Listening

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| **Knowledge** | **Skills** |
| * To know songs from memory, who sang or wrote them, when they were written and why? * To know the style of the songs and to name other songs in the same style. * To listen to a song and consider:   + The style indicators of the song (musical characteristics that give the songs their style)   + The lyrics: what the song is about   + Any musical dimensions featured in the song and where they are used (texture, dynamics, tempo, rhythm, pitch and timbre)   + Identify the structure of the song (intro, verse, chorus etc.)   + Name some of the instruments used in the song   + The historical context of the songs. What else was going on at this time, musically and historically? | * To identify and move to the pulse with ease. * To think about the message of songs. * Listen carefully and respectfully to other people’s thoughts about the music. * Use musical vocabulary when talking about the songs. * To talk about the musical dimensions working together in the songs. * Talk about the music and how it makes you feel, using musical language to describe the music. |

Musicianship-Rhythm, Pitch, Structure and Form, Texture, Dynamics and Articulation

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| **Knowledge** | **Skills** |
| * To know and talk about how pulse, rhythm, pitch, tempo, dynamics, texture and structure work together and how they connect in a song. * To know how to keep the internal pulse * To develop musical Leadership: creating musical ideas for the group to copy or respond to. * To start to be aware of ternary form, verse and chorus form and music with multiple sections. * To explore music in 3 and 4 parts. * To know and use a wider range of terms for dynamics including Wider range of dynamics including ***fortissimo* (very loud), *pianissimo* (very quiet), *mezzo forte* (moderately loud) and** * ***mezzo piano* (moderately quiet** | Children can use the Charanga unit games to experience some musical elements. (see below).   * **Bronze Challenge**   + Find the pulse   + Copy back rhythms based on the words of the main song, that include syncopation/off beat   + Copy back one-note riffs using simple and syncopated rhythm patterns. * **Silver Challenge**   + Find the pulse   + Lead the class by inventing rhythms for others to copy back   + Copy back two-note riffs by ear and with notation   + Question and answer using two different notes * **Gold Challenge** * Find the pulse * Lead the class by inventing rhythms for them to copy back * Copy back three-note riffs by ear and with notation * Question and answer using three different notes |

Singing

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| **Knowledge** | **Skills** |
| * To know and confidently sing songs and their parts from memory, and to sing them with a strong internal pulse. * To know about the style of the songs so you can represent the feeling and context to an audience * To learn   + Its main features   + To know what the song is about and the meaning of the lyrics   + To know and explain the importance of warming up your voice | * Sing a broad range of songs, including those that involve ***syncopated*** rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style. * Continue to sing ***three- and four-part rounds*** (e.g. *Calypso* by Jan Holdstock) or partner songs, and experiment with positioning singers randomly within the group –   i.e. no longer in discrete parts – in order to develop greater listening skills, balance between parts and vocal independence.   * To listen to each other and be aware of how you fit into the group. To demonstrate a good singing posture. * To follow a leader when singing. * Perform a range of songs as a choir in school assemblies and school performances. |

Playing Instruments

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| **Knowledge** | **Skills** |
| To know and be able to talk about:   * Different ways of writing music down – e.g. staff notation, symbols * The notes C, D, E, F, G, A, B + C on the treble stave  The instruments they might play or be played in a band or orchestra or by their friends  * + Further understand the differences between ***semibreves, minims, crotchets, quavers*** and ***semiquavers***, and their equivalent ***rests***.   + Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do).   + To understand that the same note can be played on different instruments. | * Play a musical instrument with the correct technique within the context of a Charanga Unit song. * Select and learn an instrumental part that matches their musical challenge, using one of the differentiated parts – a one-note, simple or medium part or the melody of the song from memory or using notation. * To rehearse and perform their part within the context of the Unit song. * To listen to and follow musical instructions from a leader. * To play an instrument alongside other instruments in the form of a class band.   + Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations. * Read and play from notation a four-bar phrase, confidently identifying note names and durations. |

Improvisation

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| **Knowledge** | **Skills** |
| To know and be able to talk about improvisation:   * Improvisation is making up your own tunes on the spot * When someone improvises, they make up their own tune that has never been heard before. It is not written down and belongs to them. * To know that using one, two or three notes confidently is better than using five * To know that if you improvise using the notes you are given, you cannot make a mistake * To know that you can use some of the riffs and licks you have learnt in the Challenges in your improvisations * To know three well-known improvising musicians | Children can use the improvisation tracks on Charanga. Improvise using the three challenges included in Charanga units.   * Extend improvisation skills through working in small groups to: * Create music with multiple sections that include repetition and contrast. * Extend improvised melodies beyond 8 beats over a fixed *groove*, creating a satisfying melodic shape. |

Composition

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| **Knowledge** | **Skills** |
| To know and be able to talk about:   * A composition: music that is created by you and kept in some way. It’s like writing a story. It can be played or performed again to your friends. * A composition has pulse, rhythm and pitch that work together and are shaped by tempo, dynamics, texture and structure * Notation: recognise the connection between sound and symbol | * Create simple melodies using up to five different notes and simple rhythms that work musically with the style of the Unit song. * Plan and compose an 8- or 16-beat melodic phrase using the ***pentatonic*** scale (e.g. C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody. |

Performance

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| **Knowledge** | **Skills** |
| To know and be able to talk about:   * Performing is sharing music with an audience with belief * A performance doesn’t have to be a drama! It can be to one person or to each other * Everything that will be performed must be planned and learned * You must sing or rap the words clearly and play with confidence * A performance can be a special occasion and involve an audience including of people you don’t know * It is planned and different for each occasion * A performance involves communicating ideas, thoughts and feelings about the song/music | * To choose what to perform and create a programme. * To communicate the meaning of the words and clearly articulate them. * The musical symbol for mezzo piano represented by the letters 'mp' Play a melody following ***staff notation*** written on one stave and using notes within an ***octave range (do–do)***; make decisions about dynamic ranges. * Engage with others through ensemble playing (e.g. school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line * To talk about the venue and how to use it to best effect. * To record the performance and compare it to a previous performance. * To discuss and talk musically about it – “What went well?” and “It would have been even better if...?” |