

Music Curriculum Map

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Nursery	<p>Music: Let's be friends</p> <p>This unit is all about making friends, turn-taking, sharing, working together, and building confidence and unity in a classroom full of new faces.</p>	<p>Music: Travel and movement</p> <p>This unit is all about different ways that we can move and travel from one place to another. Whether we move our bodies in different ways to get around, or if we get on a train, bus, or car... What about if we could fly? Let's see where our imaginations take us!</p>	<p>Music: This is me</p> <p>This unit is all about exploring who we are! How we say hello, how old we are, our families, our likes and dislikes, and what makes us special and unique.</p>	<p>Music: Animal tea party</p> <p>This unit is all about an animal tea party! We'll be asking the children to invite their own cuddly toys, as well as baking some delicious cakes for the party. We'll also be exploring animal movements and sounds, and will be discovering some musical terms through the song and activity Bang my drum.</p>	<p>Music: I've got feelings</p> <p>This unit is all about exploring our feelings and emotions. Music is an incredible tool to express our feelings through song, which we will do in the some of the songs and warm ups, but we'll also be exploring the breadth of different emotions through sounds and music that we listen to. What do certain sounds make us feel? How could we express our own feelings through the sounds and music that we make?</p>	<p>Music: Let's jam</p> <p>This unit is all about developing our love for music, exploring different sounds and instruments, as well as playing together as a 'band' and in small groups. In a culture where often being a 'singer' or a musician is associated with TV auditions, pop stars, and celebrities, we want to emphasise the importance of enjoying music for music's sake! There's so much joy to be found in taking part in ensembles, singing together, and freedom in playing freely through improvisation. Having fun making music can</p>

						have a huge impact on the cohesion of your class, and the wellbeing of the children.
Reception	<p>I've got a grumpy face</p> <ul style="list-style-type: none"> • Timbre • Beat • Pitch contour <p>The sorcerer's apprentice</p> <ul style="list-style-type: none"> • Musical storytelling • Louder/quieter • Faster/slower • Higher/lower • Timbre 	<p>Witch, witch</p> <ul style="list-style-type: none"> • Call-and-response • Pitch (la-so-mi-do) • Timbre <p>Row, row, row your boat</p> <ul style="list-style-type: none"> • Beat • Pitch (step/leap) • Timbre 	<p>Bird Spotting: Cuckoo polka</p> <ul style="list-style-type: none"> • Active listening • Beat • Pitch (so-mi) • Vocal play <p>Shake my sillies out</p> <ul style="list-style-type: none"> • Timbre • Pitch (higher/ lower) • Tempo (faster/ slower) • Beat 	<p>Up and down</p> <ul style="list-style-type: none"> • Pitch contour (rising and falling) <p>Five fine bumble bees</p> <ul style="list-style-type: none"> • Timbre • Tempo • Structure (call-and-response) • Active listening 	<p>Down there under the sea</p> <ul style="list-style-type: none"> • Timbre • Structure • Active listening • Tune moving in step <p>It's oh so quiet!</p> <ul style="list-style-type: none"> • Soundscape • Dynamics • Timbre • Musical storytelling 	<p>Slap clap clap</p> <ul style="list-style-type: none"> • Music in 3-time • Beat <p>Bow, bow, bow Belinda</p> <ul style="list-style-type: none"> • Beat • Active listening • Accompaniment
Year 1	<p>Colonel Hathi's march</p> <p>https://www.singup.org/music/sing-up-music-curriculum/year-1-colonel-hathis-march</p>	<p>Magical musical aquarium</p> <p>https://www.singup.org/music/sing-up-music-curriculum/year-1-magical-musical-aquarium</p> <p>Musical focus: Timbre, pitch,</p>	<p>Sea interludes</p> <p>https://www.singup.org/music/sing-up-music-curriculum/year-1-sea-interludes</p> <p>Musical focus: Beat, active listening (singing game – musical signals –</p>	<p>Musical conversations</p> <p>https://www.singup.org/music/sing-up-music-curriculum/year-1-musical-conversations</p>	<p>Nautilus</p> <p>https://www.singup.org/music/sing-up-music-curriculum/year-1-nautilus</p> <p>Active listening (musical signals, internalising</p>	<p>Cat and mouse</p> <p>https://www.singup.org/music/sing-up-music-curriculum/year-1-cat-and-mouse</p> <p>Musical focus: Mood, tempo, dynamics, rhythm,</p>

	<p>Musical focus: Beat, march, timbre, film music.</p> <p>About the unit This unit is based around the piece 'Colonel Hathi's march' from The Jungle Book. Pupils will explore moving and counting in time to march music, composing their own marching music, listening to contrasting low and high instruments typically found in a marching band, as well as</p>	<p>structure, graphic symbols, classical music</p> <p>About the unit Experiencing music through practical and active learning helps children get inside the music – in this case, 'Aquarium' from The carnival of the animals by Camille Saint-Saëns. Work your way through a range of activities, including responding to music through moving, exploring the sound of instruments, listening and singing, and of</p>	<p>movement), 20th century classical music.