively and creatively singing songs and speaking chants. ● To be able to sing songs in unison. ● To clap short rhythmic patterns ● To think about others while performing. ★ Pupils make loud and quiet sounds. They know that the chorus keeps repeating. ★ Sing simple songs, chants and rhymes (e.g. Boom Chicka Boom) from memory, singing collectively and at the same pitch, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in. ★ Begin with simple songs with a very small range, mi-so (e.g. Hello, How are You), and then slightly wider (e.g. Bounce High, Bounce Low). Include pentatonic songs (e.g. Dr Knickerbocker). ★ Sing a wide range of call and response songs (e.g. Pretty Trees Around the World from Rhythms of Childhood), to control vocal pitch and to match the pitch they hear with accuracy. 	<ul style="list-style-type: none"> ● To play tuned and untuned instruments with control and accuracy ● To be able to create a rhythmic pattern using percussion. ● To create simple rhythmic patterns that use a small range of notes. ● To begin to join simple layers of sound, e.g. a background rhythm and a solo melody ● Pupils can tell the difference between long and short sounds They can tell the difference between high and low 	<ul style="list-style-type: none"> ● To listen with concentration and understanding to a range of high-quality live and recorded music. ● To listen to new songs and sounds and explain how it makes me feel. ● To use musical vocabulary to describe what I can hear. ● To talk about whether I like a piece of music and can explain why. ● Pupils are able to tell the difference between a fast and slow tempo. They can tell the difference between loud and quiet 	<p>To understand that pitch means how high or low a note sounds.</p> <p>To understand that 'tuned' instruments play more than one pitch of notes.</p> <p>To know that rhythm means a pattern of long and short notes.</p> <p>To know that dynamics means how loud or soft a sound is.</p> <p>To understand that sounds can be adapted to change their mood, eg through dynamics.</p> <p>To know that the 'pulse' is the steady beat that goes through music.</p> <p>To know that tempo is the speed of the music.</p> <p>To know that 'timbre' means the quality of a sound; eg that different instruments would sound different playing a note of the same pitch.</p> <p>To know that my voice can create different timbres to help tell a story.</p> <p>To know that music has layers called 'texture'.</p> <p>To know that a piece of music can have more than one section, eg a verse and a chorus.</p> <p>To understand that music can be represented by pictures or symbols.</p>

Genres of music studied	Pop, Musical Theatre, Modern Classical, Garage, Romantic, Folk (English), Film Soundtrack, Calypso
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	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Kapow Units	Musical Vocabulary: Under the Sea	Pulse and Rhythm: All about me	Classical music, dynamic and tempo: Animals	Timbre and rhythmic patterns: Fairytales	Pitch and Tempo: Superheroes	Vocal body sounds: By the Sea
Key Vocabulary	Actions, celeste, chorus dynamics, fast graphic score, heartbeat, high, in time, layers, low, pitch, Pulse, rhythm, slow, speed, structure, tempo, texture, timbre, thick, thin, tune, verse	Body percussion, chant, clap, copy, drum, instrument, in time, shaker, percussion, perform, play, pulse, rhythm, sing, syllables	Beat, fast, singing voice, slow, speaking voice, warm up	bassoon, beat, body percussion, chant, clap, clarinet, compose, flute, French horn, instruments, oboe, orchestra, patterns, performance, pulse, repeated phrases, represent, rhythm, sound,, syllables, timbre, timpani	accelerando, compose, fast, features, gradually, high, low, note, pattern, performance, pitch, play, rallentando, slow, sing, tempo, theme tune	body percussion, brass, conductor, dynamics, fast, inspire, instruments, layer, loud, mood, percussion, performance, pitch, quiet, represent, slow, sounds, speed, strings, vocal sounds, volume, woodwind
Key musicians and composers	John Williams, The Ventures, Camille Saint-Saens, Nathan Evans	Randy Newman, Justin Timberlake, Pharrell Williams, The Rembrandts Phillip Glasser	Che Che Kule	Sergei Prokofiev	Patrick Hawes, Richard Lacey, Barrie Gleden, Blair Booth	Benjamin Britten, Ronald Binge
Trips, Visits and Visitors	Theatre trip and visiting theatre company, Winter show, School choir					

