

The Warriner Multi Academy Trust

Primary Music Curriculum

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Purpose:

Music is a universal language that embodies one of the highest forms of creativity. A high-quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon.

Aims:

The national curriculum for music aims to ensure that all pupils:

- perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians.
- learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence.
- understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

National Curriculum Coverage

Early Years and Key Stage 1 Music – Aims

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

Early Years

This is me	Who are you?	Where are they?	Here and Now	Around the World	Looking Beyond
<p>Birth to 5 Range 5 Expressive arts and design Being imaginative and expressive</p> <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 • Notices what other children and adults do, mirroring what is observed, adding variations and then doing it spontaneously <p>Range 6 Expressive arts and design Being imaginative and expressive</p> <ul style="list-style-type: none"> • Initiates new combinations of movements and gestures in order to express and respond to feelings, ideas and experiences • 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, e.g. <i>this music sounds like dinosaurs, that sculpture is squishy like this [child physically demonstrates], that peg looks like a mouth</i> <p>Statutory ELG: Being imaginative and expressive ELG Children at the expected level of development will: -</p> <ul style="list-style-type: none"> • Invent, adapt, and recount narratives and stories with peers and their teachers. • 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. 					

Year 1 – Year 1 is the only year groups where there are 3 units of work. These sessions are aimed to either be completed over half a term of double length lessons or over both half terms with shorter lessons. Where lessons are completed within one term, and forest school takes place in the remaining term, children will be presented with opportunities for exploring and making sound in the outdoor environment.

Rhythm and pulse	Handbells	Compositions inspired by musicians – Vivaldi (Spring)
<ul style="list-style-type: none"> • Play untuned instruments musically • Listen with concentration and understanding to a range of high quality recorded music. • Experiment with, create, select and combine sounds using the inter-related dimensions of music. 	<ul style="list-style-type: none"> • Use their voices expressively and creatively by singing songs and speaking chants. • Play tuned instruments musically. 	<ul style="list-style-type: none"> • Use their voices expressively and creatively by singing songs and speaking chants. • Listen with concentration and understanding to a range of high quality recorded music. • Experiment with, create, select and combine sounds using the inter-related dimensions of music. • Play untuned and tuned instruments musically

Year 2

Instruments of the orchestra	Compositions inspired by musicians – Tchaikovsky and Kerry Andrew	Compositions inspired by musicians – Saint Saens (Carnival of the animals)	Music around the world, through folk	Music composition with ICT	Ocarina	Ocarina
<ul style="list-style-type: none"> • Listen with concentration and understanding to a range of high quality recorded music. 	<ul style="list-style-type: none"> • Use their voices expressively and creatively by singing songs and speaking chants. • Experiment with, create, select, and combine sounds using the inter-related dimension of music. • Listen with concentration and understanding to a range of high-quality recorded music. 	<ul style="list-style-type: none"> • Use their voices expressively and creatively by singing songs and speaking chants. • Experiment with, create, select, and combine sounds using the inter-related dimension of music. • Listen with concentration and understanding to a range of high-quality recorded music. 	<ul style="list-style-type: none"> • Use their voices expressively and creatively by singing songs and speaking chants. • Listen with concentration and understanding to a range of high-quality recorded music. 	<ul style="list-style-type: none"> • Experiment with, create, select, and combine sounds using the inter-related dimensions of music. 	<ul style="list-style-type: none"> • Use their voices expressively and creatively by singing songs and speaking chants. • Play tuned instruments musically. 	<ul style="list-style-type: none"> • Use their voices expressively and creatively by singing songs and speaking chants. • Play tuned instruments musically.

