

Ponteland Primary School Music Curriculum Overview

Year 1	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic Title	Exploring body percussion and action songs	Christmas	The Magic singing box and musical traffic lights.	Exploring percussion instruments	Exploring patterns of sound and how they can be represented visually.	The Character of music: Carnival of the animals.
End of unit aims	<p>Children will understand how to improvise simple vocal chants, using question and answer phrases.</p> <p>They will be able to walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</p>	<p>Pupils will build musical confidence through active engagement with music as performers.</p> <p>They will be able to perform as a class choir, to a live audience.</p>	<p>Children will be able to sing simple songs, chants and rhymes from memory, singing collectively and at the same pitch, responding to simple visual directions (e.g., stop, start, loud, quiet) and counting in.</p> <p>They will be able to respond to the pulse in recorded/live music through movement and dance.</p>	<p>Children will be able to perform short copycat rhythm patterns accurately.</p> <p>They will be able to perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat.</p> <p>Perform word-pattern chants (e.g., co-ter-pil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns.</p>	<p>Children will know how to follow pictures and symbols to guide singing and playing.</p> <p>They will know how graphic notation can represent created sounds.</p> <p>They will be able to explore and invent their own symbols to represent sounds.</p>	<p>Children will learn how to listen critically and to give a response to music they hear.</p> <p>They will gain a deeper understanding of how music is constructed and the impact it can have on the listener.</p>
Key Vocabulary	<p>BEAT</p> <p>TEMPO</p> <p>SILENCE</p>	<p>SONG</p> <p>PERFORMANCE</p> <p>AUDIENCE</p>	<p>FORTE</p> <p>PIANO</p> <p>SINGING IN YOUR HEAD</p>	<p>INSTRUMENT, TAMBOURINE</p> <p>CABASSA, HAND BELLS</p> <p>MARACA, GUIRO</p> <p>TAMBOUR DRUM, CLAVES</p>	<p>RHYTHM PATTERN</p> <p>SYMBOL</p>	<p>ORCHESTRA</p> <p>COMPOSER</p>

Year 2	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic Title	Exploring pitched percussion and high and low sounds	Christmas	Human Rhythm Patterns	Sound Poems	Graphic Scores	'No Place Like' project (Composed by Kerry Andrews for BBC Ten Pieces.)
End of unit aims	<p>Children will develop listening skills and the musical vocabulary to be able to describe sounds in the local school environment, comparing high and low sounds.</p> <p>They will be able to sing familiar songs in both low and high voices and talk about the difference in sound.</p> <p>They will be able to use percussion sounds to enhance storytelling and to improvise simple question and answer phrases.</p> <p>They will be able to recognise dot notation and match it to 3-note tunes played on tuned percussion.</p>	<p>Children will be able to perform a range of songs, to an audience, with good control of pitch, tempo, and dynamics.</p> <p>They will be able to follow performance cues or a conductor.</p>	<p>Children will be able to understand and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers, and crotchet rests.</p> <p>They will be able to create and perform their own chanted rhythm patterns and record them using stick notation.</p>	<p>Children will be able to create music in response to a non-musical stimulus.</p>	<p>Children will be able to use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.</p> <p>They will be able to recognise how graphic notation can represent created sounds and explore and invent their own symbols.</p>	<p>Children will understand the difference between creating a rhythm pattern and a pitch pattern.</p> <p>They will know about different stimuli which can inspire a musical composition.</p>
Key Vocabulary	<p>PITCH</p> <p>HIGH PITCH</p> <p>LOW PITCH</p> <p>IMPROVISE</p>	<p>SOLO</p> <p>VERSE</p> <p>CHORUS</p>	<p>CROTCHET</p> <p>QUAVER</p> <p>REST</p> <p>MINIM</p>	<p>VOCAL</p> <p>PERCUSSION</p> <p>INSTRUMENTAL</p>	<p>GRAPHIC SCORE</p> <p>DYNAMICS</p> <p>TIMBRE</p>	<p>MOTIF</p> <p>OSTINATO</p> <p>SOUNDSCAPE</p>

