

Our curriculum has been designed to be the 'progression model' by setting out the specific knowledge we want children to learn, ordering it coherently and building in opportunities to check that children are remembering what they have been taught. The aim of this music curriculum is for pupils to progress in their understanding of the language of music. This might be described as becoming more 'musical'. This means that as children progress from unit to unit and from year to year, they will be making more music, thinking more musically and becoming more musical. This has been described by the Ofsted Music Research Review (2021) as the central purpose of a good music education.

To achieve the ambition of becoming more 'musical', the Primary Knowledge Curriculum aims to develop children's musical understanding and skills across three interrelated areas of development. These are described as 'pillars' in the Ofsted Music Research Review (2021):

- Technical - 'competence in controlling sound (instrumental, vocal or with music technology), use of communication system such as staff notation' (Ofsted Music Research Review, 2021)
- Constructive - 'knowledge of the musical elements/interrelated dimensions of music, knowledge of the components of composition' (Ofsted Music Research Review, 2021)
- Expressive – 'focussed on the more indefinable aspects of music': 'musical quality, musical creativity and knowledge of musical meaning across the world and time' (Ofsted Music Research Review, 2021).

In the Primary Knowledge Curriculum, these three pillars of development are intertwined. Pupils develop their musicality across these three pillars by experiencing music through five key activities: listening, singing, composing, practising and performing.

Musical knowledge has been categorised in the Ofsted Music Research Review as:

- Tacit - knowledge gained through experience which is difficult to put into words such as knowing how a minor chord sounds different to a major chord
- Procedural - knowledge exercised in the performance of a task, such as playing a rhythm on a drum which keeps to the beat/pulse
- Declarative - facts or information such as when a composer or performer lived and what style of music they are known for

Areas of development (technical, constructive and expressive) and categories of knowledge (tacit, procedural, declarative) intersect. For example, a pupil may progress in their competence in controlling sound on an instrument and in doing so develop their technical expertise and procedural knowledge. In another case, a pupil may develop their understanding of one of the interrelated dimensions of music such as harmony in a minor key by listening to a particular piece of music and in doing so develop their understanding under the constructive pillar. At the same time, they will be acquiring both tacit knowledge (that the minor harmony gives the piece a particular feel) and declarative knowledge (that the particular piece of music they have listened to uses harmony in a minor key).

Using this document

This document has been designed to support teachers and leaders with understanding how the curriculum enables children to make progress in music, which will support them with ensuring the curriculum is enacted effectively in school. This document is **not** designed to be used as a checklist, assessment document or to be used with children.

1. Technical Pillar of Development

The technical pillar of development relates to a pupil's competence in controlling sound (for example in singing or playing an instrument) and development of understanding of systems of communication (such as staff notation).

Examples of technical development across the PKC music curriculum include:

Playing an Instrument

This curriculum is for classroom music and as such does not seek to cover learning a particular instrument (such as the recorder or ukelele) in a whole class/group setting. Where pupils are required to make use of instruments in classroom music the curriculum makes use of untuned and tuned percussion instruments. Untuned percussion refers to drums, shakers, woodblocks, triangles etc. and appropriate accompanying beaters. Tuned percussion refers to glockenspiels/xylophones and accompanying beaters. Glockenspiels with 25 bars/notes including the full chromatic range of sharps and flats are recommended.

In some units pupils do not play instruments at all, solely making use of voice/body percussion. Where pupils make use of instruments the bullet points below describe what they do and how their knowledge of playing these instruments gradually builds from year 1-6. This is procedural knowledge.

Staff Notation for Rhythm

The bullet points below describe how pupil's understanding of staff notation for rhythm builds from year 1-6. Declarative knowledge is indicated in the first group of bullet points, followed by procedural knowledge which is shown in italics.

Year 2 - Beat Music

- Symbols can be used to represent rhythmic patterns for ta and a rest
- *Reading symbols for ta and a rest to clap/play different rhythms*

Playing an Instrument

Year 1

- **Samba – Untuned Percussion**
- Introduction to percussion instruments
- Exploring how to make a sound on untuned percussion
- Imitating a rhythm in call and response
- Creating three rhythms, previously explored by clapping word-rhythms, played simultaneously in a layered texture over a pulse.
- **Animals in Music – Tuned Percussion**
- Introduction to tuned percussion
- Exploring how to make a sound on tuned percussion, noting the higher the note the shorter the bar
- Playing two high notes close together
- **Ostinato I - Untuned Percussion**
- Exploring how to create different types of sound and exploring how to play these in a sustained way
- Playing simultaneously with two other clapped/chanted rhythms
- **What can you hear? – Untuned Percussion and Recorded Sound**
- Experimenting making sounds using untuned percussion to represent sounds we can hear
- Recording sounds outside
- **Stories in Sound I – Tuned and Untuned Percussion/Wind Instruments**
- Learning to play a short motif on tuned percussion using five specified pitches at a fast and slow pace
- Playing untuned percussion and wind instruments in a detached and sustained manner