YEAR TWO

Objectives

Play and Perform	Create and Compose	Appraising Skills	Inter-related dimensions of music
<ul style="list-style-type: none"> Use their voices expressively and creatively singing songs and speaking chants. To be able to sing songs in unison and two parts. To perform simple rhythmic and musical parts, beginning to vary the pitch with a small range of notes. To sing/ clap a pulse increasing or decreasing in tempo. Pupils can sing/play rhythmic patterns in contrasting tempo; keeping to the pulse Sing songs regularly with a pitch range of do-so with increasing vocal control. Sing songs with a small pitch range (e.g. Rain, Rain Go Away), pitching accurately. Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause) 	<ul style="list-style-type: none"> To play tuned and untuned instruments with control and accuracy To order sounds to create a beginning, middle and end. To choose sounds which create an effect. To use symbols to represent sounds Pupils can use simple structures in a piece of music They know that phrases are where we breathe in a song Improvise simple vocal chants, using question and answer phrases. Create musical sound effects and short sequences of sounds in response to stimuli, e.g. a rainstorm or a train journey. Combine to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves). Understand the difference between creating a rhythm pattern and a pitch pattern. Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns. Use music technology to capture, change and combine sounds. Recognise how graphic notation can represent created sounds. Explore and invent own symbols 	<ul style="list-style-type: none"> To listen with concentration and understanding to a range of high-quality live and recorded music. To recognise specific musical elements within a piece of music. To explore and explain ideas and feelings about music using movement, dance and expressive and musical language. To reflect on whether my own work fits the intended purpose and make improvements. They identify two types of sound happening at the same time. Pupils recognise sounds that move by steps and by leaps 	<ul style="list-style-type: none"> To know that some tuned instruments have a lower range of pitches and some have a higher range of pitches. To understand that a melody is made up from high and low pitched notes played one after the other, making a Tune. To know that 'duration' means how long a note, phrase or whole piece of music lasts. To know that the long and short sounds of a spoken phrase can be represented by a rhythm. To know that dynamics can change the effect a sound has on the audience. To understand that the tempo of a musical phrase can be changed to achieve a different effect. To know that musical instruments can be used to create 'real life' sound effects. To understand an instrument can be matched to an animal noise based on its timbre. To know that a graphic score can show a picture of the layers, or 'texture', of a piece of music. To understand that structure means the organisation of sounds within music, eg a chorus and verse pattern in a song. To know that 'notation' means writing music down so that someone else can play it I know that a graphic score can show a picture of the structure and / or texture of music.

Genres of Music Studied

Traditional Ghanaian, Classical, Modern Classical, Baroque, Musical Theatre, Folk (Traditional Scottish), Romantic, Calypso

Kapow Units

Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
West African call and response song: Animals	Orchestral instruments: Traditional Western stories	Musical Me	Dynamics, timbre, tempo and motifs: Space	On this Island: British songs and sounds	Myths and Legends
Che Che Kule	Eric Coates Doug Harville J S Bach	Traditional Song (composer unknown)	Gustav Holst John Williams Beethoven	Grace Bertolini Arnold Bax Vaughan Williams	Carthy Waterson Arnold Bax Gluck



		Rainer Boschog Charles Fernandez Zilzen Robert Lopez		John Barry Ray Parker	Eric Coates	Offenbach
Key vocabulary	actions, backing track, beat, call and response, composition, copy, dynamics, instrument, in time, performance, represent, rhythm, rhythmic notation, Sequence, sound, structure, tempo, timbre, vary, volume	actions, brass, characters, clarinet, composition, cymbals, dynamics, emotion, French horn, instrumental sounds, musicians, oboe, orchestra, orchestral, percussion, performing, sections, string, sound effect, tempo, timbre, trombone, tuba, vocals, woodwind	beat, composer, composition, dynamics, emotion, imitate, in time, letter, melody, notation, notes, pattern, performance, pulse, represent, rhythm, sound effects, timbre, tune, volume	Accuracy, arrange, atmosphere, brass, compare, composer, contrast, dynamics, effect, emotion, improvise, inspiration, interpretation, mood, motif, notate, orchestra, percussion, rhythm, sequence, soundscape, strings, symbols, timbre, visual interpretation, woodwind	accurately, body percussion, compose, composition, duration, dynamics, folk song, inspired, inspiration, inter-related dimensions of music, layered effect, lyrics, performing, pitch, representing, soundscape, structure, tempo, texture, timbre, voice percussion	beat, bow, cello, chorus, compose, composition, dynamics, graphic score, harpsichord, instrumental, layers, melody, notation, performance, pluck, pitch, represent, rhythm, stave notation, structure, tempo, texture, thick, thin, timbre, verse, violin, viola
Trips, Visits and Visitors	Theatre trip and visiting theatre company, Winter show, School choir					



