

Year 5 music Knowledge and Skills

	Fight For Your Rights (5)	MUSIC WEEK: Performance 'Mini roots'	Shakespeare (3)	Materials Matter (6)	The Islamic Golden Age (5)	DT WEEK Explorer's Bag	Earth Explorers (6)	ART WEEK: Rainforests	Project Birmingham (2)	Star Trek (5)	Busy Biologists (4)
Values	SERVICE Friendship	SERVICE Friendship	PERSEVERANCE Respect	PERSEVERANCE Respect GENEROSITY Thankfulness	JUSTICE Courage	COMPASSION Service	COMPASSION Service FORGIVENESS	FORGIVENESS	FORGIVENESS TRUTHFULNESS Trust	TRUTHFULNESS Trust	RESPECT
	<u>Cross curricular links:</u> Slavery and protest music/ Redemption song - blues		<u>Cross curricular links:</u> Tudor music & Tudor instruments. How did Tudor people dance? BBC bitesize Tudor music - BBC radio Greensleeves instrumental BBC radio Greensleeves lyrics	Music express: Year 4 has a unit called recycling: improvise, compose and play junk jazz music in a variety of styles.	Music express: Celebration Performance: celebration song <i>NB – this may not fit at all and may change as topic is developed.</i>		Music express: At the movies Composition: 1920s music – techniques for creating soundtracks and filmscore and compose their own movie music		Cross curricular links: Music to have grown out of Birmingham : range of artists and genres from the last 100 years	Music express: Solar system Listening: different composers inspired by universe – learn a song and compose pieces linked to space. Cross curricular links: Opportunities to listen to a range of space themed soundtracks: Star Trek, Gravity, ET, Star Wars, 2001 a Space Oddity.	Music express: Life cycles Structure: explore human life cycle with music by famous composers. Musical moods, styles and genres to inspire singing

Music		
Topic 1: Fight For Your Rights (5)		
Assessment questions:		
<ul style="list-style-type: none"> • Can you tell me about the songs you have listened to in this unit – have any had an impact on you? • Do you think any of the songs would have been ‘powerful’ to people listening to them at the time? If so, what do you think makes them powerful? 		
KNOW	DO	UNDERSTAND
<p>NC Areas covered:</p> <ul style="list-style-type: none"> • Pupils listen to, review, and evaluate music, including the works of the great composers • Pupils develop an understanding of musical composition, organising and manipulating ideas within musical structures • Pupils develop an understanding of the history of music 	<p>Cross curricular links: https://friendsoftheearth.uk/who-we-are/protest-songs-which-are-best?gclid=EAlaIqobChMIsurR1e7B6QIVDO7tCh23pgD1EAAAYASAAEgKVtPD_BwE</p> <p>The children will listen to a range of protest songs, looking at the lyrics and learning about the background to the songs, the artists’/ composers’ stories. They will take time to analyse what it is that makes the music powerful looking at: lyrics, the message of the song, style of the music, structure of it (repetition of phrases/ chorus) and the emotional performance of the singer.</p> <p>Nina Simone Mississippi goddam 1964 this song was written in response to the bombing of a church in Birmingham, Alabama. There are only live performances recorded which gives it a different, urgent, angry feel. It is a song of how it feels to be black in America at the time – and how she refuses to put up with the injustice of it.</p> <p>Nina Simone Young gifted and black 1964 - this song can be played in contrast. The children will hear the same singer, with the same views but singing a more hopeful and celebratory song.</p> <p>Sam Cooke A change is gonna come 1964 - this song was inspired by many events in his life, one of which was when he and his family were turned away from a whites-only motel. He wanted to write of the struggle that he and those around him faced.</p> <p>Bob Marley Redemption song 1979 Some lyrics are taken from a speech by Marcus Garvey, a Jamaican political activist, made in 1937, urging people to: emancipate ourselves from mental slavery because whilst others might free the body, none but ourselves can free the mind. Mind is your only ruler, sovereign. The man who is not able to develop and use his mind is bound to be the slave of the other man who uses his mind. The video which accompanies it was created on what would have been his 75th birthday and takes the viewer on a journey of the history of Slavery and Jamaica, the Rastafarian culture, the legacy of prophets (Haile Selassie the 1st, Marcus Garvey, Malcolm X), as well as Bob Marley’s personal life.</p>	<p><i>In previous years, children have listened to a range of music from great composers and have listened and learnt songs. They have talked about lyrics when looking at the rhythms they form rather than the powerful message they may convey. This will be the first time they have looked in depth at the meaning behind a song and the emotional impact of performance.</i></p> <p>The children will understand that:</p> <ul style="list-style-type: none"> ◦ Songs are often written with a message; the lyrics are as important as the melody. ◦ Different features can make a song ‘powerful’: lyrics, style, structure, performance, message. ◦ Songs can record a part of history <p>Vocabulary:</p> <p>Lyrics Structure solo Lead vocal Verse Chorus</p>