Staff Notation for Rhythm

Year 2 - Emotions in Sound

- We can use symbols to represent rhythmic patterns for ta, ti and rests
- *Reading symbols for ta, ti and a rest to clap/play different rhythms*

Year 3 – Off Beat

- We can use symbols to represent rhythmic patterns for ta, ti, ta-a and rests
- *Reading symbols for ta, ti, ta-a and a rest to clap/play different rhythms*

Year 3 – Emotions in Sound II

- *Reading stick notation to show ta, ti, ta-a and rests to sing and clap different rhythms in familiar songs*

Year 4 – Working Songs

- *Reading symbols for ta, ti, and ta-a to clap/play different rhythms over four beats in call and response*

Year 4 – Take the 'A' Train

- *Reading stick notation to show ta, ti, ta-a and rests to sing and clap different rhythms in familiar songs*
- *Reading symbols for ta, ti, and ta-a to clap/play different rhythms over four beats in call and response*

Playing an Instrument

Year 2

- **Ostinato II – Untuned Percussion**
 - Exploring how to make different sounds
 - Playing simultaneously with two other rhythms over a pulse
- **Beat Music – Untuned and Tuned Percussion**
 - Create rhythms/imaginative sounds on untuned percussion to accompany a song
 - Playing two notes patterns on tuned percussion to accompany a song following stick notation for rhythm
- **Peter and the Wolf - Untuned and Tuned Percussion**
 - Playing notes in a major triad to a prescribed rhythm on tuned percussion, following patterns shown in dot notation to show pitch
 - Playing alternating black and white notes, in quick succession on tuned percussion
 - Creating continuous sounds (e.g. a drum roll) on untuned percussion
- **Gamelan - Untuned and Tuned Percussion**
 - Playing eight-beat phrases on tuned percussion, indicated by written letters (part 1)
 - Playing the same phrase repeating each pitch twice (part 2) and playing this simultaneously with part 1
 - Playing another phrase (part 3) which is half the speed of part 1, and playing this simultaneously with part 1 and 2
 - Playing untuned percussion with parts 1, 2 and 3 on the beat and on the off-beat.

Staff Notation for Rhythm

Year 4 – Beethoven’s 5th

- *Reading stick notation to show ta, ti, ta-a and rests to sing and clap different rhythms in familiar songs*
- *Reading symbols for ta, ti, and ta-a to clap/play different rhythms over four beats in call and response*

Year 4 - Announcing an Entrance

- In musical notation ‘ta’, indicated by a vertical line, is called a ‘crotchet’
- In musical notation ‘ti-ti’, indicated by two vertical lines joined together at the top, are called quavers. ‘Ti’ represents one quaver, ‘ti-ti’ represents two quavers.
- In musical notation a time signature and the bar lines show us what metre the music is in
- In 4/4 time the 4 at the top indicates 4 beats in the bar and the 4 at the bottom indicates that these are crotchet beats
- *Reading and clapping symbols for ta, ti, and ta-a separated by bar lines using a time signature of 4/4*

Playing an Instrument

- **Emotions in Sound - Untuned and Tuned Percussion**
- Creating short motifs on tuned percussion which rise and fall in pitch to describe swirling water
- Playing a repetitive ostinato rhythm on untuned percussion following stick notation for rhythm

Year 3

- **Pachelbel's Canon – Tuned Percussion**
- Playing repetitive ostinato 8-beat pattern on tuned percussion
- Playing a 16-beat pattern and play this simultaneously with the ostinato rhythm (played twice)
- As above, with two groups playing the 16-beat pattern in canon
- **Vivaldi's Winter - Untuned and Tuned Percussion**
- Using untuned percussion instruments create motifs to represent word phrases with sound
- Playing notes in a minor triad use untuned percussion to create short motifs which they then notate using dot notation on the stave
- **Sounds of the Sea - Untuned and Tuned Percussion**
- Using untuned/tuned percussion instruments create motifs to represent events in a storm using sound
- Vary the speed and volume of the motifs for dramatic effect

Staff Notation for Rhythm

Year 5 – This Little Babe

- In musical notation 'ta', indicated by a vertical line, is called a 'crotchet'
- In musical notation 'ti-ti', indicated by two vertical lines joined together at the top, are called quavers. 'Ti' represents one quaver, 'ti-ti' represents two quavers.
- *Reading stick notation to show ta, ti, ta-a and rests to sing and clap different rhythms in familiar songs*
- *Reading symbols for ta, ti, and ta-a to clap/play different rhythms over four beats in call and response*

Playing an Instrument

- **Stories in Sound II – Tuned Percussion**

- Playing a short three-pitch motif following dot notation for pitch

Year 4

- **Working Songs – Untuned Percussion**

- Playing short rhythms over a pulse in call and response on untuned percussion

- **Beethoven’s 5th – Tuned Percussion**

- Following dot notation on the stave in the spaces and on the lines play a short motif to a prescribed rhythm
- Playing this short motif simultaneously with other rhythmical motifs created using body percussion