YEAR THREE

Play and Perform	Create and Compose	Appraising Skills	History of Music
<ul style="list-style-type: none"> To play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. Maintain own part within an ensemble performance with an awareness of other parts. Sing/play in time with a conductor/leader. To be able to sing songs in a round confidently. To be able to control their voice when singing. Sing songs with a range of up to an octave with accuracy, fluency and control. To be able to play some clear notes on a tuned instrument (recorder) Hold a recorder correctly and play music up to a range of one octave with clear articulation, soft sound and increasing accuracy and control. Explore extended techniques. Hold the beater correctly and play simple note patterns on the glockenspiel, making use of known rhythms and songs. Hold a djembe correctly and play simple rhythms that make use of bass, tone, muffled tone and slap strokes with increasing control. Give performances a basic musical shape Use a selection of instruments from classical, world, folk and popular traditions and basic playing techniques. Sing a widening range of unison songs of varying styles and structures with a pitch range of do-so (e.g. Extreme Weather), tunefully and with expression. Perform forte and piano, loud and soft. Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders). Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. Perform as a choir in school assemblies. 	<ul style="list-style-type: none"> To improvise and compose music for a range of purposes using the inter-related dimensions of music. To use and understand staff and other musical notations. To use different elements in their composition To create repeated patterns with different instruments To compose melodies and songs To combine different sounds to create a specific mood or feeling Improvise short question/answer or call/response phrases Compose short rhythms, melodic phrases and sound patterns. Employ learnt musical dimensions and instrumental techniques. Create music in response to musical and non-musical stimuli. Explore the use of instruments (djembe, recorder, glockenspiel), voice and body Identify key features of the music they engage with. Describe in simple terms how choices of pitch, tempo, dynamics and timbre create different moods in music. Make simple judgements about the success of performances and compositions. (does this include performances by peers, and so should include learning of giving constructive feedback?) Copy, internalise and recall rhythmic and melodic phrases and songs. Learn to find pitches 'by ear'. Apply solfa for simple sung/played phrases. Follow stick notation (grid notation) and staff notation when performing and listening to music Rhythms and pitch shapes created and heard. 	<ul style="list-style-type: none"> To listen with attention to detail and recall sounds with increasing aural memory. To appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians. To improve their work explaining how it has improved. To use musical vocabulary (the elements of music) to describe a piece of music and compositions To talk about whether I like a piece of music and can explain why. <p>Cumulative knowledge of musical dimensions: Recognise, appraise and perform...</p> <ul style="list-style-type: none"> Rounds, partner songs, bar, question phrase, answer phrase, musical form. Pair of quavers, crotchet, minim, semibreve, rest, time signatures (2, 3, 4) Relative solfa (movable do), pitch names a-g, step, leap [T] Major: do-scale, Minor: la-scale Unison, harmony Crescendo, diminuendo 	<p>Learning will be delivered/supported by facilitating repertoire which represents a range of musical styles, traditions, cultures and practitioners.</p> <p>Pupils' musical understanding is further developed by learning about the context and conventions of the music with which they engage, including:</p> <ul style="list-style-type: none"> How musical traditions developed aurally. How the origin of music contributes to what it sounds like Why the music was created and where it might be performed or heard Key practitioners that exemplify the music (see below) How the music might relate to us as individuals Connections with other areas of the school curriculum such as History (chronology of Black music)

Genres of Music studied

African, Western Classical, South East Asian (pentatonic scale), Ska, Western folk, Pop

