



Y6 music overview 2022-23

Musical Activity	Building Skills and Disciplinary Knowledge	Approaches to Developing Skills	Building Substantive Knowledge and Understanding	Approaches to Developing Substantive Knowledge and Understanding	Curricula Materials	Assessed through (T1 T2 T3)		
						Responding	Creating Notating	Talking Exploring
Singing	<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 develop greater listening skills, balance between parts and vocal independence. Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience 	<ul style="list-style-type: none"> Class/group tuition with notation 	<ul style="list-style-type: none"> Understanding history/origins of Blues, World, Folk (other than British) music Understanding how music unites a community/ culture 	<ul style="list-style-type: none"> Class teacher led presentations with children note-taking Group research on Blues, World, Folk origins etc and instruments 	TERM1: Blues Compositions	Most children will be able to... (working at)	Some children will not yet be able to... (working towards)	Some children are confidently able to... (exceeding)
Playing and performing	<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 (), very quiet (), moderately loud () and moderately quiet (). 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. 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 <ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> Class/group tuition with notation, pitch, rhythm, tempo, collaboration 	<ul style="list-style-type: none"> Understand it keeps their traditions alive Understand when music in cultures is played (dance, spiritual, worship, rites of passage, wellbeing) 	<ul style="list-style-type: none"> Rehearsal in groups / as a class Performances to class/assemblies Class, then group opportunities to create compositions 				
Improvising	<ul style="list-style-type: none"> Extend improvisation skills through working in small groups to: 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 	<ul style="list-style-type: none"> Class/group improvisation games 						
Composing	<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. 	<ul style="list-style-type: none"> Class initial tutoring, then group opportunities for composition. 						

	<ul style="list-style-type: none"> • 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 							
Listening	<ul style="list-style-type: none"> • Listen to variety of world music identifying particular elements using technical musical vocabulary • Listen to someone else's chosen recording • Listen to and critique other compositions using technical musical vocabulary 	<ul style="list-style-type: none"> • Listening element to be part of each lesson 		<ul style="list-style-type: none"> • Chosen piece to present to class for listening with reasons why and a background to piece selected 	TERM3: Music from the Middle East			
SMSC	<ul style="list-style-type: none"> • Work with others of different religious, ethnic and socioeconomic backgrounds, according to given briefs wider knowledge of Y6 music curriculum • Resolve conflicts and differing opinions should these arise • Develop an enjoyment of music • Use of imagination and creativity • Reflect on tasks • Investigate and offer views on ethical issues in music topics studied • Develop a willingness to explore and understand music from a variety of cultural backgrounds 	<ul style="list-style-type: none"> • Research using given websites and researching finding own • Planned for opportunities to enable pupils to work with those of differing backgrounds 						

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