</p> <p>About the unit In this unit, children will listen actively to music inspired by the sea. Warm up your pupils' ears and voices with a sailor singing game. Sharpen their quick reactions with a seaside signal game, using classroom percussion. Then introduce them to the three contrasting themes in 'Dawn' from Benjamin Britten's Sea interludes, bringing the piece to life by creating a moving, musical picture.</p>	<p>Musical focus: Question-and-answer, timbre, graphic score</p> <p>About the unit Music is full of conversations between instruments (and/or voices). Ideas are often passed back and forth, copied, and developed. This unit describes how to create musical conversations with your children. Pupils will invent and compose short pieces based around question-and-answer interactions/dial</p>	<p>beat, draw to music, movement /actions), electronic music.</p> <p>About the unit Enter the zany world of Anna Meredith's Nautilus! This iconic, futuristic sounding piece is characterised by its heavy beat and rising pitch patterns. Through this music, pupils will develop their feeling and understanding of pitch, beat, and duration. They will listen actively to the piece, interpreting its</p>	<p>timbre, dot notation.</p> <p>About the unit This unit uses a singing game as a starting point for improvising rhythms and then reading and writing them in simple notation. It also explores how we use a combination of musical elements – rhythm, tempo, timbre, and dynamics – to create an emotional response that helps us tell a story.</p> <p>Lesson 1: Play a singing game, experiencing how</p>
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	<p>responding to music through movement.</p> <p>Lesson 1: Keep in time with 'Colonel Hathi's march' and listen to it played on brass instruments.</p> <p>Lesson 2: Explore instruments found in marching bands. Compose and play simple marching music.</p> <p>Lesson 3: Keep in time with a changing pulse, listen to a ballet march, and make up a dance in response to it.</p>	<p>course composing your own musical aquarium.</p> <p>Lesson 1: Experiment with sounds to create aquarium-inspired music.</p> <p>Lesson 2: Listen actively to 'Aquarium' and refine aquarium-inspired compositions.</p> <p>Lesson 3: Learn a sea-themed song and combine it with aquarium-inspired compositions to create a ternary-shaped piece.</p> <p>Key words</p>	<p>Lesson 1: Introduction to active listening using 'Dawn' from Benjamin Britten's Sea interludes.</p> <p>Lesson 2: Get to know the music better – identifying and moving to three contrasting themes.</p> <p>Lesson 3: Create and perform a movement piece to recorded music.</p> <p>Key words</p> <ul style="list-style-type: none"> • Pitch: high sounds, low sounds, musical theme. • Tempo: beat (a continuous, steady pulse 	<p>ogue. They will also learn to take turns playing, lead and follow, read a 'score', and create their own simple graphic scores.</p> <p>Lesson 1: Improvise question-and-answer conversations using percussion instruments.</p> <p>Lesson 2: Create a piece of music called The phone call.</p> <p>Lesson 3: Create, interpret, and perform from graphic scores.</p> <p>Key words</p>	<p>gestures in dance. They will engage imaginatively with the piece by drawing to the music. Finally, they will compare their interpretations with contrasting animations and videos, discovering that music can be interpreted in a myriad of ways.</p> <p>Lesson 1: Explore Nautilus through movement and active listening.</p> <p>Lesson 2: Draw to music – engage imaginatively with the music.</p>	<p>music creates a mood.</p> <p>Lesson 2: Focus on rhythm – copying, inventing and reading notation.</p> <p>Lesson 3: Create rhythm compositions and attempt to record them on paper and play them on instruments.</p> <p>Key words</p> <ul style="list-style-type: none"> • Duration: rhythm, beat. • Dynamics: loud and quiet, gradual, and sudden changes.
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	<p>Key words</p> <ul style="list-style-type: none"> • Duration: march rhythm. • Pitch: low and high – low voices (adult elephants), high voice (the young elephant), low instruments, and high instruments (see timbre). 	<ul style="list-style-type: none"> • Dynamics: soft, loud • Tempo: fast, slow • Structure: ternary form (ABA) • Timbre: untuned/tuned percussion instruments • Other: compose, graphic symbol 	<p>that occurs in songs, rhymes, and music), pulse.</p> <ul style="list-style-type: none"> • Timbre: flute, harp, violin, viola, clarinet, orchestra. • Other: perform, record a movement piece. 	<ul style="list-style-type: none"> • Structure: question-and-answer • Timbre: percussion instruments (tuned, untuned) • Other: improvise, compose, graphic symbol, graphic score 	<p>Lesson 3: Compare interpretations of the piece.</p> <p>Key words</p> <ul style="list-style-type: none"> • Pitch: the highness or lowness of a note. • Tempo: beat – a continuous steady pulse that occurs in music. This could be compared to a ticking 	<ul style="list-style-type: none"> • Pitch: high and low sounds and the notes in a tune. • Timbre: the quality of a vocal or instrument sound. • Other: Improvising – experimenting within a structure.
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	<ul style="list-style-type: none"> • Tempo: beat (pulse). • Timbre: low instruments (tuba), high instruments (glockenspiel, flute/piccolo), drum, military band. 				<p>clock or a pumping heart.</p> <ul style="list-style-type: none"> • Duration : the length of a sound, often counted in beats. For instance, a 4-beat note should be counted '1,2,3,4'. 	