<p>Lambeth Music Service The Musitrax Curriculum aims to develop foundation skills through singing activities based on the Kodaly teaching method. In subsequent years, pupils further their musicianship by learning to play an instrument within a whole-class ensemble and in some cases</p>	<p>Autumn 1 Introduction</p>	<p>Autumn 2 Expression</p>	<p>Spring 1 Repertoire</p>	<p>Spring 2 Skill Building</p>	<p>Summer 1 Leading and Composition</p>	<p>Summer 2 Putting it all together</p>
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Streatham Wells Primary School
Music Progression

<p>through music technology and songwriting. Learning will be delivered/supported by facilitating repertoire which represents a range of musical styles, traditions, cultures and practitioners.</p>	<p>An introduction to the instruments, djembe, recorder, glockenspiel & voice, with an emphasis on good technique. Kodaly hand signs, helpful for pitching, are taught for Do, Re, Mi & So; the rhythms taa, ta-te, taa-aa and sh! are taught with their notation cards. Recorder blowing levels and an extended contemporary technique; note B</p>	<p>We explore dynamics forte, piano, crescendo, diminuendo, using song Jack-In-The-Box. Three part round-singing, three-part ensemble on different instruments, and playing along to a backing track, all give an understanding of harmony. Cross-rhythms are introduced on djembe, using Nyabinghi. Recorder notes A and G</p>	<p>We increase the number of tunes we can play together. To facilitate this we add Kodaly signs Fa, La and Ti, recorder note E (Little Frog-E unique piece), and rhythms taa-aa-aa-aa, & tiki-tiki. Students learn how to articulate recorder notes accurately, and start to transfer sung rounds to recorder rounds. They also learn how to use their own invented music to "plug the gap" (Lunch Is Coming unique piece). We continue to use skills we learnt in the Autumn term</p>	<p>More recorder notes, Low D, High D and C. More rhythms, triola, ta-tiki & tiki-te. Students learn how to count three beats in a bar using piece Yangtze Rain; they can also name the Pentatonic scale, can recognise its sound, describe its construction, talk about areas of the world it is used, and can play it on recorder & glockenspiel. Students learn Crazy Teatime Jam (unique piece) on djembe, in which they learn to play cross rhythms two against three in one beat (hard).</p>	<p>More team-based activities where students use the skills they have learned to take the lead in rounds, and to compose music together</p>	<p>A large part of this term is taken up with preparation for the Big Final Number which allows the students to see how everything they have learned fits together. We use a pop song with which they are already familiar, (with piano accompaniment), so they understand their efforts result in recognisable "real" music</p>
<p>Key Vocabulary</p>	<p>Pulse (or beat), Tune = rhythm + pitch, Rhythm words: Taa, ta-te, taa-aa, tiki-tiki, sh!, triola, ta-tiki, tiki-te, Kodaly pitch terms: Do, Re, Mi, Fa, So, La, Ti (some in the minor and some under the Do), Cross-rhythm, Scale, Pentatonic, Dynamics: piano, forte, crescendo, diminuendo, Upbeat, Harmony, Composition, Improvisation, Ensemble</p>					
<p>Key musicians and composers</p>	<p>Musicians: Piers Adams, Michaela Petri, Erik Bosgraaf, Michelle Holloway, Celia Ireland Composers: Handel, Bach, Telemann, Vivaldi</p>					
<p>Trips, Visits and Visitors</p>	<p>Young Voices, theatre trips and visiting theatre companies, Disney Musical Theatre Club</p>					



