

	Year 7	Year 8	Year 9
Unit	Building Bricks	Hooks and Riffs	Dance Music
Objectives	<ul style="list-style-type: none"> Understand and recognise the Elements of Music: PITCH, TEMPO, DYNAMICS, DURATION, TEXTURE, TIMBRE or SONORITY, ARTICULATION, SILENCE. Draw on the Elements of Music as a resource when composing, creating and improvising and use the Elements of Music effectively when performing and singing. Recognise the Elements of Music when listening to and appraising music from different times and different places. 	<ul style="list-style-type: none"> Understand how music is based on Repeated Musical Patterns. Understand and distinguish between Hooks, Riffs and Ostinatos. Perform, create and listen to and appraise a range of music from different times and places based on Repeated Musical Patterns. 	<ul style="list-style-type: none"> Understand the connection between the steps, movement and formation of dances and the inter-related musical features within the music that accompanies them. Understand how different dance music genres use different time signatures and metres and how these relate to the dance. Understand how dance music is chiefly made up of primary chords, using chords I, IV, V, V7 and seventh chords in a range of simple major and minor keys. Understand how different dances use characteristic dance rhythms within their music. Describe the different accompaniment patterns and textures in dance music from different times and places.
Where previous knowledge has occurred and future development KS2 KS3 KS4 KS5	KS2: Using letter name and graphic notation to represent the details of their composition. KS3: KS4: Composing Music and integrated portfolio KS5: Composing A, Popular Song: Blues, Jazz, Swing and Big Band, Instrumental Music of Haydn, Mozart and Beethoven	KS2: Playing melody parts on tuned instruments with accuracy and control and developing instrumental technique. KS3: KS4: Conventions of Pop Unit KS5: Composing A, Popular Song: Blues, Jazz, Swing and Big Band	KS2: Working as a group to perform a piece of music, adjusting the interrelated dimensions of music as required, keeping in time and communicating with the group. KS3: KS4: Conventions of Pop Unit KS5: Composing A
NC links (where applicable)	<ul style="list-style-type: none"> play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression. improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions. use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions. identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices. listen with increasing discrimination to a wide range of music from great composers and musicians. develop a deepening understanding of the music that they perform and to which they listen, and its history. 	<ul style="list-style-type: none"> play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression. improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions. use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions. identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices. listen with increasing discrimination to a wide range of music from great composers and musicians. develop a deepening understanding of the music that they perform and to which they listen, and its history. 	<ul style="list-style-type: none"> play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression. improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions. use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions. identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices. listen with increasing discrimination to a wide range of music from great composers and musicians. develop a deepening understanding of the music that they perform and to which they listen, and its history.
Key Words	Tier 2 - Pitch, Tempo, Dynamics, Duration, Texture, Articulation, Silence, Notation, Stave, Graphic Notation, Tier 3 - Italian terms relating to Tempo: (Allegro, Vivace, Presto, Andante, Adagio, Lento, Accelerando (accel.), Ritardando (rit.), Rallentando (rall.) Italian terms and musical symbols relating to Dynamics and Gradations of Dynamics: (Fortissimo (ff), Forte (f), Mezzo Forte (mf), Mezzo Piano (mp), Piano (p), Pianissimo (pp), Crescendo (cresc.), Diminuendo (dim.) Italian terms and musical symbols relating to Articulation: (Legato – slur; Staccato – dot)	Tier 2 - Repeat, Repetition, Repeat Symbol, Hook, Tier 3 - Melodic Hook, Rhythmic Hook, Verbal Hook, Riff, Ostinato, Treble Clef, Bass Clef, Bass Line, Melody, Chords, Treble and Bass Clef Symbols Musical Repeat Markings and Symbols	Tier 2 – Rhythm, Dance, Accompaniment, Compound, Patterns, Texture. Tier 3 - Dance Music from Different Times and Places: Marches, The Baroque Dance Suite, Waltz, Latin Dance: Tango, Irish Jig and Reel, American Line Dance, Disco, Club Dance. Accompaniment Patterns in Dance Music, Rhythms in Dance Music, Texture: Melody and Accompaniment, Primary Chords (I, IV, V, V7), Simple and Compound Time Signatures (2/4, 3/4, 4/4, 6/8) Simple and Compound Time Signatures
Homework	<ul style="list-style-type: none"> Quizzizz on the musical elements. Wordsearch on the musical elements 	<ul style="list-style-type: none"> Quizzizz on musical hooks and riffs Research project into student’s favourite band/musical artiste 	<ul style="list-style-type: none"> Quizzizz on dance music genres Explore the question: To what extent is dance music solely connected to the physical act of dancing?
Career link (Unifrog)	Music teacher Composer Performer	Pop singer/performer Song writer Music journalist	DJ Song writer/composer Music journalist
Employability skills (Highlight applicable)	Aiming high Literacy Creativity Numeracy Leadership Independence Listening Communication Presenting Teamwork Problem solving Staying positive	Aiming high Literacy Creativity Numeracy Leadership Independence Listening Communication Presenting Teamwork Problem solving Staying positive	Aiming high Literacy Creativity Numeracy Leadership Independence Listening Communication Presenting Teamwork Problem solving Staying positive
Enrichment	<ul style="list-style-type: none"> Inviting instrumental teachers into the classroom to discuss the timbres of different orchestral instruments. Watching live performances of Mussorgsky’s “Pictures at an Exhibition” Pupils using their own artwork that they have created, in or out of school, as a starting point for composing, including pictures they may have created or taken. 	<ul style="list-style-type: none"> Whole classes performing their performances or compositions in assembly to their own or another year group, and in school concerts. Workshop visits to a Gamelan orchestra. Performers visiting the school, and pupils listening to, and evaluating their songs with particular reference to the use of hooks and riffs. 	<ul style="list-style-type: none"> Watching performances of dances from different times and places, making connections between the dance steps, formation and movement and the accompanying music. Watching extracts from BBC’s “Strictly Come Dancing” which popularized Ballroom and Latin Dance in the 21st Century focusing on the accompanying music to different dances.
Assessment	All Pupils will (working towards): <ul style="list-style-type: none"> Identify some of the more ‘basic’ Elements of Music – e.g. pitch, tempo, dynamics, silence and duration when listening to and appraising a wide range of music. Create and perform simple musical demonstrations, following advice, guidance or with support, illustrating one of the Elements of Music. Use a basic musical vocabulary to describe dynamics (e.g. loud, soft, getting louder, getting softer) and tempo (e.g. slow, fast, getting slower, getting faster). Follow and perform a graphic score as part of a group. Create a piece of descriptive music with some awareness of how the Elements of Music are used to create an intended effect. Perform the first part of “Ode to Joy” demonstrating a reasonable degree of accuracy in terms of pitch and duration and with some correct fingering. Most Pupils will: (working at): Identify further Elements of Music e.g. Texture, Timbre, Sonority, Articulation when listening to and appraising a wide range of music. Create and perform effective musical demonstrations illustrating one of the Elements of Music. Use correct Italian musical terms and musical symbols when describing dynamics (e.g. pp, p, mp, mf, f, ff) and some basic Italian terms used to describe tempo (Adagio, Andante, Allegro, Presto). Accurately follow and realise a graphic score understanding the relationship of symbol to sound. Create an effective piece of descriptive music showing clear awareness of how the Elements of Music have been used to create musical contrasts and create a simple graphic score to reflect their composition. 	All Pupils will (working towards): <ul style="list-style-type: none"> Recognise what hooks, riffs and ostinatos are and where they occur in songs, popular music and music from the Western Classical Tradition. Perform existing hooks, riffs and ostinatos and create their own with support. Most Pupils will: (working at): Identify, perform and create hooks, riffs and ostinatos within a musical structure. Recognise their own contributions to group performances taking a solo part. Evaluate how purpose can affect the way music is used. Some Pupils will: (working beyond): Describe in detail, using appropriate musical notation, hooks, riffs and ostinatos from existing pieces of music. Use hooks, riffs and ostinatos that they have composed themselves in their own extended compositions. Draw links between the use of hooks and riffs in popular music and the use of ostinato in other music. 	All Pupils will (working towards): <ul style="list-style-type: none"> Be able to identify different types and styles of dance and describe the music which would accompany these using basic musical vocabulary. Identify musical features and the elements of music in a limited range of simple dance music e.g. marches and waltzes. Perform a range of simple dance music, showing awareness of the basic musical features from different times and places e.g. marches, waltzes and simple accompaniment patterns. Distinguish between 2, 3, and 4-in-a-bar beat patterns in dance music. Use Chords I, IV and V in simple accompaniment patterns in a range of dance music. Create simple sections of dance music within a specific genre showing some awareness of musical features and typical instrumentation. Most Pupils will: (working at): Use more specific musical vocabulary e.g. tempo, instrumentation, form and structure, dynamics to make connections between different types e.g. styles of dance and the music which would accompany them. Identify more complex musical features and the elements of music in a broader range of dance music from different times and places. Perform a range of more advanced dance music showing awareness of the stylistic features of the music e.g. tango, country and western, Irish Jigs and Reels. Understand simple time (2/4, 3/4 and 4/4) in dance music. Use Chords I, IV, V, V7 and seventh chords when performing a range of dance music.