Key Stage 2 Music aims

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

Year 3

Rhythm and Pulse	Handbells	Compositions inspired by musicians - Stravinsky	Instruments of the orchestra	Recorders	Recorders
<ul style="list-style-type: none"> Use and understand staff and other musical notations. Appreciate and understand a wide range of high-quality recorded music drawn from different traditions and from great composers and musicians. Compose music for a range of purposes using the inter-related dimensions of music Play and perform in ensemble contexts, using their voices with increasing accuracy, fluency, control and expression. Listen with attention to detail and recall sounds with increasing aural memory. 	<ul style="list-style-type: none"> Play and perform in ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. Appreciate and understand a wide range of high-quality recorded music drawn from different traditions and from great composers and musicians. Develop an understanding of the history of music Listen with attention to detail and recall sounds with increasing aural memory. 	<ul style="list-style-type: none"> Compose music for a range of purposes using the inter-related dimensions of music Develop an understanding of the history of music Use and understand staff and other musical notations. Develop an understanding of the history of music Listen with attention to detail and recall sounds with increasing aural memory. 	<ul style="list-style-type: none"> Appreciate and understand a wide range of high-quality recorded music drawn from different traditions and from great composers and musicians. 	<ul style="list-style-type: none"> Play and perform in ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. Use and understand staff and other musical notations. Develop an understanding of the history of music Listen with attention to detail and recall sounds with increasing aural memory. Compose music for a range of purposes using the inter-related dimensions of music. 	<ul style="list-style-type: none"> Play and perform in ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. Use and understand staff and other musical notations. Develop an understanding of the history of music Listen with attention to detail and recall sounds with increasing aural memory.

Year 4 – children in year 4 take part in whole class music lessons with the county music service.

		Music composition with ICT		Music around the world, through folk	
		Compose music for a range of purposes using the inter-related dimensions of music.		<ul style="list-style-type: none"> • Compose music for a range of purposes using the inter-related dimensions of music • Develop an understanding of the history of music • Appreciate and understand a wide range of high-quality recorded music drawn from different traditions and from great composers and musicians. 	

Year 5

Rhythm and Pulse	Handbells	Instruments of the orchestra	Jazz – let’s learn about Jazz	Compositions inspired by musicians – Gershwin and Florence Price	History of music
<ul style="list-style-type: none"> • Use and understand staff and other musical notations. • Appreciate and understand a wide range of high-quality recorded music drawn from different traditions and from great composers and musicians. 	<ul style="list-style-type: none"> • Play and perform in ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. • Appreciate and understand a wide range of high-quality recorded music drawn from different traditions and 	<ul style="list-style-type: none"> • Appreciate and understand a wide range of high-quality recorded music drawn from different traditions and from great composers and musicians. 	<ul style="list-style-type: none"> • Improvise music for a range of purposes using the inter-related dimensions of music. • Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. 	<ul style="list-style-type: none"> • Develop an understanding of the history of music • Appreciate and understand a wide range of high-quality recorded music drawn from different traditions and from great composers and musicians. 	<ul style="list-style-type: none"> • Develop an understanding of the history of music

<ul style="list-style-type: none"> • Compose music for a range of purposes using the inter-related dimensions of music • Play and perform in ensemble contexts, using their voices with increasing accuracy, fluency, control and expression. • Listen with attention to detail and recall sounds with increasing aural memory. 	<p>from great composers and musicians.</p> <ul style="list-style-type: none"> • Develop an understanding of the history of music • Listen with attention to detail and recall sounds with increasing aural memory. 				
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Year 6

Tooti Flute	Tooti flute	Music composition with ICT	Let's learn about Jazz and the Blues	Music around the world, through folk	History of Music
<ul style="list-style-type: none"> • Play and perform in ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. • Use and understand staff and other musical notations. • Develop an understanding of the history of music • Listen with attention to detail and recall sounds with 	<ul style="list-style-type: none"> • Play and perform in ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. • Use and understand staff and other musical notations. • Develop an understanding of the history of music • Listen with attention to detail and recall sounds with 	<ul style="list-style-type: none"> • Compose music for a range of purposes using the inter-related dimensions of music 	<ul style="list-style-type: none"> • Improvise music for a range of purposes using the inter-related dimensions of music. • Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. • Develop an understanding of the history of music 	<ul style="list-style-type: none"> • Compose music for a range of purposes using the inter-related dimensions of music • Develop an understanding of the history of music • Appreciate and understand a wide range of high-quality recorded music drawn from different traditions and from great composers and musicians. 	<ul style="list-style-type: none"> • Develop an understanding of the history of music

increasing aural memory.	increasing aural memory.				
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For schools on a 2 year curriculum the units have been split into 2 cycles:

