



**Pudsey Waterloo
Primary School**



Music Curriculum Overview

Curriculum Intent

At Waterloo Primary, our music curriculum is fully inclusive and intends to inspire creativity, develop self-expression and encourage our children on their musical journeys. Music is a means by which we strengthen our bond as a school and connect with our local community. We hope to foster a lifelong love of music and broaden the children’s cultural understanding by exposing them to a diverse range of high quality musical experiences. By listening and responding to different musical styles and by developing as singers, performers and composers, all children will be able to become confident, reflective musicians.

Substantive Knowledge

Singing	Listening	Composing	Musicianship	Performing
Singing regularly supports children to develop an understanding of pulse, beat, rhythm and pitch. It allows children to feel good, increases self esteem and allows collaboration. Using an accurate vocal technique allows sound quality and control skills to	Listening to music is fundamental to musical understanding. By learning to listen critically, pupils will not only expand their musical horizons but also gain a deeper understanding of how music is constructed and the impact it can have on the listener.	The creative process of composing, with its wide horizons of possibility, gives pupils an opportunity to contribute to musical culture in unique and valuable ways. As pupils travel through the school, they will develop the craft of creating melodies and fashioning	The skill in playing a musical instrument and singing ensures that children develop musicianship and progress with musicality throughout their school years. This is achieved through deliberate practice and allows children to develop and	Creating opportunities to celebrate, share and experience music of all kinds will consolidate the learning within our music curriculum.. The following principles of performance apply across school <ul style="list-style-type: none"> • Develop stagecraft and

develop.	Listening to a broad range of music also helps develop other areas of musical activity, including composing and performing.	these into short pieces. Familiarity with music in a range of styles and genres is crucial for developing the aural understanding needed to compose music.	demonstrate fluency in their knowledge. It involves learning about music across a range of historical periods, genres, styles and traditions, including the works of great composers and musicians.	<p>the confidence to perform.</p> <ul style="list-style-type: none"> ● Create an environment where pupils can constructively express their thoughts on performances. ● Collaborate and give children the opportunity to perform in different settings/groups.
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Music Knowledge and Skills Progression

	Singing	Composing	Musicianship
Reception	<ul style="list-style-type: none"> ● Remember and sing entire songs, including singing in a group and on their own matching the pitch. ● Sing the pitch of a tone sung by another person ‘pitch match.’ ● Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs. 	<ul style="list-style-type: none"> ● Create their own songs or improvise a song around one they know. 	<ul style="list-style-type: none"> ● Listen attentively, move to and talk about music. ● Play instruments with increasing control to express their feelings and ideas. ● Explore music and dance and perform solo or in groups. ● Tapping the lyrics of a song and introducing tapping syllables of names. ● Play music with a pulse.
Year 1	<ul style="list-style-type: none"> ● Singing simple songs, chants and rhymes from memory, singing collectively at the same pitch and responding to visual directions. ● Begin with simple songs with a small 	<ul style="list-style-type: none"> ● Improvise simple vocal chants, using question and answer phrases. ● Create musical sounds and effects and short sequences of sounds. ● Understanding the difference between 	<ul style="list-style-type: none"> ● Walk and clap a steady beat, changing the speed of the beat as the tempo of the music changes. ● Use body and classroom

	<p>range.</p> <ul style="list-style-type: none"> ● Sing a wide range of call and response songs to control vocal pitch and match the pitch they hear with accuracy. 	<p>creating a rhythm pattern and pitch pattern.</p> <ul style="list-style-type: none"> ● Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns. ● Recognise how graphic notation can represent created sounds. Exploring and inventing symbols. 	<p>percussion to play repeated rhythm patterns.</p> <ul style="list-style-type: none"> ● Respond to the pulse in a recorded/live music through movement and dance. ● Perform short copycat rhythms and keep in time with a steady beat. ● Perform word pattern chants, create, retain and perform their own rhythm patterns. ● Listen to the sounds in the local school environment, comparing high and low sounds. ● Sing familiar songs in both low and high sounds. ● Explore percussion sounds to enhance storytelling. ● Following pictures and symbols to guide singing and playing.
Year 2	<ul style="list-style-type: none"> ● Sing songs regularly with a pitch and range of do-so with increasing vocal control. ● Sing songs with a small pitch range, pitching accurately. ● Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to a leader's direction and visual symbols. 	<ul style="list-style-type: none"> ● To create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch). ● Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation. ● Use graphic symbols, dot notation and stick notation to keep a record of composed pieces. 	<ul style="list-style-type: none"> ● Understand that the speed of the beat can change, creating a faster or slower pace (tempo). ● Mark the beat of a listening piece (e.g. Bolero by Ravel) by tapping or clapping and recognising changes in tempo. ● Walk in time to the music or the beat of a song. ● Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats. ● Identify beat groupings in familiar music that they sing regularly and listen to.

