

MABE



# MUSIC CURRICULUM

We are the best musicians we can **be!**



# YEAR 1 MUSIC



AUTUMN 1

## Active listening (movement), beat, (echo singing, showing pitch moving).

- Participate in creating a dramatic group performance using kitchen-themed props
- Sing a cumulative song from memory, remembering the order of the verses
- Play classroom instruments on the beat
- Describe materials according to their properties
- Copy a leader in a call-and-response song, show the shape of the pitch moving with actions, and sing using mi-re-do
- Listen and move in time to the song.

AUTUMN 2

## Beat, march, timbre, film music. Timbre, pitch, structure, graphic symbols, classical music

- Compose music to march to using tuned and untuned percussion
- Respond to musical characteristics through movement
- Describe the features of a march using music vocabulary (e.g. that it has a steady beat, that soldiers 'march' to music, naming the instruments playing in the clips)
- Experiment with sounds (timbre) to create aquarium-inspired music and draw the sounds using graphic symbol
- Sing a unison song rhythmically and in tune
- Play percussion instruments expressively, representing the character of their composition
- Listen to 'Aquarium', reflecting the character of the music through movement.

SPRING 1

## Beat, ostinato, pitched/unpitched patterns, mi-re-do (notes E-D-C),

- Compose word patterns in groups and melodies in pairs using mi-re-do (E-D-C)
- Chant together rhythmically, marking rests accurately
- Play a simple ostinato on untuned percussion
- Sing an echo song while tapping the beat, and clap the rhythm of the words, understanding there is one beat for each syllable
- Recognise the difference between a pattern with notes (pitched) and without (unpitched).

SPRING 2

## Beat, active listening, 20th century classical music. Question-and-answer, timbre, graphic score.

- Sing a simple singing game, adding actions to show a developing sense of beat
- Respond to musical signals and musical themes using movement, matching movements to musical gestures in the piece
- Develop awareness of duration and the ability to move slowly to music
- Create art work, drawing freely and imaginatively in response to a piece of music.
- Create rhythm patterns, sequencing them, and 'fixing' them as compositions using simple notation
- Attempt to record compositions with stick and other notations
- Sing and chant songs and rhymes expressively
- Listen and copy rhythm patterns.

SUMMER 1

## Active listening (musical signals, internalising beat, draw to music, movement /actions), electronic music. Mood, tempo, dynamics, rhythm, timbre, dot notation.

- Perform actions to music, reinforcing a sense of beat
- Listen actively by responding to musical signals and musical themes using appropriate movement
- Create a musical movement picture.
- Compose musical sound effects and short sequences of sounds in response to a stimulus
- Improvise question-and-answer conversations using percussion instruments
- Create, interpret, and perform from simple graphic scores
- Recognise how graphic symbols can represent sound.

SUMMER 2

## Call-and-response, echo singing and playing, playing percussion, developing beat skills, crotchet, quavers and crotchet rest.

- Create musical phrases from new word rhythms that children invent
- Sing either part of a call-and-response song
- Create a musical movement picture.
- Echo sing a line independently with teacher leading, then move on to pair singing in echo format
- Improvise question-and-answer conversations using percussion instruments
- Copy call-and-response patterns with voices and instruments.

# YEAR 2 MUSIC



AUTUMN 1

## Beat, rhythm, melody, echo, call-and-response, tuned and untuned.

- Improvise rhythms along to a backing track using the note C or G
- Compose call-and-response music
- Play the melody on a tuned percussion instrument
- Sing with good diction
- Recognise and play echoing phrases by ear.

AUTUMN 2

## Timbre, tempo, dynamics, pitch, classical music. Composing using a non-musical stimulus. Creating music inspired by birds and birdsong. Improvising and playing a solo on instruments.