Topic 2: Shakespeare (3)

Assessment questions:

- Can you name some instruments that would have been heard in Tudor times?
- Do you know any songs that would have been popular?
- Why was music so popular at this point in history?

KNOW	DO	UNDERSTAND
<p>NC Areas covered:</p> <ul style="list-style-type: none"> • Pupils listen to, review, and evaluate music, including the works of the great composers • Pupils develop an understanding of musical composition, organising and manipulating ideas within musical structures • Pupils develop an understanding of the history of music 	<p>Cross curricular links:</p> <p>During the Tudor topic, the children can explore the song 'Greensleeves' which is a traditional English folksong, registered in 1580 but to an unknown composer. There is a belief that Henry Tudor wrote it for Anne Boleyn. Shakespeare makes reference to it in 'the Merry Wives of Windsor'. There are many recordings of it performed instrumentally but it is also a song.</p> <p>The children can look at the way the song is formed with a chorus/ verse structure throughout. Tudor music is also often performed with an ostinato running through. It also follows a 'romenesca' pattern where 4 chords are played with the ostinato as a 'ground'. They can also learn about what instruments were typical in Tudor time and why music was so popular.</p> <p>How did Tudor people dance? BBC bitesize Tudor music - BBC radio Greensleeves instrumental BBC radio Greensleeves lyrics Sing up has vocal version?</p>	<p><i>This leads on from previous years where the children have studied other points in History and looked at musical influences e.g. Aztecs, Greeks, Romans etc When looking at Tudors the children will use timelines to see where this music is placed in history.</i></p> <p>The children will understand that:</p> <ul style="list-style-type: none"> ◦ Different musical styles and forms of music are developed over time and are relevant to that period in history e.g. instruments in Tudor time will have been developed from Medieval time. The purpose of music is to entertain/ to perform in court/ to have as a pastime as there are no tvs etc. It was accessible to all. <p>Vocabulary:</p> <p>Ostinato Verse Chorus</p> <p>Names of Tudor instruments e.g. lute, viol, harpsichord</p>

Topic 3: Materials Matter (6)

Assessment questions:

- What sort of instruments might you find in jazz music?
- What is an improvisation?
- What different structures of music have you had a go at using? (can prompt with asking about a verse, chorus, rondo, coda)

KNOW	DO	UNDERSTAND
<p>NC Areas covered:</p> <ul style="list-style-type: none"> • Pupils explore structure, timbre, and appropriate musical notations 	<p>Music express: Year 4 unit 'recycling'</p> <p>The children will watch 'paper tree' and explore how to make musical sounds out of paper. They will listen to the contrasting sections of the music (binary form) and look at the techniques used to make sounds. The</p>	<p><i>This follows on from Year 3 where the children looked at the structure of music and have learnt about binary form, rondos and the use of a coda. This unit builds on their previous knowledge and puts it into the context of the Jazz genre. They have</i></p>

