Wrens music progression

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|  | **Me** | **My Stories** | **Everyone** | **Hey you** | **Rhythm in the way we walk** | **In the Groove** |
| **Use voices expressively** | Nursery rhymes | Learn how to stand and use mouth correctly to sing effectively | Wind the bobbin up, rock-a-bye-baby, five kittle monkeys  Twinkle twinkle | Vocal warm ups,  Learn to sing Hey You | Rapping and singing | In the groove. Sing in the 6 styles of music. |
| **Play tuned and untuned instruments musically** |  | Learning to hold a beater correctly.  Learn to hold untuned percussion correctly to make the best sound. | G on glockenspiel to Wind the bobbin up. Progress to D and E | Focus note C and G | NA | Focus note D,C progress to GF  Improvise with songs |
| **Listen with concentration** | Celebration by Kool and the Gang, Happy by Pharrell Williams, Sing by The Carpenters, Sing a rainbow by Peggy Lee  Happy Birthday by Stevie Wonder  find the pulse | Roll Alabama by Bellowhead, Boogie Wonderland by Earth, Wind and Fire, Don’t go breaking my heart Elton John and Kiki Dee, Ganesh is Fresh by MC Yogi, Frosty the Snowman y Ella Fitzgerald | We are family by Sister Sledge, Listen to Thula Baba ( African lullaby) ABC by The Jackson 5, My mum is amazing by Zain Bhikha, Conga by Miami Souns Machine, Mozart’s Horn concerto no 4- Rondo | Old School Hip Hop  Me myself and I by Del La Soul, Hey You by Joanna Mangona, Fresh Prince of Bel Air by Wil Smith, Rapper’s Delight by The SugarHIll gang,  U can’t touch this by MC Hammer  Its like that by Run DMC | Reggae  Rhythm in the way we walk and the Banana Rap by Joanna Mangona, The Planets, Mars by Gustav Holst,Tubular Bells by Mike Oldfield | Blues, Baroque, Latin, Bhangra, Folk and Funk  How Blue can you Get by BBKIng,  Let the Bright Seraphim by Handel, Livin’La Vida Loca by Ricky martin, Jai Ho by J.R.Rahman, Lord of the Dance by Ronan Hardiman, Diggin’ On James Brown by Tower Of Power |
| **Experiment with, create, select and combine sounds using inter-related dimensions of music** | Find the pulse, copy cat rhythms, making high and low sounds with voice and glockenspiels | Change pitch and dynamics on an instrument.  Choose one note and create own rhythm to use at the start of a song. | Improvise with voices and instruments Find the pulse in different ways. | Find the pulse, rhythm copy back, pitch copy back. Find how pulse, rhythm and pitch work together. | Find the pulse, rhythm copy back, pitch copy back. Find how pulse, rhythm and pitch work together. | Find the pulse, rhythm copy back, pitch copy back. Find how pulse, rhythm and pitch work together. |
| **Vocabulary** | Pulse, pitch, high , low | Dynamic, high, low, pulse, lyrics | Dynamic, high, low, pulse, lyrics, lullaby, A Capella, ballad | Pulse, rhythm, pitch, tempo, Band, Hip Hop, | Pulse, rhythm, pitch, tempo, Band, Ballad, Classical music, | Pulse, rhythm, pitch, tempo, Band, Ballad, Classical music, |

Singing is taught throughout using songs from the song spine ( written by the music co-ordinator)

