

Hilgay Riverside Academy - Music Curriculum - Long Term Plan

Phase	Cycle	Unit 1	Unit 2	Unit 3
EYFS		Expressive arts		
KS1	Year A	<p>Marching Music Pulse/Beat—marching, music to move to, different speeds Rhythm—Difference between rhythm and pulse/beat</p>	<p>Samba Pulse/Beat—finding the beat/pulse Rhythm—pattern, imitation, call and response, layered over a pulse, using percussion instruments to create rhythms Texture—Layering different rhythmic patterns over a pulse Structure and Form—Different sections in music, like the parts of a story Responding to music with dance</p>	<p>Ostinato I Pulse/Beat—Finding a pulse Rhythm—Rhythmic ostinato Texture—Layering different rhythmic patterns Instrumentation— Stringed instruments/brass instruments; Dynamics—Crescendo</p>
	Year B	<p>Ostinato II Rhythm—rhythmic ostinato Pulse/Beat/Tempo—constant and changing tempo Metre— Grouping beats in 2s or 3s</p>	<p>Beat Music Pulse/Beat/Metre/Tempo—beat music, grouping beats in 4s, steady and fast tempo Structure and Form/Texture—verse and chorus, melody and accompaniment Rhythm—crotchets and rests, including stick notation</p>	<p>Gamelan Instrumentation—Indonesian percussion orchestra Pitch and Melody—gamelan music built around a melody based on a 5 or 7-note scale Texture—gamelan music is played in different parts which fit around the melody Dynamics—Contrast of loud and quiet</p>
LKS2	Year A	<p>Off Beat Pulse/Beat—Off-beat (opposite to</p>	Indian Classical Music	<p>Stories in Sound III Representation in sound—tone</p>

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		<p>beat music) Metre—Grouping beats in 4s and the downbeat Rhythm—Stick notation to show crotchets, paired quavers and minims Texture/Structure and Form—songs with accompaniments, verse/verse and chorus Moving/Dancing to music</p>	<p>Structure and Form/Texture—rag (melodic), tal (rhythmic), improvisation, drone Metre and Rhythm—tala and ṭukḍā Indian instrumentation—sitar, sarod, tablā, tanpura</p>	<p>poem; film music Texture/Structure and Form—March; ostinato bassline/rhythmic ostinato; building layers of texture Rhythm—dotted rhythm Dynamics—crescendo Notation—Dot notation for pitch in do-so range on the staff</p>
	Year B	<p style="text-align: center;">Stories in Sound II</p> <p>Stories in sound—tone poem Structure/Form—motifs, structure created by repetition of motifs Dynamics/Tempo—loud and soft; fast and slow to create change in mood Notation—reading stick notation to show crotchets, quavers, minims, rests; reading dot notation for pitch in do-mi range on the staff</p>	<p style="text-align: center;">Beethoven's 5th</p> <p>Structure and Form/Texture—Symphony in four movements; repeated motifs characterised by rhythm and pitch; unison and layered texture Tonality—Pitch in a minor scale; Stick notation to show crotchets, paired quavers, minims and rests; Dot notation on the staff to show do-so Capturing music in a visual representation</p>	<p style="text-align: center;">Working Songs</p> <p>Structure and Form—songs with call and response Texture—Solo/Chorus, melody with rhythmic accompaniment Bhangra instrumentation Metre-identifying pulse and metre in common time Stick notation to show crotchets, paired quavers, minims and rests</p>
UKS2	Year A	<p style="text-align: center;">The Lark Ascending</p> <p>Pitch and Melody—Free-flowing melody, using poetry for inspiration, ascending and descending to imitate flight, pentatonic scale Timbre—How instruments can create different sounds</p>	<p style="text-align: center;">Jin-Go-La-Ba</p> <p>Rhythm/Texture-Layering of repetitive rhythmic patterns, drums and chanting, syncopation Instrumentation-djembe, electronic music Structure and Form—Call and</p>	<p style="text-align: center;">African-American Spirituals</p> <p>Texture—singing in parts, harmony Structure and Form—Verse and chorus, call and response Instrumentation—singing a cappella, jazz band</p>

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		<p>Tonality/Harmony—Drone Structure and Form—ternary form Texture—Solo with accompaniment; Articulation/Dynamics— Legato/Crescendo, diminuendo</p>	<p>response</p>	
	Year B	<p>Voice and Body Percussion Instrumentation and Timbre—Creating sound with body percussion and movement, using mouth to make sounds Rhythm/Metre/Tempo—time signatures of 4/4, contrasting tempi (adagio and allegro) Texture/Structure and Form—Canon, combining rhythmic motifs in layers, ternary form Dynamics— including f, mf, p, mp, cresc. and dim Stick notation showing crotchets, paired quavers, minims, semiquavers and rests, time signatures and bar lines, markings for tempo and dynamics.</p>	<p>The Hallelujah Chorus Texture/Structure and Form—building a piece around different motifs, layering motifs to create texture Instrumentation and timbre to create mood Tonality—different mood of major and minor tonalities Dot notation showing do-do' range using stave and treble clef, stick notation showing crotchets, paired quavers, minims and rests.</p>	<p>Blues and the Groove Harmony, Rhythm and Structure/Form—chord progression for the 12 bar blues over 12 bars of 4/4 time, AAB lyrical form of the 12 bar blues, use of flattened notes in the blues, using the minor pentatonic scale in the blues Texture—Layering of parts over a walking bass, use of the groove</p>