YEAR FOUR

Objectives

Play and Perform	Create and Compose	Appraising Skills	History of Music
<ul style="list-style-type: none"> ● To play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. ● To perform a simple part rhythmically. ● To sing songs from memory with accurate pitch ● To improvise using repeated patterns. ● Sing songs with a range of up to a twelfth with accuracy, fluency and control. ● Hold a djembe correctly and play rhythms that make use of bass, tone and slap strokes with fluency, accuracy and control. ● Hold a recorder correctly and play music up to an octave and a fourth in different keys with accuracy and control, consistently using articulation and a soft sound. Use extended techniques with confidence to widen repertoire. ● Hold one or two beaters correctly and play patterns and melodies on glockenspiel with fluency, accuracy and control. ● Maintain own part within an ensemble performance with an awareness of the roles of different parts. Sing/play in time with a conductor/leader. ● Give performances a basic musical shape ● Pupils can use selected pitches simultaneously to produce simple harmony ● Continue to sing a broad range of unison songs with the range of an octave (do-do) (e.g. One More Day-a traditional sea shanty) pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo). ● Sing rounds and partner songs in different time signatures (2, 3 and 4 time) (e.g. Our Dustbin) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony (e.g. Hear the Wind). ● Perform a range of songs in school assemblies. 	<ul style="list-style-type: none"> ● To improvise and compose music for a range of purposes using the inter-related dimensions of music. ● To use and understand staff and other musical notations. ● To use notations to record and interpret sequences of pitches To use standard notation ● To use notations to record compositions in a small group or on their own ● To use their notation in a performance ● Improvise short question/answer or call/response phrases ● Compose short rhythms, melodic phrases and sound patterns making use of learnt instrumental techniques. ● Create music in response to musical and non-musical stimuli, employing learnt techniques. Explore new ones. ● Identify key features of the music they engage with. ● Describe in simple terms how choices of pitch, tempo, dynamics and timbre create different moods in music. ● Make simple judgements about the success of performances and compositions. (does this include performances by peers, and so should include learning of giving constructive feedback?) ● Copy, internalise and recall rhythmic and melodic phrases and songs. ● Learn to find pitches 'by ear'. Apply solfa for simple sung/played phrases. ● Follow stick notation (grid notation) and staff notation when performing and listening to music. Use stick notation, (grid notation) and staff notation to represent rhythms and pitch shapes created and heard ● Structure, repetition, contrast ● Dotted crotchet, quaver rest 	<ul style="list-style-type: none"> ● To listen with attention to detail and recall sounds with increasing aural memory. ● To appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians. ● To explain the place of silence and say what effect it has ● To start to identify the character of a piece of music ● To describe and identify the different purposes of music ● To begin to express preference between composer's work. ● Pupils can identify how a change in timbre can change the effect of a piece of music 	<p>Pupils' musical understanding is further developed by learning about the context and conventions of the music with which they engage, including:</p> <ul style="list-style-type: none"> ● The origin of the music - when and where it is from, its social, historical, geographical position and influences. ● The history of jazz and blues: New Orleans at the turn of the 20th century ● Why the music was created and where it might be performed or heard ● Key practitioners that exemplify the music (see below) ● How the music might relate to us as individuals and the modern world ● Connections with other areas of the school curriculum such as History (chronology of Black music)