Year 2 Robins

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|  | **Be in the band** | **Bring the Noise** | **Take you home** | **Spooky World** | **Hands in the air** | **Yolanda’s Band Jam Bass Face** |
| **Use voices expressively** | Sing the song | Sing the song, voices to match lyrics. | NA | Swap parts within the song.  Experiment with ‘scary’ voice | Call and answer | Sing songs and create own actions |
| **Play tuned and untuned instruments musically** | Use unpitched percussion instruments to find beat.  Body percussion to recreate rhythms | NA | Chime bars, glockenspiels and untuned optional | Could also use everyday objects – children to choose. | Glockenspiels using note C and G. holding beater correctly, bouncing to create sound .progress to C,D,E | Play glockenspiels and xylophones. Call and response |
| **Listen with concentration** | Find beat, clap in time  Clap rhythm of song.  Mexican clap game | Listen to another child’s rhythm. Be able to repeat it. | Describe the music, listen for particular instruments, be able to explain personal response. | Describe the music, listen for particular instruments, be able to explain personal response. | Listen for the number of melodies in a chorus | Hear and respond to changes in pitch. |
| **Experiment with, create, select and combine sounds using inter-related dimensions of music** | Choose instruments, body percussion.  Compose own lyrics as a class. | Body percussion short simple rhythms repeated, maintaining beat. | Experiment with voices and body percussion to represent chosen sound in motif. | Focus on how sounds are made, quality of sound( timbre) what the sound is trying to represent.  Begin to use own form of graphic notation. | Compose body percussion rhythms to 8 beats.  Improvising own rhythms with single note. Recognise rests as musical dimension. | Exploring instruments –can they be played in different ways, how does it effect the sound? What causes the sound? Look at musical families.  ( music co-ordinator to demonstrate cello, violin and other available instruments) |
| **Vocabulary** | Pulse, body percussion, rhythm, tempo, unpitched percussion, pre-chorus, chorus, verse, lyrics, | Conductor, pulse, body percussion, rhythm, dynamics, | Motif, body percussion, timbre | Body percussion, lyrics, soundscape, timbre, rhyming couplets | Body percussion, pitch, Kodaly, lyrics, melody, pulse, rhythm | Pitch, pitched instruments, rhythm, timbre, dynamics, pulse |

Key musical concepts : analyzing, dynamics, harmony, melody pitch, rhythm, structure, tempo, texture, timbre, composing, performing, notation.

Singing is taught throughout using songs from the song spine ( written by the music co-ordinator)