	<ul style="list-style-type: none"> Perform the first and second parts of "Ode to Joy" with a good degree of accuracy in terms of pitch and duration using the correct fingering. Use an appropriate sound/voice/timbre sonority for a mostly well-rehearsed and accurate performance. Some Pupils will: (working beyond) Use a detailed and more advanced musical vocabulary when describing Timbre and Sonority and words relating to Articulation (e.g. Staccato (detached), Legato (smooth)). Use correct Italian musical terms and musical symbols when describing gradations of dynamics (e.g. crescendo (cresc.) < , diminuendo (dim.) > and tempo (e.g. accelerando (accel.), rallentando (rall.), ritardando (rit.)) Describe how composers have manipulated the Elements of Music to create an intended effect in a variety of music from different times and places • Create refined and well-rehearsed pieces of descriptive music which shows how the Elements of Music can be manipulated, adapted and refined to achieve an intended effect, complete with an accurate graphic score. Perform either both parts of "Ode to Joy" or a version with two hands/beaters using correct fingering and demonstrating a good understanding of pitch, duration, dynamics and articulation through a well-rehearsed and accurate performance. 		<ul style="list-style-type: none"> Recognise and demonstrate characteristic rhythms of specific dance music genres e.g. march, waltz, tango, four-on-the-floor. Create structured pieces of dance music within a specific genre showing good awareness of musical elements, features and structures typical of the style. Some Pupils will: (working beyond) Make more advanced connections between physical dancing and the accompanying dance music in terms of rhythm, metre and time signature. Distinguish between dance music from different times and places by an in-depth analysis of musical features and the elements of music. Fluently perform, both in solo and ensemble contexts, a range of more technical dance music from different times and places e.g. movements from a Baroque Dance Suite, Disco Riffs Distinguish between simple and compound time (6/8) in dance music. Use more advanced chords, such as diminished sevenths and primary and seventh chords in different accompaniment patterns, when performing a range of dance music. Create refined and stylistic pieces of dance music showing full awareness of musical features typical of the genre.
Unit	Keyboard Skills	Offbeat	Soundtracks
Objectives	<ul style="list-style-type: none"> Understand how the classroom keyboard is used and played Practicing pieces of keyboard music to build skills and understanding of reading music and playing an instrument using correct posture, fingering and accuracy of pitch and rhythm Understand the importance of "warming-up" before playing a keyboard or piano and the concept of piano fingering (1-5) Explore different keyboard instruments from different times and places. 	<ul style="list-style-type: none"> To recognise the stylistic conventions of Reggae music How chords contribute to the texture of a song To recognise the key features of a Reggae bass line To understand syncopation and how it is used in Reggae music To identify the different layers that make up Reggae music Understand the key themes and style of Reggae lyrics 	<ul style="list-style-type: none"> How music can enhance the visual images and dramatic impact of film and can reflect the emotional and narrative messages of the drama. How timing is a crucial factor in the composition and performance of music for film. How film music can change the viewer's interpretation of a scene. How to create an effective musical narrative for a film scene, using appropriate techniques to create an intended effect.
NC links (where applicable)	<ul style="list-style-type: none"> play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression. improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions. use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions. identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices. listen with increasing discrimination to a wide range of music from great composers and musicians. develop a deepening understanding of the music that they perform and to which they listen, and its history. 	<ul style="list-style-type: none"> play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression. improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions. use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions. identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices. listen with increasing discrimination to a wide range of music from great composers and musicians. develop a deepening understanding of the music that they perform and to which they listen, and its history. 	<ul style="list-style-type: none"> play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression. improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions. use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions. identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices. listen with increasing discrimination to a wide range of music from great composers and musicians. develop a deepening understanding of the music that they perform and to which they listen, and its history.
Where previous knowledge has occurred and future development	KS2: Performing from basic staff notation, incorporating rhythm and pitch and able to identify these symbols using musical terminology. KS3: KS4: Performance Portfolio KS5: Performing A	KS2: Playing syncopated rhythms with accuracy, control and fluency. KS3: KS4: Conventions of Pop Unit KS5: Composing A, Popular Song: Blues, Jazz, Swing and Big Band	KS2: Composing a detailed piece of music from a given stimulus with voices, bodies and instruments KS3: KS4: Film music unit KS5: Composing A
Key Words	Tier 2 - Layout, Warmup, Flats, Sharps, Left Hand, Functions. Tier 3 - Treble Clef, Treble Clef Staff Notation, Stave, Staff, Lines, Spaces, Black Notes, Sharps, Flats, Scale, Left Hand (LH), Right Hand (RH), Melody, Keyboard Functions, Fingering (1-5), Keyboard Chords, Octave, Warm-Up, "Middle C"	Tier 2 – Primary, Beats, Simple, Textural, Dominant, Layers. Tier 3 - Reggae, Mento, Ska, Rock Steady, Rastafarianism, Lyrics, Offbeat, Strong Beats, Weak Beats, Syncopation, Riffs, Simple Harmonies: Primary Triads (Tonic, Dominant and Subdominant Chords), Textural Layers, Chords, Call and Response, Syncopation, Primary Triads (I, IV & V)	Tier 2 – Timing, Sequencing, Storyboard, Intervals. Tier 3 - Leitmotif, Soundtrack, Theme Song, Mickey-Mousing, Concord/Discord, (Chromatic) Sequencing, Storyboard, 'Borrowed' Music, Music-Spotting, Interval of a 5th, Click Tracks/Timing, Theme, Sound Effects, Motif, Timbre/Sonority, Musical Clichés, Diegetic and Non-Diegetic Music, Intervals of a 5 th , Concorde and Discords.
Homework	<ul style="list-style-type: none"> Quizzizz on the notes of the stave Practise for a keyboard performance 	<ul style="list-style-type: none"> Explore and find out more about Rastafarianism. Explore songs by more contemporary Reggae bands such as UB40 or explore influences of Reggae on popular music genres of today. 	<ul style="list-style-type: none"> Quizzizz on film music Explore the question: To what extent does film music enhance (or detract from) the visual on-screen action?
Career link (Unifrog)	Keyboard player Session musician Music teacher	Session musician Song writer Music journalist	Film composer Music arranger Music score writer
Employability skills (Highlight applicable)	Aiming high Creativity Leadership Listening Presenting Problem solving Literacy Numeracy Independence Communication Teamwork Staying positive	Aiming high Creativity Leadership Listening Presenting Problem solving Literacy Numeracy Independence Communication Teamwork Staying positive	Aiming high Creativity Leadership Listening Presenting Problem solving Literacy Numeracy Independence Communication Teamwork Staying positive
Enrichment	<ul style="list-style-type: none"> Inviting a pianist to perform to the class/school Attending a recital of a variety of piano pieces in different styles. Inviting a composer of DJ who uses a keyboard or synthesiser as part of their music into school for a live performance. 	<ul style="list-style-type: none"> Watching further (suitable!) live performances of Reggae artists and bands such as Bob Marley and The Wailers in concert. Inviting local musicians or Reggae groups into school to perform live to pupils. 	<ul style="list-style-type: none"> Attending theatrical productions with live original music e.g. some carefully chosen musicals. Inviting local composers who may have written music for film and TV to lead workshops and talk about their technical and musical procedures behind their music. Watching musical concerts (e.g. "Film Music Proms" etc.) of film music being performed by an orchestra both with the moving image and also in isolation as concert suites.