Year 2	The carnival of the animals https://www.singup.org/music/sing-up-music-curriculum/year-2	Composing music inspired by birdsong https://www.singup.org/music/sing-up-music-curriculum/year-2-orawa	Orawa https://www.singup.org/music/sing-up-music-curriculum/year-2-orawa	Trains https://www.singup.org/music/sing-up-music-curriculum/year-2-trains	Swing-a-long with Shostakovich https://www.singup.org/music/sing-up-music-curriculum/year-2-charlie-chaplin	Charlie Chaplin https://www.singup.org/music/sing-up-music-curriculum/year-2-charlie-chaplin

<p>r-2-the-carnival-of-the-animals</p> <p>Musical focus: Timbre, tempo, dynamics, pitch, classical music.</p> <p>About the unit Based around five of the movements from Carnival of the animals, pupils will explore ways that the composer – Camille Saint-Saëns – has used instruments, rhythm, articulation, tempo, and pitch to create pictures of the</p>	<p>ulum/sing-up-music/sing-up-music-year-2-composing-music-inspired-by-birdsong</p> <p>Musical focus: Composing using a non-musical stimulus. Creating music inspired by birds and birdsong. Improvising and playing a solo on instruments.</p> <p>About the unit Many composers have been inspired by birds – their movement, their song and of course, their flight. In this unit, children will begin by watching and</p>	<p>Musical focus: Beat, rhythm, repetition, structure, 20th century classical music.</p> <p>About the unit Orawa (pronounced ‘Arva’) describes a huge river. As pupils listen to the music, they will imagine the journey of the river through Europe, and make decisions about the scenery and events it passes on its way. They will make a huge piece of art based on the river’s journey and then, borrowing ideas from the composer, invent new music using vocal chants and body percussion.</p>	<p>Musical focus: To create music inspired by train travel, volume/dynamics (crescendo, diminuendo), speed/tempo (accelerando, ritenuto).</p> <p>About the unit This unit is all about modes of transport and specifically train travel. Children will begin by listening and analysing four great pieces of music, each one describing a different vehicle. Then they will discover how</p>	<p>riculum/year-2-swing-a-long-with-shostakovich</p> <p>Musical focus: 2- and 3-time, beat, beat groupings, 20th century Classical music.</p> <p>About the unit Sing, swing, and sway your way through this unit on metre! Along the way, your pupils will feel patterns of beats in their bodies, swinging in time with a partner and marking the beat using simple body percussion patterns. They will explore how</p>	<p>Musical focus: To create music to accompany a short film featuring Charlie Chaplin, pitch (high and low), duration (long and short), dynamics/volume (loud and soft).</p> <p>About the unit Film composing is an art form all of its own – different, and distinct from other forms of composition. Composers use moving images (and often story) to inspire, shape, and structure their ideas. In this unit, we will use a film by Charlie Chaplin</p>
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	<p>animals in our imaginations.</p> <p>Lesson 1: Learn about Carnival of the animals and listen to 'Aquarium'. Lesson 2: How a composer uses timbre to create character and responding to the music through art. Lesson 3: How a composer uses rhythm and articulation to create character and responding to the music through movement.</p> <p>Key words</p>	<p>listening to birds, and gathering inspiration for their own compositions. They will then learn how to make their birdsong motifs and structure them into a piece.</p> <p>Lesson 1: Birds, names, and body percussion. Lesson 2: Exploring birdsong using instruments. Lesson 3: Flight!</p> <p>Key words</p> <ul style="list-style-type: none"> • Other: motif – a short musical idea (<i>birdsong</i>) 	<p>Lesson 1: Listen, draw, and chant. Lesson 2: Listen, move, alternate. Lesson 3: Structure ideas and perform composed pieces.</p> <p>Key words</p> <ul style="list-style-type: none"> • Tempo: beat, pulse. • Timbre: chant. • Structure: coda (Italian meaning 'tail' - a fancy ending), repetition, call-and-response. 	<p>composers use volume, speed, and rhythm in their music. Finally, they will create their own transport-inspired pieces.</p> <p>Lesson 1: Transport. Lesson 2: Train rhythms. Lesson 3: A musical journey.</p> <p>Key words</p> <ul style="list-style-type: none"> • Duration: the length of a note. • Dynamic: volume, <i>crescendo</i> (gradually) 	<p>beats are grouped and will devise their own body percussion patterns to demonstrate this. They will begin to identify different metres in familiar songs. Finally, the children will be invited to move freely and creatively to two pieces from Shostakovich's Jazz suites, each in a different metre, using scarves, ribbons, cloths, or even old socks! This unit offers an excellent next step for pupils who have already</p>	<p>to help us understand different musical elements.</p> <p>Lesson 1: Duration – short and long. Lesson 2: Pitch – high and low. Lesson 3: Dynamics – loud and soft.</p> <p>Key words</p> <ul style="list-style-type: none"> • Duration: the length of a note, described as short and long. • Pitch: notes are described as being 'high' or
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	<p>VII. 'Aquarium'</p> <ul style="list-style-type: none"> • Timbre: strings, piano, glocken spiel. • Pitch: high. • Rhythm : long/short notes. • Articulation: sliding (glissando), smooth (legato). • Character: flowing, wavy, smooth. <p>XII. 'Fossils'</p>	<p>– the short repeating patterns birds use to communicate – is a musical motif), conductor – the person who signals to musicians and often decides the tempo (speed) of a piece as well as when it starts and stops, orchestrate – choose which instruments play</p>	<ul style="list-style-type: none"> • Other: transforming an idea. 	<p>getting louder), <i>diminuendo</i> (gradually getting quieter).</p> <ul style="list-style-type: none"> • Tempo: speed, <i>accelerando</i> (gradually getting faster), <i>ritenuto</i> (gradually getting slower). • Other: conductor – the person who signals to musicians and often decides the 	<p>established a strong sense of beat.</p> <p>Lesson 1: Get moving and swing to the beat! Lesson 2: Feel the beat using body percussion. Lesson 3: Be creative on the beat.</p> <p>Key words</p> <ul style="list-style-type: none"> • Tempo: beat – a continuous steady pulse that occurs in music. This could be 	<p>'low' pitched.</p> <ul style="list-style-type: none"> • Dynamics: the volume of a piece, <i>piano</i> (<i>p</i>, soft), <i>forte</i> (<i>f</i>, loud). • Other: compose, soundtrack, Silent film.