			<ul style="list-style-type: none"> • Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. • Create rhythms using word phrases as a starting point (e.g. Hel-lo Si-mon or Can you come and play?). • Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchet rests. • Create and perform their own chanted rhythm patterns with stick notation. • Play a range of singing games based on the cuckoo interval (e.g. Little Sally Saucer) matching voices accurately. • Sing short phrases independently within a singing game or short song. • Respond independently to pitch changes heard in short melodic phrases, indicating with actions. • Recognise dot notation.
Year 3	<ul style="list-style-type: none"> • Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so (e.g. Extreme Weather), tunefully and with expression. Perform forte and piano, loud and soft. • Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders). • Walk, move or clap a steady beat with 	<p>Improvise</p> <ul style="list-style-type: none"> • Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in whole-class/group/individual/instrumental teaching), inventing short ‘on-the-spot’ responses using a limited note-range. • Structure musical ideas (e.g. using echo or question and answer phrases) to create 	<ul style="list-style-type: none"> • Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets).

	<p>others, changing the speed of the beat as the tempo of the music changes.</p> <ul style="list-style-type: none"> ● Perform as a choir in school assemblies. 	<p>music that has a beginning, middle and end. Pupils should compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources.</p> <p>Compose</p> <ul style="list-style-type: none"> ● Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). ● Compose song accompaniments on untuned percussion using known rhythms and note values. 	<ul style="list-style-type: none"> ● Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi (see illustration) ● Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases.
Year 4	<ul style="list-style-type: none"> ● Continue to sing a broad range of unison songs with the range of an octave (do–do) (e.g. One More Day—a traditional sea shanty) pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo). ● Sing rounds and partner songs in different time signatures (2, 3 and 4 time) (e.g. Our Dustbin) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony (e.g. Hear the Wind). ● Perform a range of songs in school assemblies. 	<p>Improvise</p> <ul style="list-style-type: none"> ● Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato). ● Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below. Compose ● Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions. ● Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars. ● Explore developing knowledge of musical components by composing music to 	<ul style="list-style-type: none"> ● Develop facility in the basic skills of a selected musical instrument over a sustained learning period. This can be achieved through working closely with your local Music Education Hub who can provide whole-class instrumental teaching programmes. ● Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups. ● Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts. ● Copy short melodic phrases including those using the

		<p>create a specific mood, for example creating music to accompany a short film clip.</p> <ul style="list-style-type: none"> ● Introduce major and minor chords. • Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work. ● Capture and record creative ideas using any of: <ul style="list-style-type: none"> ○ graphic symbols ○ rhythm notation and time signatures ○ staff notation ○ technology 	<p>pentatonic scale (e.g. C, D, E, G, A).</p> <ul style="list-style-type: none"> ● Introduce and understand the differences between minims, crotchets, paired quavers and rests. • Read and perform pitch notation within a defined range (e.g. C–G/do–so). • Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.
Year 5	<ul style="list-style-type: none"> ● Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style. ● Sing three-part rounds, partner songs, and songs with a verse and a chorus. ● Perform a range of songs in school assemblies and in school performance opportunities. 	<p>Improvise</p> <ul style="list-style-type: none"> ● Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. ● Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano). Continue this process in the composition tasks below. <p>Compose</p> <ul style="list-style-type: none"> ● Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment. 	<p>Instrumental Performance</p> <ul style="list-style-type: none"> ● Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one staff and using notes within the Middle C–C'/do–do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance. ● Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs (e.g. Yellow Submarine by The Beatles). ● Perform a range of repertoire pieces and arrangements