- **Solo – Tuned and Untuned Percussion**

- Experiment with creating sustained sounds on a variety of instruments
- Create phrases which descend step by step on tuned percussion, which are sustained
- Playing notes on untuned percussion to accompany these phrases to create chords
- Playing a sustained melody accompanied by arpeggio-like phrases built on two prescribed triads on tuned percussion

- **Stories in Sound III - Untuned and Tuned Percussion**

- Playing a two-note ostinato bassline on tuned percussion, accompanied by untuned percussion playing beats at the same pace which get louder and louder
- Accompanying ostinato bassline with intermittent dotted rhythms played on untuned percussion

Staff Notation for Rhythm

Year 5 - Beethoven’s Eroica

- The first movement of the symphony ‘Eroica’ by Beethoven is in a metre of 3/4
- In musical notation ‘ta’, indicated by a vertical line is called a ‘crotchet’
- In musical notation ‘ta-a’, indicated by a vertical line attached to a hollow circle is called a minim
- We can use symbols to represent rhythm and pitch at the same time. The time signature and the bar lines show us what metre the music is in and the sticks show us the rhythm
- *Reading and clapping symbols for ta, ta-a and rests separated by bar lines using a time signature of 3/4*

Year 6 – Voice and Body Percussion

- In musical notation ‘ta’, indicated by a vertical line, is called a ‘crotchet’
- In musical notation ‘ti-ti’, indicated by two vertical lines joined together at the top, are called quavers. ‘Ti’ represents one quaver, ‘ti-ti’ represents two quavers.
- In musical notation ‘ta-a’ indicated by a vertical line attached to a hollow circle is called a minim
- We can use symbols to represent rhythmic patterns for ti-ka

Playing an Instrument

- **Announcing an Entrance - Untuned and Tuned Percussion**

- Playing a 16-beat rhythm using notes in a major triad on tuned percussion using rhythm flashcards to notate the rhythm
- Playing the same 16-beat rhythm played simultaneously in imitation with another player
- Playing untuned percussion play short motifs to add drama to the 16-beat phrases

Year 5

- **The Lark Ascending – Tuned Percussion**

- Using the pentatonic scale play a sustained ascending and descending melody following the rise and fall of a drawn line on tuned percussion accompanied by a drone
- Playing fast alternating notes moving in small steps on tuned percussion

- **This Little Babe – Tuned Percussion**

- Playing the tune of a familiar song on tuned percussion in a two-part canon, following dot notation on the stave

- **Jin-Go-La-Ba – Untuned Percussion**

- Playing drums in different ways to create different 'tones'
- Using different drum tones to play different rhythms which are then played simultaneously with clapped syncopated rhythms

- **Beethoven's Eroica - Untuned and Tuned Percussion**

- Playing a 4-bar motif based on a major triad on tuned percussion reading musical notation indicating both pitch and rhythm
- Using the rhythm of the motif to create a new 16 bar melody based on three major triads
- Using untuned percussion add sforzando rhythm punctuation to the 16-bar melody

Staff Notation for Rhythm

- In musical notation 'ti-ka, ti-ka', indicated by four vertical lines joined together at the top, are called semi-quavers. 'Ti-ka' represents two semiquavers, 'ti-ka, ti-ka' represents four semiquavers.
- *Reading, clapping and writing symbols for ta, ti, ta-a, ti-ka and rests, separated by bar lines using a time signature of 4/4*

Year 6 – The Hallelujah Chorus

- In musical notation 'ta', indicated by a vertical line is called a 'crotchet'
- In musical notation 'ti-ti', indicated by two vertical lines joined together at the top, are called quavers. 'Ti' represents one quaver, 'ti-ti' represents two quavers.
- In musical notation 'ta-a', indicated by a vertical line attached to a hollow circle, is called a minim
- We can use symbols to represent rhythmic patterns for ta-a-a-a
- In musical notation 'ta-a-a-a', indicated by a hollow circle, is called a semibreve
- We can use symbols to represent rhythm and pitch at the same time. The time signature and the bar lines show us what metre the music is in and the sticks show us the rhythm.

Playing an Instrument

- **English Folk Songs – Tuned Percussion**
- Playing three note chords on tuned percussion to accompany a song

Year 6

- **The Hallelujah Chorus - Untuned and Tuned Percussion**
- Playing a 4-bar motif on tuned percussion reading musical notation indicating both pitch and rhythm
- Playing two motifs on untuned percussion which are then played simultaneously and in sequence with two other motifs
- Blues and the Groove – Tuned Percussion
- Playing a walking bassline for a 12-bar blues on tuned percussion, which then accompanies blues singing
- Improvising over a walking bassline on tuned percussion using a minor pentatonic scale

- **Minimalism and Soundscapes – Untuned Percussion and Recorded Sound**

- Recording sounds outside
- Reproducing rhythms heard in sound recordings on untuned percussion, some creating sustained sounds

- **Rock, Pop and the Influence of the Blues – Untuned Percussion**

- Using a drum roll to accompany a song
- Playing untuned percussion on the off-beat to accompany a song

Staff Notation for Rhythm

- *Clapping and reading symbols for ta, ti, ta-a, ta-a-a-a and rests, separated by bar lines using a time signature of 4/4*
- *Playing 'The Kingdom of this World' motif from the 'Hallelujah Chorus' on tuned percussion reading notation showing rhythm and pitch.*

2. Constructive Pillar of Development

The constructive pillar of development relates to a pupil's understanding of the construction of music by reference to the dimensions (also known as the elements) of music. These include pulse, rhythm, tempo, pitch, timbre, dynamics, form/structure, texture and harmony. Pupils develop their understand of the dimensions of music by listening to music and analysing what they can hear by reference to the interaction between different dimensions. They also develop their understanding of the dimensions of music by creating music themselves, whether by practising playing music written by other people or by composing their own music. Different units in the PKC curriculum focus on different dimensions. These are detailed in the curriculum overview under the heading 'musical focus'.