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	<ul style="list-style-type: none"> • Timbre: xylophone, strings, piano, clarinet. • Pitch: high. • Rhythm: long/short notes. • Tempo: fast. • Articulation: short/detached notes (staccato). • Character: brittle, jerky. <p>XII. 'The swan'</p> <p>Timbre: cello, strings,</p>	<p>which ideas, accompaniment – a supporting part, improvise – invent or create music without preparation (make it up on the spot!).</p>		<p>tempo of a piece as well as when it starts and stops.</p>	<p>compared to a ticking clock or a pumping heart.</p> <ul style="list-style-type: none"> • Metre: beats are commonly grouped into regular patterns (usually in 2s, 3s, or 4s). The first beat of each pattern is often accented and is known as the 'strong 	
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	<p>glockenspiel. Pitch: low and high. Rhythm: long/short notes. Tempo: slow. Articulation: smooth (legato). Character: elegant, graceful, relaxing.</p> <p>V. 'The elephant'</p> <ul style="list-style-type: none"> • Timbre: piano, double bass. • Pitch: low. • Rhythm: long/short notes. • Tempo: slow. • Articulation: sh 				<p>beat'. For example, a 3-time waltz will have a swinging '1,2,3, 1, 2,3' feel, while a march in 4-time will have you counting '1,2,3,4, 1,2,3,4' as you walk along.</p> <ul style="list-style-type: none"> • Rhythm: is made up of patterns of different length notes. In this unit, 	
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	<p>ort notes (staccato), smooth (legato).</p> <ul style="list-style-type: none"> • Character: heavy, plodding, resonant. <p>X. 'Aviary'</p> <p>Timbre: flute, piano. Pitch: high. Rhythm: long/short notes. Tempo: fast. Articulation: short notes (staccato), smooth (legato). Character: twitchy, fluttering, swooping.</p>				<p>the children will step several rhythmic patterns in their feet. These movements include 'walk' (crotchet), 'jog-ging' (two quavers) and 'skip-ty' (dotted quaver, semiquaver).</p>	
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<p>Year 3</p>	<p>Mingulay boat song and Nao chariya de https://www.singup.org/music/sing-up-music-curriculum/year-3-mingulay-boat-song-and-nao-chariya-de</p> <p>Musical focus: Bengali/Scottish folk songs, comparing songs from different parts of the world, beat, tempo, 3/4, 4/4.</p> <p>About the unit This unit is based around two songs that were originally sung by</p>	<p>Sound symmetry https://www.singup.org/music/sing-up-music-curriculum/year-3-sound-symmetry</p> <p>Musical focus: Structure (symmetry and pattern in melody, ternary form), melody, accompaniment.</p> <p>About the unit Get reflective on all things symmetrical and develop musical learning based on pupils' understanding in maths. This unit takes symmetry as the inspiration for exploring</p>	<p>'March' from The Nutcracker https://www.singup.org/music/sing-up-music-curriculum/year-3-march-from-the-nutcracker</p> <p>About the unit This unit is based upon the 'March' from The Nutcracker by Tchaikovsky. It follows the rondo form structure, embracing its repeating nature of musical themes. Veering away from the nutcracker story, this unit explores the character and flow of each musical section and focuses on showing how the music might look or move if it were</p>	<p>From a railway carriage https://www.singup.org/music/sing-up-music-curriculum/year-3-from-a-railway-carriage</p> <p>About the unit Take a musical journey and explore the relationship between words and music through listening and composing using a variety of stimuli including music, poetry, and works of art – all featuring trains and railways.</p>	<p>Just three notes https://www.singup.org/music/sing-up-music-curriculum/year-3-just-three-notes</p> <p>About the unit With just three pitches (C-D-E) and four rhythmic durations, the combinations are almost endless! This unit shows how to make simple yet effective music using just a handful of elements, how to read and understand notation to capture compositions,</p>	<p>Samba with Sérgio https://www.singup.org/music/sing-up-music-curriculum/year-3-samba-with-sergio</p> <p>About the unit This unit explores call-and-response through word rhythms, and body and vocal percussion. It also gives a snapshot into samba and carnival. Carnival is a serious business in Brazil, celebrating freedom and bringing together communities regardless of class or culture.</p>
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	<p>boatmen. Nao chariya de – a Bengali folk song and Mingulay boat song, which is Scottish. Pupils will compare the two pieces to identify similarities and differences between them.</p> <p>Lesson 1: Listen to Mingulay boat song and sing Skye boat song. Lesson 2: Listen to Nao chariya de and sing Under the lemon tree. Lesson 3: Write a school folk song.</p>	<p>structure in music, and is the basis for composing original music using similar concepts.</p> <p>Lesson 1: Recognise symmetrical patterns in songs – Dr Knickerbocker. Lesson 2: Improvise and sing simple melodies and rhythms. Lesson 3: Compose a simple symmetrical song.</p> <p>Key words</p> <ul style="list-style-type: none"> • Duration: rhythm. 	<p>visible. Drawing on different pieces of art, as well as varying styles of movement, children will discover how the abstract nature of music can be analysed and experienced.</p> <p>Lesson 1: Listening to ‘March’ from The Nutcracker by Tchaikovsky and interpreting the music through movement and art. Lesson 2: Exploring pattern and structure in response to ‘March’ from The Nutcracker. Lesson 3: Demonstrating the structure of rondo form using movement and performance.</p>	<p>Lesson 1: Create a piece of music using Benjamin Britten’s Night mail as a starting point. Lesson 2: Compose a piece using a poem and a painting as inspiration. Lesson 3: Use word patterns to create a geographical rhythm rap.</p> <p>Key words</p> <ul style="list-style-type: none"> • Duration : steady beat, repetition , rhythm. • Structure: pattern , fugue, 	<p>and how to structure ideas. The resulting music will sound a little like a 20th-century American musical movement called minimalism.</p> <p>Lesson 1: Rhythm patterns. Lesson 2: Just three notes. Lesson 3: Keep it minimalist.</p> <p>Key words</p> <ul style="list-style-type: none"> • Duration : the length of a note. 	<p>Lesson 1: Introduction to Brazilian carnival, samba, and Sérgio Mendes. Lesson 2: Exploring beat with Magalenha. Lesson 3: Learning more about Afro-Brazilian music by exploring vocal percussion.</p> <p>Key words</p> <ul style="list-style-type: none"> • Duration: beat, rhythm. • Structure: call-and-response. • Timbre: re pinique (a high pitched
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	<p>Key words</p> <ul style="list-style-type: none"> • Duration: time signature (number of beats in the bar), 3/4 time (three beats per bar), 4/4 time (4 beats per bar). • Tempo: faster, slower. • Structure: verse, chorus. • Pitch: melody, 	<ul style="list-style-type: none"> • Pitch/texture: melody, accompaniment. • Structure: symmetry in a melody, pattern in a melody, phrase, ABA ternary form. • Other: compose, audience, symmetry, 2- and 3-D shapes (rectangles, squares, circles, triangles, cuboids, pyramids, 	<p>Key words</p> <ul style="list-style-type: none"> • Duration: beat. • Pitch: higher, lower. • Structure: rondo form (a recurring theme that returns every other section e.g. A-B-A-C-A-D-A etc.), call-and-response, question-and-answer (an opening phrase that offers a musical question, which is 	<p>round.</p> <ul style="list-style-type: none"> • Texture: unison, layers, combining sounds. • Timbre: exploring sounds for intended effect, using words and voices musically. • Other: collaboration, rap, music NOT sound effects. 	<ul style="list-style-type: none"> • Rhythm: an arrangement of notes of different durations. • Pitch: how high or low a note sounds. • Structure: ostinato – a repeating pattern. • Other: score – a visual representation of music, minimalism – a 	<p>Brazilian drum), drums, percussion.</p> <ul style="list-style-type: none"> • Other: samba, carnival, 'fanfarra' (fanfare), Escolas de samba (Samba schools).