<ul style="list-style-type: none"> • Pupils play musically, with increasing confidence and control • Pupils appreciate and understand a wide range of music, across a range of genres and traditions • Pupils use their voices expressively • Pupils understand and explore how music is created, produced, and communicated 	<p>class will then compose a ‘groove’ (repeated pattern of percussion sounds in layers) and evaluate each other's performances. They will listen to and learn the song ‘Jazz Junk teaching’ They will then experiment making a brush-paper snare with recycled materials to accompany the song. They will then listen to the song in more detail, identifying the sounds of the five traditional jazz instruments: drum kit, double bass, vibraphone, trombone and piano. They will then experiment with making these instruments out of junk and follow graphic notation to play the rhythmic patterns. They will perform following a structure where the verse is repeated as an instrumental section before the song ends with the chorus and a coda. Once they have followed the score (and sung along if possible), they will look at how some of the sections are improvised and that this is a feature of jazz music. The children will see if they can add their own improvisations. The children will then move onto exploring a piece of music called ‘Recycling Bin Bhangra’. They will find that this is in a rondo structure (ABACA+). They will rehearse the different chants and rhythms in groups and then put together, following the structure. They will then use recycled objects as instruments to improve the performance. Finally, they will listen to ‘the seagull on the tip’ which combines a flute melody with the bhangra rhythms with a rondo structure. The children will then have the opportunity to compose their own recycling rondos, to include an improvised melody or rap.</p> <p><u>Cross curricular links:</u> This links to materials matter – the children can collect items which need recycling in order to make them into music. In the following DT week, they then design and make their own instruments.</p>	<p><i>experienced improvising as a class but have not tried this in a solo way over the top of their peers’ music making.</i></p> <p>The children will understand that:</p> <ul style="list-style-type: none"> ◦ Music is structured in different ways (binary, repeated verse and chorus, rondo, use of a coda) ◦ Jazz music has a traditional set of instruments that are often used and that improvisation is a key element ◦ Rhythms can be repeated and layered over each other to make a groove. ◦ Any objects can be used as soundmakers. <p><u>Vocabulary:</u> binary rondo coda verse chorus Structure melody Improvisation groove</p>
DT Week: Reduce, Reuse, Recycle (1) Musical instruments (QCA unit 5A)		
KNOW	DO	UNDERSTAND
Topic 4: The Islamic Golden Age (5)		
<p>Assessment questions:</p> <ul style="list-style-type: none"> • What do you find easy/difficult about singing in unison or in parts? Does anything help you? • Tell me about the performance of your song – how was it structured? What helped you perform as an ensemble? (Look for comments on rehearsing, improving, knowing how structure can make it interesting, energy levels, accuracy in pitch/duration etc) 		

KNOW	DO	UNDERSTAND
<p>NC Areas covered:</p> <ul style="list-style-type: none"> • Pupils play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control, and expression • Pupils are taught to sing and play musically with increasing confidence and control • Pupils listen with attention to detail and recall sounds with increasing aural memory 	<p>Music express: Celebration (5/6)</p> <p>The children listen to and learn the song ‘Everybody Loves Saturday Night’. They look at the structure, the mood and the feel of the song. When studying the coda, they children will be taught how to sing in unison and how to sing in three-part harmony. They will then use tuned instruments to play along with the melody and the harmony line using a set rhythm. The children move onto exploring how you can have more than one ostinato and experiment with playing 3 ostinati together. They will then put this into the ‘fanfare’ sections of the song ‘Celebrate’. Once the song has been learnt, the class will perform it in 4 parts thinking about how to present it (gestures/ staging/ groups or solos) and will perform to an audience. They will then learn the song ‘tune up and play’, understanding the structure of the song by learning it in pieces (verses, chorus, bridge, coda). They will pay attention to keeping rhythms in time (looking at syncopation), pitching accurately, and sustaining notes for the right length and maintaining energy throughout the performance. They will also have a lesson called ‘downbeats’ which plays lots of games to improve their ability to play together, in time, as an ensemble. There is then an opportunity to do an ensemble performance of ‘tune up and play’.</p>	<p><i>The children have had experience of singing in rounds, but have not talked about harmonising or experienced singing more than 2 parts together.</i></p> <p>The children will understand that:</p> <ul style="list-style-type: none"> ◦ You can sing in unison or in many parts, and that to do so requires collaborative skills. You need to watch and listen to others. ◦ Songs can be structured in different ways (different parts, verses, choruses, bridges and codas) ◦ When planning for a performance, a song needs rehearsing and improving, with an awareness of what the audience wants to see and hear. <p>Vocabulary: unison harmony melody ostinati verse chorus coda fanfare bridge</p>
<p>Topic 5: Earth Explorers (6)</p>		
<p>Assessment questions:</p> <ul style="list-style-type: none"> • Why is music important in films? What effect does it have on the viewer? • What is Mickey Mousing, spotting and a cue score? • Tell me about your filmscore – what techniques did you use to add an extra element to the visuals? (prompt with tempo, pitch, timbre, dynamics if necessary) 		
KNOW	DO	UNDERSTAND
<p>NC Areas covered:</p> <ul style="list-style-type: none"> • Pupils develop an understanding of the history of music 	<p>Music express: At the movies (6)</p> <p>Children will watch films from the 1920s with music accompanying and look at how it uses the ‘micky mousing’ technique (where the music reflects what is going on in the movie). They will then explore how graphic notation represents the</p>	<p><i>The children have had experience of making different sound effects and using sound makers to compose music. They have not explored matching sound to visuals to enhance the experience, as is required in film making. They are aware of the musical elements of tempo, pitch., timbre,</i></p>