Assessment	All Pupils will (working towards): <ul style="list-style-type: none"> Navigate basic functions around a keyboard e.g. mains power, on/off switch, connecting headphones and splitters, keyboard hygiene etc. Play simple warm-ups, scales and melodies which has the pitch or note names written on the music. Understand the concept of piano fingering using the numbers 1-5. Find and play "Middle C" on a keyboard. Use supporting keyboard functions such as "Single Finger Chords" when performing left hand parts. Most Pupils will: (working at): Use and alter basic keyboard functions such as changing the Voice/Tone and adjusting the tempo on a rhythm/style accompaniment/backing. Understand the development of the keyboard and its history. 	All Pupils will (working towards): <ul style="list-style-type: none"> Understand that reggae music developed from a blend of other styles of Caribbean music Sing a part and perform the bass line part of a Caribbean song Know and understand the importance of the weaker or "offbeats" in reggae music Perform a rhythmic backing on the weak or "offbeats" Aurally identify the bass line in reggae music and perform reggae bass lines with support Understand that a riff, or a hook, is a short repeated melodic phrase and how this contributes to the overall texture of reggae music perform reggae hooks with support along with a beat Create, rehearse, refine and perform an arrangement of a reggae song with awareness of the different textural layers Identify the main themes and subject matter of reggae lyrics Most Pupils will: (working at): 	All Pupils will (working towards): <ul style="list-style-type: none"> Know and understand some of the purposes of film music. Aurally identify a range of different types of film music to match a suitable film genre. Perform simple leitmotifs and themes from a range of film music soundtracks. Use storyboards and/or cue sheets to plan a film music soundtrack. Understand how theme songs lead to the popularity of films and film music. Most Pupils will: (working at): Know and understand most of the purposes of film music. Aurally identify a range of different types of film music using tier 1 and 2 musical vocabulary referring to the elements of music to justify their choices.

	<ul style="list-style-type: none"> Play simple unaccompanied melodies from treble clef staff notation using the correct fingering. Add a basic accompaniment on the left hand (such as chords as triads). Know the enharmonic names for the black keys on a keyboard and apply these when performing. Some Pupils will: (working beyond); Investigate and explore more advanced functions on a keyboard e.g. recording and playback, using different tracks to record and layer a piece, adding effects, MIDI etc. Perform on the keyboard from treble clef staff notation with confidence using both the left and right hands. Play left hand chords in a variety of styles e.g. arpeggios, broken chords, Alberti Bass. Perform more advanced additional pieces fluently with accuracy of rhythm and pitch. 	<ul style="list-style-type: none"> Identify musical features in a variety of different Caribbean music Perform the chords part of a Caribbean song accurately changing between chords smoothly Perform repeated chords “offbeat” in a reggae style Understand how the bass line is the fundamental textural layer upon which a piece of reggae is based on and the harmonic foundation which is the basis for the chords and Perform reggae bass line riffs changing between riffs fluently and in time with an awareness of syncopation Understand and identify the different textural layers which make up reggae music performing reggae hooks in time with awareness of syncopation Create, rehearse, refine and perform an arrangement of a reggae song with a clear plan of the roles of different group members and the texture Compose lyrics in a reggae style with awareness of the Jamaican nation-language Some Pupils will: (working beyond); Aurally discriminate between different types of Caribbean music in terms of key musical features – Calypso, Soca, Salsa, Merengue and Reggae Take on a leading role in a class performance of a Caribbean song with awareness of texture and how parts fit together Take on a leading role in group reggae arrangements performing solo parts in time and in tune with awareness of how the parts fit together to form the overall texture. Recognise the effect syncopation has on reggae music Perform reggae bass riffs along to a keyboard rhythm adding offbeat chords and/or solo improvisations Show full awareness of the different textural layers of reggae through performing and listening activities identifying musical features and textural layers when listening to a variety of reggae music 	<ul style="list-style-type: none"> Perform more complex leitmotifs and themes from a range of film soundtracks showing accuracy of pitch and rhythm. Use storyboards and/or cue sheets to plan an effective film music soundtrack revising and refining ideas through rehearsal. Discriminate between diegetic and non-diegetic film music when watching/listening. Some Pupils will: (working beyond); Know and understand the challenges faced by a film music composer. Aurally identify a range of different types of film music using tier 3 musical vocabulary to justify their choices. Perform complex leitmotifs and themes from a range of film soundtracks reading from staff notation and performing with two hands accurately. Use storyboards and/or cue sheets to plan a fully rehearsed film music soundtrack using appropriate notation. Use more technical musical features – intervals of a 5th, discords, musical clichés – when creating soundtracks.
Unit	I’ve Got Rhythm	Variations	Computer and Video Game Music
Objectives	<ul style="list-style-type: none"> Understand that pulse is a fundamental upon which music is built and performed. Develop a feeling for and an awareness of a regular pulse in music from different times and places. Distinguish between pulse/beat and rhythm. Develop and understanding of note values in terms of duration, bars and simple time signatures. 	<ul style="list-style-type: none"> To develop a knowledge and understanding of how the Elements of Music can be used and manipulated as a basic form of musical variation to an existing theme or melody. Know, understand, and use other musical devices that can be changed or added to, to provide musical variation to an existing theme or melody. Understand Variation Form as a type of musical Form and Structure. 	<ul style="list-style-type: none"> Understand the various ways in which music is used within a range of computer and video games from different times. Understand, describe and use common compositional and performance features used in computer and video game music. Understand how to vary, adapt and change a melody (character theme) for different atmospheres/scenarios. Understand the importance of sound effects and how these are used at certain cues to enhance gameplay within a computer or video game.
NC links (where applicable)	<ul style="list-style-type: none"> play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression. improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions. use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions. identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices. listen with increasing discrimination to a wide range of music from great composers and musicians. develop a deepening understanding of the music that they perform and to which they listen, and its history. 	<ul style="list-style-type: none"> play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression. improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions. use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions. identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices. listen with increasing discrimination to a wide range of music from great composers and musicians. develop a deepening understanding of the music that they perform and to which they listen, and its history. 	<ul style="list-style-type: none"> play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression. improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions. use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions. identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices. listen with increasing discrimination to a wide range of music from great composers and musicians. develop a deepening understanding of the music that they perform and to which they listen, and its history.
Where previous knowledge has occurred and future development	KS2: Copying back short rhythmic and melodic phrases on percussion instruments. KS3: KS4: Rhythms of the world unit KS5: Composing A, Popular Song: Blues, Jazz, Swing and Big Band	KS2: Selecting and creating longer sequences of appropriate sounds with voices or instruments to represent a given idea or character. KS3: KS4: Composing Music and integrated portfolio KS5: Composing A, Instrumental Music of Haydn, Mozart and Beethoven	KS2: Performing with accuracy and fluency from graphic and staff notation and from their own notation. KS3: KS4: Film music unit KS5: Composing A
Key Words	Tier 2 - Rhythm, Pulse, Beat, March, Time Signature, Conducting, Accent, Rhythm, Grid, Notation, Bar. Tier 3 - Semibreve, Minim, Crotchet, Quaver, Pair of Quavers, Bar, Bar Line, Ostinato, Cyclic Rhythm, Polyrhythm, Note Values (Semibreve, Minim, Crotchet, Quaver, Pair of Quavers), Simple Time Signatures (2/4, 3/4 and 4/4).	Tier 2 - Melody, Theme, Variation, Variation Form, Canon, Round, Bass, Pitch, Tempo, Dynamics, Texture. Tier 3 - Counter Melody, Timbre and Sonority, Articulation (Legato and Staccato), Inversion, Retrograde, Retrograde Inversion, Pedal (Pedal Note, Pedal Point), Drone, Melodic Decoration, Ostinato, Tonality, Major, Minor, Major and Minor Scales.	Tier 2 – Pitch, Movement, Tempo Dynamics, Theme, Cues, Texture, Technology. Tier 3 - Sound Effect, Chiptune/8-Bit Music, Synthesiser, Sampling, Soundtrack, Music Technology, Orchestra, Ground Theme, Decision Motif, Jumping Bass Line, Disjunct, Staccato, Articulation, Chromatic Movement, Syncopation, Character Theme/Motif, Leitmotif, Orchestration, Timbre/Sonority, Dynamics, Melodic Movement (Conjunct/Disjunct), Chromatic Movement.