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	<p>harmony .</p> <ul style="list-style-type: none"> • Timbre: acoustic /electric instruments, traditional/modern instruments, guitars (acoustic, electric), small guitar like instrument, electric bass, keyboard, voice, flute, hand drum, 	<p>and spheres), line/plane symmetry, pattern.</p>	<p>followed by a different second phrase forming an answer), phrase.</p> <ul style="list-style-type: none"> • Timbre: <i>staccato</i> (short, detached notes to create a 'spiky' sound/articulation). • Other: orchestral suite, ballet. 		<p>genre of music made up from simple ostinatos that repeat a lot with little change over time.</p>	
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	<p>ektara.</p> <ul style="list-style-type: none"> • Other: traditional/composed song, folk music. 					
Year 4	<p>The Pink Panther theme https://www.singup.org/music/sing-up-music-curriculum/year-4-the-pink-panther-theme</p> <p>Musical focus: Timbre, tempo, rhythm, dynamics, atmosphere, music from a film.</p> <p>About the unit</p>	<p>Composing with colour https://www.singup.org/music/sing-up-music-curriculum/year-4-composing-with-colour</p> <p>Musical focus: Creating music inspired by colour and art. Composing using a non-musical stimulus. Timbre, dynamics, rhythm,</p>	<p>Fanfare for the common man https://www.singup.org/music/sing-up-music-curriculum/year-4-fanfare-for-the-common-man</p> <p>Musical focus: Fanfare, timbre, dynamics, texture, silence.</p> <p>About the unit This listening unit is based around the piece Fanfare for the common man by</p>	<p>Spain https://www.singup.org/music/sing-up-music-curriculum/year-4-spain</p> <p>Musical focus: To create music inspired by Spain, habanera rhythm, triplet rhythm, fitting two rhythms together, count musically, structure ideas.</p>	<p>Global pentatonics https://www.singup.org/music/sing-up-music-curriculum/year-4-global-pentatonics</p> <p>Musical focus: Pentatonic scale, different music traditions and cultures, graphic/dot notation.</p> <p>About the unit</p>	<p>The horse in motion https://www.singup.org/music/sing-up-music-curriculum/year-4-the-horse-in-motion</p> <p>Musical focus: 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,</p>

	<p>This unit is about film themes and how they set the mood for the telling of the film's story. The theme tune to The Pink Panther by Henry Mancini provides the foundation for exploring musical storytelling through listening and composing activities.</p> <p>Lesson 1: Exploring The Pink Panther theme and creating sound effects.</p>	<p>texture, suite, graphic score.</p> <p>About the unit Some people imagine colours when they hear sounds or hear sounds in their head when they look at specific colours. This phenomenon is known as synaesthesia and many composers and visual artists have it. Thus, it has influenced many works of art and music. This unit demonstrates how to use colour as an inspiration and starting point when creating new pieces of music.</p>	<p>Aaron Copland. It provides the foundation for investigating how unique music is in creating dramatic effect and atmosphere, and is an excellent starting point for exploring the use of pitch, melody, texture, and timbre.</p> <p>Lesson 1: Explore the features of Aaron Copland's Fanfare for the common man. Lesson 2: Improvise fanfare melodies based around three notes and repeated rhythms. Lesson 3: Compose a short fanfare piece for a special occasion using melody,</p>	<p>About the unit The habanera is a rhythm most closely and instantly associated with Spain (despite it actually originating in Cuba!). It works well in the classroom as a tool for learning to count and play together because it is perhaps a bit more fun than a straightforward pulse. In this unit children will listen to it, play it, and compose with it.</p> <p>Lesson 1: Dance and play the habanera.</p>	<p>This listening unit is based around the pentatonic scale – a five-note musical scale, which takes its name from the Latin 'penta' meaning five, and 'tonus', which means sound or tone. It has a distinctive and recognisable sound. Music from around the world, through history and across many traditions and cultures, is based on the pentatonic scale. Integral to improvisation, blues, jazz, rock and pop music,</p>	<p>orchestration, ostinatos, dynamics.</p> <p>About the unit Film composing is an art form all of its own – different, and distinct from other forms of composition. Composers use moving images (and often story) to inspire, shape, and structure their ideas. In this unit, we will explore one of the first films ever made (from 1878!) and use it as inspiration for composing repeating patterns (ostinatos), and structuring ideas.</p>
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	<p>Lesson 2: Composing new sound effect sequences for the Pink Panther. Lesson 3: Composing a short storyboard of events and the accompanying music.</p> <p>Key words</p> <ul style="list-style-type: none"> • Duration: short notes/detached notes (staccato). • Dynamics: quiet/loud, quieter/louder. 	<p>Lesson 1: Listen to colour – sound becomes colour. Lesson 2: Rothko – colour becomes sound. Lesson 3: Kandinsky – shapes become music.</p> <p>Key words</p> <ul style="list-style-type: none"> • Timbre: the specific quality of each sound (often described as the ‘colour’ of the sound). • Dynamics: volume, dynamics. 	<p>rhythm, texture, and silence.</p> <p>Key words</p> <ul style="list-style-type: none"> • Duration: long and short sounds, repeated rhythm patterns. • Dynamics: contrasts, sound and silence, the dramatic effect of silence. • Pitch: melody, fanfare, phrase, harmony, chord. • Texture: unison (one part), texture. 	<p>Lesson 2: Hot Spanish sunshine. Lesson 3: Spanish fiesta!</p> <p>Key words</p> <ul style="list-style-type: none"> • Duration: triplets (a rhythm made of three beats filling the space usually taken by two). • Pitch: melody (a musical sentence). • Other: Habanera. 	<p>the pentatonic scale continues to influence modern music globally. Children will experience a range of pieces, with opportunities for improvisation and composing using classroom percussion instruments.</p> <p>Lesson 1: Listen to pentatonic melodies. Lesson 2: Improvise pentatonic melodies. Lesson 3: Compose and notate</p>	<p>Lesson 1: Hooves and rider – body percussion. Lesson 2: Hooves and rider – orchestrated. Lesson 3: Hooves and rider, and his thoughts.</p> <p>Key words</p> <ul style="list-style-type: none"> • Structure: ostinato (a repeating – often rhythmic – pattern). • Dynamics: volume, louds and softs. • Other: orchestration (the art of choosing instruments).
