ACET Junior Academies'

Scheme of Work for music
Year 6

- **Whole class outcome**
  - **Challenge outcome**
- **Previously taught objective**

Enquiry	Musical Skill	Key concepts	Outcomes
Unit 1 – We'll meet again! (WWII)			

E1 – Why is music so important in wartime?	• Appreciation and understanding – explain the influence of historical events on music.
	• Listening – begin to identify and explore the relationship between sounds, musical devices and how these can be used to express meanings.
		Era
		Wartime emotion
			Singing
			• 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 fourpart rounds or partner songs, and experiment with positioning singers randomly within the group in order to develop greater listening skills, balance between.
			Listening
			• Listen to recorded performances and live music
			• Appreciate and understand a wide range of high-quality live and recorded music

E2 – How was music used to influence people during the Second World War?	- Listening – identifying and exploring how melodies and lyrics express emotions.	Melody Tempo Lyrics Pitch Volume	Listening • Listen to recorded performances and live music • Appreciate and understand a wide range of high-quality live and recorded music

	- Appreciation and understanding – comment on a range of music and musicians indicating own preferences.	Audience Influence Propaganda Emotion Style Purpose	**Composition** Improvise • *Extend improvisation skills through working in small groups to: create music with multiple sections that include repetition and contrast.* • Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.
E3 – Who was the 'Forces Sweetheart'?	- Appreciation and understanding – listen to and comment on the work of musicians and the influence they had. - Listen – identify and explore relationships between sounds and how different meanings can be expressed.	Musicians/performers Style Melody Tempo Lyrics Instruments Swing Traditional pop	Listening • Listen to recorded performances and live music • Appreciate and understand a wide range of high-quality live and recorded music **Composition** Improvise • *Extend improvisation skills through working in small groups to: create music with multiple sections that include repetition and contrast.* • Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.
E4 – We'll meet again	- Listen – identify and explore relationships between sounds and how different meanings can be expressed. - Singing – identify how sounds can be combined and used expressively, layering sounds and singing in tune with other performers. - Inter-related dimensions in music – have an awareness of how these affect the music.	Military Sentimental Melody Chromatic scales Structure	Singing • Observing rhythm, phrasing, accurate pitching and appropriate style. Listening • Listen to recorded performances and live music **Composition** Compose

			• 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. **Musicianship** Instrumental performance • Make decisions about **dynamic range**, including very loud, very quiet, moderately loud and moderately quiet. Compose • *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.* **Musicianship** Instrumental performance • 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.*

E5 – Singing – identify how sounds can be combined in tune with other performers.	- Singing – identify how sounds can be combined and used expressively, layering sounds and singing in tune with other performers.
	- Inter-related dimensions in music – have an awareness of how these affect the music.
	- Performing – take the lead in a performance and provide suggestions to others.
		Accompaniment
		Ostinato
		Meter
			Singing
			
			• 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 fourpart rounds or partner songs, and experiment with positioning singers randomly within the group in order to develop greater listening skills, balance between.

			Musicianship
			
			Instrumental performance
			
			• 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.
			
			Reading Notation
			
			• *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.

E6 – Performing – Take the lead in a performance and provide suggestions to others.			Singing
			
			• 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 fourpart rounds or partner songs, and experiment with positioning singers randomly within the group in order to develop greater listening skills, balance between.

			Musicianship
			
			Instrumental performance
			
			• 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.
			
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			  ○ *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.

Unit 2 – The Mayan Rainforest			
E1 – What does Mayan music look and sound like?	• Recognising how history impacts on music. • Listening to music and appraising/expressing feelings about how it sounds or makes them feel.	Listen Appraise Instruments	Listening • Listen to recorded performances and live music **Composition** Improvise • Extend improvisation skills through working in small groups to: create music with multiple sections that include repetition and contrast.

			○ Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.
E2 – How is a piece of music formed? Structure and Texture.	• To identify structure and texture in music.	Structure Texture Body percussion	Reading Notation • Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. • 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.
E3 – Why body percussion?	• To describe a piece of music referring to tempo, dynamics, texture and structure. • To perform a piece of music using body percussion, playing in time with a partner. • To record rhythm using symbols or words.	Tempo Dynamics Structure Texture Body percussion Rhythm	**Composition** Improvise • Extend improvisation skills through working in small groups to: create music with multiple sections that include repetition and contrast. ○ Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape. Compose • 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. **Musicianship** Instrumental performance • Make decisions about **dynamic range**, including very loud, very quiet, moderately loud and moderately quiet.