- Compose music to march to using tuned and untuned percussion
- Respond to musical characteristics through movement
- Describe the features of a march using music vocabulary (e.g. that it has a steady beat, that soldiers 'march' to music, naming the instruments playing in the clips)
- Experiment with sounds (timbre) to create aquarium-inspired music and draw the sounds using graphic symbol
- Sing a unison song rhythmically and in tune
- Play percussion instruments expressively, representing the character of their composition
- Listen to 'Aquarium', reflecting the character of the music through movement.

SPRING 1

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- Compose word patterns in groups and melodies in pairs using mi-re-do (E-D-C)
- Chant together rhythmically, marking rests accurately
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- Sing an echo song while tapping the beat, and clap the rhythm of the words, understanding there is one beat for each syllable
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SPRING 2

## Beat, active listening, 20th century classical music. Question-and-answer, timbre, graphic score.

- Sing a simple singing game, adding actions to show a developing sense of beat
- Respond to musical signals and musical themes using movement, matching movements to musical gestures in the piece
- Develop awareness of duration and the ability to move slowly to music
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- Create rhythm patterns, sequencing them, and 'fixing' them as compositions using simple notation
- Attempt to record compositions with stick and other notations
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SUMMER 1

## Active listening (musical signals, internalising beat, draw to music, movement /actions), electronic music. Mood, tempo, dynamics, rhythm, timbre, dot notation.

- Perform actions to music, reinforcing a sense of beat
- Listen actively by responding to musical signals and musical themes using appropriate movement
- Create a musical movement picture.
- Compose musical sound effects and short sequences of sounds in response to a stimulus
- Improvise question-and-answer conversations using percussion instruments
- Create, interpret, and perform from simple graphic scores
- Recognise how graphic symbols can represent sound.

SUMMER 2

## Call-and-response, echo singing and playing, playing percussion, developing beat skills, crotchet, quavers and crotchet rest.

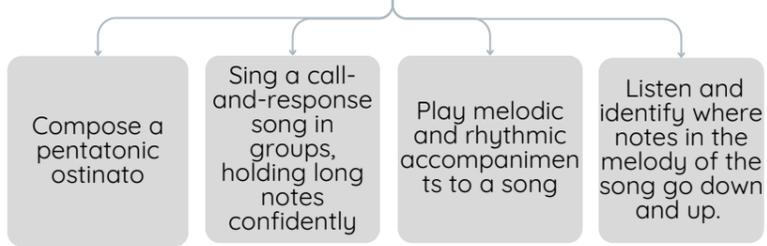
- Create musical phrases from new word rhythms that children invent
- Sing either part of a call-and-response song
- Create a musical movement picture.
- Echo sing a line independently with teacher leading, then move on to pair singing in echo format
- Improvise question-and-answer conversations using percussion instruments
- Copy call-and-response patterns with voices and instruments.