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	<p>ouders.</p> <ul style="list-style-type: none"> • Pitch: stepping notes/close together notes. • Timbre: instruments in the piece (piano, vibraphone, saxophone, snare drum played with brushes, closed hi-hat off the beat, strings, brass), 	<p>loud and quiet.</p> <ul style="list-style-type: none"> • Rhythm: a pattern of notes with different durations. • Texture: the way sounds are combined. • Other: Suite (a collection of short musical pieces played one after the other), graphic score (a visual representation of music), 	<p>homophonic (several parts moving together).</p> <ul style="list-style-type: none"> • Timbre: brass instruments, percussion. • Other: musical commission – writing a piece of music for a specific purpose or event. 	<p>(a rhythm from Cuba, which is often now associated with Spain), dynamics (volume, louds and softs), <i>piano</i> (<i>p</i>, soft), <i>forte</i> (<i>f</i>, loud).</p>	<p>pentatonic melodies.</p> <p>Key words</p> <ul style="list-style-type: none"> • Pitch: pentatonic, scale, melody, phrase, shape, ascending, descending, drone, raga, pitch matching. • Timbre: electric and traditional instruments from 	<p>which instruments should play which ideas), graphic score (a visual representation of music).</p>
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	<p>smooth, detached, clashing, scraping, tinkling, dull, smooth, harsh, rough, glissando, twang, wobble board, tremolo, pluck, strum, mute/dampen etc.</p> <ul style="list-style-type: none"> • Other: character, words to describe the 	<p>motif (a short musical idea).</p>			<p>a range of countries including: dholak, tabla, sitar, tanpura, santoor, guzheng, electric guitar and mandolin, bass guitar, krar, masinko, percussion.</p> <ul style="list-style-type: none"> • Texture: solo, accompaniment. 	
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	<p>character (e.g. creeping, sneaking, spooky, frightening), words to describe mood (e.g. scary, sad, happy, spooky, exciting etc.).</p>					
Year 5	<p>Why we sing https://www.singup.org/music/sing-up-music-curriculum/year-5-why-we-sing</p>	<p>Songwriting https://www.singup.org/music/sing-up-music-curriculum/year-5-songwriting</p>	<p>Building a groove https://www.singup.org/music/sing-up-music-curriculum/year-5-building-a-groove</p>	<p>Época https://www.singup.org/music/sing-up-music-curriculum/year-5-epoca</p>	<p>Balinese music (gamelan beleganjur and kecak) https://www.singup.org/music/sing-up-music-curriculum/year-5-composing-music-cu</p>	<p>Composing in ternary form https://www.singup.org/music/sing-up-music-curriculum/year-5-composing-music-cu</p>

	<p>Musical focus: Gospel music, instruments, structure, texture, vocal decoration.</p> <p>About the unit This listening unit is based around the Gospel song Why we sing by Kirk Franklin. The song originally comes from the album Kirk Franklin and the Family from 1993, however this activity is based around a live video recording from inside a church, with a</p>	<p>Musical focus: Structure (verse/chorus), hook, lyric writing, melody.</p> <p>About the unit Songwriting can sometimes appear daunting. This unit of work aims to give some straightforward starting points and simple ideas to help children feel confident about creating their own songs.</p> <p>Lesson 1: Identify the structure of a song and analyse the song lyrics to appreciate the role of metaphor.</p>	<p>Musical focus: Beat, rhythm, basslines, riffs.</p> <p>About the unit This unit aims to provide some straightforward starting points for composing within a groove music context. Using Watermelon man by Herbie Hancock as a stimulus, students will develop their rhythmic awareness, listening skills, and compositional skills through a series of practical activities.</p> <p>Lesson 1: Create a drum groove. Lesson 2: Create a bassline. Lesson 3: Create a riff-based melody.</p>	<p>Musical focus: Texture, articulation, rhythm, tango.</p> <p>About the unit This unit is based upon Époqa by Gotan Project. With four prominent parts that are sufficiently different that the ear can track them, the piece offers a tangible way in to exploring texture in music. The activities ‘unpack’ each of the four parts and through movement explore their articulation and rhythm. The unit</p>	<p>riculum/year-5-balinese-music</p> <p>Musical focus: Gamelan from Bali, interlocking rhythms, vocal chant, structure (musical cycles).</p> <p>About the unit This unit explores the music of Bali through two dynamic musical forms: gamelan beleganjur – a lively kind of percussion music originally performed during battle – and the kecak vocal chant. Children will learn about the history and</p>	<p>sing-in-ternary-form</p> <p>Musical focus: Structure (Ternary form/ABA), pentatonic scale, tempo, dynamics, 20th-century orchestral music.</p> <p>About the unit Ternary form (ABA) is a very satisfying musical shape that has been used by composers across many genres for centuries. This unit borrows ideas from a wonderful piece by French composer Maurice Ravel called Laideronnette or Empress of the pagodas, which</p>