		<ul style="list-style-type: none"> • Working in pairs, compose a short ternary piece. • Use chords to compose music to evoke a specific atmosphere, mood or environment. For example, La Mer by Debussy and The River Flows In You by Yiruma both evoke images of water. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book. • Capture and record creative ideas using any of: graphic symbols rhythm notation and time signatures staff notation technology. 	<p>combining acoustic instruments to form mixed ensembles, including a school orchestra.</p> <ul style="list-style-type: none"> • Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. Reading <p>Notation</p> <ul style="list-style-type: none"> • Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. • Understand the differences between 2/4, 3/4 and 4/4 time signatures. • Read and perform pitch notation within an octave (e.g. C–C'/do–do). • Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.
Year 6	<ul style="list-style-type: none"> • 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. • Continue to sing three- and four-part rounds (e.g. Calypso by Jan Holdstock) or partner songs, and experiment with positioning singers randomly within the group – i.e. no longer in discrete parts – in order to 	<p>Improvise Extend improvisation skills through working in small groups to:</p> <ul style="list-style-type: none"> • Create music with multiple sections that include repetition and contrast. • • Use chord changes as part of an improvised sequence. • Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape. 	<p>Instrumental Performance</p> <ul style="list-style-type: none"> • Play a melody following staff notation written on one stave and using notes within an octave range (do–do); make decisions about dynamic range, including very loud (ff), very quiet (pp), moderately loud (mf) and moderately quiet (mp). • Accompany this same melody, and others, using block chords or a bass line.

	<p>develop greater listening skills, balance between parts and vocal independence.</p> <ul style="list-style-type: none"> • Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience. 	<p>Compose</p> <ul style="list-style-type: none"> • 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. • Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. • Either of these melodies can be enhanced with rhythmic or chordal accompaniment. • Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved. 	<p>This could be done using keyboards, tuned percussion or tablets, or demonstrated at the board using an online keyboard.</p> <ul style="list-style-type: none"> • Engage with others through ensemble playing (e.g. school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line. Reading Notation • Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. • Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do). • Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations. • Read and play from notation a four-bar phrase, confidently identifying note names and durations.
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Year Group	Songs to sing	Songs to listen to	Key Vocabulary	Instruments to be played
Reception	<ul style="list-style-type: none"> ● Heads, Shoulders, Knees and Toes ● Old MacDonald had a farm ● London Bridge is Falling Down ● Down in the Jungle ● Five Currant Buns in a Bakers Shop ● Five Little Monkeys Jumping on the Bed <ul style="list-style-type: none"> ○ 	Traditional and folk music from across Britain	Instrument Singing voice Dancing Performing Volume Pitch match Pulse / Beat Pitch - high/low	Untuned percussion
Year 1	<ul style="list-style-type: none"> ● Sing for Pleasure: Boom Chicka Boom ● Voices foundation: Have you brought your whispering voice? ● Voices Foundation: Hello, how are you? ● Bance: Copy Kitten ● Voicelinks: I'm a train ● Bounce High Bounce Low ● Singing Sherlock: Dr Knickerbocker ● Dragon Dance ● Trad. Bangladesh: Mo Matchi (song of the bees) ● Trad. Ghana: Kye Kye Kule ● Trad. England: An Acre of land 	1720 1st movement from Brandenburg Concerto No. 5 (J. S. Bach) 1738 Badinerie from Orchestral Suite No. 2 in B minor (J. S. Bach) 1748 La Rejouissance from Music for the Royal Fireworks (Handel) 1783 Rondo alla Turca (Mozart) 1824 Overture from William Tell (Rossini) 1842 Scherzo from A Midsummer Night's Dream (Mendelssohn) 1892 Trepak from The Nutcracker (Tchaikovsky) 1914 Mars from The Planets (Holst) 1924 Rhapsody in Blue (Gershwin) 1957 Symphonic Dances from West Side Story (Bernstein) 1967 What a Wonderful World (Louis Armstrong) 1993 Stay (Eternal) 2011 Wild Man (Kate Bush)	Pitch Rhythm Beat / Pulse Melody / Tune Compose and Perform Dynamics High / Low Loud / Soft / Quiet Tempo - fast / slow Chorus Symbols	Untuned percussion (shakers/claves)