# YEAR 3 MUSIC



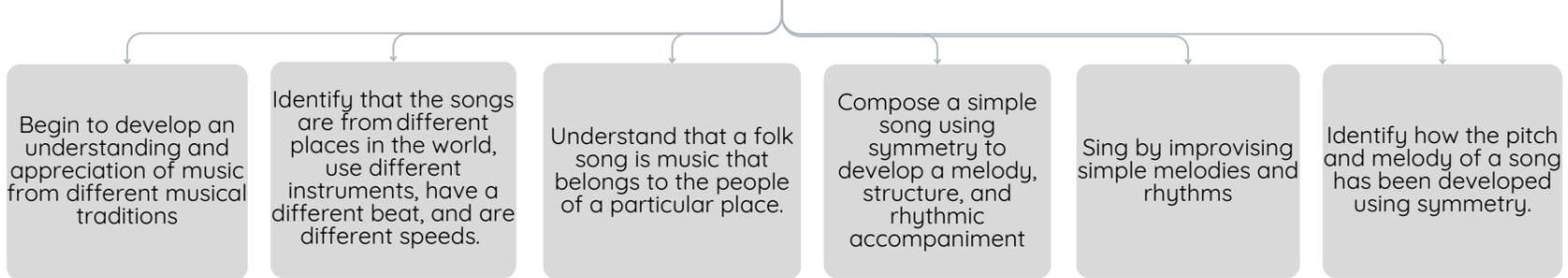
AUTUMN 1

**Pitch shape, ostinato, round, pentatonic, call-and-response.**



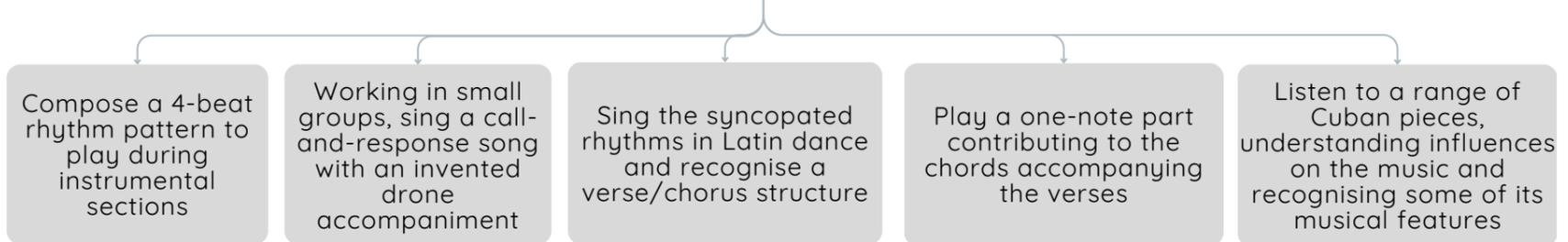
AUTUMN 2

**Bengali/Scottish folk songs, comparing songs from different parts of the world, beat, tempo, 3/4, 4/4. Structure (symmetry and pattern in melody, ternary form), melody, accompaniment.**