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	<p>congregation. The video is a good starting point for talking about the places where we make music, and the differences between performing for an audience and singing as a part of worship or celebration. Activity in the unit will explore other examples of Gospel music and gives opportunities for developing singing in a Gospel style.</p>	<p>Lesson 2: Writing the lyrics of a hook. Lesson 3: Create a tune for your hook.</p> <p>Key words</p> <ul style="list-style-type: none"> • Duration: rhythm, beat. • Pitch: melody, hook, chords, riff. • Structure: verse, chorus, bridge/middle eight, introduction (intro), ending (outro). 	<p>Key words</p> <ul style="list-style-type: none"> • Pitch: pentatonic scale (5-note scale), bass line (the lowest melodic part of an ensemble, often played by a bass guitar or a double bass). • Rhythm: backbeat (typically falls on beats 2 and 4, and often played by the snare drum). • Structure: riff (a repeated 	<p>culminates in bringing all four parts together to create a physical representation of the music, revealing the interaction and complementary nature of the individual textures.</p> <p>Lesson 1: Getting to know Época. Lesson 2: Exploring the history of Argentine tango. Lesson 3: Exploring the accordion, bass, and drum kit.</p> <p>Key words</p>	<p>context of both forms, develop an understanding of the repeating cycles that structure almost all Balinese music, and explore and perform the interlocking rhythms that underpin both these musical forms.</p> <p>Lesson 1: Gamelan beleganjur. Lesson 2: The kecak vocal chant. Lesson 3: Making connections... create and perform.</p>	<p>describes the simple story of a little girl walking through a Japanese forest. Ravel uses only the traditional pentatonic scale in this work, and we will use that as the basis for the unit while also exploring dynamics (volume) and tempo (speed).</p> <p>Lesson 1: Section A – A happy little walk. Lesson 2: Section B – A strange encounter. Lesson 3: Ternary form (ABA) – The full story.</p>
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	<p>Key words</p> <ul style="list-style-type: none"> • Dynamics: quiet, louder, getting louder (<i>crescendo</i>). • Pitch: melody, harmony, high voices and low voices. • Structure: call-and-response, spoken interludes, phrase. 	<ul style="list-style-type: none"> • Texture: solo, echo, melody and accompaniment, homophonic (moving together). • Other: lyrics, rhyme, phrase, metaphor. 	<p>musical pattern that forms the basis of a song).</p> <ul style="list-style-type: none"> • Timbre: <i>legato</i> (smooth), <i>staccato</i> (detached). • Other: head (the main melody of a song, specifically used in jazz/groove music). 	<ul style="list-style-type: none"> • Duration: beat. • Pitch: semitone (a half step distance between two pitch levels), bass. • Structure: ostinato. • Style: tango, neotango, electronic music, fusion. • Texture: the result of different musical 	<p>Key words</p> <ul style="list-style-type: none"> • Duration: cycle – a looped pattern of a fixed number of beats. • Texture: interlocking – where 2 or more rhythmic parts connect and combine to make a whole. • Timbre: Kendang (drum), ceng 	<p>Key words</p> <ul style="list-style-type: none"> • Pitch: pentatonic scale – a five note scale (most easily found by using just the black notes of the piano). • Tempo: the speed of a piece. • Dynamics: the volume of a piece. • Structure: Ternary form – a musical shape also
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	<ul style="list-style-type: none"> • Texture: unison (singing same melody), homophonic (singing in harmony). • Timbre: choir, male and female voices, congregation, electric piano, bass guitar, drum kit. • Other: music for 			<p>parts or layers playing together. Like texture in artworks, texture in music can be dense, or intricate, busy and complex, or transparent, or sparse etc.</p> <ul style="list-style-type: none"> • Timbre: cello, accordion, singer, drum kit, <i>staccato</i> (short, detached 	<p>ceng (cymbals), pot gongs, hanging gongs.</p> <ul style="list-style-type: none"> • Other: Gamelan beleganjur (Indonesian percussion ensemble, often performed at religious ceremonies), kecak (a vocal chant), cak lesung (rice-pou 	<p>known as ABA where A = opening section, B = contrasting middle section, A = return to the opening, coda – a special ending.</p> <ul style="list-style-type: none"> • Other: score – a visual representation of music.
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	praise, Gospel, spiritual, expression, <i>legato</i> , slide (<i>glissando</i>), note bend, decoration, diction, articulation.			notes to create a 'spiky' sound/articulation), <i>legato</i> (smooth articulation of notes, creating a seamless flow in the music).	ending rhythms).	