Year 3	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic Title	African drumming and creating rhythm compositions	Christmas	Creating a rap	Building melodies using multilink or Lego	Creating chime bar melodies and notating using squared paper	Exploring Mars from the Planet Suite by Holst
End of unit aims	<p>Children will be able to compose song accompaniments on untuned percussion.</p> <p>They will understand the differences between crotchets and paired quavers and be able to follow rhythmic notation showing crotchets, quavers and a crotchet rest.</p> <p>They will be able to structure musical ideas into a balanced piece of music.</p>	<p>Children will be able to sing songs with increasing vocal control and accurate pitching.</p> <p>They will understand the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause).</p>	<p>Children will be able to apply word chants to rhythms, understanding how to link each syllable to one musical note.</p> <p>They will be able to walk, move, click or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</p>	<p>Children will explore melodic structures and be able to improvise short melodic phrases, using voices and tuned percussion.</p> <p>They will be able to structure musical ideas to create music that has a beginning, middle and end.</p>	<p>Children will develop their ability in playing tuned percussion.</p> <p>They will play and perform melodies following staff notation using a small range, as a whole class or in small groups</p> <p>They will develop an understanding of the stave, lines and spaces, clef and be able to use dot notation to show higher or lower pitch.</p>	<p>Children will develop the ability to listen critically.</p> <p>They will gain a deeper understanding of how music is constructed and the impact it can have on the listener.</p> <p>Through exploring the music of other composers, they will develop other areas of musical activity, including composing and performing.</p>
Key Vocabulary	<p>CROTCHET, QUAVERS, SEMI-QUAVERS</p> <p>REST, REPEAT, TIME SIGNATURE (4/4)</p>	<p>LYRICS, MELODY</p> <p>ACCOMPANIMENT</p> <p>INTRODUCTION</p>	<p>RAP, COUPLET</p> <p>SETS, REFRAIN</p> <p>CHANT</p>	<p>SCALE</p> <p>STRUCTURE</p> <p>DURATION</p>	<p>STAVE</p> <p>NOTATION</p>	<p>CODA</p> <p>CRESCENDO</p> <p>DIMINUENDO</p>

Year 4	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic Title	1st Access Recorders	RECORDER PROJECT 2	RECORDER COMPOSITIONS	Introduction to chime bars/xylophones	Chime bars/xylophone compositions	Opera Project
End of unit aims	<p>Children will be able to improvise on a limited range of pitches on the descant recorder.</p> <p>They will know how to play smoothly (legato) or detached (staccato).</p> <p>They will know how to hold and make a clear sound on the recorder and which fingers are used to create a range of at least 5 notes.</p>	<p>Children will understand the symbols for a minim, crotchet, pairs of quavers and a crotchet rest.</p> <p>They will be able to play and perform melodies following staff notation using a small range (Do-So).</p>	<p>Children will be able to combine known rhythmic notation with letter names to create short phrases using a limited range of 5 pitches.</p> <p>They will know how to record melodic ideas using time signatures, a treble clef, rhythm notation and staff notation.</p>	<p>Children will be able to follow and perform simple rhythmic and melodic patterns to a steady beat, maintaining individual parts accurately within the rhythmic texture, achieving a sense of ensemble.</p>	<p>Children will be able to read, perform and compose using pitch notation relating to the first few steps of the chime bars/xylophone (e.g., C-E/do-me).</p>	<p>Children will know about the genre Opera and be able to name some of the key pieces or composers in its history.</p> <p>They will be able to perform songs and choreography from a modern children's opera.</p>
Key Vocabulary	<p>LEGATO</p> <p>STACCATO</p> <p>SCALE</p> <p>IMPROVISE</p>	<p>STAVE</p> <p>TREBLE CLEF</p> <p>TIME SIGNATURE</p> <p>CROTCHET</p> <p>QUAVERS</p> <p>MINIM</p>	<p>OSTINATO</p> <p>TEMPO</p> <p>ACCOMPANIMENT</p>	<p>CIRCLE OF NOTES</p> <p>SCALE OF C</p> <p>SEQUENCES</p> <p>TERNARY FORM</p>	<p>OPERA, CHORUS</p> <p>CHOREOGRAPHER</p> <p>SOLOIST</p> <p>SOPRANO, TENOR</p> <p>CONDUCTOR</p> <p>PIT ORCHESTRA</p>	

