



LKS2 Markland Hill Music Curriculum – END OF LOWER KEY STAGE 2 YEAR A

Autumn		Spring	Summer	
Teaching Units				
Thrills and Spills	Tune In	Painting Pictures with Sound	In The Hall of the Mountain King	Journey to Africa
Bolton Music Service	Bolton Music Service	Sparkyard	Bolton Music Service	Bolton Music Service
Substantive Knowledge (NC objectives): • play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the inter-related dimensions of music • listen with attention to detail and recall sounds with increasing aural memory • use and understand staff and other musical notations • appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians • develop an understanding of the history of music.		Substantive Knowledge(NC objectives): • play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the inter-related dimensions of music • listen with attention to detail and recall sounds with increasing aural memory • use and understand staff and other musical notations • appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians • develop an understanding of the history of music.	Substantive Knowledge (NC objectives): • play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the inter-related dimensions of music • listen with attention to detail and recall sounds with increasing aural memory • use and understand staff and other musical notations • appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians • develop an understanding of the history of music.	

Disciplinary Knowledge

Thrills and Spills

Finding the voice
Singing games – pulse and rhythm: Hi-Lo chickalo, Coca Cola, Down by the Ocean, Have you ever..
Introducing/revising standard notation (crotchets/ quavers/ rests)
Explore dynamics and tempo.
Introducing rounds: Scary Fairground Ride.
Listening/ Vocabulary of inter-related dimensions 'Short Ride in a Fast Machine'

Assessment End Points:

S3a I can sing with some expression and a growing sense of pitch.

S3b I have sung canons, rounds and other partner songs with some support.

L3a I can listen with growing concentration to a range of live and recorded music and describe how the inter-related dimensions are used to create different moods and effects..

M3c I am beginning to understand the difference between pulse and rhythm.

M3d I can read and clap/tap a 4- beat rhythm pattern consisting of crotchets, paired quavers and crotchets rests (walk, jogging and ssh)

S4a I can sing with expression, good diction and mostly accurate tuning.

S4b I can sing canons, rounds and other partner songs with growing independence

Disciplinary Knowledge

Painting Pictures with Sound

Identifying the inter-related dimensions of music
Accompanying songs with suitable timbre and expression
Creating sounds in response to a stimulus
To compose music to communicate stories and settings

Assessment End Points:

S3a I can sing with some expression and a growing sense of pitch.

S3b I have sung canons, rounds and other partner songs with some support.

L3a I can listen with growing concentration to a range of live and recorded music and describe how the inter-related dimensions are used to create different moods and effects.

L3c I am beginning to use the vocabulary of dynamics and tempo when I am talking about music.

C3a I can improvise and compose simple rhythmic patterns on untuned percussion using known notes: crotchets, paired quavers and rests/ walk, jogging and ssh

C3b I have recorded my compositions in a variety of ways (e.g. graphic notation, rhythm notation, music technology).

M3a I can keep a steady beat on an instrument.

Disciplinary Knowledge

In the Hall of the Mountain King

The Orchestra – instrument families
Explore dynamics and tempo.
Listening: Night on a Bare Mountain & Morning
Composition: composing motifs; recording using dot notation.
Putting it all together – class performance piece.

Assessment End Points:

L3a I can listen with growing concentration to a range of live and recorded music and describe how the inter-related dimensions are used to create different moods and effects.

L3b I have listened to different instrumental families.

L3c I am beginning to use the vocabulary of dynamics and tempo when I am talking about music.

M3a I can keep a steady beat on an instrument.

M3b I can clap or tap an ostinato (repeating rhythm)

M3c I am beginning to understand the difference between pulse and rhythm.

M3d I can read and clap/tap a 4-beat rhythm pattern consisting of crotchets, paired quavers and crotchets rests (walk, jogging and ssh).

L4a I can listen with growing concentration to a range of live and recorded music and describe how the inter-related dimensions are used to create different moods and effects

M4c I can identify the pulse and the rhythm

M4d I can read and clap/tap a 4- beat rhythm pattern consisting of known notes: crotchets, paired quavers, minims and crotchets rests /walk, jogging, stride and ssh.

Tune In

Play a variety of singing games and chants, keeping the beat and rhythm

Understand the difference between rhythm and pulse by keeping both with body percussion

Develop their understanding of standard notation (crotchets and quavers, extending to minim and rests); notate simple rhythms and read and play simple rhythms from flashcards

Explore pitch on tuned percussion (glockenspiels); play games to recognise pitch changes and copy pitch patterns.

Play simple melodies and accompaniments using tuned percussion; begin to understand pitch notation by using dots.

Assessment End Points:

S3a I can sing with some expression and a growing sense of pitch.

M3d I can read and clap/tap a 4-beat rhythm pattern consisting of crotchets,

M3b I can clap or tap an ostinato (repeating rhythm)

M3e I can play simple melodic phrases using a small number of notes

S4a I can sing with expression, good diction and mostly accurate tuning.