Examples of development under the constructive pillar across the PKC music curriculum include:

Pulse and Rhythm	Pitch
<p>The bullet points below describe how pupil's understanding of pulse and rhythm builds from year 1-6. Declarative knowledge is indicated in the first group of bullet points, followed by procedural knowledge which is shown in italics.</p> <p>Year 1 – Marching Music</p> <ul style="list-style-type: none"> • The beat/pulse is like the steady heartbeat of the music whereas rhythm is like a pattern in sound which can fit together over the beat/pulse • <i>Marching, tapping, moving and performing actions to the beat/pulse</i> • <i>Clapping the rhythms of words over a steady beat/pulse</i> • <i>Imitating four beat rhythms using body percussion over a beat/pulse</i> • <i>Layering four beat rhythms over a beat/pulse</i> • <i>Creating a simple composition as a class in an AB structure using the skills detailed above</i> <p>Year 1 – Samba</p> <ul style="list-style-type: none"> • The beat/pulse is like the steady heartbeat of the music whereas rhythm is like a pattern in sound which can fit together over the beat/pulse • Samba music often uses rhythms in conversation between different groups of drums 	<p>The bullet points below describe how pupil's understanding of pitch builds from year 1-6. Declarative knowledge is indicated in the first group of bullet points, followed by procedural knowledge which is shown in italics.</p> <p>Year 1 – Animals in Music</p> <ul style="list-style-type: none"> • Pitch means how high or low a sound is • 'The Elephant' from The Carnival of the Animals by Saint-Saëns sounds like an elephant because it is low and slow. It is played on the double bass. • In 'Aviary' in The Carnival of the Animals Saint Saëns uses the flute to represent a bird • The double bass has a low pitch • The flute has a high pitch

Pulse and Rhythm

- Rhythms can be used in call and response, where the response can imitate the call or be a different to the call
- Samba music has special rhythms
- *Imitating/creating different eight beat clapped rhythms in call and response over a beat/pulse*
- *Imitating/creating different eight beat rhythms in call and response over a beat/pulse using untuned percussion instruments*
- *Saying and clapping the rhythms of words over a steady beat/pulse to create samba rhythms*
- *As a class creating a simple samba composition in an ABA structure using the skills detailed above*

Year 1 - Ostinato I

- The beat/pulse is like the steady heartbeat of the music whereas rhythm is like a pattern in sound which can fit together over the beat/pulse
- A rhythmic ostinato is a short rhythm which is repeated throughout a piece of music
- Mars by Holst has a rhythmic ostinato
- Mars by Holst has a rhythmic ostinato
- 'Stand by Me' is a famous song by the American singer Ben E. King which uses a rhythmic ostinato
- *Tapping, moving and performing actions to the beat/pulse*
- *Identifying and clapping an ostinato rhythm*
- *Creating clapped ostinato rhythms based around the rhythms of short phrases over four beats*
- *As a class creating a three-part layered rhythmic composition using clapping and untuned percussion instruments and an ostinato rhythm over five beats*

Pitch

- A glockenspiel is an example of tuned percussion. Tuned percussion makes sound with pitch.
- On a glockenspiel the shorter the bar is the higher the sound will be
- *Singing songs with a variety of high and low pitches, using actions to aid reaching high pitches*
- *Singing as prescribed rhythm at a constant low pitch*
- *Playing two quickly moving high notes on tuned percussion*

Year 2 – Peter and the Wolf

- A triad, in music, is a set of three notes or pitches
- Triads are like building blocks in music. We can use triads to make patterns in pitch.
- We can use hand signals with words to represent pitch
- We can use symbols to represent pitch patterns like dots to show where pitch is higher and lower
- *Creating patterns in pitch using the triad C, E and G on tuned percussion*

Pulse and Rhythm

Year 2 – Ostinato II

- A rhythmic ostinato is a short rhythm which is repeated throughout a piece of music
- The beat/pulse of a piece of music can be split into regular groups of 2s, 3s or 4s - this is called metre
- The pulse of a piece of music can stay at a steady pace, can get faster and slower
- *Tapping, moving and performing actions to the beat/pulse*
- *Clapping/performing actions to the rhythms of words over a steady three beat pulse*
- *Identifying and clapping an ostinato rhythm*
- *Imitating clapped rhythms over a four-beat pulse which steadily increases in speed*
- *As a class create a four-part layered rhythmic composition using body/untuned percussion which gets quicker and then slower*

