



UKS2 Markland Hill Music Curriculum – END OF UPPER KEY STAGE 2 YEAR A

Autumn	Spring	Summer	
Teaching Units			
Out of This World Bolton Music Service	Ode to Joy Bolton Music Service	YEAR 5 Musical Effects and Moods Sparkyard	Year 6 Leavers Performance
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

Out of This World

Vocal development: Aliens in Space (rap) Lost in Space (round) with tuned ostinato accompaniment.

Music technology: Chrome Lab

Dr Who Listening focus: Mars vs Imperial March (compare and contrast).

Major and minor. Music inspired by Space (Space Oddity, War of the Worlds)

Assessment End Points:

S5b I can sing songs and speak chants and rhymes in unison and 2/3 parts e.g. *rounds and partner songs*, beginning to show an awareness of how the parts fit together.

L5a 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 using appropriate musical vocabulary.

M5a I can play a rhythmic pattern or melody and maintain it as part of a multi-layered ensemble piece, beginning to show an awareness of how the parts fit together.

Disciplinary Knowledge

Ode to Joy

Listen to the piece (and find out about Beethoven and his life)

Listen to other pieces of music by Beethoven and by other composers that explore the themes of joy and sadness

Learn about and identify whether music is in a major or minor key

Sing songs about joy and sadness, including 'Joyful Joyful We Adore Thee'

Learn to play the melody on tuned percussion, reading from the stave (with support) in C major 5 note set

Explore playing the piece in D minor 5 note set

Using the characters of Joy and Sadness from the Disney movie 'Inside Out' as a stimulus for composition, improvise a musical conversation to create short melodies using both C major and D minor 5 note sets

Compose a melody for Joy or Sadness, within given musical structures, and record it using

Disciplinary Knowledge Musical Effects and Moods

- Improvising and exploring vocal and instrumental effects
- Using harmony to create moods and atmosphere
- Using musical styles and performance skills
- Composing and performing music to create moods and atmosphere

Year 6 Leavers Performance

Assessment End Points:

S5a I can sing a broad range of songs with clear diction, accurate tuning and control of breathing and phrasing.

L5a 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 using appropriate musical vocabulary.

L5b I can recognise (visually and aurally) and name a growing number of individual instruments within instrumental families.

C5a I can improvise and compose within given parameters e.g. Improvise freely over a simple groove, or create a simple melody using a given range of notes.

C5b I have recorded my compositions in a variety of ways (e.g. graphic symbols, rhythm notation, staff notation and music technology.)

M5b I can read and clap/tap a 2, 3 or 4-beat rhythm pattern consisting of known notes: *crotchets, paired quavers, minims, semiquavers, semibreves and crotchet rests/ walk, jogging, stride, running faster, ski and ssh.*

S6b I can sing songs and speak chants and rhymes in unison and 2/3 parts e.g. *rounds and partner songs*, showing an awareness of how the parts fit together.

L6a I can listen with growing concentration to a range of live and recorded music and compare pieces of music using appropriate musical vocabulary.

M6a I can play a rhythmic pattern or melody and maintain it as part of a multi-layered ensemble piece, keeping a strong sense of pulse.

M6b I can read and clap/tap more complex rhythm patterns consisting of known notes: *crotchets, paired quavers, minims, semiquavers, semibreves and crotchet rests/ walk, jogging, stride, running faster, ski and ssh.*

Teachers to refer to Skills Progression Document for Year 5 and Year 6.

standard musical notation

Evaluate and make changes to their work

Perform their melody for others.

Explore music technology and recreate Ode to Joy using Chrome Music Lab Songmaker

Assessment End Points:

C5a I can improvise and compose within given parameters e.g.

Improvise freely over a simple groove, or create a simple melody using a given range of notes.

C5b I have recorded my compositions in a variety of ways (e.g. *graphic symbols, rhythm notation, staff notation and music technology.*)

M5c I have experienced reading music on staff notation.

M5d I have played and performed in solo/ensemble contexts, playing and singing with increasing accuracy, fluency, control and expression.

C6a I can improvise and compose within given parameters e.g.

Improvise freely over a simple groove, or create a simple melody using a given range of notes, and consider how to structure my compositions.

C6b I have recorded my compositions in a variety of ways with increasing detail (e.g.

M5a I can play a rhythmic pattern or melody and maintain it as part of a multi-layered ensemble piece, beginning to show an awareness of how the parts fit together

M5b I can read and clap/tap a 2, 3 or 4-beat rhythm pattern consisting of known notes: *crotchets, paired quavers, minims, semiquavers, semibreves and crotchet rests/ walk, jogging, stride, running faster, ski and ssh.*

M5c I have experienced reading music on staff notation.

M5d I have played and performed in solo/ensemble contexts, playing and singing with increasing accuracy, fluency, control and expression

Teachers to refer to Skills Progression Document for Year 5 and Year 6.

	graphic symbols, rhythm notation, staff notation and music technology.) C6c I can reflect on and refine my work. M6c I am becoming more familiar with the stave and can read short phrases with support. M6d I have played and performed in solo/ensemble contexts, playing and singing with increasing accuracy, fluency, control and expression. Teachers to refer to Skills Progression Document for Year 5 and Year 6.	
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UPPER KEY STAGE 2 – Year 5 & 6								
General (as for LKS2)	Pitch	Duration	Dynamics	Tempo	Timbre	Texture	Structure	Notation
Compose Improvise Mood Effect Orchestra Rehearse Perform Audience	Pentatonic Major Minor Harmony	Running faster Ski	<i>Pp - Pianissimo (very quiet)</i> <i>Mp - Mezzo piano (moderately quiet)</i> <i>Ff -</i>	Allegro <i>(fast)</i> Adagio <i>(slow)</i>	Legato <i>(smooth)</i> Staccato <i>(spiky)</i>	Chord Ensemble Solo Duet Sample	Melody Accompaniment	Semi-Quaver = RUNNING QUICKLY 

Expression			<i>Fortissimo</i> (very loud)					Semibreve = Ski ○
Live Recorded Traditional Style			<i>Mf –</i> <i>Mezzo forte</i> (moderately loud)					
In addition, pupils should be able to name an increasingly wide range of musical instruments e.g. Flute, Cello, Trombone, Xylophone, Bass Guitar etc								

Plus Vocabulary from KS1/LKS2

LOWER KEY STAGE 2 – Year 3 & 4								
General	Pitch	Duration	Dynamics	Tempo	Timbre	Texture	Structure	Notation
Compose Improvise Mood Effect Orchestra Rehearse Perform Audience	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 

Expression								Minim = STRIDE  Rest = SSH 
Live Recorded Traditional Style								
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								

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 I Jogging IT

								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								