Homework	<ul style="list-style-type: none"> Quizzizz on rhythm and note lengths Explore and research other “junk percussion” artists and groups e.g. <i>Donald Knaack aka “The Junkman”</i>. 	<ul style="list-style-type: none"> Quizzizz on variation techniques Wordsearch on different composers that have used variation technique 	<ul style="list-style-type: none"> Analyse a computer or video game that has a particularly effective soundtrack Quizzizz on modern composing techniques
Career link (Unifrog)	Conductor Street performer Instrument maker	Composer Music analyst Classical musician	Soundtrack composer Music production technician Music arranger
Employability skills (Highlight applicable)	Aiming high Creativity Leadership Listening Presenting Problem solving Literacy Numeracy Independence Communication Teamwork Staying positive	Aiming high Creativity Leadership Listening Presenting Problem solving Literacy Numeracy Independence Communication Teamwork Staying positive	Aiming high Creativity Leadership Listening Presenting Problem solving Literacy Numeracy Independence Communication Teamwork Staying positive
Enrichment	<ul style="list-style-type: none"> Attending a live performance of a junk percussion group/band such as STOMP! or Weapons of Sound or inviting a local junk percussion group into school to conduct a workshop with pupils. 	<ul style="list-style-type: none"> Watching and listening, or attending live musical concerts, that include “Theme and Variations” music. Listening to Balinese and Javanese Gamelan music in which embellishment (heterophonic textures) and variation techniques are central features of the musical style. Performing Theme and Variations from the unit within a school concert or assembly setting. 	<ul style="list-style-type: none"> Attending a concert (school or other) that includes music from computer and video games performed by a live orchestra. Inviting members of the school/college’s governing body, members from local ICT business (ideal gaming!), parents or members of the SLT to act as “Dragons” within the final presentation/assessment lesson where pupils present their computer and video game soundtrack to the “Dragons” and the rest of the class (for a fictitious business investment

Assessment	<p>All Pupils will (working towards):</p> <ul style="list-style-type: none"> Be able to define the terms pulse/beat, rhythm and notation. Identify basic levels of pulse/beat when listening to music from different times and places. Identify a regular vs. irregular beat. Establish whether a pulse/beat is a 2, 3 or 4-beat pulse. Most Pupils will: (working at): Distinguish between pulse/beat and rhythm when listening, performing and composing music. Identify more complex levels of pulse when listening to music from different times and places. Use rhythm grid notation to record ideas when composing and performing. Explain why rhythm is important in organising music. Some Pupils will: (working beyond): Identify more complex rhythm patterns including irregular time signatures. Use single line rhythm notation utilizing basic note values and symbols effectively when performing and composing. Take on a leading role when performing and composing rhythmic music as part of a group e.g. performing on own instruments or counting the group in establishing a level of pulse/beat appropriate to the performance. 	<p>All Pupils will (working towards):</p> <ul style="list-style-type: none"> Know that Variation Form takes a theme or melody and changes it musically in different ways in each variation. Create and perform simple musical variations on an existing theme or melody using limited musical variation techniques e.g. changing the pitch, tempo, dynamics, timbre and sonority etc. Identify some musical variation techniques when listening to music in Variation Form and Ground Bass from different times and places. Perform basic repetitive parts from pieces using a Ground Bass, understanding that a Ground Bass is a repeated pattern in the bass part that is repeated upon which musical variations can be added as additional textural layers. Most Pupils will: (working at): Use letters and numbers (A, A1, A2 etc.) to describe different variations within Variation Form when listening, performing and composing. Create and perform more stylistic musical variations on an existing theme or melody using musical techniques such as augmentation, diminution, retrograde, adding a drone or ostinato, adding a rhythm, pedal or drone etc. Identify more complex variation techniques when listening to music in Variation Form and Ground Bass from different times and places. Perform more complex parts or a range of different parts using Ground Bass with a sense of ensemble and awareness of other parts and how this adds to and affects the overall textural layer of the piece. Some Pupils will: (working beyond): Create and perform several contrasting variations in different moods and styles selecting and combining a number of different Elements of Music and variation techniques e.g. using inversion, retrograde inversion, adding a counter melody, passing notes or melodic decoration, changing the tonality from major to minor or minor to major etc. Identify and accurately describe, using musical vocabulary, how variation has been achieved when listening to music in Variation Form and Ground Bass from different times and places. Take on a leading role within an ensemble when performing Ground Bass piece, performing a range of different parts with accuracy of pitch and rhythm. 	<p>All Pupils will (working towards):</p> <ul style="list-style-type: none"> Be able to describe basic points within a computer or video game when music used e.g. main titles, level changes, game over etc. Create a basic character motif with some awareness in the sense of style. Perform and/or create a range of limited computer and video game sound effects Perform basic and simple parts (melody or bass line) from a range of computer and video game themes with a limited sense of effect. Create, perform and present an original basic piece of computer or video game music containing some basic sound effects and recording using basic notation. Most Pupils will: (working at): Be able to describe a range of points within a computer or video game when music is employed using specific musical vocabulary e.g. Ground Theme (main title), Character Theme/Motif, Decision Motif. Create a more advanced character motif in AABA form using musical features commonly found in computer and video game music. Perform and/or create a range of simple computer and video game sound effects. Perform more complex parts from a range of computer and video game music themes showing accuracy of pitch and rhythm and using appropriate sounds, timbres, voices and sonorities. Create, perform and present an original more refined piece of computer or video game music using appropriate notation and using some characteristic features of computer and video game music. Some Pupils will: (working beyond): Be able to describe how a Character Theme/Motif can be adapted, changed and altered at different points within a computer game by manipulating the Elements of Music and using subject specific musical vocabulary. Create, adapt and refine an effective character motif for use in different scenarios or atmospheres within a computer or video game. Perform and/or create a range of effective computer and video game sound effects. Perform with two-hands (melody and bass line parts together) a range of computer and video game music themes reading from staff notation with accurate pitch and rhythm and appropriate sounds. Create, perform and present an original effective complete piece of computer or video game music using appropriate notation and utilizing characteristic features of computer and video game music.
Unit	Form and Structure	Jazz and Blues	New Directions
Objectives	<ul style="list-style-type: none"> Understand what Form and Structure is in music. Understand what Question and Answer, Binary, Ternary and Rondo Forms are in music. Recognise the differences between music based on different Forms and Structures. Know how to label or identify different sections within a complete piece of music. Recognise that music with a recurring or repeated section provides familiarity to the listener. Recognise why Form and Structure is important in music. 	<ul style="list-style-type: none"> Know how Chords and Triads are performed, notated, and used in Jazz and Blues e.g., within a 12-bar Blues Chord Sequence. Know, recognise, and perform Chords I, I7, IV, IV7, V & V7 in different ways e.g., as a Walking Bass Line. Understand and demonstrate what makes an “effective” Jazz improvisation e.g., using the notes of the Blues Scale. Know and recognise different types and styles of Jazz and instruments, timbres and sonorities within Jazz and Blues music. 	<ul style="list-style-type: none"> Understand changes in twentieth century music and how composers ‘broke away’ from late-Romantic ideals. Understand that twentieth century music consisted of many different types, styles, movements and genres. Understand and demonstrate how minimalist composers develop pieces from small starting points. Know and demonstrate the compositional and serialist techniques used by expressionist composers. Manipulate motifs, cells and note/tone rows using a variety of musical development techniques.
NC links (where applicable)	<ul style="list-style-type: none"> play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression. improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions. use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions. identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices. listen with increasing discrimination to a wide range of music from great composers and musicians. develop a deepening understanding of the music that they perform and to which they listen, and its history. 	<ul style="list-style-type: none"> play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression. improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions. use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions. identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices. listen with increasing discrimination to a wide range of music from great composers and musicians. develop a deepening understanding of the music that they perform and to which they listen, and its history. 	<ul style="list-style-type: none"> play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression. improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions. use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions. identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices. listen with increasing discrimination to a wide range of music from great composers and musicians. develop a deepening understanding of the music that they perform and to which they listen, and its history.