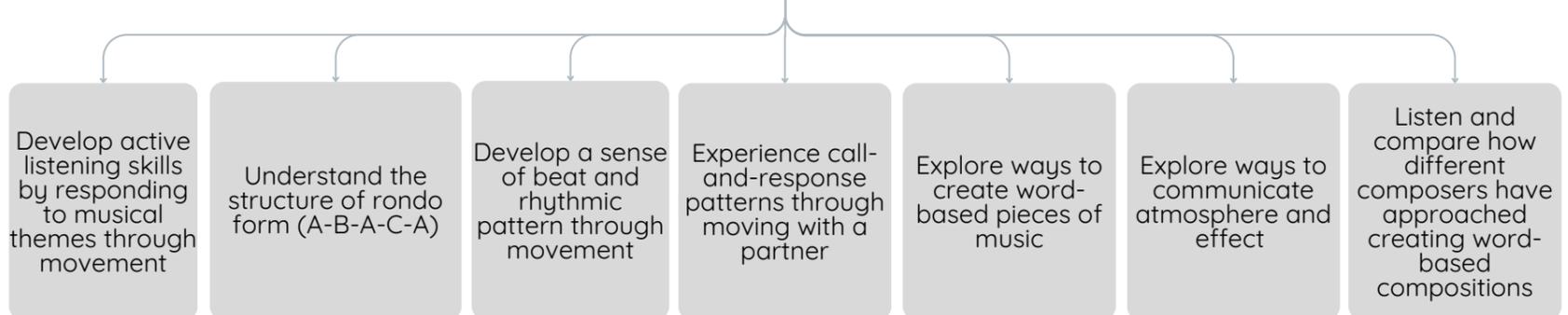
SPRING 1

**Salsa, beat, clave rhythm, timbre, chords, rhythm pattern.**



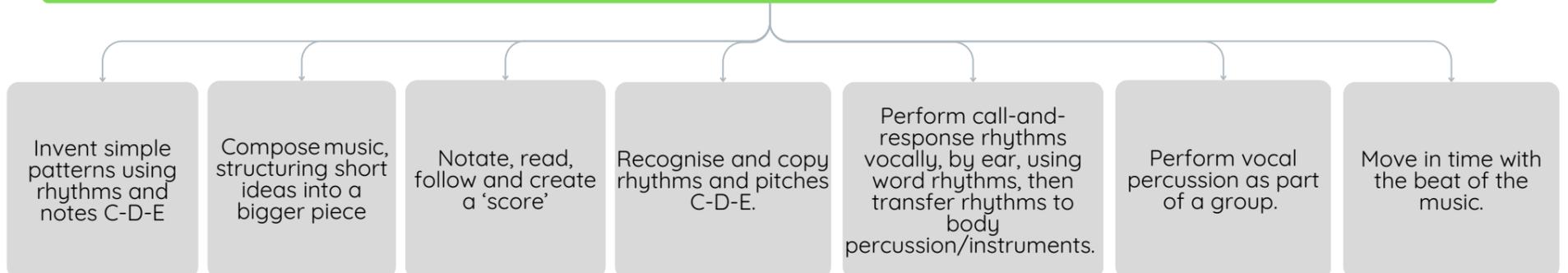
SPRING 2

**Rondo structure, beat, higher/lower, staccato, call-and-response, romantic ballet music. Structure (repetition, round, pattern), texture (layers, unison), timbre, beat, Classical music.**



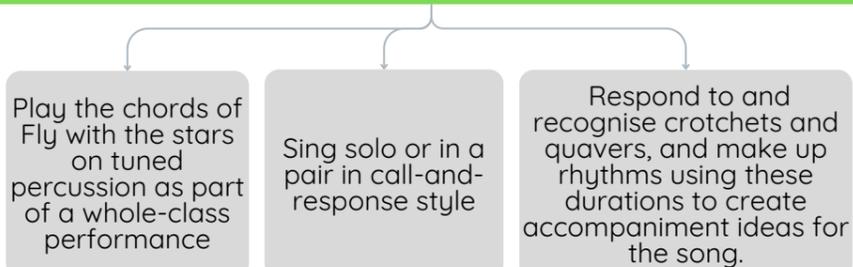
SUMMER 1

**Pitch (notes C-D-E), rhythm patterns, structure, minimalism, dot notation. Samba, carnival, fanfare, call-and-response, beat, percussion, word rhythms, music and community.**



SUMMER 2

**Minor and major chords (A minor, C major), arpeggio, chord, dot notation, durations (crotchet, quavers).**



# YEAR 4 MUSIC



AUTUMN 1

## Pentatonic scale, gospel music, off-beat, rhythm, call-and-response.

- Improvise with the voice on the notes of the pentatonic scale D-E-G-A-B.
- Sing in a Gospel style with expression and dynamics.
- Play a bass part and rhythm ostinato along with This little light of mine.
- Sing Part 1 of a partner song rhythmically.
- Listen and move in time to songs in a Gospel style.

AUTUMN 2

## Timbre, tempo, rhythm, dynamics, atmosphere, music from a film. Creating music inspired by colour and art. Composing using a non-musical stimulus.

- Improvise and compose, creating atmospheric music for a scene with a given set of instruments.
- Listen and appraise, recognising elements of the music that establishes the mood and character e.g. the rhythm.
- Talk about the effect of particular instrument sounds (timbre).
- Create short sounds inspired by colours and shapes.
- Structure musical ideas into a composition.
- Create and read graphic scores.
- Understand that instruments can be used individually and in combination to create different effects of timbre and texture.

SPRING 1

## Chords (A minor, C and F major), acoustic guitar style, song structure, relaxed swing feel, 2-bar phrases.

- 'Doodle' with voices over the chords in the song.
- Sing swung rhythms lightly and accurately.
- Learn a part on tuned percussion and play as part of a whole-class performance.
- Sing Part 2 of a partner song rhythmically. Adopt a rhythmic accompaniment while singing.
- Listen and identify similarities and differences between acoustic guitar styles.