Year 6	Shadows https://www.singup.org/music/sing-up-music-curriculum/year-6-shadows Musical focus: Artists and their influences,	Twinkle variations https://www.singup.org/music/sing-up-music-curriculum/year-6-twinkle-variations Musical focus: To use Twinkle, twinkle little star	You to me are everything https://www.singup.org/music/sing-up-music-curriculum/year-6-you-to-me-are-everything Musical focus: 1970s soul music,	Composing for protest https://www.singup.org/music/sing-up-music-curriculum/year-6-c	Race! https://www.singup.org/music/sing-up-music-curriculum/year-6-race Musical focus: To create music to accompany a	Exploring identity through song https://www.singup.org/music/sing-up-music-curriculum/year-6-exploring-identity-through-song

	<p>compare musical genres (country, electronic dance music, rock, classical, soul).</p> <p>About the unit</p> <p>This listening unit is based around the piece Shadows by Lindsey Stirling – an American violinist and dancer. As an artist, she creates music that is a fusion of country, electronic dance music (EDM), and rock. There are lots of video</p>	<p>as a composing tool, theme and variations form, passacaglia, improvisation.</p> <p>About the unit</p> <p>Theme and variations is a musical form that has been used by composers for centuries. The composer chooses an often simple tune and then creates multiple versions (variations) of it by changing it in subtle ways. It works really well in the classroom because the difficult initial problem of thinking up material is done</p>	<p>comparing cover versions.</p> <p>About the unit</p> <p>This listening unit is based on the song You to me are everything by The Real Thing – a British soul group formed in the 1970s. During this unit, pupils will explore the key musical features of this track and develop an understanding of the term ‘cover version’.</p> <p>Lesson 1: Getting to know the music. Lesson 2: Compare cover versions – part 1. Lesson 3: Compare cover versions – part 2.</p>	<p>omposing-for-protest</p> <p>Musical focus: To create music inspired by Ethel Smyth and a picture of the suffragettes. Composing using a non-musical stimulus. Lyrics, melody, steady beat, tempo, ostinato, coda.</p> <p>About the unit</p> <p>English composer Ethel Smyth used music to put</p>	<p>short film about a race, composing an extended melody and accompaniment. Motif, ostinato, beat.</p> <p>About the unit</p> <p>Film composing is an art form all of its own – different, and distinct from other forms of composition. Composers use moving images (and often story) to inspire, shape, and structure their ideas. In this unit we will use clips from the 1981 film Chariots of Fire as a basis for</p>	<p>Musical focus: Vocal range, voice change, vocal technique, lyrics (internal rhymes), anthems.</p> <p>About the unit</p> <p>It is extremely common for songwriters to use the creative process to explore difficult and personal experiences and feelings, especially those that contribute to their sense of identity. This unit features two songs taken from the Model Music Curriculum listening list for Year 6, plus another contemporary pop</p>
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	<p>examples to watch with focused questions to guide listening and base discussions around. Tokio Myers is also included in this unit as an artist who found fame on the TV programme Britain's Got Talent. He studied classical piano at the Royal College of Music and uses his talents to create music that fuses many different genres. The unit ends with a creative response to</p>	<p>for us – all we have to do it is manipulate it, and in doing so we can learn many useful techniques and terminology.</p> <p>Lesson 1: Twinkle on body percussion. Lesson 2: Twinkle on instruments. Lesson 3: Twinkle improvisation.</p> <p>Key words Dynamics: volume, louds and softs.</p> <p>Structure: passacaglia (an ancient musical form featuring a repeating bassline with different events placed on</p>	<p>Key words</p> <ul style="list-style-type: none"> ● Duration: syncopation. ● Pitch: major scale, modulation/ key change. ● Tempo: beats per minute (bpm), faster, slower. ● Timbre: bass guitar, electric guitar, violins, drum kit, lead and backing vocals/singers, keyboard 	<p>across the message of the suffragettes when she wrote their March of the women anthem. In this unit, children will learn how to make their own protest song inspired by Ethel's anthem and the suffragette movement.</p> <p>Lesson 1: Protest words. Lesson 2: Protest song.</p>	<p>creating an accompaniment and extended melody, and exploring harmony to create a new soundtrack for the moving images.</p> <p>Key words</p> <ul style="list-style-type: none"> ● Duration: steady beat (like a ticking clock), rhythm. ● Pitch: motif, harmony (two or more 	<p>song on a related theme, and uses them as a starting point for exploring themes around identity, as well as aspects of lyric writing and expressive singing to convey mood and emotion. It is worth noting that as a three-lesson unit, it is impossible to cover all aspects of identity, so these three lessons represent a snapshot of an approach and are not exhaustive. The lessons work as a whole unit, or could be used as standalone lessons. The songs and topics could</p>
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	<p>music using shadows.</p> <p>Lesson 1: Who is Lindsey Stirling? Lesson 2: Who is Tokio Myers? Lesson 3: Create a response to music using shadows.</p> <p>Key words</p> <ul style="list-style-type: none"> ● Timbre: electric violin, acoustic violin/fiddle, rock band (electric 	<p>top. Also known as Chaconne), theme and variations (a musical form made up of one theme and many variations (versions) of that theme).</p> <p>Tempo: the speed of a piece of music.</p> <p>Other: score (a visual representation of music), orchestrate (choose which instruments play which parts of a music composition), improvise (music that is made up instantly with no</p>	<p>(Fender Rhodes).</p> <ul style="list-style-type: none"> ● Structure: verse, chorus, middle 8, hooks/riffs. ● Style: disco, funk, soul, jazz-fusion, latin-jazz. ● Texture: vocal harmonies (parts that are sung alongside the main melody to make the texture thicker). ● Other: cover (a version of a song by 	<p>Lesson 3: Protest!</p> <p>Key words</p> <ul style="list-style-type: none"> ● Pulse: a steady beat (like a ticking clock). ● Tempo: the speed of a piece of music. 	<p>notes sounded at the same time).</p> <ul style="list-style-type: none"> ● Structure: ostinato (a repeating pattern). ● Texture: melody (or tune), accompaniment: the musical part which provides 	<p>also be substituted for songs/lessons around other connected themes. The lessons could also provide a springboard for assemblies related to aspects of the RSE curriculum.</p> <p>Lesson 1: Smalltown boy – LGBTQ+ themes, exploring different vocal registers and voice change. Lesson 2: Say my name – #SayHerName movement, exploring internal rhymes in song lyrics. Lesson 3: Chosen family – anthemic songs and collective identity.</p>
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	<p>c and bass guitars, drums), electronic beats, guitar pedals, distortion, orchestral violins.</p> <ul style="list-style-type: none"> ● Other: genre/style, fusion, rock, country, electronic dance music 	<p>prior preparation).</p>	<p>a singer or band who did not originally perform the song), summer anthem (a song that is released and peaks in its popularity during summer).</p>	<ul style="list-style-type: none"> ● Structure: ostinato (a repeating pattern), coda (a fancy ending). ● Other: protest song (a song written to help a social cause or to effect change), lyrics 	<p>support for the melody.</p>	<p>Key words</p> <ul style="list-style-type: none"> ● Style: Pop, R&B, Hip hop. ● Timbre: high voices (high register), low voices (low register). ● Structure: Intro (introduction), verse, chorus, outro, instrumental,
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	(EDM), DJ, impres sionism , drum and bass, legato, decorat ion, off-beat rhythm s, classic al.			(the words or text of a song), chant (lyrics spoken to a pulse), melody (or tune – a series of notes arrange d in a pattern).		backing vocals. ● Other: int ernal rhyme, voice change, anthem.
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