Where previous knowledge has occurred and future development	<p>KS2: Developing melodies using rhythmic variation, transposition and changes in dynamics, pitch and texture.</p> <p>KS3:</p> <p>KS4: Composing Music and integrated portfolio</p> <p>KS5: Composing A, Instrumental Music of Haydn, Mozart and Beethoven, Popular Song: Blues, Jazz, Swing and Big Band</p>	<p>KS2: Beginning to improvise musically within a given style.</p> <p>KS3:</p> <p>KS4: Conventions of Pop Unit</p> <p>KS5: Popular Song: Blues, Jazz, Swing and Big Band. Developments in Instrumental Jazz 1910 to the present day</p>	<p>KS2: Combining rhythmic patterns (ostinato) into a multi-layered composition using all the interrelated dimensions of music to add musical interest.</p> <p>KS3:</p> <p>KS4: Concerto Through Time</p> <p>KS5: Innovations in Music 1900 to the present day</p>
Key Words	<p>Tier 2 - Question and Answer/Call and Response, Phrase(s), Drone.</p> <p>Tier 3 - Binary Form (AB), Ternary Form (ABA), Rondo Form (ABACADA...), Melody, Drone, Ostinato, Harmony, Treble Clef Pitch Notation, Musical Forms and Structures – Binary (AB), Ternary (ABA), Rondo (ABACADA), Musical Phrases and Phrasing Markings.</p>	<p>Tier 2 – Song, Rhythm, Structure, Modes, Fills, Swing, Instruments.</p> <p>Tier 3 - 12-Bar Blues, Blues Chord Sequence, Blues Song Structure (AAB) Blues Scale, Blues Song Lyrics; Chords and Seventh Chords I, I7, IV, IV7, V & V7; Chord Vamps; Improvisation; Swing/Swing Rhythms; Ostinato, Riffs, Fills and Solos; Types and Styles of Jazz; Modes and Modal Jazz; Ragtime; Instruments of Jazz: Frontline (Solos) and Rhythm Section.</p>	<p>Tier 2 – Additive, Dissonance, Motif, Cell, Additive, Retrograde,</p> <p>Tier 3 - Atonality, Polytonality, Chromaticism, Dissonance and Discords, Timbre and Sonority, Minimalism, Motif/Cell, Rhythmic Motif, Melodic Motif, Phase Shift, Phase In/Out, Metamorphosis, Additive Melody, Isorhythmic Overlap, Expressionism, Serialism, Note/Tone Rows, Augmentation, Diminution, Retrograde, Inversion, Retrograde Inversion, Tones and Semitones, Hexachords,</p>
Homework	<ul style="list-style-type: none"> Quizzizz on musical structures Create an annotated poster explaining musical forms 	<ul style="list-style-type: none"> Explore the subject matter and AAB form of Blues lyrics in a range of Blues and Blues-inspired songs before creating their own Blues lyrics to a given 12-bar Blues melody and chords, perhaps on a given subject matter e.g., Black Lives Matter. Quizzizz on blues songs and techniques 	<ul style="list-style-type: none"> Explore the question: What happened to music in the twentieth century? Quizzizz on 20th Century music
Career link (Unifrog)	<p>Composer</p> <p>Music analyst</p> <p>Music librarian</p>	<p>Song writer</p> <p>Session musician</p> <p>Music producer</p>	<p>Composer</p> <p>Music analyst</p> <p>Musician</p>
Employability skills (Highlight applicable)	<p>Aiming high Literacy</p> <p>Creativity Numeracy</p> <p>Leadership Independence</p> <p>Listening Communication</p> <p>Presenting Teamwork</p> <p>Problem solving Staying positive</p>	<p>Aiming high Literacy</p> <p>Creativity Numeracy</p> <p>Leadership Independence</p> <p>Listening Communication</p> <p>Presenting Teamwork</p> <p>Problem solving Staying positive</p>	<p>Aiming high Literacy</p> <p>Creativity Numeracy</p> <p>Leadership Independence</p> <p>Listening Communication</p> <p>Presenting Teamwork</p> <p>Problem solving Staying positive</p>

Enrichment	<ul style="list-style-type: none"> Attending a concert (school or other) that includes music in different forms and structures – Binary, Ternary and Rondo forms. Visiting art galleries (real or virtual/online) to explore how artists have used form and structure within visual art. 	<ul style="list-style-type: none"> Inviting professional jazz musicians into the school to direct workshops. Attending concerts by well-known jazz and blues performers. Inviting small jazz groups to perform for the school. Watching videos of jazz workshops e.g., Wynton Marsalis. 	<p>Attending live performances of minimalist and expressionist music</p> <ul style="list-style-type: none"> Visiting an art gallery e.g. Tate Modern to investigate examples of minimalist and expressionist art Watch live performances of minimalist and expressionist music on the internet e.g. YouTube®
Assessment	<p>All Pupils will (working towards):</p> <ul style="list-style-type: none"> Identify how different types of music structure can make it easier for the listener to both make sense of what it heard and remember musical material. Understand basic musical forms and structures: Question and Answer Phrases, Binary Form (AB), Ternary Form (ABA) and Rondo Form (ABACADA..). Perform and create simple pieces within given musical structures. Perform from and record ideas using pitch note letter names. Identify repetition and recurring “A” sections when listening to a range of music from different times and places based on different musical forms and structures. Most Pupils will: (working at): Understand the importance of musical contrast between sections of music in Binary, Ternary and Rondo forms demonstrating this through performance, composition and improvisation. Create and improvise effective contrasting sections to Question Phrases and “B” sections to pieces of music in Binary, Ternary and Rondo forms. Perform and create more complex pieces within given musical structures. Perform from and record ideas using staff notation with support. Identify between Binary, Ternary and Rondo forms when listening to music from different times and places. Some Pupils will: (working beyond): Discuss the need for form and structure within music. Create and improvise stylistic and developed contrasting sections to Question Phrases and “B” sections to pieces of music in Binary, Ternary and Rondo forms. Perform and create complex pieces within given musical structures. Perform from and record ideas using staff notation. Comment on the effect of the elements of music in pieces of music with different musical structures when listening to music from different times and places based on different musical forms and structures using a wide musical vocabulary. 	<p>All Pupils will (working towards):</p> <ul style="list-style-type: none"> Perform simple harmonic accompaniment parts in group performances of Blues Songs or pieces of Jazz music. Learn the notes of Chords I, IV and V as triads using these in group performances and arrangements and performing them as part of the 12-Bar Blues chord pattern. Recognise the difference between improvised music and music composed more reflectively. Know and recognise some basic instruments used in Jazz and Blues music. Understand and describe the subject matter within the lyrics and form and structure of Blues Songs. Understand and describe the basic origins of the Blues. Most Pupils will: (working at): Take part in group performances of Blues Songs or pieces of Jazz music showing development and understanding of the skills needed to create such music e.g., 12-Bar Blues Chord Pattern, Improvisation, Structure etc. Recognise, explore, and perform Chords I, IV and V as seventh chords in group performances and arrangements as a form of musical accompaniment. Improvise effectively within a harmonic framework in Jazz and Blues genres using the Blues Scale. Identify more complex instruments, timbres and sonorities used in Jazz and Blues Music and the formation of a Swing/Big Band. Understand, recognise, and describe some different genres of Jazz e.g., Ragtime, Swing. Some Pupils will: (working beyond): Be influential in the arrangement and performance of Blues Songs or pieces of Jazz music showing understanding and use of more extended Jazz and Blues techniques and be more accomplished in these. Recognise and explore Chords I, I7, IV, IV7, V and V7 (in a range of different keys) performing effectively and manipulating these chords to create accompaniment styles e.g., Walking Bass Line, Vamp. Improvise stylistic solos, riffs and fills confidently using features of Jazz and Blues e.g., Swung Rhythms, Syncopation, Ostinato etc. Understand, recognise, and describe some more complex genres of Jazz e.g., Be-Bop, Free/Modal Jazz, Dixieland Jazz. 	<p>All Pupils will (working towards):</p> <ul style="list-style-type: none"> Identify minimalist (and expressionist) music aurally as a genre of twentieth century music. Understand how minimalist music is based upon a motif/cell and the use of repetition/looping. Perform simple rhythmic and melodic minimalist motifs as part of an ensemble showing awareness of others. Explore unusual sounds, timbres and sonorities in the style of minimalist (and expressionist) composers when performing, improvising and composing. Most Pupils will: (working at): Identify how minimalist (and expressionist) music of the twentieth century differs from the late-Romantic style. Be able to name some minimalist (and expressionist) composers and famous piece. Understand and demonstrate how minimalist motifs/cells can be developed using basic techniques. Perform more advanced rhythmic and melodic minimalist motifs as part of an ensemble adapting and refining them to show understanding of minimalist compositional and performance techniques. Use musical features such as extreme dynamics and pitch range in the style of minimalist (and expressionist) composers when performing, improvising and performing. Some Pupils will: (working beyond): Recognise key musical features of minimalist (and expressionist) music when listening and appraising. Understand and demonstrate how minimalist motifs/cells can be developed using more advanced techniques. Take a leading role in performing rhythmic and melodic minimalist motifs showing awareness of how these can be developed, varied and changed during performances and compositions. (Use serialist compositional techniques to manipulate a note/tone row and create hexachords in an effective expressionist composition.)