Cycle A						
KS1	Rhythm and Pulse	Nativity or musical performance	Handbells	Comps inspired by... Animals	Comp inspired by...Kerry Andrew and Tchaikovsky	Comps inspired by... Vivaldi
LKS2	Rhythm and Pulse	Comp inspired by.... Beethoven	Handbells	Comp inspired by...Stravinsky	History of music	Jazz
UKS2	Rhythm and Pulse	Comp inspired by.... Musicals	Handbells	Comp inspired by... mozart	History of music	Jazz
Cycle B						
KS1	Instruments of the orchestra	Nativity or musical performance	Music with ICT	Around the world with folk	Ocarina	Ocarina
LKS2	Instruments of the orchestra	Around the world with folk	Music with ICT	Recorder	Recorder	Recorder
UKS2	Instruments of the orchestra	Comp inspired by Gershwin and Price	Music with ICT	Around the world with folk	Tooti - Flute	Tooti - Flute

Coverage of Core Concepts

Core Concept	Definition/rationale	Times examined
Singing	Through good vocal production, careful listening and well-developed sense of pitch, pupils will be able to sing in harmony and with musical delivery by the end of Year 6.	23
Listening	Listening to music is fundamental to musical understanding. By learning to listen critically, pupils will not only expand their musical horizons but also gain a deeper understanding of how music is constructed and the impact it can have on the listener. Listening to a broad range of music also helps develop other areas of musical activity, including composing and performing.	28
Composing	The creative process, with its wide horizons of possibility, gives pupils an opportunity to contribute to musical culture in unique and valuable ways. As pupils travel through the Key Stages, they will develop the craft of creating melodies and fashioning these into short pieces. Familiarity with music in a range of styles and genres is crucial for developing the aural understanding needed to compose music. The planning ensures that music listened to and performed is linked and that both of these activities inform pupils' composition. The development of a reliable musical memory is a valuable skill for performers and composers. As an integral part of composition work, pupils should practise recalling, e.g., melodic shapes, harmonic sequences, rhythmic patterns and sections of their compositions.	18
Performing/Instrumental Performance	<p>Creating opportunities to celebrate, share and experience music of all kinds will consolidate the learning within the curriculum. The following principles of performance apply across all Key Stages:</p> <ul style="list-style-type: none"> • Develop stagecraft. Develop a sense of confidence and ownership regardless of the size or nature of the stage or performing/recording space; engage with an audience; respect fellow performers and acknowledge applause. • Consider the programme. The sequence of items will maximise impact and maintain audience engagement, aiming for a clear beginning, middle and end for any performance activity. <ul style="list-style-type: none"> • Encourage peer feedback. Create an environment where pupils can constructively express their thoughts on performances. This is a valuable way to develop listening skills and musical vocabulary. • Seek out opportunities for collaboration. If more than one class or group is performing, is there an additional item they can present together? 	24

Core Concept Coverage

Year 1				
Term 1	<u>Rhythm and Pulse</u>			
	Singing	Listening	Composing	Performing/instrumental performance
Term 3	<u>Handbells</u>			
	Singing	Listening	Composing	Performing/instrumental performance
Term 5	<u>Compositions inspired by musicians – Vivaldi (Spring)</u>			
	Singing	Listening	Composing	Performing/instrumental performance
Year 2				
Term 1	<u>Instruments of the orchestra</u>			
	Singing	Listening	Composing	Performing/instrumental performance
Term 2	<u>Nativity or Christmas singing performance</u>			
	Singing	Listening	Composing	Performing/instrumental performance
	<u>Compositions inspired by musicians – Tchaikovsky and Kerry Andrew</u>			
Term 3	Singing	Listening	Composing	Performing/instrumental performance
	<u>Music around the world</u>			
	Singing	Listening	Composing	Performing/instrumental performance
Term 3	<u>Music Composition with ICT</u>			
	Singing	Listening	Composing	Performing/instrumental performance