		<u>Songs from other countries</u> Ghana Kye Kye Kule Brazil Fanfarra (Cabua-Le-Le) (Sérgio Mendes/Carlinhos Brown)		
Year 2	<ul style="list-style-type: none"> ● Little Sally Saucer ● Trad. Star Light, Star Bright, First Star I See Tonight ● Trad. Hey, Hey, Look at Me ● Trad. Rain, Rain Go Away ● Trad. Acka Backa ● Voicelinks: The King is in the Castle ● Young Voiceworks: Ebenezer Sneezer ● Trad. Oats and Beans and Barley Grow ● Singing Sherlock 1: Teddy Bear Rock n Roll ● Trad. Oliver Cromwell ● Trad. Lovely Joan ● Trad. Searching for Lambs ● Voicelinks: Fireworks ● Trad. Bangladesh: Hatti – ma tim tim (An Imaginary Bird) ● Trad. Bangladesh: Charti Kula beng (Four Fat Frogs) ● Trad. Australia: I Got Kicked by a Kangaroo ● Trad. America: Built My Lady a Fine Brick House ● Sing Up: Paintbox 	1551 Ronde and Basse Dance Bergeret from La Mourisque (Susato) 1575 O Nata Lux (Tallis) 1731 Air on a G String from Orchestral Suite No. 3 in D (J. S. Bach) 1749 Arrival of the Queen of Sheba (Handel) 1818 Marche Militaire (Schubert) 1827 Clog Dance from La Fille Mal Gardée (Hérold) 1830 Hebrides Overture (Mendelssohn) 1866 By the Beautiful Danube (Johann Strauss II) 1879 Toccata from Organ Symphony No. 5 (Widor) 1891 Evening Prayer from Hansel and Gretel (Humperdinck) 1913 St Paul's Suite (Holst) 1928 Bolero (Ravel) 1936 Peter's Theme from Peter and the Wolf (Prokofiev) 1941 Fantasia (Disney, various composers) 1956 Hound Dog (Elvis Presley) 1969 Raindrops Keep Falling on My Head (David & Bacharach) 2012 Night Ferry (Anna Clyne) <u>Songs from other countries</u> Indonesia - Baris (Gong Kebyar of Peliatan)	Pitch Rhythm Beat / Pulse Melody / Tune Compose and Perform Dynamics High / Low Loud / Soft / Quiet Tempo - fast / slow Chorus Symbols Timbre Pattern Crescendo Decrescendo Pause Stick notation	Untuned percussion (shakers/claves) Recorder