S4b I can sing canons, rounds and other partner songs with growing independence

L4a I can listen with growing concentration to a range of live and recorded music and describe how the inter-related dimensions are used to

L4c I am beginning to use the vocabulary of the inter-related dimensions when I am talking about music.

C4b I have recorded my compositions in a variety of ways (e.g. graphic notation, rhythm notation, music technology).

M4a I can choose and maintain an appropriate pulse.

M4b I can maintain an ostinato part (repeating rhythm) on percussion instruments, keeping to the pulse.

M4e I have played a simple melody on a tuned instrument.

Teachers to refer to Skills Progression Document for Year 3 and Year 4.

M3e I can play simple melodic phrases using a small number of notes

L4a I can listen with growing concentration to a range of live and recorded music and describe how the inter-related dimensions are used to create different moods and effects.

L4b I have listened to different instrumental families and I am beginning to recognise them by sound

L4c I am beginning to use the vocabulary of the inter-related dimensions when I am talking about music.

M4a I can choose and maintain an appropriate pulse.

M4b I can maintain an ostinato part (repeating rhythm) on percussion instruments, keeping to the pulse.

M4c I can identify the pulse and the rhythm

M4d I can read and clap/tap a 4-beat rhythm pattern consisting of known notes: crotchets, paired quavers, minims and crotchets rests /walk, jogging, stride and ssh.

M4e I have played a simple melody on a tuned instrument.

Journey to Africa

Singing songs in other languages with different structures. Akeelay Makolay, Funga Alafia, Senwa dedenda

Create layered rhythmic accompaniments using body percussion, untuned percussion and basslines.

Listening to traditional music from other cultures

paired quavers and crotchets rests (walk, jogging and ssh).

M3e I can play simple melodic phrases using a small number of notes

S4a I can sing with expression, good diction and mostly accurate tuning.

M4d I can read and clap/tap a 4-beat rhythm pattern consisting of known notes: *crotchets, paired quavers, minims and crotchets rests /walk, jogging, stride and ssh.*

M4e I have played a simple melody on a tuned instrument.

Teachers to refer to Skills Progression Document for Year 3 and Year 4.

Assessment End Points:

C3a I can improvise and compose simple rhythmic patterns on untuned percussion using known notes: *crotchets, paired quavers and rests/ walk, jogging and ssh*

M3a I can keep a steady beat on an instrument.

M3b I can clap or tap an ostinato (repeating rhythm)

M3e I can play simple melodic phrases using a small number of notes

C4a I can improvise and compose within given parameters e.g. *create a simple melody using a small range of notes, or create a rhythm using crotchets, paired quavers, minims and rests/ walk, jogging, stride and ssh*

M4a I can choose and maintain an appropriate pulse.

M4b I can maintain an ostinato part (repeating rhythm) on percussion instruments, keeping to the pulse.

M4d I can read and clap/tap a 4-beat rhythm pattern consisting of known notes: *crotchets, paired quavers, minims and crotchets rests /walk, jogging, stride and ssh.*

M4e I have played a simple melody on a tuned instrument.

Teachers to refer to Skills Progression Document for Year 3 and Year 4.

LOWER KEY STAGE 2 – Year 3 & 4

General	Pitch	Duration	Dynamics	Tempo	Timbre	Texture	Structure	Notation
Compose Improvise Mood Effect Orchestra Rehearse Perform Audience Expression Live Recorded Traditional Style	Scale Note stave	Metre bar ostinato Stride	Piano <i>p</i> (quiet) Forte <i>f</i> (loud) Crescendo (getting louder) Decrescendo (getting quieter)	Accelerando (getting faster) Rallentando (getting slower)	Brass Woodwind Strings	Round Canon Part	motif Verse Chorus	Crotchet = WALK  Quavers = JOGGING  Minim = STRIDE  Rest = SSH 

In addition, as well as learning the names of the instrument families, pupils should be able to name an increasing number of musical instruments e.g.

Guitar, Piano, Ukulele, Recorder, Violin, Trumpet etc

PLUS KS1 Vocabulary (see below)

KEY STAGE 1 – Year 1 & 2								
General	Pitch	Duration	Dynamics	Tempo	Timbre	Texture	Structure	Notation
Instrument Listen Song Sound Voice Chant Create Record Play	High Low	Beat/ Pulse Rhythm Walk Jogging Rest Thinking voice	Loud Getting louder Quiet Getting quieter Silent	Slow Getting slower Fast Getting faster	Percussion Tuned Untuned Spiky Smooth	Together	Repeat Call/answer	Graphic symbols Stick notation Walk Jogging Rest Z Dot notation 

In addition, pupils should begin to name the classroom percussion instruments that they are playing e.g. Drum, Triangle, Claves, Woodblock, Chime bars, Guiro, Maracas etc

