Learning Overview: Music (KS2)

Performing (Singing and Instruments)		
	LKS2	**UKS2**
Knowledge	• To know that when "pitch matching" as a group this is called playing or singing **in tune** • To know that when singing the same part this is called **Unison** • To know that the way a voice or instrument sounds is called its **timbre**	• To know that music made of multiple parts is called **Harmony** • To know that harmony can be made with voices and instruments • To know that the highest part is the **treble** • To know that the lowest part is the **bass** • To know that the voice changes at puberty
Key Skills	Introducing solfa: **low la**, **low so**, **high do** Widening the vocal range beyond an octave Singing in parts (canons and rounds) Performing rhythms of increasing complexity using rhythm names Performing simple rhythms using instruments Solo performance (within lessons) Playing pitched percussion instruments Performing to an audience - **Opera Performance**	Performing rhythms of increasing complexity using rhythm names Performing rhythms of increasing complexity using instruments Introducing solfa: **fa**, **ti**, **low ti** Solo performance (within lessons) Solo performance (opportunities outside lessons) Playing pitched percussion instruments in several parts Performing to an audience - **Musical Theatre Performance**
End Points	Children can: • reflect on their own performances using musical vocabulary • match their singing voices to the tone of others • use pitched percussion instruments effectively as a group	Children can: • refine their own performances using musical vocabulary • use their singing voices with independence • use pitched percussion instruments effectively as a group to produce harmonic music

Reading		
	LKS2	UKS2
Knowledge	• To know that notation can represent rhythm and pitch at the same time • To know that the stave is one way of representing rhythm and pitch • To know that there are other forms of representing pitch (such as graphic notation) • To know that when using only five solfa this is called a **pentatonic scale** • To know that there are different **metres** (duple and triple time)	• To know how to use a stave to read melodic lines • To know that music can be made in either a **major** or **minor** mode • To know how to read a time signature • To know a variety of expressive markings • To know a variety of tempo directions
Key Skills	Rhythm names of increasing complexity Introducing terms: crochet, quaver Introducing single line stave Singing from hand signs (pentatonic) Sight singing from the hand stave (pentatonic) Sight singing from the stave (pentatonic) Representing metre through movement Representing metre with basic time signatures Introducing the clef	Rhythm names of increasing complexity Anacrusis More formal terms for rhythms (semi quavers etc.) Singing from hand signs (diatonic) Sight singing from the hand stave (diatonic) Sight singing from the stave (diatonic)
End Points	Children can: • read and perform written music using stick notation • read and respond to various changes in tempo and articulation • recognise and sing accurately from solfa hand signs • identify the metre of a piece of music	Children can: • read and perform written music using stave notation • recognise a wide variety of different tempo and articulation marks • identify changes in metre

Composing and Improvising		
	LKS2	UKS2
Knowledge	• To know that rhythms can be written down using rhythm notation • To know that composition can be based on preexisting music • To know that improvisation can be planned	• To know that melodies can be written down in a number of different ways (notation) • To know that improvisation can be made with any instrument or voice • To know that improvisation is a vital component of some musical genres
Key Skills	Introducing form: **Ostinato, Binary** Applying reading knowledge Setting known texts to new melodies Setting new texts to known melodies Improvising rhythm responses to set call Improvising melodic responses to set call using solfa	Introducing form: **Ternary, Rondo** Applying reading knowledge Writing rhythms for mixed ensemble Writing pentatonic canons Improvising rhythm responses to set call using instruments Improvising melodic responses to set call using solfa Improvising melodic responses on recorders
End Points	Children can: • compose short pieces using rhythm notation • fluently improvise rhythms • identify formal structures	Children can: • compose melodies they can perform • fluently improvise rhythms of increasing complexity • improvise melodic ideas using solfa • differentiate between formal structures

Listening				
	LKS2		UKS2	
Knowledge	• To know a selection of pieces from a variety of different sources • To learn about composers, their lives and cultures • Focus on instrumental families		• To know a selection of pieces from a variety of different sources • To learn about composers, their lives and cultures • Focus on individual instrumental timbres	
Key Skills	Listening and copying rhymes and songs Recognising known songs (melody) Recognising different instruments by sound alone Learning about instrumental timbre Recognising pulse and tempo through movement Responding to rhythm through movement		Rhythm Dictation Combined Rhythm and Melodic Dictation Recognising unknown sung phrases Accurately identifying common instrumental timbres Responding to rhythm through movement Responding to changes in metre through movement	
End Points	Children will: • continue to develop critical listening skills to identify: - metre, specific rhythmic patterns, specific melodic motifs, instrumental timbre, and changes to these as they appear • describe music using new subject specific vocabulary • continue to develop an understanding of musical style		Children will be able to • accurately identify individual instruments within their families • name composers and examples of their work • use reading knowledge to describe the music they hear • begin to identify signifiers of genre	
Essential Listening	**Year A** Hisaishi, *A Village in May (from My Neighbour Totoro)* (pulse) Handel, *Minuet 2 from Royal Fireworks* (triple time: binary form) Grainger, *Children's March 'Over the Hills and Far Away'* (do pentatonic: timbre) Britten, *Young Person's Guide to the Orchestra* (instrumental families: triple time) Kodály, *Viennese Musical Clock* from *Hary Janos Suite* (te-tiki, tiki-te)	**Year B** Shostakovich, *Waltz No.2* (pulse) Mussorgsky, *Promenade* (do pentatonic) Grieg, *Morning Mood* (do pentatonic, triple time) Purcell, Abdelazar (Rondeau) Xi Yang Yang, *Joy* (instruments, tiki-tiki) Saint-Saens, *Fossils (Carnival of the Animals)* (tiki-tiki, te-tiki) Mbuti Tribal Music (recorded by Colin Turnbull)	**Year A** Rameau, *Contredanse tres vive* (tiki-tiki, rondo) Dvorak, *Largo from 9th Symphony* (tam-ti: ternary form) Anon, *Gaudete* (syncopa, rondo, song, cross curricular) Patsy Williamson, *Pretty Love* (la pentatonic, song, cross curricular) Florence Price, *Juba Dance* (syncopa, do pentatonic, rondo, anacrusis) Duke Ellington, *Satin Doll* ***with*** Ella Fitzgerald, *Satin Doll* (bass: genre) Gregorian, *Attende Domine* (diatonic major) Walton, *Spitfire Prelude* (cross-curricular)	**Year B** Wagner, *Flying Dutchman Overture* (instruments, dynamics, cross-curricular) Ravel, *Une barque sur l'ocean* (timbre, texture, instruments, cross-curricular) Bartok, *Allegro deciso* (syncopa) Warlock, *Pavane (Capriol Suite)* (diatonic minor) Gregorian, *Puer natus in Bethlehem* (diatonic minor) Vaughan Williams, *English Folk Song Suite* ***with*** Sam Bennett, *Blow away the morning dew* (timka, tai-te: song: genre) Mozart, *Rondo alla Turca* ***with*** Mozart, arr. Buttall *Samba alla Turca* (rondo: anacrusis)

				Jorge Ben, *Mas que Nada* (la - diatonic: song)