	<ul style="list-style-type: none"> • Sharp, flat, whole tone, semitone [T] Major: do-scale, Minor: la-scale • Staccato, legato • A selection of instruments from classical, world, folk and popular traditions and the ensembles in which they feature. A selection of words to help describe different timbres. • Pupils can explore and use sets of pitches, e.g. 4 or 5 note scales • They can show how they can use dynamics to provide contrast 					
<p>Genres of Music studied</p>	<p>Blues, Jazz, English Folk, Classical, African Township, Renaissance, Western Classical, Reggae and Ska</p>					
<p>Lambeth Music Service</p> <p>The Musitrax Curriculum aims to develop foundation skills through singing activities based on the Kodaly teaching method. In subsequent years, pupils further their musicianship by learning to play an instrument within a whole-class ensemble and in some cases through music technology and songwriting. Learning will be delivered/supported by facilitating repertoire which represents a range of musical styles, traditions, cultures and practitioners.</p>	<p>Autumn 1 Meet the band</p> <p>Students are introduced to the various instruments that make up our Wind Ensemble and various techniques such as Sol fa that will enable us to learn together.</p>	<p>Autumn 2 Digging for Doh Together</p> <p>Students will be introduced to ensemble concepts - how to work together as a group. We will also learn the 1st 3 notes on our instruments - labeled Mi, Re and Doh (concert D, C and Bb)</p>	<p>Spring 1 Jumping Jack and Homecoming</p> <p>We will dig deeper into choral work, body percussion, the music of Africa and Jamaica and expand our note knowledge to include Fa and Soh (Concert Eb and F)</p>	<p>Spring 2 The Creative Musician</p> <p>We shall use prior knowledge to develop composition techniques</p>	<p>Summer 1 Harmony and Melody</p> <p>As we look towards a potential Musitrax Festival. We shall be using more involved music that breaks into independent parts for each instrument.</p>	<p>Summer 2 The Performing Musician</p> <p>We shall be shaping repertoire for use in the festival and exploring how we become performing musicians.</p>
<p>Key vocabulary</p>	<p>Pulse (or beat), Tune = rhythm + pitch, Rhythm words: Taa, ta-te, taa-aa, tiki-tiki, sh!, triola, ta-tiki, tiki-te, Kodaly pitch terms: Do, Re, Mi, Fa, So, La, Ti (some in the minor and some under the Do), Cross-rhythm, Scale, Pentatonic, Dynamics: piano, forte, crescendo, diminuendo, Upbeat, Harmony, Composition, Improvisation, Ensemble, Conductor, Melody, counter melody, arpeggio</p>					
<p>Musicians and composers</p>	<p>Louis Armstrong, Buddy Bolden, Sydney Bechet, Bix Beiderbeck, Abdullah Ibrahim, Teilman Susato, Jackie Mittoo, Elvis Presley, David Paich, May Kay Yau, Ben E King, Beethoven, KT Tunstall,</p>					
<p>Trips, Visits and Visitors</p>	<p>Young Voices, Voces8, Visiting theatre companies, Disney Musical Theatre Club</p>					



YEAR FIVE

Objectives

Play and Perform	Create and Compose	Appraising Skills	History of Music
<ul style="list-style-type: none"> ● To play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression ● To breathe in the correct place when singing ● To sing and use their understanding of meaning to add expression ● To maintain their part whilst others are performing their part ● To perform 'by ear' and from simple notations ● To improvise within a group using melodic and rhythmic phrases ● To recognise and use basic structural forms e.g. rounds, variations, rondo form. ● To follow signals/direction from a conductor <ul style="list-style-type: none"> ★ Pupils use pitches simultaneously to produce harmony by building up simple chords ★ They devise and play a repeated sequence of pitches on a tuned instrument to accompany a song ★ Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style. ★ Sing three-part rounds, partner songs, and songs with a verse and a chorus. ★ Perform a range of songs in school assemblies and in school performance opportunities. ★ Confidently play single and double stroke rudiments ★ Demonstrate the basic elements of a buzz roll ★ Lead the band with the assistance of the teacher ★ Explain and demonstrate ghost notes among an accent pattern in semiquavers on the caixa 	<ul style="list-style-type: none"> ● To improvise and compose music for a range of purposes using the inter-related dimensions of music. ● To use and understand staff and other musical notations. ● To change sounds or organise them differently to change the effect. ● To compose music which meets specific criteria. ● To use their notations to record groups of pitches (chords.) ● To use a music diary to record aspects of the composition process. ● To choose the most appropriate tempos. ● Confidently play single and double stroke rudiments ● Demonstrate the basic elements of a buzz roll ★ Pupils understand the relation between pulse and syncopated patterns ★ They can identify (and use) how patterns of repetitions, contrasts and variations can be organised to give structure to a melody, rhythm, dynamic and timbre ★ Lead the band with the assistance of the teacher ★ Explain and demonstrate ghost notes among an accent pattern in semiquavers on the caixa 	<ul style="list-style-type: none"> ● To listen with attention to detail and recall sounds with increasing aural memory. ● To appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians. ● To describe, compare and evaluate music using musical vocabulary ● To explain why they think their music is successful or unsuccessful ● To suggest improvements to their own or others' work ● To choose the most appropriate tempo for a piece of music <ul style="list-style-type: none"> ★ Challenge: Pupils can explain how tempo changes the character of music ★ Challenge: They identify where a gradual change in dynamics has helped to shape a phrase of music 	<ul style="list-style-type: none"> ● To develop an understanding of the history of music ● To recognise the work of several composers throughout history. ● To contrast the work of famous composers and show preferences, focusing on George Clinton and James Brown ● To be able to discuss music using most vocabulary referring to the interrelated dynamics of music.