Year 5	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic Title	Exploring melody composition techniques	Introduction to Keyboards	Theme and variation	Reggae Project	Song Composition Project	Danse Macabre Tone Poem Composition Project.
End of unit aims	<p>Children will be able to work in pairs to create a ternary form melody, using C-G with a rhythmic or melodic ostinato accompaniment.</p> <p>Children will be able to draft ideas on a planning sheet and to write out using staff notation.</p>	<p>Children will be able to play a simple melody on keyboards, following staff notation written on one stave and using notes within the Middle C-C/do-do range.</p> <p>Children will be able to add an ostinato accompaniment to a melody line.</p>	<p>Children will be able to change the character of a musical phrase by experimenting with different rhythm patterns, chromatic notes, tempo changes, etc.</p> <p>They will know the symbols and names for semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers.</p>	<p>Children will understand the difference in sound/intervals between major and minor chords.</p> <p>Children will be able to play the chords of D min and C major to create a piece inspired by Reggae style music.</p>	<p>Children will be able to use chords to compose music to evoke a specific atmosphere, mood or environment. (block chords/broken chords/minor/major)</p>	<p>Children will Understand the differences between 2/4, 3/4 and 4/4 time signatures and be able to 'beat time'.</p> <p>Children will be able to record creative ideas using graphic symbols, rhythm notation and staff notation or technology, to create a group soundscape composition.</p>
Key Vocabulary	OSTINATO, SCALE ACCOMPANIMENT TERNARY FORM INTRODUCTION CODA	STAVE SCALE	THEME VARIATION RHYTHMIC INVERSION MELODIC	OFF-BEAT MAJOR/MINOR STEEL PANS	CHORD PROGRESSION BASS LINE CHORUS VERSE	TIMBRE DYNAMICS TEXTURE SCORE

Year 6	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic Title	Introduction to harmonisation and accompaniments	Pop style compositions	Pachelbel Canon Project	12 Bar Blues	'The River' - a large-scale group composition inspired by Smetana's Vltava.	
End of unit aims	<p>Children will understand how to play the root notes of chord progression as a bassline for a piece of created music.</p> <p>They will be able to work with a partner to create a melodic line, improvised over the bassline.</p> <p>They will understand how to notate pitches C-G on a staff, using rhythm notation for crotchets, quavers, minims and semibreves accurately.</p>	<p>Children will understand dissonance and harmony.</p> <p>They will know the notes used to create a triad chord in root position.</p> <p>They will understand the terms block chord and broken chord.</p> <p>They will be able to work in pairs to improvise a melody with a chord accompaniment.</p>	<p>Children will be able to recognise and know when Pachelbel composed his Canon in D.</p> <p>They will be able to play the 8 note, iconic GROUND BASS/OSTINATO pattern from the Canon, transposed to the key of C, on a keyboard, to accompany well known pop songs which have used Pachelbel's idea.</p> <p>They will be able to work with a partner to create a melodic composition above the 8 note bassline, including an introduction and coda section.</p>	<p>Children will understand the history and origins of Blues music and the birth of Jazz.</p> <p>They will be able to name some influential jazz musicians.</p> <p>They will know which chords are used to play 12 bar blues in C.</p> <p>They will be able to play a 12 bar blues bassline, either as broken chords or a walking bass.</p> <p>Children will be able to work with a partner to improvise a melody using part of a blues scale.</p>	<p>Children will be able to discuss how Smetana structured his piece Vltava. They will be able to recognise how he incorporated folk music, patriotic music of his country and different styles of music, as well as original sections.</p> <p>They will understand and be able to demonstrate how a musical theme can return in different styles when the elements of music are used in different ways.</p> <p>They will be able to record creative ideas using graphic symbols, rhythm notation and staff notation or technology, to contribute to composing and performing a group soundscape composition.</p> <p>They will know how to incorporate skills used during various KS2 topics, as well as music they already know, to create one large scale performance, linked by a 'river theme' composed section.</p>	
Key Vocabulary	<p>ACCOMPANIMENT</p> <p>OSTINATO</p> <p>MELODY</p> <p>BARS</p>	<p>TRIAD CHORDS</p> <p>BLOCK CHORDS</p> <p>BROKEN CHORDS</p>	<p>BAROQUE, GROUND BASS</p> <p>INTRODUCTION</p> <p>CODA, BARS</p> <p>SEMIBREVE</p>	<p>WALKING BASS</p> <p>BLUE NOTES</p> <p>PENTATONIC</p> <p>BLUES SCALE</p>	<p>SYMPHONIC POEM</p> <p>THEME, STRUCTURE</p> <p>GRAPHIC SCORE</p> <p>STAFF NOTATION</p>	