<ul style="list-style-type: none"> • Pupils listen with attention to detail and recall sounds with increasing aural memory • Pupils develop an understanding of musical composition, organising and manipulating ideas within musical structures • Pupils explore tempo, texture, structure, duration, and appropriate musical notations 	<p>different elements in the film and explore using any sound makers. They will then look at simple cartoon representations of emotions and scenarios and consider how to put sound effects into sequence (reflect on dynamics, tempo, timbre). They will watch and listen to 'Abstract Albert' and talk about how a 'Foley artist' has had to use add sound effects using every day sound sources. The children will then create their own sound effects for the silent movie reflecting on how in time they are, whether the dynamic/tempo and use of instrument matches the movement and if the music adds an extra element to the film. They will then work with the music to 'Action mouse' and look at how a change in tempi changes the effect. They will look at the melodic structure (there are 4 phrases) and will use this structure to change speeds when creating a 'running rodent' composition. The children will develop their understanding further by looking at how musical clichés are used for different scenarios e.g. suspense, love, comedy, horror. They will use the film <i>fANTastic ANTics to compose a film score</i>, experiment with different pitches, timbres, tempi and dynamics for effect. They will use all of this knowledge to create a piece of music around the animation 'space dust'. They will have to use timings to refine sound effects and 'spotting' (deciding which points need a hit of music) to develop a cue score. The children will perform and review their film scores with each other.</p>	<p><i>dynamics and will need to utilise this knowledge when exploring sound effects.</i></p> <p>The children will understand that:</p> <ul style="list-style-type: none"> ◦ Films have a musical narrative which add an extra element to the experience of the visuals. ◦ Film composers will use different techniques to create effects (changes in music elements such as dynamics, timbre, tempi as well as 'mickey mousing', 'spotting' and the use of musical cliché. ◦ A story board (of events, or graphic notation) can be used to plan the structure of sounds. ◦ A flim score needs to be performed in time with the visuals and so will need to have a cue score with time sheet. ◦ You need to listen critically to your music and evaluate the effectiveness of it. The score must work alongside the visuals to add to the film experience. <p><u>Vocabulary:</u></p> <p>dynamics pitch duration timbre melody structure</p> <p>Mickey mousing Spotting Cue score</p>
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ART WEEK: RAINFORESTS (1)

KNOW	DO	UNDERSTAND
<p><u>NC Areas covered:</u></p> <ul style="list-style-type: none"> • Pupils listen with attention to detail and recall sounds with increasing aural memory • Pupils explore dynamics, timbre, tempo, and texture 	<p><u>Cross curricular links:</u> A Rain Storm - by Slovenian choir Perpetuum Jazzile https://www.youtube.com/watch?v=nQJv3an26EQ This can be used as inspiration for art work: the choir create the sound of the rain by using only body percussion. See how the dynamics build and the texture changes to create the whole effect of a rain storm from start to finish.</p>	

Topic 6: Project Birmingham (2)

Assessment questions:

- Tell me about the music you have listened to in this unit. What genres and artists have you listened to? Did any of the music have an impact on you?