Year 3	<ul style="list-style-type: none"> ● Sing Up: Heads and Shoulders ● Singing Sherlock 2: Si, Si, Si ● Flying a Round: To stop the train ● Trad. Japan: Kaeru no uta ● Trad. Morocco: A ram sam sam/Pease Pudding Hot ● Trad. Bangladesh: Now Charia de (A Boatman's Song) ● Junior Songscape: Listen to the Rain • Voicelinks: Extreme Weather ● Sing Up: Skye Boat Song ● Trad. Ireland: Be Thou My Vision ● Junior Voiceworks 1: Now The Sun Is Shining ● Voiceworks 1: Candle Light ● Singing Sherlock 2: Shadow ● Singing Express 3: Mirror ● Trad. England: Ah! Poor bird/Hey, Ho! Nobody home/Rose 	<p>1605 Earl of Essex's Galliard (Dowland)</p> <p>1630 Miserere (Allegri)</p> <p>1680 Canon in D (Pachelbel)</p> <p>1717 Hornpipe from Water Music (Handel)</p> <p>1725 Winter from The Four Seasons (Vivaldi)</p> <p>1741 Hallelujah from Messiah (Handel)</p> <p>1802 1st movement from Piano Sonata No. 14 'Moonlight' (Beethoven)</p> <p>1823 Overture from Semiramide (Rossini)</p> <p>1867 Night on a Bare Mountain (Mussorgsky)</p> <p>1893 Largo from Symphony No. 9 (Dvořák)</p> <p>1896 The Sorcerer's Apprentice (Dukas)</p> <p>1897 South African National Anthem Nkosi Sikelel' iAfrika (various artists)</p> <p>1911 Nocturne for Violin and Piano (Lili Boulanger)</p> <p>1935 Dance of the Knights from Romeo and Juliet (Prokofiev)</p> <p>1948 Circus Music Suite from The Red Pony (Copland)</p> <p>1964 I Got You (I Feel Good) (James Brown)</p> <p>1977 We Will Rock You (Queen)</p> <p>1978 Le Freak (Chic)</p> <p>2018 Legend of the Sky (Fraser Trainer)</p> <p><u>Songs from other countries</u></p> <p>India Sahela Re (Kishori Amonkar)</p> <p>Congo Si, Si, Si (various)</p>	<p>As in KS1 plus:</p> <p>Compose</p> <p>Diction</p> <p>Dynamics</p> <p>Graphic notation</p> <p>Melody</p> <p>Staff</p> <p>Treble Clef</p> <p>Rest</p>	Recorder
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		Ireland Be Thou my Vision (various artists)		
Year 4	<ul style="list-style-type: none"> ● Junior Voiceworks 1: Calypso ● Junior Voiceworks 2: Our Dustbin ● Voiceworks 1: Hear the Wind ● Kendrick: Servant King ● Happy Birthday ● Great Weather Songs: Long Journey ● Great Celebration Songs: World in Union ● Sing Up: Just like a Roman ● Trad. Ghana: Namuma ● Sing for Pleasure: Ghosts ● Sing for Pleasure: Lost in Space 	<p>1140 O Euchari (Hildegard) 1560 If Ye Love Me (Tallis) 1676 Rondeau from Abdelazar (Purcell) 1716 Gloria in Excelsis Deo from Gloria (Vivaldi) 1727 Zadok the Priest from Coronation Anthems (Handel) 1741 Siciliana from The Goldberg Variations (J.S. Bach) 1745 The National Anthem – God Save the Queen</p> <p>1808 4th movement from Symphony No. 5 (Beethoven) 1810 Für Elise (Beethoven) 1836 Eisenbahn-Lust Waltz (Railway Delight Waltz) (Johann Strauss I) 1848 Soldier’s March (Schumann) 1870 Ballet Music from Coppélia (Delibes) 1880 Academic Festival Overture (Brahms) 1896 To a Wild Rose (MacDowall) 1902 Concertino for Flute (Chaminade) 1920 Dinah (Louis Armstrong) 1936 Aria for Alto Saxophone and Piano (Eugène Bozza)</p> <p>1939 Take the ‘A’ Train (Duke Ellington) 1942 Ceremony of Carols (Britten) 1945 The Young Person’s Guide to the Orchestra (Britten) 1959 Take Five (Dave Brubeck)</p>	<p>As in previous year groups plus:</p> <p>Compose Improvise Bar Tuned instruments Melody Untuned instruments Verse Chorus Orchestra Note values</p>	Garage band

		<p>1963 The Pink Panther (Henry Mancini)</p> <p>1967 With A Little Help from My Friends (The Beatles)</p> <p>1978 Theme from Superman (John Williams)</p> <p>1995 Wonderwall (Oasis)</p> <p>2001 Theme from Amélie (Yann Tiersen)</p> <p><u>Songs from other countries</u></p> <p>Trinidad Tropical Bird (Trinidad Steel Band)</p> <p>Punjab/UK Bhabiye Akh Larr Gayee (Bhujhangy Group)</p>		
Year 5	<ul style="list-style-type: none"> • Trad. Ireland: Danny Boy • Kodály: Rocky Mountain • Kodály: My Paddle • High Low Chickalo • Ally Ally O • Trad. Caribbean: Four White Horses • Trad. Uganda: Dipidu • Are You Ready? • Row, Row, Row your Boat 	<p>1587 Jubilate Deo (Gabrieli)</p> <p>1630 Beatus Vir (Monteverdi)</p> <p>1690 Largo from Concerto Grosso in G minor (Christmas Concerto) (Corelli)</p> <p>1724 Part 1: Chorale from St John Passion (J. S. Bach)</p> <p>1762 Dance of the Blessed Spirits from Orfeo and Euridice (Gluck)</p> <p>1779 1st movement from Symphony No.1 (Chevalier de Saint-Georges)</p> <p>1788 1st movement from Symphony No. 40 in G minor (Mozart)</p> <p>1791 Papageno's Song from The Magic Flute (Mozart)</p> <p>1834 Fantasy Impromptu Op. 66 (Chopin)</p> <p>1874 Dies Iraw from Requiem (Verdi)1884</p> <p>1st movement from The Holberg Suite (Grieg)</p> <p>1900 1st movement from Piano Concerto No. 2 in C minor</p>	<p>As in previous year groups plus:</p> <p>Major</p> <p>Minor</p> <p>Monophonic</p> <p>Polyphonic</p> <p>Unison</p> <p>Ensemble</p> <p>Time signature</p> <p>Improvise</p> <p>Chords</p>	Guitar or Violin