Year ¾ Kingfishers

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|  | **Let your Spirit Fly**  **R&B music** | **Learning to play the glockenspiel (Teacher unit)** | **Glockenspiel 1**  **(Charanga)** | **Earth by Hans Zimmer**  **Ten Pieces** | **Three little birds**  **(Charanga)** | **Florence Price ( Ten pieces)** |
| **Play and perform in solo and ensemble using voices or instruments** | Key – C  Focus note – C  E, F ,G, A ,B + C | Starting note C | Focus note- E  D, E, F and C, D + E  Learn to play at least 5 pieces. | G,B,D focus notes use glockenspiels.  Perform in small groups, perform as a class. | Focus not G, C,D,E,G,A,Bb.m Plauy glockenspiels to backing track. | Use unpitched percussion to show weak and strong beats.  Focus notes a,b,c,d. Perform as a class |
| **Improvise and compose** | Improvise mainly in warm up games using focus note. | Composing simple 4 beat rhythms | Create own compositions using E and D to backing music. | Improvise shimmer and short melodies. Compose using notes of different duration. Class composition using group motifs | Improvise mainly in warm up games using focus note. | Improvise body percussion.  Compose rondo, coda, ostinato. Put together as a class. |
| **Appreciate and understand music from different traditions, composer and musicians** | Let Your Spirit Fly by Joanna Mangona,  Colonel Bogey March by Kenneth Alford  Consider Yourself from the musical ‘Oliver!’  Ain’t No Mountain High Enough by Marvin Gaye  You’re the First, the Last, My Everything by Barry White | Harry Potter – Hedwig’s song  Mozart – The magic flute.  Mozart - Greensleves | Emmanuel Séjourné: Attraction (short version) performed by Christoph Sietzen  ( Includes xylophone and glockenspiel) | Music by Hans Zimmer from a variety of films e.g Madagascar and Lion King | Three little Birds – Bob Marley, Jamming – Bob Marley, Small People – Ziggy Marley, 54-56 was my number – Toots and The Maytals, Ram Goat Liver – Pluto Shervington, Our day will come – Amy Winehouse | Combined the traditions of classical music with the sound of spirituals and West African rhythms and dance from her own culture.  Juba dance originated in West Africa, brought to US by slaves who used their bodies to create music as they were banned from instruments. |
| **Develop an understanding of the history of music.** | African-American music started in 1980s after demise of Disco  R&B, Musical theatre, marching music. | The name was originally attached to a substantially different kind of percussion instrument, which would require a number of players to strike a series of bells. In 17th century the bells were replaced by steel bars, resulting in a completely new instrument, but retained the original name. | NA | Living German film composer. Self taught ( contrast with many composers of the past who went to college/ tutors.  Use of technology; synthesisers, computers, samplers as well as orchestra. | Style of popular music that originated in Jamaica in the late 1960s and quickly emerged as the country's dominant music. By the 1970s it had become an international style that was particularly popular in Britain, the United States, and Africa. It was widely perceived as a voice of the oppressed.  Bob Marley fused styles, included spirituality. | Attended New England Conservatory – one of only a few to accept black students. First black composer to have her work performed buy a major orchestra. |
| **Vocabulary** | Introduction, verse, chorus, synthesizer, pulse, structure, appraise. | Glockenspiel, beat, semi-breve, minim, crotchet, quaver, pitch, | Glockenspiel, beat, semi-breve, minim, crotchet, quaver, pitch, | Crescendo, duration, dynamics, motif, pianissimo, pitched percussion, unpitched percussion | Introduction, verse, chorus, bass, drums, electric guitar, keyboard, organ, backing vocals, pulse, rhythm, pitch, tempo, dynamics, texture structure, compose, improvise, hook, riff, melody, reggae | Coda, ostinato, pitched percussion, pulse, rondo, unpitched percussion |

Key musical concepts : analyzing, dynamics, harmony, melody pitch, rhythm, structure, tempo, texture, timbre, composing, performing, notation.

Listening to and analysing music is part of each unit as is using graphic scores ( both traditional and created by the children )

These units are accompanied by the song spine written by the music co-ordinator.

Year 4/5 Barn Owls

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|  | **Toccata and Fugue**  **(Classical)** | **Bossa Nova and Swing** | **Learn to play the Ocarina**  **(Teacher unit)** | **Hall of the Mountain King**  **(Classical)** | **Ocarinas** | **Performance** |
| **Play and perform in solo and ensemble using voices or instruments** | Perform body percussion ‘Fugue’ as whole class. Paired Toccata compositions | Bossa Nova B, A + G Swing D, E, G, A + B | Perform to other classes via Zoom. | Body percussion and tuned percussion small groups. | Individual performances of practised melodies. | Rehearse, consider facial expression, vocal expression, emphasis of particular lyrics etc. Listening to each other and part singing |
| **Improvise and compose** | Use graphic score and listening to compose own similar rhythms. | Improvising new melodies.  2 shapes of music 5 notes. | Improvise to simple 4 beat.  Compose simple rhythms using 2 then 3 notes. 4 beat bar. | Improvise in style of sections of the Hall of the Mountain King. Compose signature tune to reflect characters moods/ personality. | 2 bar rhythm repeated to make 4 bar.  Move to create 4 bar rhythm without repeat, could include rest. Use at least 4 notes. | May be opportunities to improvise and compose rap/ motifs/ lyrics depending upon the production chosen. |
| **Appreciate and understand music from different traditions, composer and musicians** | Written by Bach in baroque period. | Desafinado by Antonio Carlos Jobim,  Cotton Tail by Duke Ellington  Five Note Swing by Ian Gray  Things Ain’t What They Used To Be by Ellington and Parsons | King of the fairies – folk tune  Star wars theme tune  The legend of Ashitaka  Show versatility of instrument. | Folk inspired, romantic classical music.  Understand music as story telling.  Compare to Peter and the Wolf. | To reflect interests of the class – find more music in similar styles. | NA |
| **Develop an understanding of the history of music.** | Children should understand that is became unfashionable but is now considered written by a genius. | Jazz from 1920-1960s  Understand it was first played late 1800s by African Americans in New Orleans | 19th century musical instrument developed from a toy by Giuseppe Donati. | Written in 1867 to accompany a play; Peer Gynt. | Put styles into chronological order. | NA |
| **Vocabulary** | Fugue, graphic score, orchestrate, pitched and unpitched percussion, round, tempo, toccata | Texture, tempo, dynamics, tune/ head, Bossa Nova, Swing, Jazz, pulse, verse, bridge, chorus | Semibreve, minim, crotchet, quaver, beat, stave, time signature, bar, rest | Accelerando, coda, crescendo, | Semibreve, minim, crotchet, quaver, beat, stave, time signature, bar, rest | Posture, stance, voice, pitch, slide, |