KNOW	DO	UNDERSTAND
<p>NC Areas covered:</p> <ul style="list-style-type: none"> • Pupils listen to, review, and evaluate music across a range of historical periods, including the works of the great composers 	<p>Cross curricular links:</p> <p>Music to come out of Birmingham – look at some of Birmingham’s talent. Place on a timeline and talk about different genres. Here are some suggestions which could be used. This is not an exhaustive list, but it covers a range!</p> <p>Laura Mvula – studied at Swanshurst school, is now an R&B/ soul singer and songwriter. Laura Mvula Green Garden</p> <p>UB40 – group from all different backgrounds, played their first gig in the Hare and hounds in Kings Heath, reggae/pop group UB40 Kingston town</p> <p>Ocean Colour Scene – released their first album and named it Moseley shoals, Indiepop/ Britpop Ocean Colour Scene The Riverboat song</p> <p>Black Sabbath – heavy metal/ rock band formed in the '70s Black Sabbath Paranoid</p> <p>The Streets – garage/ rap band formed in 2001. The Streets Dry your eyes (made it to number 1),</p> <p>John Joubert – born in South Africa but lived in Moseley for 50 years, classical composer of mostly choral pieces O lorde, the maker of al thing</p> <p>Ruby Turner – R&B, pop, soul singer born in Jamaica but grew up in Handsworth. Got a number 1 hit in 1990 in the US with this song Ruby Turner It's gonna be alright</p>	<p><i>As outlined in topic 1, the children have been exposed to a range of music genres and artists. They now have an opportunity to look at the musical talent which has come from their local area, which has gained worldwide success.</i></p> <p>The children will understand that:</p> <ul style="list-style-type: none"> ◦ There are different genres of music, some of which belong to a particular period in history e.g. Britpop. These genres can influence artists and are always evolving e.g. soul ◦ Music of a genre will often have key elements e.g. the rhythmic pattern in reggae, the guitar in rock. <p>Vocabulary: Genres e.g. soul, rock, choral, garage etc</p>

Topic 7: Star Trek (5)

Assessment questions:

- What do these notation marks mean? (*f, mf, mp, p < > cresc. and dim signs*)
- Can you talk about the music that you have listened to in this unit? What does it mean when people talk about the texture of the music?

KNOW	DO	UNDERSTAND
<p>NC Areas covered:</p> <ul style="list-style-type: none"> • Pupils listen to, review, and evaluate music across a range of historical periods, including the works of the great composers • Pupils explore dynamics, timbre, tempo, and texture • Pupils use and understand staff and other musical notations 	<p>Music express:</p> <p>Solar system (6)</p> <p>Children will listen to and learn ‘Sun blast’ which also contains lots of science facts about stars. They will then listen to <i>Music of the starry night</i> by George Crumb and discuss the composer’s use of dynamics in relation to what the children know about the universe. They will then look at sun blast in more detail, seeing how the dynamics change. The children will look loudometer graphs, using notation (<i>f, mf, mp, p < > cresc. and dim signs</i>). They will listen to four extracts from The Planets by Gustav Holst: Mars, Venus, Jupiter, Uranus and will try and match the dynamic changes shown in the three ‘loudometer’ graphs to three of the extracts. They will</p>	<p><i>The children have learnt about all the different musical elements as they have progressed up the school. This unit focuses more on the more developed range of dynamics which a composer uses and looks deeper at texture element and how and why the composer changes it.</i></p> <p>The children will understand that:</p> <ul style="list-style-type: none"> ◦ A wide range of dynamics can be used to create descriptive sound sequences (and they will know the notation for these dynamics)

<ul style="list-style-type: none"> • Pupils learn to sing with expression • Pupils develop an understanding of musical composition 	<p>relisten to Music of a starry night and identify the ostinato pattern. Using tuned percussion, and notation for the ostinato, they will then accompany the music working out when to play, when to stop and when to change dynamics. The children will explore rhythm and emphasis or words when learning and performing the Sunburst rap. They will then explore Holst's 'The Planets' further, looking at how musical elements (especially tempo) create scenes in their heads. They will look at 6 fragments of music and attribute them to planets. Using tuned instruments, they will use these to create a 'musical' orrery (a machine which shows how the planets orbit). They will listen to and learn the song 'Footprints on the moon', which is based on Debussy's 'Clair de Lune'. They will then watch the movie 'Moonlight textures' which shows a graphic representation of 'Clair de Lune'. They will talk about the texture of the line as well as duration, pitch and dynamics. They will then move onto listening to the orchestral piece 'Sunrise' from Strauss' 'Also sprach Zarathustra' (music is often used to accompany space images on tv/film). They will look at the graphic score and see how timbre, texture, pitch and dynamics play an important part in creating the gradual expanding/building effect. They will then listen to 'Space shot', a poem narrated to music and talk about the imagery created by the words. They will then look in depth at how and why the texture thickens and thins throughout.</p> <p><u>Cross curricular links: Opportunities to listen to a range of space themed soundtracks: Star Trek, Gravity, ET, Star Wars, 2001 a Space Oddity.</u></p>	<ul style="list-style-type: none"> ◦ Music can be composed with a complex range of textures to create musical effects ◦ When listening to music, they can describe the effect of it using their knowledge of musical dimensions (pitch, duration, dynamics, timbre, texture, structure) <p>Vocabulary: Notation of dynamics (<i>f, mf, mp, p</i> < > <i>cresc. and dim signs</i>) <i>Ostinato</i> <i>Graphic score</i> <i>Elements</i> Pitch Duration Timbre structure Texture</p>
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Topic 8: Busy Biologists (4)