Year 2 - Beat Music

- 'Metre' means how the pulse/beat of music is split into regular groups
- Beat music often has a strong beat on each beat. The beats are often in a metre of 4
- 'Yellow Submarine' is a song by the Beatles which has a metre of 4
- Symbols can be used to represent rhythmic patterns for 'ta' and a rest
- *Using untuned/tuned percussion to tap the beat/pulse and create rhythms to accompany singing*
- *Reading symbols for ta and a rest to clap/play different rhythms*

Year 2 - Emotions in Sound

- A rhythmic ostinato is a short rhythm which is repeated throughout a piece of music
- We can use symbols to represent rhythmic patterns for ta, ti and rests
- *Reading symbols for ta, ti and a rest to clap/play different rhythms*
- *As a class creating a three-part layered rhythmic composition using body/untuned percussion and an ostinato rhythm*

Pitch

- *Using hand signals with words to represent pitch*
- *Reading dot notation in a box to play different combinations of the triad C, E and G on tuned percussion*

Year 2 – Gamelan

- Gamelan music is built around a basic melody known as the 'balungan'
- The balungan is based around either a 5-note scale (a group of pitches) or a 7-note scale
- Music from Java is generally more gentle, slower and at a lower pitch
- Music from Bali is generally more energetic and at a higher pitch
- *Varying the starting pitches of warm-up songs*
- *Learning to play 'Lancaran Cobowo' on tuned percussion which uses the pelog scale*

Year 3 – Pachelbel's Canon

- Pachelbel's Canon was written for three violins and a 'cello. A violin and a 'cello are stringed instruments. A violin has a higher pitch. A 'cello has a lower pitch.
- A bassline is the lowest part of the music
- We can use hand signals with words to represent pitch

Pulse and Rhythm

Year 3 – Off Beat

- The beat/pulse of a piece of music can be split into regular groups of 2s, 3s or 4s - this is called metre
- The down beat is the strong beat at the beginning of a regular group of beats
- An off-beat rhythm is where, in a group of 4 beats the strong beat falls on 2 and 4
- We can use symbols to represent rhythmic patterns for ta, ti, ta-a and rests
- Rock and roll music and disco music usually has a strong off-beat
- *Clapping, moving and performing actions to the beat and the off-beat*
- *Imitating rhythmic patterns over four beats over a beat and an off beat*
- *Reading symbols for ta, ti, ta-a and a rest to clap/play different rhythms*

Year 3 - Indian Classical Music

- In Indian music the rhythm is played in repeated cycles called a 'tala'
- The name for a rhythmic piece of music on the tablā is called a ṭukḍā
- A ṭukḍā can either be a fixed piece of music or improvised
- Indian tablā players learn ṭukḍā rhythms by learning these orally, saying the rhythm to words/sounds
- *Clapping a tala over 4, 8 and 16 beats*
- *Improvising a clapped rhythm over a 16 beat tala keeping in time with the pulse*
- *Clapping a ṭukḍā over a 16 beat tala using rhythmic patterns of groups of words*
- *As a class creating a composition by using a clapped ṭukḍā and improvised clapped line over a 16 beat tala*

Year 4 – Working Songs

- Sailors would use the rhythm of sea shanties to perform repetitive tasks and would use the pulse of the music to keep in time together
- The down beat is the strong beat at the beginning of a regular group of beats

Pitch

- We can use symbols to represent pitch. The staff is like a frame which we can put dots on to show pitch. A note is a dot on a staff which shows a musician what pitch to play.
- A scale is when pitch is ordered to go up and down, in steps. We can give pitches in a scale letter names (A-G).
- *Playing the bassline of Pachelbel's Canon and accompanying canon parts on tuned percussion*
- *Using hand signals to represent pitch*
- *Reading dots on a staff to represent pitch for do, me and sol*

Year 3 – Stories in Sound

- We can use dots on a staff to show pitch
- Dots can appear in the spaces or on the lines of the staff
- The nearer the top of the staff, the higher the pitch of the note will be. The nearer the bottom of the staff, the lower the pitch of the note will be.
- *Varying the starting pitch of warm up songs*
- *Using hand signals with words to represent pitch*
- *Reading dot notation on the staff for do, me and sol and do, re and me*

Pulse and Rhythm

- *Clapping/creating actions in time with the beat/pulse*
- *Reading symbols for ta, ti, and ta-a to clap/play different rhythms over four beats in call and response*

Year 4 – Take the ‘A’ Train

- *Swing is a type of jazz known for its emphasis on the off-beat which was good to dance to*
- *Tapping/clapping/chanting the pulse/beat in groups of four, an off beat rhythm and a swung ‘doo-bee’ rhythm*
- *Improvising a swung ‘doo-bee’ style rhythm using a variety of sounds*
- *As a class create a composition in an AABA structure using the skills detailed above*