Unit	Sonority City	All About the Bass	Samba
Objectives	<ul style="list-style-type: none"> Learn about the layout and structure of the symphony orchestra. Develop an understanding of musical instruments and how they are played, the families/sections, construction, different sound production methods and characteristic timbres/sonorities. Perform on orchestral instruments (where possible) or use orchestral tones/voices/sounds from keyboards as part of a ‘class orchestra’ with an awareness of the experience of ‘performing together’ as an ensemble and the roles of different instrumental parts and textural layers on the music as a whole. Learn about the origins and uses of fanfares. 	<ul style="list-style-type: none"> Understand how the Bass Clef is used as a form of musical notation. Identify musical instruments and voices which use the Bass Clef. Know and understand the construction of commonly used Bass Line Patterns, using these when performing and creating music. Understand the importance of a Bass Line in terms of texture and harmony within a song or piece of music. 	<ul style="list-style-type: none"> Understand how instruments, structures and textures are used in Samba Perform as part of a larger ensemble understanding key roles of performers and different instruments and the relationship between these and the effect this has on the music Use rhythmic features such as ostinato, cyclic rhythms, polyrhythms, call and response and syncopation when performing and improvising
NC links (where applicable)	<ul style="list-style-type: none"> play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression. improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions. use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions. identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices. listen with increasing discrimination to a wide range of music from great composers and musicians. develop a deepening understanding of the music that they perform and to which they listen, and its history. 	<ul style="list-style-type: none"> play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression. improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions. use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions. identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices. listen with increasing discrimination to a wide range of music from great composers and musicians. develop a deepening understanding of the music that they perform and to which they listen, and its history. 	<ul style="list-style-type: none"> play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression. improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions. use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions. identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices. listen with increasing discrimination to a wide range of music from great composers and musicians. develop a deepening understanding of the music that they perform and to which they listen, and its history.
Where previous knowledge has occurred and future development	<p>KS2: Performing from basic staff notation, incorporating rhythm and pitch and able to identify these symbols using musical terminology.</p> <p>KS4: Concerto Through Time</p> <p>KS5: Instrumental Music of Haydn, Mozart and Beethoven</p>	<p>KS2: Performing from basic staff notation, incorporating rhythm and pitch and able to identify these symbols using musical terminology.</p> <p>KS4: Composing Music and integrated portfolio</p> <p>KS5: Composing A, Instrumental Music of Haydn, Mozart and Beethoven, Popular Song: Blues, Jazz, Swing and Big Band</p>	<p>KS2: Playing syncopated rhythms with accuracy, control and fluency.</p> <p>KS4: Rhythms of the world unit</p> <p>KS5: Composing A</p>
Key Words	<p>Tier 2 - Strings, Woodwind, Brass, Percussion, Section, Family.</p> <p>Tier 3 - Tuned Percussion, Untuned Percussion, Orchestra, Ensemble, Conductor, Pitch, Timbre, Sonority, Arco, Pizzicato, Bow, Fanfare, Harmonic Series. Words describing Timbre and Sonority</p>	<p>Tier 2 – Bass, Pedal, Root, Patterns, Lines, Spaces, Notation.</p> <p>Tier 3 - Bass Clef, Bass Clef Staff Notation, Stave, Staff, Lines/Spaces, Pitch, Bass Clef, Bass Guitar, Chords: Root, Third, Fifth, Passing Notes, Bass Line Patterns: Walking Bass, Bass Line Riffs, Alberti Bass, Broken Chords, Arpeggios, Pedal, Bass Clef Staff Notation</p>	<p>Tier 2 - Call and Response, Cyclic, Rhythm, Improvisation. Mid-Section.</p> <p>Tier 3 - Ostinato, Percussion, Polyrhythm, Polyrhythmic Texture, Pulse, Rhythm, Syncopation, Sambista, Intro, Groove, Break, Coda, Instruments of Samba: Surdo, Repinique, Tamborim, Chocolo, Reco-Reco, Apito, Agogo Bella, Caixa de Guerre.</p>
Homework	<ul style="list-style-type: none"> Produce a “How to Beat Time” poster which could be given to a Year 6 pupil showing how an orchestral conductor beats 2/4, 3/4 and 4/4 time. Quizzizz on the instruments of the orchestra 	<ul style="list-style-type: none"> Quizzizz on bass clef notation Create an annotated poster featuring different instruments that use bass clef notation 	<ul style="list-style-type: none"> Quizzizz on Samba music and other Latin-American genres. Create an annotated poster featuring the different instruments used in Samba music
Career link (Unifrog)	<p>Orchestral instrumentalist</p> <p>Conductor</p> <p>Instrument maker</p>	<p>Orchestral instrumentalist</p> <p>Bass player in a band</p> <p>Composer/song writer</p>	<p>World music performer</p> <p>Conductor</p> <p>Music therapist</p>

Employability skills (Highlight applicable)	Aiming high Literacy Creativity Numeracy Leadership Independence Listening Communication Presenting Teamwork Problem solving Staying positive	Aiming high Literacy Creativity Numeracy Leadership Independence Listening Communication Presenting Teamwork Problem solving Staying positive	Aiming high Literacy Creativity Numeracy Leadership Independence Listening Communication Presenting Teamwork Problem solving Staying positive
Enrichment	<ul style="list-style-type: none"> Attending a concert of orchestral music or watching a live orchestra “in action”. Inviting a conductor of a local orchestra into school to discuss their role. Inviting a peripatetic instrumental teaching into music lessons to explain the workings/origins of a particular orchestral instrument or to give a brief working demonstration on an orchestral instrument to the class. Watching and listening to live musical performances of fanfares performed in different places e.g. on Remembrance Day. 	<ul style="list-style-type: none"> Inviting local musicians, instrumental teachers or members of bands who play a bass instrument e.g., bass guitar, double bass, cello, trombone, tuba, bassoon etc. to provide a short demonstration within lessons of construction, sound production and playing techniques of their instrument. Watching recorded performances or concerts of bass guitar players “in action” exploring the relationship of the bass guitar to other instruments within the ensemble/band. Watch and listen to (live) performances of groups of male singers classifying the different male voice types and clefs used and identifying the bass singing voice. Watch online videos of famous bass singers e.g., Willard White performing in different contexts e.g., live concert performances, operas etc. 	<ul style="list-style-type: none"> Watching performances of Samba bands and Samba schools in carnivals Performing the rhythmic parts of “Samba de Janeiro” on an authentic “Samba Kit” Inviting a Samba band into school to perform to pupils or to lead a Samba workshop