Genres of Music studied	Calypso, Soca, Samba, Grime, Ska, Funk, Musical Theatre (Disney)
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Kinetika Bloco	The grooves and breaks in Y5 are chosen to gradually increase in difficulty as the year progresses. There are stylistic elements in each genre that will make the grooves distinct from one another. Students will learn these key elements through vocalising drum parts with catchy words, and appreciating how different drum parts work together. The stylistic elements will be explained and referenced frequently in lessons. The backbeat on 2 and 4 in each bar is crucial to Funk - let me hear that from the repiques!					
	Autumn 1 Intro to drumming	Autumn 2 Samba	Spring 1 Grime	Spring 2 Ska	Summer 1 Funk	Summer 2 Bhangra
	Pupils are introduced to the drums and main tenets of drumming together. We use an accessible soca/calypso groove and break to familiarise everyone with hand signals. Pupils learn the names and origins of the drums. Pupils can	Pupils are introduced to samba. We listen to the music of samba schools (Salgueiro, Imperatriz, Mocidade, etc.) and learn a samba groove. Pupils attach words	Pupils are introduced to grime. We listen to the music of Stormzy, JME, Dave etc. to gain context for the groove and breaks learned in this style. Pupils can choose the drums they	Pupils are introduced to ska. We listen to the music of Desmond Dekker, Toots & The Maytals, The Specials etc. to derive multiple percussive parts to	Pupils are introduced to funk via the music of James Brown, The Meters, Parliament/Funkadelic etc. We listen to the impact of the backbeat	Pupils are introduced to bhangra and the world of Indian classical music through videos of tabla and dhol drumming. We take some groove and break elements from the



	choose the drums they will use for the term.	syllables to their rhythms	will use for the term.	then attribute to different drums.	in this style and ensure everyone can play on beats 2 and 4 while listening to songs they know. Pupils can choose the drums they will use for the term.	bhangra dhol drumming and attribute them to the samba drums that we use. In this half term we can also prepare for a summer performance.
Key Vocabulary	Grooves, syncopated, repique, backbeat, rudiments, buzz roll, Caixa, stick height, sticking (order in which the hands play)					
Musicians and composers	Stormzy, Geogre Clinton, James Brown					
Trips, Visits and Visitors	Young Voices London Choral Sinfonia (opera) Disney Performance and Club (musical theatre)					



YEAR SIX

Objectives

Play and Perform	Create and Compose	Appraising Skills	History of Music
<ul style="list-style-type: none"> ● To play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. ● To sing a harmony part confidently and accurately ● To perform parts from memory ● To perform using notations ● To read the musical stave and can work out the notes, EGBDF and FACE. ● To take the lead in a performance ● To take on a solo part ● To provide rhythmic support <ul style="list-style-type: none"> ★ Pupils can perform a piece of music which contains two (or more) distinct melodic or rhythmic parts, knowing how the part will fit together ★ Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style (Summer Term Musical Show) ★ Continue to sing three- and four-part rounds (e.g. Calypso by Jan Holdstock) or partner songs, and experiment with positioning singers randomly within the group - i.e. no longer in discrete parts - in order to develop greater listening skills, balance between parts and vocal independence. ★ Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience. 	<ul style="list-style-type: none"> ● To improvise and compose music for a range of purposes using the inter-related dimensions of music. ● To use and understand staff and other musical notations. ● To be able to use a variety of different musical devices in their composition (including melody, rhythms and chords) ● To recognise that different forms of notation serve different purposes ● To use different forms of notation ● To be able to combine groups of beats ● Confidently play flam and flam tap rudiments ● Describe the technique of a buzz roll ● Lead the band with the assistance of the teacher <ul style="list-style-type: none"> ★ Pupils can show how a small change of tempo can make a piece of music more effective ★ They use the full range of chromatic pitches to build up chords, melodic lines and bass lines ★ Play caixa patterns that incorporate all semiquavers, using accents and ghost notes ★ Play paradiddles (rudiment) ★ Demonstrate a smooth and consistent buzz roll ★ Lead the band independently 	<ul style="list-style-type: none"> ● To listen with attention to detail and recall sounds with increasing aural memory. ● To appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians. ● To be able to refine and improve their work ● To be able to evaluate how the venue, occasion and purpose affects the way a piece of music is created ● To be able to analyse features within different pieces of music <ul style="list-style-type: none"> ★ Pupils can appraise the introductions, interludes and endings for songs and compositions they have created ★ To be able to identify some of the following pieces of music and their characteristics 	<ul style="list-style-type: none"> ● To deepen their understanding of the history of music. ● To give their opinions of different composers' work with musical justification. ● To be able to compare and contrast the impact that different composers from different times will have had on the people of the time (focusing Bruno Mars, Alyssa Hines, Samba Schools: Portela, Salgueria) ● To be able to discuss music using all vocabulary referring to the interrelated dynamics of music.