Year 4 - Stories in Sound III

- *A rhythmic ostinato is a short rhythm repeated throughout a piece of music*
- *The Imperial March from Star Wars is partly inspired by Holst’s piece Mars from The Planets which are both based on a rhythmic ostinato*
- *A dotted rhythm is a rhythm which uses two notes which are unequal in length, e.g. long, short*
- *Marching/playing untuned/tuned percussion instruments to the beat*
- *Playing/clapping short rhythms including a dotted rhythm over the beat*
- *As a class creating a layered composition using the skills detailed above*

Year 4 - Announcing an Entrance

- *In musical notation ‘ta’ indicated by a vertical line is called a ‘crotchet’*
- *In musical notation a time signature and the bar lines show us what metre the music is in*
- *In 4/4 time the 4 at the top indicates 4 beats in the bar and the 4 at the bottom indicates that these are crotchet beats*

Pitch

Year 3 - Indian Classical Music

- *The melodic framework upon which a piece of Hindustani music is based is called a ‘raga’*
- *A drone in Indian classical music is one or more notes, played repeatedly over which the other instruments play*

Year 4 –Beethoven’s 5th

- *Beethoven’s ‘fate’ motif from his 5th symphony is recognisable by its pitch and rhythm. It uses four notes (G, E flat, F and D) which are in a minor key.*
- *At first, the ‘fate’ motif in Beethoven’s 5th symphony is played in unison which means playing together at the same pitch or using the same notes*
- *Using hand signals to represent pitch*
- *Reading dots on a stave to represent pitch for do, me and sol*
- *Reading notes for the ‘fate’ motif on the stave (in the spaces and on the lines)*

Pulse and Rhythm

- *Reading and clapping symbols for ta, ti, and ta-a separated by bar lines using a time signature of 4/4*
- *Creating a fanfare in groups played over 16 beats using tuned and untuned percussion and imitation*

Year 5 – Jin-Go-La-Ba

- Jin-Go-La-Ba by Nigerian drummer Babatunde Olatunji uses repetitive rhythms created by percussion instruments and chanting
- The djembe drum is a type of drum from Western Africa which is goblet-shaped
- Off-beat means where a rhythm does not fall in time with the beat or pulse
- Syncopation is when a variety of rhythms are played together to make the music off-beat
- African drumming music is often syncopated
- African drumming music can use a structure of call and response: a simple drumming piece can be split into three sections of 'call', 'rhythm', 'ending call'
- *Learning and playing together four clapped rhythms/chants which start on the fourth beat of each group of four beats and include syncopation*
- *Playing these rhythms on drums using different drum tones*

Year 5 - Beethoven's Eroica

- The first movement of the symphony 'Eroica' by Beethoven is in a metre of 3/4
- We can use symbols to represent rhythm and pitch at the same time. The time signature and the bar lines show us what metre the music is in and the sticks show us the rhythm.
- In 'Eroica' Beethoven often used 'sforzando' on the 2nd beat of the bar which makes it sound unexpected

Pitch

Year 4 – Solo

- A phrase in music is like a musical sentence. The pitch of a phrase can ascend or descend and move by step or in jumps.
- The piano can play two notes at the same time (a chord) whereas the flute can only play one. When notes are played together to create a pleasing effect this is called 'harmony'.
- Beethoven wrote a piece for the solo piano which is known as the 'Moonlight' Sonata the first part of which has a melody accompanied by arpeggios. An 'arpeggio' is when the notes in a chord are played individually, in an ascending or descending pattern.
- *Identifying whether pitch descends or ascends in familiar songs*
- *Composing a piece for a solo glockenspiel in pairs using sustained phrases which move by step accompanied by notes to make chords and phrases of ascending arpeggios*

Year 4 - Announcing an Entrance

- Rossini's fanfare in the William Tell Overture is based on a triad. A triad is a set of three notes or pitches which are like building blocks in music.
- *Playing a 16 beat rhythm on tuned percussion using a triad based on F to create a fanfare.*

Pulse and Rhythm

- Reading and clapping symbols for ta, ta-a and rests separated by bar lines using a time signature of 3/4
- Clapping and performing actions to a beat in a metre of 3/4, emphasising the downbeat
- Clapping the rhythm of a melody in 3/4 and then playing this rhythm with pitched notes on tuned percussion

Year 5 – English Folk Songs

- Music can be in simple or compound metre
- Simple metre is where the beat can be divided into two. Compound metre is where the beat can be divided into three.
- The songs *Oliver Cromwell* and *An Acre of Land* are both in compound metre
- Tapping the beat to the song 'Oliver Cromwell' as they sing it, which is in compound metre, where each beat is divided into three.