		<p>(Rachmaninoff) 1906 Symphonic Variations on an African Air (Coleridge-Taylor) 1910 Mother Goose Suite (Ravel) 1923 English Folk Song Suite (Vaughan Williams) 1938 Londonderry Air (Grainger) 1942 Salt Peanuts (Charlie Parker/Dizzy Gillespie) 1963 A Hard Rain's A-Gonna Fall (Bob Dylan) 1966 Yellow Submarine (The Beatles) 1966 Shepherd's Pipe Carol (Rutter) 1968 Hushabye Mountain from Chitty Chitty Bang Bang (Sherman) 1976 Love Really Hurts Without You (Billy Ocean) 1984 Smalltown Boy (Bronski Beat) 1985 Dirty Old Town (The Pogues) 1993 Play Dead (Björk) 2000 Theme from Lord of the Rings (Howard Shore) 2008 Jai Ho from Slumdog Millionaire (A. R. Rahman) 2014 Shake it Off (Taylor Swift) 2016 Human (Rag'n'Bone Man)</p> <p><u>Songs from other countries</u> South Africa Inkanyezi Nezazi (Ladysmith Black Mambazo) Nigeria Jin-Go-La-Ba (Drums of Passion) (Babatunde Olatunji) Ireland Danny Boy</p>		
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<p>Year 6</p>	<ul style="list-style-type: none"> ● Trad. South Africa: Siyahamba ● Junior Voiceworks 1: Calypso ● Sing Up: Touch the Sky ● Sing Up: Dona Nobis Pacem ● Sing Up: We are the Champions ● British National Anthem – God Save the Queen ● Sing Up: We Go Together ● Trad. Ghana: Senwa de Dende ● Sing Up: Be the Change ● Sing Up: One Moment, One People ● Sing Up: There’s a Power in the Music 	<p>1610 Ave Maris Stella from Vespers of the Blessed Virgin (Monteverdi) 1730 3rd movement from Violin Concerto in E major (J. S. Bach) 1786 3rd movement from Horn Concerto No. 4 (Mozart) 1791 2nd movement from Clarinet Concerto in A major (Mozart) 1826 Mazurkas Op. 24 (Chopin) 1838 Raindrop Prelude Op. 28, No. 15 (Chopin) 1858 Hungarian Dance No. 5 (Brahms) 1874 Baba Yaga from Pictures at an Exhibition (Mussorgsky) 1875 Toreador Song from Carmen (Bizet) 1880 1812 Overture (Tchaikovsky) 1915 Ritual Fire Dance from El Amor Brujo (de Falla) 1918 Hava Nagila (various artists) 1928 Runaway Blues (Ma Rainey) 1934 Fantasia on Greensleeves (Vaughan Williams) 1935 O Fortuna from Carmina Burana (Orff) 1957 Round Midnight (Miles Davis) 1965 Do-Re-Mi from The Sound of Music (Hammerstein) 1966 Scarborough Fair/Canticle (Simon & Garfunkel) 1974 Waterloo (ABBA) 1975 Theme from Jaws (John Williams) 1976 Somebody to Love (Queen) 1976 You to Me are Everything (The Real Thing)</p>	<p>As in previous year groups plus: Syncoated rhythms Three / four part rounds Solo Improvise Pentatonic scale Ternary piece Octave Harmony</p>	<p>Guitar or Violin</p>
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