Key musical concepts : analyzing, dynamics, harmony, melody pitch, rhythm, structure, tempo, texture, timbre, composing, performing, notation.

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These units are accompanied by the song spine written by the music co-ordinator.

Year 6 Eagles

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|  | **Fresh Prince of Bel Air (Charanga)** | **The Nutcracker**  **Classical ballet** | **Anna Meridith**  **Connect it** | **Performance**  **( Most of summer term)** |
| **Play and perform in solo and ensemble using voices or instruments** | Focus note: A  C,D,E,F,G,A  Singing and rapping in unison. | Trepak rhythms  Learn to count bars e,g 1,2,3,4 2,2,3,4 3,2,3,4 | Learn different sections of music and perform together. | Rehearse, consider facial expression, vocal expression, emphasis of particular lyrics etc. Listening to each other, part singing, solos, small groups, duets. |
| **Improvise and compose** | Up to 3 notes DEF by ear and from notation.  Compose simple rhythms choosing notes. | Improvise dance moves to Trepak rhythms  Improvise dance and percussion Ternary form | Work with 34 time. Improvise sounds and actions, compose motifs, use own version of graphic notaton. Choose instruments to reflect body percussion. | May be opportunities to improvise and compose rap/ motifs/ lyrics depending upon the production chosen. |
| **Appreciate and understand music from different traditions, composer and musicians** | Old school Hip-Hop  Me myself and I – De La Soul  Ready or Not – Fugees  Rapper’s Delight – The Sugarhill Gang  U can’t touch this MC Hammer  Its like that – Run DMC | Tchaikovsky Russian Dance ( Trepak) and Waltz of the Flowers.  Nutcracker 2 act ballet. Last of his three ballets. | Connect Itcomposed with no instruments. Body percussion only.  Anna's sound is often called 'uncategorisable' because she mixes many different musical worlds together including classical, pop and experimental rock | NA |
| **Develop an understanding of the history of music.** | Spelled old skool. 1979-1983. Party related topics, lyrics not really important initially but some developed socially conscious lyrics. Simple rapping techniques. | Composer of the Romantic period. Nutcracker Suite 1892Combined native Russian musical practices with more classical style. Criticised as not Russian enough and by other as not Western enough. | Anna Meredith is a Scottish composer who writes electronic and acoustic music. Born 1978 British composer. | NA |
| **Vocabulary** | Loop, sample, decks, scratching, synthesizer, rapper, | Ballet, bar, crescendo, melody, ostinato, pitched percussion, pulse, ternary form, unpitched percussion | Canon, Motif, orchestrate, pitched percussion, pulse, unpitched percussion | Posture, stance, voice, pitch, slide, |

Key musical concepts : analyzing, dynamics, harmony, melody pitch, rhythm, structure, tempo, texture, timbre, composing, performing, notation.

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