Year 6 – Voice and Body Percussion

- We can show pulse and rhythmic patterns by moving our bodies
- We can use symbols to represent rhythmic patterns for ti-ka
- Putting sounds together over a regular pulse in a metre of four. A sound can occupy one beat or a sound can be repeated twice during one beat.
- Creating a four bar rhythm using these sounds
- Reading, clapping and writing symbols for ta, ti, ta-a, ti-ka and rests, separated by bar lines using a time signature of 4/4
- As a class creating a composition in an ABA structure using the skills detailed above

Pitch

Year 5 – The Lark Ascending

- In *The Lark Ascending* Vaughan Williams uses ascending, descending pitch and trills, in a legato and free style to sound like the flight of a bird
- The pentatonic scale uses five pitches, do, re, mi, sol, la
- A drone is where a note or chord is played continuously to accompany other layers of music like a melody
- Varying the starting pitch of warm up songs
- Drawing a continuous line which rises and falls to show how the melodic line of the violin rises and falls
- Using the pentatonic scale to create a melody on tuned percussion to sound like a bird flying in the style of 'The Lark Ascending', played over a drone (which maintains the same pitch)

Year 5 - This Little Babe

- 'Treble' can refer to a boy singer who sings at a high pitch
- We can use symbols to represent pitch
- The staff is like a frame which we can put dots on to show pitch

Pulse and Rhythm

Year 6 – The Hallelujah Chorus

- We can use symbols to represent rhythm and pitch at the same time. The time signature and the bar lines show us what metre the music is in and the sticks show us the rhythm.
- *Clapping the rhythm of the 'Hallelujah', 'He shall reign forever and ever' and 'King of kings and Lord of lords' motifs from the 'Hallelujah Chorus'.*
- *Clapping and reading symbols for ta, ti, ta-a, and rests, separated by bar lines using a time signature of 4/4*
- *Playing 'The Kingdom of this World' motif from the 'Hallelujah Chorus' on tuned percussion reading notation showing rhythm and pitch.*

Year 6 – Blues and the Groove

- A 12 bar blues is where chords are played in a pattern over 12 bars of 4/4 time
- *Playing a 12 bar blues using a walking bass*

Year 6 - Minimalism and Soundscapes

- Minimalism is a way of composing that uses minimal musical materials, such as repetitive patterns and motifs
- In 'Clapping Music' by Steve Reich two people clap the same rhythm at different times
- *Learning the short rhythmic motif for 'Clapping Music'*
- *Using the motif to create a piece in 3 parts, where the same motif is clapped in staggered entries*

Year 6 - Rock Pop and the Influence of the Blues

- Rock and roll music sometimes uses a 12 bar blues where chords are played in a pattern over 12 bars of 4/4 time
- An off-beat rhythm is where, in a group of 4 beats the strong beat falls on 2 and 4

Pitch

- The staff is like a frame which we can put dots on to show pitch
- The treble clef tells us what pitch the dots represent on the staff
- The mood of a piece of music can be effected by different factors, such as tempo and pitch
- Using hand signals to represent pitch
- *Playing a familiar melody in canon on tuned percussion following dot notation on the staff, in the treble clef to indicate do-la*

Year 5 - Beethoven's Eroica

- The opening motif of Beethoven's Eroica symphony is built on a 'triad' which is a set of three pitches
- We can use symbols to represent rhythm and pitch at the same time. The treble clef and the dots on the staff show us the pitch of the notes.
- *Using hand signals to represent pitch*
- *Reading dots on a staff to represent pitch for do, me and sol (a triad)*
- *Playing the opening motif of Eroica on tuned percussion, reading notation showing rhythm and pitch*
- *Creating melodies with triads based on different starting pitches on tuned percussion, using the rhythm of the 'Eroica' motif*

Pulse and Rhythm

- *Clapping or clicking on the off-beat to accompany a song.*
- **Year 6 - Protest Songs**
- The English songwriter Labbi Siffre wrote a song called *Something Inside So Strong* which was written in response to the violence of apartheid in South Africa
- The song is in 4/4 and has a strong downbeat
- An off-beat rhythm is where, in a group of 4 beats the strong beat falls on 2 and 4
- *Learning to sing 'Something Inside So Strong' clapping/clicking on the off-beat as they sing*

Pitch

Year 6 – The Hallelujah Chorus

- We can use symbols to represent rhythm and pitch at the same time. The clef and the dots on the stave show us the pitch of the notes.
- Tonality means the character or mood of a piece of music created by the scale which it is based on. A piece of music can be based on a 'major' or a 'minor' scale/key. Often a 'major' key creates a happy mood as a 'minor' key creates a sad mood.
- *Varying the starting pitch of warm up songs*
- *Playing 'The Kingdom of this World' motif from the 'Hallelujah Chorus' on tuned percussion reading notation showing rhythm and pitch.*

Year 6 - Blues and the Groove

- The 12-bar blues uses three chords built on the I, IV and V notes of the scale
- Flattened notes, like a flattened 7th note, are typical in the blues
- Blues players often use the notes in the minor pentatonic scale as the basis for improvisation
- *Playing triads with an added flattened 7th on tuned percussion to create a walking bassline for a 12-bar blues*
- *Playing the notes in the pentatonic scale on tuned percussion to improvise over a 12-bar blues bassline*

3. Expressive Pillar of Development

This pillar partly relates to the development of a pupil's musical creativity and development in the expressive quality of a pupil's musical output. Such development is often difficult to analyse and quantify but includes the quality with which pupils compose, play/sing and perform music whether on their own or in an ensemble. Development in this pillar also includes pupil's knowledge of the vast expressive capability of music across different musical styles which vary across time and throughout the world. Pupils develop this knowledge by studying a diverse range of music spanning seven centuries from many different cultures. Through analysing music, breaking down how music is constructed using the dimensions of music pupils build an understanding of how different styles and genres have different characteristics and how these styles and genres are connected.