Assessment	<p>All Pupils will (working towards):</p> <ul style="list-style-type: none"> Be able to identify the most common instruments of the orchestra instruments visually and aurally when playing solo. Understand that an orchestra is made up of different sections or families of instruments and to name these correctly – strings, woodwind, brass, percussion. Give one or two simple features of the conductor of an orchestra e.g. beats time, brings in different instruments. Use basic musical vocabulary to describe how different instruments of the orchestra are constructed e.g. wood, strings, metal. Use a limited range of words when describing the timbre or sonority of instruments of the orchestra e.g. shrill, harsh, piercing, soft, warm, mellow. Perform a range of different pieces of orchestral music, either on instruments or keyboards, with support e.g. note names, as part of a class orchestra. <p>Most Pupils will: (working at):</p> <ul style="list-style-type: none"> Be able to correctly identify most instruments of the orchestra visually and aurally when playing solo and in ensemble e.g. strings when listening to a string quartet. Understand and use the word ensemble to describe a group of performers such as an orchestra. Further describe the role of the conductor within an orchestra e.g. rehearsals, balance of parts, sets tempo, interpretation of a piece. Use musical vocabulary to describe sound production methods of different instruments of the orchestra e.g. vibration, resonance. Use more music-specific vocabulary, including reference to instrument construction and playing techniques, when describing the timbre or sonority of different instruments of the orchestra e.g. metal, scrape, wood, gut, skin, shake etc. Perform a range of different pieces of orchestral music, either on instruments or keyboards individually e.g. reading from staff notation, as part of a class orchestra. <p>Some Pupils will: (working beyond):</p> <ul style="list-style-type: none"> Be able to identify all instruments of the orchestra including those more difficult to identify, e.g. Cor Anglais, Viola, Oboe, French Horn etc. visually. Correctly identify solo instruments when accompanied by other instruments e.g. in a concerto. Use more advanced musical vocabulary to describe different playing techniques of instruments of the orchestra e.g. pizzicato, arco, con sordino, glissando. Use a wide range of musical vocabulary when describing the timbre or sonority of instruments of the orchestra e.g. Perform solo parts from a range of different pieces of orchestral music either on instruments, keyboards or using own instruments taking on leading roles when rehearsing or assuming the role of the conductor when performing as part of a class orchestra. 	<p>All Pupils will (working towards):</p> <ul style="list-style-type: none"> Know the note names of the lines and spaces, perform simple parts from and compose and notate simple bass line patterns and parts that fall within the Bass Staff. Identify some musical instruments that use the Bass Clef aurally and visually. Identify and use a range of simple Bass Line Patterns when performing: playing and singing, creating: composing and improvising and critically engaging: listening and appraising. Most Pupils will: (working at): Use ledger lines to establish the names of notes, when performing and composing and notating bass line parts and patterns that have notes falling outside the lines and spaces of the Bass Staff. Identify most musical instruments, including the Bass voice type that use the Bass Clef aurally and visually. Know, identify, describe, and use a range of more technical Bass Line Patterns when performing: playing and singing, creating: composing and improvising and critically engaging: listening and appraising. Some Pupils will: (working beyond): Understand the relationship of the Treble Clef to the Bass Clef and the Grand Staff, with Middle C on a ledger line. Identify transposing instruments that use the Bass Clef aurally and visually. Know, identify, describe, construct, understand and use a full range of more complex Bass Line Patterns when performing: playing and singing, creating: composing and improvising and critically engaging: listening and appraising. Understand how Bass Lines relate to song structure (horizontal texture), harmony, chords, and melody lines (vertical textures). 	<p>All Pupils will (working towards):</p> <ul style="list-style-type: none"> Understand the connection between Samba and carnival Understand and use basic rhythmic features such as ostinato and cyclic rhythms when performing Samba Perform basic simple rhythmic parts within a group percussion ensemble e.g. Surdo or Shaker parts. Perform as a large ensemble showing some awareness of other roles within the group and the importance of the Sambista Know that the “Groove” section is the ‘main’ recurring part within a piece of Samba Create basic rhythmic improvisations within a given structure showing some sense of effect <p>Most Pupils will: (working at):</p> <ul style="list-style-type: none"> Understand the origins and culture of Samba Understand and use rhythmic features such as polyrhythms and call and response when performing Samba Perform a range of melodic parts alongside a rhythmic backing to produce a polyrhythmic Samba texture Perform as a large ensemble with good awareness of other roles and responding accurately to cues given by the Sambista when performing Samba Be able to name, identify and hear different instruments used in Samba in a variety of Samba music Know that the “Groove” section is ‘interspersed’ with other contrasting sections within a piece of Samba Some Pupils will: (working beyond): Understand and use syncopation when performing and improvising within a Samba ensemble Make subtle adjustments when playing a variety of different instrumental parts to “blend” with others showing awareness of the overall texture and sound of the ensemble Be able to support and/or lead others playing the same part by taking on the role of leader/teacher. Know the Form and Structure of a piece of Samba Add stylistic and structured improvisations featuring syncopation to Samba performances
Unit	Folk Music	Saharan Sounds	What makes a good song?
Objectives	<ul style="list-style-type: none"> Use different forms of Musical Accompaniments to accompany traditional Folk Songs in different ways, showing an awareness of intervals and the Harmony created. Understand the different textural layers and form and structure of Folk Songs. Know some of the different instruments, timbres and sonorities often used in the performance of Folk Music. Understand and use the different musical information given on a lead sheet and available musical resources in creating an effective Musical Arrangement of a Folk Song. 	<ul style="list-style-type: none"> To recognise, perform and create African music with an understanding of musical conventions and processes To explore different rhythmic processes used in African music – cyclic rhythms, polyrhythms, syncopation and call and response and apply these to own composition and performance activities To learn about different African musical instruments and make connections between these sounds and timbres available within the classroom Listen to a range of different African music, identifying characteristic musical features 	<ul style="list-style-type: none"> Understand the different textural and structural elements of a song/popular song. Understand and use the different musical information given on a lead sheet in creating a Musical Arrangement of a Popular Song.
NC links (where applicable)	<ul style="list-style-type: none"> play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression. improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions. use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions. identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices. listen with increasing discrimination to a wide range of music from great composers and musicians. develop a deepening understanding of the music that they perform and to which they listen, and its history. 	<ul style="list-style-type: none"> play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression. improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions. use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions. identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices. listen with increasing discrimination to a wide range of music from great composers and musicians. develop a deepening understanding of the music that they perform and to which they listen, and its history. 	<ul style="list-style-type: none"> play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression. improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions. use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions. identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices. listen with increasing discrimination to a wide range of music from great composers and musicians. develop a deepening understanding of the music that they perform and to which they listen, and its history.
	KS2: Selecting and creating longer sequences of appropriate sounds with voices or instruments to represent a given idea or character.	KS2: Combining rhythmic patterns (ostinato) into a multi-layered composition using all the interrelated dimensions of music to add musical interest.	KS2: Working as a group to perform a piece of music, adjusting the interrelated dimensions of music as required, keeping in time and communicating with the group.