SPRING 2

## Fanfare, timbre, dynamics, texture, silence. To create music inspired by Spain, habanera rhythm.

- Improvise and compose, exploring how timbre, dynamics, and texture can be used for impact in a fanfare.
- Compose a fanfare using a small set of notes, and short, repeated rhythms.
- Listen and appraise, recognising and talking about the musical characteristics of a fanfare using music vocabulary.
- Invent a melody.
- Fit two patterns together.
- Structure musical ideas into compositions.
- Play repeating rhythmic patterns.
- Count musically.

SUMMER 1

## Pentatonic scale, different music traditions and cultures, graphic/dot notation. To create music inspired by one of the first ever motion pictures that shows the movement of a horse, composing to a moving image, graphic score, orchestration, ostinatos, dynamics.

- Compose a pentatonic melody.
- Improvise and create pentatonic patterns.
- Use notation to represent musical ideas.
- Compare music extracts and understand that the pentatonic scale features in lots of music traditions and cultures.
- Create ostinatos.
- Perform vocal percussion as part of a group.
- Layer up different rhythms.
- Create and follow a score.
- Analyse the musical context in a film.

SUMMER 2

## Triads, chords: C, F, G major, A minor, chord structure, folk-rock styles.

- Sing with expression and a sense of the style of the music.
- Understand triads and play C, F, G major, and A minor.
- Play an instrumental part as part of a whole-class performance.
- Sing a part in a partner song, rhythmically and from memory.
- Identify similarities and differences between pieces of music in a folk/folk-rock style.

# YEAR 5 MUSIC



AUTUMN 1

## Sea shanties, beat, rhythm, chords, bass, dot notation.

- Compose body percussion patterns to accompany a sea shanty. Write these out using rhythm grids.
- Sing a sea shanty expressively, with accurate pitch and a strong beat.
- Play bass notes, chords, or rhythms to accompany singing.
- Sing in unison while playing an instrumental beat (untuned).
- Keep the beat playing a 'cup' game.
- Talk about the purpose of sea shanties and describe some of the features using music vocabulary.

AUTUMN 2

## Gospel music, instruments, structure, texture, vocal decoration. Structure (verse/chorus), hook, lyric writing, melody.

- Develop and practise techniques for singing and performing in a Gospel style.
- Recognise individual instruments and voices by ear.
- Listen to a selection of Gospel music and spirituals and identify key elements that give the music its unique sound.
- Talk about music using appropriate music vocabulary.
- Improvise and compose to create a strong hook.
- Create fragments of songs that can develop into fully fledged songs.
- Listen and appraise, identifying the structure of songs and analysing them to appreciate the role of metaphor.
- Understand techniques for creating a song and develop a greater understanding of the songwriting process.

SPRING 1

## Nasheed (Islamic song), drone, melody, harmony, chords (G and D), vocal decoration, microtones.

- Improvise freely over a drone.
- Sing a song in two parts with expression and an understanding of its origins.
- Sing a round and accompany themselves with a beat.
- Play a drone and chords to accompany singing.
- Listen and copy back simple rhythmic and melodic patterns.

SPRING 2

## Beat, rhythm, basslines, riffs. Texture, articulation, rhythm, tango.

- Show understanding of how a drum pattern, bass line and riff fit together to create a memorable and catchy groove.
- Identify drum patterns, basslines, and riffs and play them using body percussion and voices.
- Engage the imagination, work creatively in movement in small groups, learning to share and develop ideas.
- Develop listening skills and an understanding of how different instrumental parts interact (texture) by responding to each part through movement.
- Demonstrate an understanding of the history of Argentine Tango.