Term 4	<u>Compositions inspired by musicians – Saint Saens (Carnival of the animals)</u>			
	Singing	Listening	Composing	Performing/instrumental performance
Term 5	<u>Ocarina</u>			
	Singing	Listening	Composing	Performing/instrumental performance
Term 6	<u>Ocarina</u>			
	Singing	Listening	Composing	Performing/instrumental performance
Year 3				
Term 1	<u>Rhythm and Pulse</u>			
	Singing	Listening	Composing	Performing/instrumental performance
Term 2	<u>Handbells</u>			
	Singing	Listening	Composing	Performing/instrumental performance
Term 3	<u>Compositions inspired by musicians - Stravinsky</u>			
	Singing	Listening	Composing	Performing/instrumental performance
Term 4	<u>Instruments of the orchestra</u>			
	Singing	Listening	Composing	Performing/instrumental performance
Term 5	<u>Recorder</u>			
	Singing	Listening	Composing	Performing/instrumental performance
Term 6	<u>Recorder</u>			
	Singing	Listening	Composing	Performing/instrumental performance

Year 4				
Term 1 - 6	<u>Whole class music service lessons – provided by County Music Service</u>			
	Singing	Listening	Composing	Performing/instrumental performance
	<u>Music composition with ICT</u>			
	Singing	Listening	Composing	Performing/instrumental performance
Year 5				
Term 1	<u>Rhythm and Pulse</u>			
	Singing	Listening	Composing	Performing/instrumental performance
Term 2	<u>Handbells</u>			
	Singing	Listening	Composing	Performing/instrumental performance
Term 3	<u>Instruments of the orchestra</u>			
	Singing	Listening	Composing	Performing/instrumental performance
Term 4	<u>Jazz – Let’s learn about Jazz</u>			
	Singing	Listening	Composing	Performing/instrumental performance
Term 5	<u>Compositions inspired by musicians – Gershwin and Florence Price</u>			
	Singing	Listening	Composing	Performing/instrumental performance
Term 6	<u>History of Music</u>			
	Singing	Listening	Composing	Performing/instrumental performance
Year 6				
Term 1	<u>Tooti Flute</u>			

	Singing	Listening	Composing	Performing/instrumental performance
Term 2	<u>Tooti-flute</u>			
	Singing	Listening	Composing	Performing/instrumental performance
Term 3	<u>Music composition with ICT</u>			
	Singing	Listening	Composing	Performing/instrumental performance
Term 4	<u>Jazz – Let’s learn about Jazz and the blues</u>			
	Singing	Listening	Composing	Performing/instrumental performance
Term 5	<u>Music around the world</u>			
	Singing	Listening	Composing	Performing/instrumental performance
Term 6	<u>History of Music</u>			
	Singing	Listening	Composing	Performing/instrumental performance

Introduction to the Warriner Multi Academy Trust Music Curriculum

Knowledge in music can be understood as tacit, procedural or declarative. Tacit knowledge is gained through experiences with music, and pupils might not be aware they even know it. Procedural knowledge refers to the know-how of music. Declarative knowledge refers to the facts about music and includes knowledge of keys, chords and songs. The WMAT Music Curriculum aims to ensure that children learn all types of knowledge.

The WMAT Music Curriculum includes Power Point Presentations for each and every lesson within all units of study. The progression maps below, highlight how the components of music are explicitly taught before being applied in a more complex task, containing many of the components – a composite task. For example, in the Rhythm and Pulse unit, children learn about the components of beat and note values before performing the composite task of body percussion.

Children have opportunities to revisit the component elements of the curriculum throughout the key stages (see above curriculum coverage document), ensuring they can be learned, practised and consolidated. It is understood that working memory affects how much children can learn in each lesson and cognitive load has been carefully considered when planning the units.

Progression in music can be conceptualised as three overlapping pillars of progression: technical, constructive and expressive. Technical progression refers to the techniques musicians develop and apply, such as posture, hand-body movements and understanding the software used in music technology. This has been carefully sequenced and time provided for substantial practice. For example, children learn handbells during KS1, lower KS2 and again in upper KS2, building on their technical knowledge. The lessons are supported by videos of music experts demonstrating the key learning, ensuring that non-music specialist teachers are supported to deliver the music curriculum with expertise.

Constructive progression refers to how music works - such as knowledge and understanding about chords, keys, systems, forms and structure. Within this pillar, pupils will learn to deconstruct music when analysing it, and to construct music when creating new music, such as in composition.

Expressive knowledge has been mapped across the key stages, ensuring children have opportunities to know and understand music's provenance and its significance historically, socially, geographically and culturally, as well as its meaning and purpose. Progress in the expressive pillar combines knowledge from the technical and constructive pillars as pupils learn to give music personal meaning.