An example of development under the expressive pillar across the PKC music curriculum includes:

Musical Meaning Across the World and Time

The following bullet points trace how pupil's knowledge and understanding of styles/genres which are known for using **off beat rhythms/syncopation** develop from year 1-6. This development requires a basic understanding of pulse, rhythm and metre which is developed in years 1 and 2 in the units *Marching Music*, *Samba* and *Beat Music*. From year 3-6 children then encounter music which particularly use off-beat rhythms: jazz, rock and roll, funk, disco and West-African drumming.

The bullet points also trace how the curriculum highlights how different style/genres of music across the world and over the course of time influence each other: the music of Western Africa influenced the music of African-American Spirituals, which in turn influenced blues, jazz, rock and roll and Britpop.

Year 1 – Marching Music

- The beat/pulse is like the steady heartbeat of the music whereas rhythm is like a pattern in sound which can fit together over the beat/pulse
- Soldiers sometimes march to the beat
- Ronda alla Turca was written for the piano by a composer called Mozart and was inspired by marching bands

Year 1 – Samba

- The beat/pulse is like the steady heartbeat of the music whereas rhythm is like a pattern in sound which can fit together over the beat/pulse
- Samba music often uses rhythms in conversation between different groups of drums

Musical Meaning Across the World and Time

- Fanfarra by Sergio Mendes/Carlinhos Brown is an example of samba music.
- Rhythms can be used in call and response, where the response can imitate the call or be a different to the call

Year 2 - Beat Music

- 'Metre' means how the pulse/beat of music is split into regular groups
- 'The Beatles' wrote and performed Yellow Submarine and Help! and are known for creating 'beat' music.
- Beat music often has a strong emphasis on each beat. The beats are often in a metre of 4.

Year 3 – Off Beat

- The beat/pulse of a piece of music can be split into regular groups of 2s, 3s or 4s - this is called metre
- The down beat is the strong beat at the beginning of a regular group of beats
- An off-beat rhythm is where, in a group of 4 beats the strong beat falls on 2 and 4
- Rock and roll music, funk and disco music usually have a strong off-beat
- Hound Dog famously sung by Elvis, I got you (I feel good) by James Brown and Le Freak by Chic are examples of these types of music

Year 4 – Take the 'A' Train

- Swing is a type of jazz known for its emphasis on the off-beat which was good to dance to
- Jazz is a type of music which originated in New Orleans in the U.S.A.
- Duke Ellington was an American jazz musician known for writing and performing 'swing'. Ella Fitzgerald was an American jazz singer. Louis Armstrong was an important jazz trumpeter and singer.
- 'Take the 'A' Train', played by the Duke Ellington Orchestra and Ella Fitzgerald, is a famous example of swing. #

Year 5 – Jin-Go-La-Ba

- The djembe drum is a type of drum from Western Africa which is goblet-shaped
- Off-beat means where a rhythm does not fall in time with the beat or pulse

Syncopation is when a variety of rhythms are played together to make the music off-beat. African drumming music is often syncopated.



Musical Meaning Across the World and Time

- African drumming music can use a structure of call and response: a simple drumming piece can be split into three sections of 'call', 'rhythm', 'ending call'
- Jin-Go-La-Ba by Nigerian drummer Babatunde Olatunji uses repetitive rhythms created by percussion instruments and chanting

Year 5 – African-American Spirituals

- African-American spirituals are songs associated with the enslavement of African people in the U.S.A.
- African-American spirituals often used 'call and response'.
- African-American spirituals influenced and were used in other styles of music like blues, gospel and jazz
- Louis Armstrong was an important jazz trumpeter and singer. He played *When the saints, go marching in* which is a song in the spiritual/gospel tradition.

Year 6 – Blues and the Groove

- A 12-bar blues is where chords are played in a pattern over 12 bars of 4/4 time
- Blues is a musical genre that originated in the Southern states of the U.S.A. in African-American communities around the 1860s.
- Jazz originated in the African-American communities of New Orleans in the late 19th and early 20th centuries and partly has its origins in blues.
- Ma Rainey and Lead Belly were both famous, early blues musicians.
- B.B. King was an important American blues guitarist, singer and songwriter.
- Herbie Hancock is an American jazz musician and keyboard player.

Year 6 - Rock Pop and the Influence of the Blues

- Rock and roll music sometimes uses a 12-bar blues where chords are played in a pattern over 12 bars of 4/4 time
- An off-beat rhythm is where, in a group of 4 beats the strong beat falls on 2 and 4
- Creams' version of *Crossroads* is based on a 12-bar blues. It includes an improvised guitar solo by Eric Clapton.
- The Beatles were an English rock/pop band from Liverpool. The verses of their song *Can't buy me love* use a 12 bar blues.
- The band Oasis were influenced by the Beatles. They were a 'Britpop' band.