SUMMER 1

## Gamelan from Bali, interlocking rhythms, vocal chant, structure (musical cycles). Structure (Ternary form/ABA), pentatonic scale, tempo, dynamics, 20th-century orchestral music.

- Compose a kecak piece as part of a group.
- Sing/chant a part within a kecak performance.
- Develop knowledge and understanding of the Balinese musical forms of gamelan beleganjur and kecak.
- Listen and match vocal and instrumental sounds to each other, and to notation.
- Improvise and compose, creating a piece in ternary form using a pentatonic scale, and containing an accompaniment, contrasting dynamics, and tempo.
- Notate ideas to form a simple score to play from.
- Listen, appraise, and respond to music using drawings and words.
- Understand and recognise ternary form.

SUMMER 2

## A song from India and Pakistan, melody, accompaniment, four-part singing in a round, creating an arrangement.

- Compose a simple accompaniment using tuned instruments.
- Create and perform their own class arrangement.
- Sing and play the melody of Kisne banaaya.
- Sing in a 4-part round accompanied with a pitched ostinato.

# YEAR 6 MUSIC



**Swing music, syncopation, swing rhythm, Big band instruments, scat singing, social and historical context (WWII, segregation), Hey, Mr Miller, In the mood.**

AUTUMN 1

Compose a syncopated melody using the notes of the C major scale.

Sing a syncopated melody accurately and in tune.

Sing and play a class arrangement of the song with a good sense of ensemble.

Listen to historical recordings of big band swing and describe features of the music using music vocabulary.

**Artists and their influences: To create music inspired by Ethel Smyth and a picture of the suffragettes.**

AUTUMN 2

Explore the influences on an artist by comparing pieces of music from different genres.

Identify features of timbre, instrumentation, and expression in an extract of recorded music.

Use musical knowledge and vocabulary to discuss similarities and differences in pieces of music.

Create a shadow movement piece in response to music.

Create their own song lyrics.

Fit their lyrics to a pulse, creating a chant.

Write a melody and sing it.

Structure their ideas into a complete song.

**Texture (3-part round/polyphonic texture), monophonic, homophonic, 3/4 time, durations: crotchet, rest, quavers, minim, dotted minim, dotted crotchet, sacred vocal music, singing in harmony.**

SPRING 1

Compose an 8-bar piece on percussion, in 3-time and using chords F and C major.

Sing a round accurately and in a legato style.

Sing a chorus in two-part harmony with dancing on the beat.

Identify changes in texture between parts moving together (homophonic texture) and parts moving independently (polyphonic texture).

**1970s soul music, comparing cover versions. To use Twinkle, twinkle little star as a composing tool, theme and variations form, passacaglia, improvisation.**

SPRING 2

Use music vocabulary and knowledge to discuss similarities and differences in pieces of music.

Learn some simple choreography to accompany a disco song.

Listen and appraise, recognising and identifying key musical features such as rhythm, tempo, timbre, structure, and instruments.

Create variations using a wide variety of composing techniques.

Improvise on top of a repeating bassline.

Decipher a graphic score.

Play Twinkle, twinkle, little star.

**To create music to accompany a short film about a race,**

SUMMER 1

Create an accompaniment.

Create an extended melody with four distinct phrases.

Experiment with harmony.

Structure ideas into a full soundtrack.

Identify ways songwriters convey meaning: through lyrics, the music, and the performance.

Understand different ways that rhymes work in songs.

Identify different elements of a song's structure.

Understand the concept of identity and how you can express that in songs.

**Indian music, bhairavi raga, chaal rhythm, Indian musical instruments, Indian musical styles comparison (bhangra, Bollywood, Indian classical)**

SUMMER 2

Create a rhythmic piece for drums and percussion instruments.

Sing the chorus of Throw, catch in three-part harmony with dancing.

Develop knowledge and understanding of a variety of musical styles from India, talking about them using music vocabulary.

Demonstrate coordination and keeping a steady beat by dancing to bhangra music.