



## Lowerhouse Junior School Key Learning in Music – Year 5 & Year 6



Performing	Listening	Creating	Knowledge and Understanding
<ul style="list-style-type: none"> <li>▪ Sing songs, speak chants and rhymes in unison and two parts, with clear diction, control of pitch, a sense of phrase and musical expression.</li> <li>▪ Play tuned and untuned instruments with control and rhythmic accuracy.</li> <li>▪ Practise, rehearse and present performances with an awareness of the audience.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Listen with attention to a range of high quality live and recorded music, to detail and to internalise and recall sounds with increasing aural memory.</li> <li>▪ Experience how the combined musical elements of pitch, duration, dynamics, tempo, timbre, texture and silence can be organised within musical structures (for example, ostinato) and used to communicate different moods and effects.</li> <li>▪ Experience how music is produced in different ways (for example, through the use of different resources, including ICT) and described through relevant established and invented notations.</li> <li>▪ Know how time and place can influence the way music is created, performed and heard (for example, the effect of occasion and venue).</li> </ul>	<ul style="list-style-type: none"> <li>▪ Improvise and develop rhythmic and melodic material when performing.</li> <li>▪ Explore, choose, combine and organise musical ideas within musical structures.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Analyse and compare sounds.</li> <li>▪ Explore and explain their own ideas and feelings about music using movement, dance, expressive language and musical vocabulary.</li> <li>▪ Improve their own and others' work in relation to its intended effect.</li> <li>▪ Use and understand staff and other musical notations.</li> <li>▪ Develop an understanding of the history of music.</li> </ul>

### Musical Elements

Pitch	Duration	Dynamics	Tempo	Timbre	Texture	Structure
<ul style="list-style-type: none"> <li>▪ Identify short phrases and long phrases.</li> <li>▪ Identify the prominent melody patterns in a piece of music.</li> <li>▪ Improvise a melodic pattern.</li> <li>▪ Improvise a melody.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Perform rhythmic patterns and ostinati (<i>repeated melody lines</i>).</li> <li>▪ Identify a silence in a rhythmic pattern with a gesture.</li> <li>▪ Create rhythmic patterns including silences and notate.</li> <li>▪ Indicate strong and weak beats through movements.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Recognise crescendo (<i>gradually getting louder</i>) and diminuendo (<i>grad. getting quieter</i>). Assess the appropriateness of dynamic choices such as accents (<i>sudden loud notes, or sudden quiet notes</i>).</li> </ul>	<ul style="list-style-type: none"> <li>▪ Identify the differences between fast and slow tempos.</li> <li>▪ Identify the tempo of music as fast, moderate, slow, getting faster or getting slower.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Identify groupings of instruments – e.g. strings, woodwind, orchestra, and rock band.</li> <li>▪ Recognise the instruments heard in a piece of music.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Understand the process by which a round (<i>one melody, sung/played by groups starting at different times e.g. 'London's Burning'</i>) works.</li> <li>▪ Identify the various and varying textures in a round.</li> <li>▪ Show how rounds and canons (<i>more than</i></li> </ul>	<ul style="list-style-type: none"> <li>▪ Identify binary and ternary form from notational devices.</li> <li>▪ Identify binary and ternary form when listening.</li> <li>▪ Identify rondo (a form which always returns back to the first 'A' melody line e.g. ABACADAE etc) form.</li> </ul>

- Recognise a metre (the way beats are grouped) of 3 or 4.
- Recognise a change in metre.
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*one melody line, sung/played on top of each other by groups starting at different times e.g. 'Pachelbel's Canon')* are constructed.

Understand how the texture might vary in a song.