E4 – What are the rhythms of the rainforest?	• To compose rhythms representing movement. • To use textures to build a musical structure • To perform with increasing accuracy.	Listen Sounds Movement Rhythm Inter-related musical dimensions	**Composition** Compose • 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. o Either of these melodies can be enhanced with rhythmic or chordal accompaniment. o Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved. **Musicianship** Instrumental performance • Make decisions about **dynamic range**, including very loud, very quiet, moderately loud and moderately quiet.
E5 – What are the rhythms of the rainforest? Pt2.	- Listen and appreciate how a melody is composed. - Compose a melody using tuned percussion instruments. - Use inter-related dimensions in music to impact the melody.	Loop Melody Texture Pitch Tempo Tuned percussion instruments	Compose • 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. o Either of these melodies can be enhanced with rhythmic or chordal accompaniment. o Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved. Instrumental performance • Make decisions about **dynamic range**, including very loud, very quiet, moderately loud and moderately quiet. o 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 Reading Notation • Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. • Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.

E6 – What does our rainforest sound like?	• To compose a piece of music thinking about texture and structure.
	• Offer suggestions for improvements considering rhythm, melody and dynamics.
	• Perform with increasing fluency and accuracy.
		Texture
		Structure
		Melody
		Dynamics
		Tempo
			Singing
			
			• Observing rhythm, phrasing, accurate pitching and appropriate style.
			• school performance opportunities and to a wider audience
			
			Compose
			
			• 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.
			  o Either of these melodies can be enhanced with rhythmic or chordal accompaniment.
			  o Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.
			
			Instrumental performance
			
			• Make decisions about **dynamic range**, including very loud, very quiet, moderately loud and moderately quiet.
			  o Accompany this same melody, and others, using block chords or a bass line. This could be done

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Unit 3 – Leavers Song			
E1 – The beginning of the end?	• Listen and appraise songs, considering lyrics, melody, tempo and arrangement.	Lyrics Melody Tempo Arrangement	Singing • Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. o This should include *observing rhythm, phrasing, accurate pitching and appropriate style.* • *Continue to sing three- and fourpart rounds or partner songs, and experiment with positioning singers randomly within the group 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 Listening • Listen to recorded performances and live music
E2 – Do the words impact the listener? – pt1	• Listening and appraising. • Evaluating how a structure of a song works. • Composing lyrics for a specific purpose.	Lyrics Tempo Melody	Singing • Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance.

		Arrangement Rhyming Chorus Verse Structure Compose	○ This should include *observing rhythm, phrasing, accurate pitching and appropriate style.* • *Continue to sing three- and fourpart rounds or partner songs, and experiment with positioning singers randomly within the group 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 Listening • Listen to recorded performances and live music **Composition** Improvise • *Extend improvisation skills through working in small groups to: create music with multiple sections that include repetition and contrast.* • *Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.*
E3 – Do the words impact the listener? – pt2	- Listening and appraising. - Evaluating how a structure of a song works. - Composing lyrics for a specific purpose.	Lyrics Tempo Melody Arrangement Rhyming Chorus Verse Structure	Singing • 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 fourpart rounds or partner songs, and experiment with positioning singers randomly within the group 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

		Compose	Listening • Listen to recorded performances and live music **Composition** Improvise • *Extend improvisation skills through working in small groups to: create music with multiple sections that include repetition and contrast.* • *Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.* • Create music with multiple sections that include repetition and contrast. Compose • 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.
E4 – What is a backing track? That strikes a chord!	• Listening and appraising. • Exploring backing tracks and chord progressions. • Improvise a melody over a backing track.	Chord Chord progression Backing track Improvise	Singing • Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. o This should include *observing rhythm, phrasing, accurate pitching and appropriate style.* • *Continue to sing three- and fourpart rounds or partner songs, and experiment with positioning singers randomly within the group 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 Listening • Listen to recorded performances and live music

			Composition Improvise • *Extend improvisation skills through working in small groups to: create music with multiple sections that include repetition and contrast.* • *Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.* • Create music with multiple sections that include repetition and contrast. Compose • 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. **Musicianship** Instrumental performance • *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.*
E5 – How do we compose a melody?	• Compose a melody to fit with lyrics and a backing track. • Perform the melody and lyrics over the backing track.	Melody Tuned percussion instruments Backing track Lyrics Letter notation Staff notation	Singing • 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 fourpart rounds or partner songs, and experiment with positioning singers randomly within the group in order to develop greater listening skills, balance between parts and vocal independence*

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