

Title		<i>Hey, Mr Miller</i>	<i>Shadows</i>	<i>Introduction to songwriting</i>	<i>Touch the sky</i>
<b>Musical focus</b>		Swing music, syncopation, big band, scat singing, social and historical context WWII, progression snap shot 1	An artist and their influences, compare musical genres (country, electronic dance music and rock), <i>Shadows</i> by Lindsay Sterling	Structure (verse/chorus), hook, lyric writing, melody	Scottish folk music, 3-time, folk instruments, pentatonic scale, 'Touch the sky' from <i>Brave</i>
<b>Number of lessons</b>		6	3	6	3
<b>National Curriculum for Music</b>					
<b>Programme of study</b>	1	★		★	★
<b>Programme of study</b>	2	★		★	★
<b>Programme of study</b>	3	★	★	★	★
<b>Programme of study</b>	4	★			★
<b>Programme of study</b>	5	★	★		★
<b>Programme of study</b>	6	★	★		★
<b>Model Music Curriculum</b>					
<b>Singing</b>	a	★			★
	b	★			
<b>Listening</b>	a	★	★		
	b	★	★	★	
<b>Improvise</b>	a			★	★
	b			★	★
	c				★
<b>Compose</b>	e			★	
	f			★	★
<b>Instrumental performance</b>	b				★
	c	★		★	★

Title		<i>Dona nobis pacem</i>	<i>You to me are everything</i>	<i>Building a groove</i>	<i>Ain't gonna let nobody</i>
<b>Musical focus</b>		Texture (3-part round/polyphonic texture), 3/4 time, Dona nobis pacem (trad.), church music in Latin, progression snap shot 2	70'S Soul music, compare cover versions	Beat, rhythm, basslines, riffs	Civil rights movement in the USA, compare musical styles (gospel, rhythm and blues, choral), spiritual turned protest song <i>Ain't got let nobody</i> , vocal improvisation, chords C minor and G7
<b>Number of lessons</b>		6	3	3	6
<b>National Curriculum for Music</b>					
<b>Programme of study</b>	1	★		★	★
<b>Programme of study</b>	2	★		★	★
<b>Programme of study</b>	3	★	★	★	★
<b>Programme of study</b>	4	★		★	★
<b>Programme of study</b>	5	★	★	★	★
<b>Programme of study</b>	6	★	★	★	★
<b>Model Music Curriculum</b>					
<b>Singing</b>	a	★	★	★	★
	b	★			★
<b>Listening</b>	a	★	★	★	★
	b	★	★	★	★
<b>Compose</b>	d	★		★	
	b				★
<b>Instrumental performance</b>	c	★		★	★

Title		<i>Empress of the pagodas</i>	<i>Small town boy</i>	<i>Ame sau vala tara bal</i>	<i>Nobody knows (The Lumineers)</i>
<b>Musical focus</b>		Structure (Ternary form/ABA), pentatonic scale, tempo, dynamics, 20th century orchestral music		Indian music, bhairavi raag, chaal rhythm, Indian musical instruments, Indian musical styles comparison (Bhangra, Bollywood, Indian Classical), <i>Ame sau vala tara bal</i> , progression snap shot 3	Songwriting, chords, writing lyrics on theme of 'leavers'
<b>Number of lessons</b>		3	3	6	6
<b>National Curriculum for Music</b>					
<b>Programme of study</b>	1	★		★	★
<b>Programme of study</b>	2	★		★	★
<b>Programme of study</b>	3	★		★	★
<b>Programme of study</b>	4	★		★	★
<b>Programme of study</b>	5	★		★	★
<b>Programme of study</b>	6	★		★	
<b>Model Music Curriculum</b>					
<b>Singing</b>	a			★	★
<b>Listening</b>	a	★		★	
	b	★		★	★
<b>Improvise</b>	a				★
	b				★
	c				★
<b>Compose</b>	f				★
	h	★			
<b>Instrumental performance</b>	a				★
	c	★		★	★
<b>Reading notation</b>	d				★
	e				★
	g				★

National Curriculum KS2		
Programme of study	1	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.
Programme of study	2	Improvise and compose music for a range of purposes using the inter-related dimensions of music.
Programme of study	3	Listen with attention to detail and recall sounds with increasing aural memory.
Programme of study	4	Use and understand staff and other musical notations.
Programme of study	5	Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.
Programme of study	6	Develop an understanding of the history of music.
Model Music Curriculum Statement		
Singing	a	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.
	b	Continue to sing three- and four-part rounds 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.
Listening	a	Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing.
	b	Listen to recorded performances.
Improvise	a	Create music with multiple sections that include repetition and contrast.
	b	Use chord changes as part of an improvised sequence.
	c	Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.
Compose	d	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.
	e	Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen.
	f	Enhance improvised/composed melodies with rhythmic or chordal accompaniment.
	g	Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.
Instrumental performance	a	Play a melody following staff notation written on one staff and using notes within an octave range (do–do); make decisions about dynamic range.
	b	Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion or tablets, or demonstrated at the board using an online keyboard.
	c	Engage with others through ensemble playing with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.
Reading notation	d	Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests.
	e	Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do).
	f	Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.
	g	Read and play from notation a four-bar phrase, confidently identifying note names and durations.