Knowledge of music is developed alongside practical learning, ensuring pupils learn about the wider aspects of music as well as developing procedural knowledge. This includes formal, symbolic, social and personal knowledge about music.

Rhythm and Pulse					
	Declarative Knowledge - facts and information that children will learn	Procedural Knowledge - knowing how to do (putting the declarative into action)	Vocabulary	Songs and composers	Links to other areas of the curriculum
KS1	<p>Understand that pulse is the steady beat of a piece of music.</p> <p>Understand that sounds can be made in different ways e.g. body percussion</p> <p>Understand that rhythm is the pattern of long and short sounds</p> <p>To understand a crotchet is 1 beat and a quaver is half a beat - 2 quavers equal 1 crotchet beat.</p> <p>To know how crotchets, quavers and crotchet rests are represented as musical notation.</p> <p>To know that body percussion is using different parts of our bodies to make music.</p>	<p>Keeping a pulse</p> <p>Follow a simple rhythm using crotchets and quavers using different parts of the body.</p> <p>To be able to create a simple rhythm of musical notation using crotchets and quavers.</p> <p>To compose and perform using simple non-standard notation</p>	<p>Pulse</p> <p>Beat</p> <p>Rhythm</p> <p>Crotchet</p> <p>Quaver/s</p> <p>Musical notation</p> <p>Body percussion</p> <p>Crotchet rest</p> <p>Performance</p> <p>Evaluation</p> <p>compose</p>	<p>Don't worry be happy – body percussion piece.</p> <p>Saman body percussion piece (Indonesia)</p>	

	To understand a crotchet rest is 1 beat of silence.				
LKS2	<p>Understand that pulse is the steady beat of a piece of music.</p> <p>Understand that rhythm is the pattern of long and short sounds.</p> <p>To understand a crotchet is 1 beat, a quaver is half a beat - 2 quavers equal 1 crotchet beat, a semi quaver is a quarter of a beat, a minim is 2 beats, a crotchet rest is 1 beat of silence and a semi-breve is 4 beats.</p> <p>To know how crotchets, quavers, semi-quavers, crotchet rests, minims and semi-breves are represented as musical notation.</p> <p>To know that body percussion is using different parts of our bodies to make music.</p>	<p>Keeping a pulse</p> <p>Follow a rhythm using crotchets, quavers, semi quavers, crotchet rests, minims and semi-breves using different parts of the body.</p> <p>To be able to create a rhythm of musical notation using crotchets, quavers, crotchet rests, minims and semi-breves.</p> <p>To use aural memory to copy and repeat/notate rhythms heard.</p> <p>To use body percussion to compose and perform a piece of music.</p>	<p>Pulse</p> <p>Beat</p> <p>Rhythm</p> <p>Crotchet</p> <p>Quaver/s</p> <p>Minim</p> <p>Semi-breve</p> <p>Semi quaver</p> <p>Musical notation</p> <p>Body percussion</p> <p>Crotchet rest</p> <p>Performance</p> <p>Evaluation</p> <p>compose</p>	<p>Zoweto String quartet – Zebra Crossing</p> <p>Saman body percussion piece (Indonesia)</p> <p>Palmas in Flamenco (Southern Spain)</p> <p>Hambone in United States</p> <p>Can't stop the feeling – Justin Timberlake</p> <p>Edward Grieg – In the hall of the Mountain King</p> <p>Anna Meredith – Connect It!</p> <p>Wagner - Ride of the Valkyries</p>	
UKS2	<p>Understand that pulse is the steady beat of a piece of music.</p> <p>Understand that rhythm is the pattern of long and short sounds.</p> <p>To understand a crotchet is 1 beat, a quaver is half a beat - 2 quavers equal 1 crotchet beat, a semi quaver is a quarter of a beat, a minim is 2 beats, a semi-breve is 4 beats and their equivalent rests.</p>	<p>Keeping a pulse</p> <p>Follow a rhythm using crotchets, quavers, semi quavers, crotchet rests, minims and semi-breves using different parts of the body.</p> <p>To be able to create a rhythm of musical notation using crotchets,</p>	<p>Pulse</p> <p>Beat</p> <p>Rhythm</p> <p>Crotchet</p> <p>Quaver/s</p> <p>Minim</p> <p>Semi-breve</p> <p>Semi quaver</p> <p>Musical notation</p> <p>Body percussion</p> <p>Crotchet rest</p> <p>Performance</p> <p>Evaluation</p>	<p>Zoweto String quartet – Zebra Crossing</p> <p>Anna Meredith – Connect It!</p>	