Where previous knowledge has occurred and future development	KS4: Rhythms of the world unit KS5: Composing A, Instrumental Music of Haydn, Mozart and Beethoven	KS4: Rhythms of the world unit KS5: Composing A	KS4: : Composing Music and integrated portfolio KS5: Composing A, : Popular Song: Blues, Jazz, Swing and Big Band, Instrumental Music of Haydn, Mozart and Beethoven																																				
Key Words	Tier 2 - Folk, Song, Work Song, Sea Shanty, Instrumental, Oral Tradition, Introduction, Verse. Tier 3 - Pedal, Drone, Ostinato, Triad, Broken Chord, Arpeggio, Alberti Bass, Intervals, 5ths, Arrangement, Lead Sheet, Song Structure, Chorus/Refrain, Folk Song Textures: Melody, Chords, Bass Line, Intervals.	Tier 2 – Performance, Technique, Bass, Tone, Slap, Sounds, Improvisation Tier 3 - Textures: Cyclic and Polyrythms, African Musical Instruments: Djembe. Membranophones, Idiophones, Chordophones, Aerophones; Master Drummer, Ostinato, Syncopation, Call and Response, Note Durations: Dots and Ties.	Tier 2 - Introduction (intro), Verse(s), Hook, Melody, Link, Texture, Range. Tier 3 - Strophic, Pre-Chorus, Chorus, Bridge/Middle 8, Coda (outro); Lyrics, Riff, Counter-Melody, Chords, Accompaniment, Bass Line, Lead Sheet, Arrangement, Cover Version, Melodic Motion: Conjunct, Disjunct, Instruments, Timbres and Sonorities in Songs. Conjunct and Disjunct melodic motion in Songs																																				
Homework	<ul style="list-style-type: none"> Identify arrangements they particularly enjoy, bring them to the lesson and say why they enjoy them. Quizzizz on folk music and arrangements 	<ul style="list-style-type: none"> Quizzizz on African music and drumming Produce an annotated poster featuring the different types of musical instruments used in Africa 	<ul style="list-style-type: none"> Quizzizz on popular music characteristics Compose the lyrics for their own song 																																				
Career link (Unifrog)	Folk music performer Song writer Music arranger	Music therapist World music performer Music teacher	Song writer/arranger Music producer Studio music technician																																				
Employability skills (Highlight applicable)	<table border="0"> <tr><td>Aiming high</td><td>Literacy</td></tr> <tr><td>Creativity</td><td>Numeracy</td></tr> <tr><td>Leadership</td><td>Independence</td></tr> <tr><td>Listening</td><td>Communication</td></tr> <tr><td>Presenting</td><td>Teamwork</td></tr> <tr><td>Problem solving</td><td>Staying positive</td></tr> </table>	Aiming high	Literacy	Creativity	Numeracy	Leadership	Independence	Listening	Communication	Presenting	Teamwork	Problem solving	Staying positive	<table border="0"> <tr><td>Aiming high</td><td>Literacy</td></tr> <tr><td>Creativity</td><td>Numeracy</td></tr> <tr><td>Leadership</td><td>Independence</td></tr> <tr><td>Listening</td><td>Communication</td></tr> <tr><td>Presenting</td><td>Teamwork</td></tr> <tr><td>Problem solving</td><td>Staying positive</td></tr> </table>	Aiming high	Literacy	Creativity	Numeracy	Leadership	Independence	Listening	Communication	Presenting	Teamwork	Problem solving	Staying positive	<table border="0"> <tr><td>Aiming high</td><td>Literacy</td></tr> <tr><td>Creativity</td><td>Numeracy</td></tr> <tr><td>Leadership</td><td>Independence</td></tr> <tr><td>Listening</td><td>Communication</td></tr> <tr><td>Presenting</td><td>Teamwork</td></tr> <tr><td>Problem solving</td><td>Staying positive</td></tr> </table>	Aiming high	Literacy	Creativity	Numeracy	Leadership	Independence	Listening	Communication	Presenting	Teamwork	Problem solving	Staying positive
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Enrichment	<ul style="list-style-type: none"> Attending concerts which include arrangements of folk music. Making contact (through the internet) with composers or performers who specialise in folk music Working with a composer commissioned to arrange for the school orchestra, choir, band, or a selected class. Visiting art galleries (or looking at art books) and comparing different artists' 'arrangements' of familiar images, e.g., Madonna and Child, seascapes, battles, etc. 	<ul style="list-style-type: none"> Arranging a workshop for students to experience the richness and excitement of African Drumming either in school or externally Attend a concert where percussive music from other cultures is being performed Perform compositions in assembly to contribute to international ethos at school e.g. "Black Lives Matters Day" 	<ul style="list-style-type: none"> Visiting a recording studio to see how a popular song is recorded in terms of different tracks, layers and channels and how music technology is used. 																																				
Assessment	<p>All Pupils will (working towards):</p> <ul style="list-style-type: none"> Recognise Folk Music as a genre distinct from other styles and genres of music. Understand the structure of simple Folk Songs: Intro, Verse, Chorus/Refrain. Perform and sing simple Folk Song melodies in unison. Provide basic harmonic accompaniments to Folk Songs: drone, pedal, simple keyboard chords. Follow basic lyrics, melody, and chords on Lead Sheets. Create simple arrangements of Folk Songs from Lead Sheets. Most Pupils will: (working at): <ul style="list-style-type: none"> Understand the Oral/Aural Tradition in Folk Music. Know and recognise different musical instruments used in Folk Music. Understand the different textural layers in Folk Songs: Melody, Chords, Bass Line. Provide more technical accompaniments to Folk Songs: learning chords on guitar or ukulele or using seventh and minor chords. Navigate confidently around a Lead Sheet. Create stylistic arrangements of Folk Songs adapting and refining basic musical material from Lead Sheets effectively. Some Pupils will: (working beyond): Understand the importance of the characteristics of different types of Folk Music in relation to activities 'associated with' its performance e.g., rhythm in Folk Dances, repetition in Sea Shanties. Provide stylistic and effective accompaniments to Folk Songs on more than one instrument or by performing chords in different ways. Understand the limitations of Lead Sheets over more details forms of notation e.g., staff notation and full-score arrangements. Create refined arrangements of Folk Songs from Lead Sheets taking on a leading role within the ensemble and adding new, original material to existing musical ideas. 	<p>All Pupils will (working towards):</p> <ul style="list-style-type: none"> Perform one sound correctly on an African drum Perform as part of a group a simple cyclic rhythm Sing the song melody to "Wimoweh" in unison as part of a class or small group Contribute ideas towards and perform within a group arrangement showing some awareness of the effect of syncopation Sing and perform unison "response" patterns as part of a class or small group Improvise and compose one "call" pattern in relation to a given "response" pattern with some sense of question and answer rhythm Know that African music is often performed using different types of drum, but other percussion instruments (pitched and unpitched) are also used. Compose and record own rhythm performing on a suitable instrument and turning it into a cyclic rhythm Recognise and identify some features of African music such as cyclic rhythms and call and response when listening and use these features as part of a larger African-inspired group composition. Most Pupils will: (working at): Perform two sounds correctly on an African drum Perform as part of a group a cyclic rhythm as part of a polyrhythmic texture Understand that syncopation is an offbeat rhythm, performed on the weaker beats of the bar and describe the effect which this has on the music Sing and perform syncopated parts within smaller groups as part of a group arrangement towards a complete song arrangement showing good awareness of syncopation Improvise and compose two "call" patterns, using words and recording using rhythm grid notation with a good awareness of question and answer rhythms Make connections between African musical instruments and those available within the classroom Compose and accurately record own rhythm, with some syncopation, performing it individually and as part of a group polyrhythmic texture Recognise and identify more complex features of African music such as syncopation and polyrhythm when listening and use these features as part of a larger African-inspired group composition. Some Pupils will: (working beyond): Perform all sounds correctly on an African drum Take on a lead role and perform confidently showing an awareness of how different textural and rhythmic parts fit together within a complex polyrhythmic texture Understand syncopation in terms of a half beat followed by a full beat and in relation to musical ties emphasising weaker beats Take on a leading role in organising a group arrangement performing syncopated rhythmic and melodic/sung parts with accuracy of pitch and rhythm. Take on the role of soloist in singing or performing "call" patterns Improvise confidently and stylistically and compose syncopated "call" patterns notating ideas accurately and performing with confidence in rhythm Identify and correctly name a range of African musical instruments Take on a leading role in organising a group polyrhythmic texture showing awareness of how different cyclic rhythms fit together Take on a leading role in organising a group polyrhythmic texture, composing and performing call and response sections and organising an African-inspired group composition with a clear sense of structure 	<p>All Pupils will (working towards):</p> <ul style="list-style-type: none"> Distinguishing between riffs, structure, lyrics and melody in songs and describing their use with guidance. Performing simple parts such as basic riffs of well-known songs on their own and in unison. Performing a simple part within a group arrangement of a simple part of a popular song e.g. a single chorus from a Lead Sheet Use the words "Step" and "Leap" when describing melodic motion. Identify some common instruments used within popular songs. Demonstrate an understanding of Lead Sheets as a form of musical notation following basic lyrics and chords. Most Pupils will: (working at): <ul style="list-style-type: none"> Describing the use of riffs, structure, lyrics and melody in songs, using appropriate musical vocabulary. Performing independent parts of well-known songs on their own and in an ensemble. Performing a more complex part within a group arrangement of a popular song consisting of more than one part e.g. verses and repeating chorus from a Lead Sheet. Use the words "Conjunct" and "Disjunct" when describing melodic motion aurally and when looking at melodies in staff notation. Understand and use all elements and terms relating to popular song structure through listening and appraising and performing. Demonstrate an understanding of Lead Sheets my confidently navigating around different sections when performing, arranging, and listening. Some Pupils will: (working beyond): Analysing and describing the characteristics of riffs, structure, lyrics and melody and applying their learning to other songs. Performing independent parts of well-known songs with expression and sensitivity to other parts, taking a lead in an ensemble. Performing technically complex parts within a group arrangement of a popular song complete with more advanced elements e.g. an introduction, bridge/middle 8 and coda from a Lead Sheet. Identify how orchestral and acoustic instruments have been used in popular songs. Understand the limitations of Lead Sheets over more details forms of notation e.g. staff notation and full-score arrangements.. 																																				