Assessment questions:

- Can you follow the staff notation to play the tuned percussion? (This isn't essential but shows a more able musician. There needs to be an understanding that the notation shows value of notes and pitch)
- What is the difference between a backing vocal and a lead vocal?
- What is a cumulative structure?
- What metre is a waltz always in?

KNOW	DO	UNDERSTAND
<p>NC Areas covered:</p> <ul style="list-style-type: none"> • Pupils appreciate and understand a wide range of recorded music drawn from different traditions, styles, and 	<p>Music express: Life cycles (Lesson 1, 2, 3, 4 + part 1 of lesson 5) The children will listen to <i>Don't wake the baby</i> and identify the voice parts. They will learn the three sections and perform as a round. They will then listen to <i>Brahms' Lullaby</i> and identify the instruments they can hear. (Glockenspiel, electric piano, triangle, claves, wind chimes) They will then perform the piece using untuned percussion for the accompaniment and tuned for the melody. Players can follow the staff</p>	<p><i>The children have had experience of singing in parts and rounds. This unit will look at how to use lead vocals and backing vocals. It also enables children to explore their vocal range and the sounds they can make even further. Children have looked at basic structure of pieces and this unit will look at more complicated arrangements.</i></p>

<p>genres, including the works of the great composers and musicians</p> <ul style="list-style-type: none"> • Pupils develop an understanding of musical composition • Pupils play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control, and expression • Pupils explore structure, timbre, and appropriate musical notations 	<p>notation if they are able. A group can sing the round with the accompaniment. The children will move onto making a composition based on a school timetable. They will play listening games, matching audio to subjects. In groups, they will make compositions using a blank timetable as a score sheet. They will listen to and learn the song 'Squelch', exploring the voice parts and understanding how a lead vocalist can be supported by backing singers. The children will look at a painting and listen to <i>Deadline voices</i>, a vocal piece inspired by the painting. They will learn how the piece is a cumulative structure. Next, the children will listen to <i>Sequenza III</i>, by Luciano Berio, and discuss the different ways the singer is using her voice. (Singing long notes; clicking; laughing; wobbling; wailing; rapidly repeating short phrases; using a wide range of pitch and dynamics.) They will use 4 different vocal patterns to create a composition to describe the workplace. They will look in more depth at how the phrases can be used to create the structure of the piece e.g. cumulative, symmetrical, clusters of sounds.</p> <p>To finish the life cycle unit, the children will compare two images of Franz Liszt the composer (as a young man and an old man). They will listen to <i>Funeral prelude</i> from <i>Trauervorspiel und Trauermarsch</i> and also to <i>Mephisto Waltz No. 3</i> and consider whether he wrote them when he was a young man or an old man, and why they think that.</p>	<p>The children will understand that:</p> <ul style="list-style-type: none"> ◦ Vocal sounds can be combined in different ways, for different effects e.g. lead and backing ◦ By following staff notation, you can perform a piece of music without having to learn it by heart ◦ Music can be structured in different ways to combine sounds together ◦ When composing and performing, you need an awareness of audience <p><u>Vocabulary:</u></p> <p>Round Vocals Melody Lead vocal Backing vocal Accompaniment Stave notation Cumulative Structure Waltz</p>
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