	<p>To understand that dotted notes have a value of 1 ½ times the notation.</p> <p>To know how crotchets, quavers, semi-quavers, minims, semi-breves, dotted notes and all rests are represented as musical notation.</p> <p>To know that body percussion is using different parts of our bodies to make music.</p>	<p>quavers, crotchet rests, minims and semi-breves.</p> <p>To use aural memory to copy and repeat/notate rhythms heard.</p> <p>To use body percussion to compose and perform a piece of music with increasing precision and begin to use rounds.</p>	Dotted notes compose		
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Handbells					
	Declarative Knowledge – facts and information that children will learn	Procedural Knowledge – knowing how to do (putting the declarative into action)	Vocabulary	Songs and composers	Links to other areas of the curriculum, including the music curriculum
KS1	<p>To know that: Each handbell is a different colour Each colour represents a different note on a scale. The notes can start from low to high in an ascending scale. The notes are named after letters in the alphabet. To know that a scale is an octave containing 8 notes. To know what a c major scale is. To know that pitch is how high or low a sound is.</p>	<p>To use oral memory to order sounds in ascending order To perform a c major scale using handbells as a class. To perform a simple handbell piece in an ensemble</p>	<p>Handbell Scale Ascending Octave C major Notes Ensemble Handel Composer Pitch</p>	<p>Boom said the cat Make that sound Handel: Messiah, Arrival of Queen Sheba, Zadok the priest</p>	
LKS2	<p>(current planning ensures children in year ¾ learn the knowledge included on the KS1 plans)</p>	<p>To use oral memory to order sounds in ascending and descending order</p>	<p>Handbell Scale Ascending</p>	<p>hey, hey – traditional Si si si - traditional</p>	<p>We don't talk about Bruno – 4 part rhythms</p>

	<p>To know that the keys on the keyboard represent notes in a scale. To know the white keys on a piano are natural notes and the black keys are sharps or flats. To begin to understand the concept of tones and semitones. To begin to understand the concept of chords.</p>	<p>To perform a handbell piece with increasing complexity – tempo, range of notes</p>	<p>Octave C major Notes Ensemble Handel Semi tone tone Conductor Chord Dynamics Fortissimo Piano Crescendo Ostinato</p>	<p>Handel: The Messiah, Arrival of Queen Sheba, Zadok the priest</p> <p>Johann Pachelbel: Pachelbel’s canon</p>	
UKS2	<p>(current planning ensure children in year 5/6 learn the knowledge included on ks1 & ¾ plans. To order notes that included sharps and flats To know that the keys on the keyboard represent notes in a scale. To know the white keys on a piano are natural notes and the black keys are sharps or flats. To begin to understand the concept of tones and semitones. To understand the concept of chords and begin to understand which notes belong in which chord To know that classical music is ‘non contemporary music, but also that within classical music, the classical period is a period of time in music composition, after the baroque period.</p>	<p>To use oral memory to order sounds in ascending and descending order (including sharps and flats)</p> <p>To perform a handbell piece with increasing complexity – tempo, range of notes, including sharps and flats and chords.</p> <p>To perform a composition in parts</p>	<p>Handbell Scale Ascending Descending Octave C major Notes Ensemble Handel Semi tone tone Conductor Chord Dynamics Fortissimo piano</p>	<p>Beethoven – Ode to Joy, Fur Elise, Moonlight sonata, and 5th Symphony</p> <p>Pieces played on handbells: Ode to Rock – arrangement of Beethoven’s Ode to Joy How far I’ll go – from Moana. Pirates of the Caribbean – Hans Zimmer and Klaus Badelt I’m a believer – The Monkees Africa - Toto</p>	<p>The Name Rhythm Games – call and response warm up</p> <p>The Greatest Showman – body percussion</p> <p>We will rock you, Queen – body percussion</p>