Genres of Music studied	<p>Cascara, Calypso, Soca, Grime, Samba, Maracatu, Funk, Bhangra</p> <p>Grime, Rap, Conscious Rap, Musical Theatre</p>
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Kinetica Bloco	<p>The styles in Y6 are mostly more complex than in Y5: Maracatu involves accentuating the most difficult division of the beat; cascara is a very syncopated pattern, which will be split among the group. With these more complex parts, the increase in difficulty comes in being able to listen to their classmates while playing, as well as the technical elements of the drumming. Styles that are replicated from Y5 (Calypso/Soca, Samba, Grime, Funk) build on the basic elements of funk introduced in Y5 and increase the difficulty.</p> <p>BY THE END OF YEAR 6</p>
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	<p>ALL students will be able to: Confidently play flam and flam tap rudiments, Describe the technique of a buzz roll, Lead the band with the assistance of the teacher, <i>All the above points in third paragraph</i></p> <p>SOME students will be able to: play caixa patterns that incorporate all semiquavers, using accents and ghost notes, Play paradiddles (rudiment) Demonstrate a smooth and consistent buzz roll, Lead the band independently</p>					
	Autumn 1 Cascara	Autumn 2 Funk	Spring 1 Calypso/Soca	Spring 2 Grime	Summer 1 Samba	Summer 2 Maracatu
	<p>Pupils are re-familiarised with the drums and are introduced to syncopation via the music of salsa (Buena Vista Social Club, clips of Son and Rhumba clave, timbales). Syncopation and ghost notes are a big focus of year 6 drumming. Pupils can choose the drums they will use for the term.</p>	<p>Pupils recap the funk groove from the previous year and are introduced to ghost notes/accents within a pattern on the caixa drum, via a new groove and break. There is an emphasis for each pupil to become equally fluent with both hands.</p>	<p>Pupils recap the soca/calypso groove from last year and place it in context with the music of Lord Kitchener, Calypso Rose, Alison Hinds etc. We notice the similarities between calypso and soca and learn a new groove and break to bring it closer to the latter style. Pupils can choose the drums they will use for the term.</p>	<p>Pupils are introduced to the music that came before grime (garage, jungle, hip hop) to provide further context. We recap the groove from the previous year and add a B section groove and break to provide juxtaposition.</p>	<p>Pupils are introduced to Maculelê, capoeira and the berimbau. We learn of its place in Brazilian music and history and learn a groove that is influenced by these styles and can be used within the same piece as the samba groove from the previous year. Pupils can choose the drums they will use for the term.</p>	<p>Pupils build on their knowledge of Brazilian drumming via maracatu and its Nações (Porto Rico, Leão Coroado, Encanto do Pina). Pupils compare the types of drums used in this style vs samba, and gain a richer knowledge of the music of Brazil. In this half term we can also prepare for a summer performance.</p>

Key Vocabulary	Accentuating, syncopated, flam, rudiments, repique, surdo, accents, ghost notes, stick height, sticking (order in which the hands play)
Musicians and composers	Jorja Smith, Dave the Poet, Alyssa Hines, Samba Schools: Salgerio and Portela
Trips, Visits and Visitors	Young Voices London Choral Sinfonia (opera) Shakespeare Schools Festival (percussion and classical) End of Year 6 production (musical theatre)