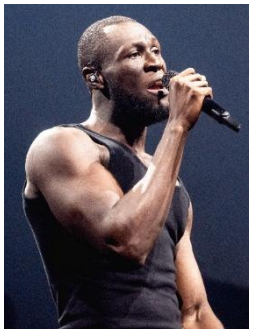
Music
Year 6

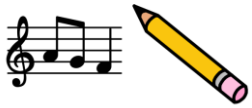
Unit	Grime	Express, Inspire and Perform	Music Reimagined	Musical Sketches	Music Remixed	The Grand Finale
National Curriculum	**Aims** The national curriculum for music aims to ensure that all pupils: • perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians • learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence • understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations. **Key stage 2** Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory. Pupils should be taught to: • play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression • improvise and compose music for a range of purposes using the inter-related dimensions of music • listen with attention to detail and recall sounds with increasing aural memory • use and understand staff and other musical notations • appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians • develop an understanding of the history of music.					
Unit Link	Discovering Grime/Year 6/NEW: Creative Music Scheme/Home – Cornwall Music Hub	Express, Inspire And Perform/Year 6/NEW: Creative Music Scheme/Home – Cornwall Music Hub	Music Reimagined/Year 6/NEW: Creative Music Scheme/Home – Cornwall Music Hub	Musical Sketches/Year 6/NEW: Creative Music Scheme/Home – Cornwall Music Hub	Music Remixed/Year 6/NEW: Creative Music Scheme/Home – Cornwall Music Hub	The Grand Finale/Year 6/NEW: Creative Music Scheme/Home – Cornwall Music Hub
Music Style	Grime - Electronic music	Musical Theatre	Baroque/opera	Sea shanty / Traditional folk . Country	Pop	Traditional Mexican folk music

Musician	Stormzy 	Andrew Lloyd Webber 	Vivaldi 	Nathan Evans 	Joanna Mangona & Pete Readman 	Álvaro Hernández Ortiz
Unit Outcome	**By the end of this unit, children will be able to:** 1. Identify Grime's origins and key features. Use music technology to create a complete track, layering drum sounds, synths, and vocals, and apply terms like tempo during the final mixing process.	**By the end of this unit, children will be able to:** 1. Perform songs in school assemblies, school performance opportunities and to a wider audience. 2. Develop listening skills, balance between parts and vocal independence by	**By the end of this unit, children will be able to:** 1. To analyse and compare two contrasting musical interpretations of “Spring”, relating the differences to the theme of climate change.	**By the end of this unit, children will be able to:** 1. Plan and compose 8 bars of music that demonstrate melodic and rhythmic interest, using creative musical ideas inspired by a historical or narrative context.	**By the end of this unit, children will be able to:** 1. To create and arrange a remix of a song by layering original instrumental parts (drumbeats, basslines, melodies) with manipulated loops	**By the end of this unit, children will be able to:** 1. Sing a repertoire of songs, including syncopated and partner songs, with appropriate style, phrasing, and expression. 2. Perform confidently as part of an ensemble, integrating solo lines, rounds, or

	2. Make independent creative decisions to develop original musical ideas. Build confidence by presenting the final track and reflecting on the creative choices made.	experimenting with where children stand.	2. To compose an original soundscape using digital software by arranging loops, incorporating new sounds, and applying mixing techniques and effects.	2. Notate and perform your composition, applying dynamic contrasts, ensemble awareness, and expressive techniques to communicate the intended musical character.	using music technology. 2. To listen critically to music in order to make informed creative decisions, and to evaluate the creative process and the final outcome of your own and others' work.	instrumental accompaniments.
Knowledge	**Lesson 1** – I know a quaver rest, followed by a quaver produces the rhythm syllable **(un)-ti**. It is worth 1 crotchet and starts with silence, creating an off-beat feel. **Lesson 2 -** I know that grime music is a style of music that started in the UK. I know grime music usually has a tempo of 140bpm, faster than most rap. **Lesson 3 -** I can identify the beat and the vocal style, the instruments used and the units of repetition.	**Lesson 1 –** I know the rhythm syllable **ti-ri-ri** = 1 crotchet and has a syncopated sound, creating an off-beat rhythm. **Lesson 2 –** I know that high-quality unison singing is created by blending voices. I know that standing or sitting in various stage positions while performing helps everyone to learn to listen and blend their voices. **Lesson 3 –** I know the importance of verse-chorus contrasts in vocal performances.	**Lesson 1 –** I know the rhythm syllable **syn-co-pa** is worth a minim and is built with a quaver, a crotchet and a quaver, creating an off-beat feel. **Lesson 2 –** I know how to link real life situations to the story and mood of the music. **Lesson 3 –** I know how to explore pitch, note length, and volume, adjusting their tracks to create balanced and expressive soundscapes.	**Lesson 1 –** I know that layers of syncopated rhythms, makes us want to dance. **Lesson 2 -** I know how to practise choruses through speaking and singing, developing timing, rhythm, and ensemble coordination. **Lesson 3 –** I know how to develop the remaining bars of musical sketches, adding expressive dynamics and experimenting with timbre and instrumentation. **Lesson 4 –** I know that compositions are	**Lesson 1 –** I know all the rhythm syllables taught which can be used in simple time signatures. **Lesson 2 –** I know how to add simple melodies via the piano roll, experimenting with pitch, rhythm, and harmony. **Lesson 3 -** I know how to extend their remixes by exploring loops, repeating patterns, and adding vocal or instrumental loops, developing control over structure and texture.	**Lesson 1 –** I know improvised or dictated rhythm patterns can be remembered and notated. **Lesson 2 -** I know the importance of learning the chorus and selected verses, practising speaking and singing to develop timing, rhythm, and expressive delivery. **Lesson 3 –** I know to give attention to rhythm, phrasing, and style in combination with vocal and instrumental parts. **Lesson 4 –** I know how to create ensemble

	Lesson 4 – I know what a baseline is. I know the C minor key. I know strong beats are needed for punchy rhythms. I know how to refine drum patterns and baseline movement. I know how to structure my composition. **Lesson 5 -** I know that composing in 4 parts has to have rules to prevent the parts from competing and to ensure the parts are harmonious.	**Lesson 4 –** The importance of character and narrative interpretation, as well as practising simultaneous songs in various stage positions. **Lesson 5 -** I know that I have to take turns practising my part with others before we all play together as a four.	**Lesson 4 –** I know that original audio recordings are incorporated, and effects are added to enhance musical texture. **Lesson 5 -** I know the landing notes in a chord keep melodic phrases safely harmonious.	played on instruments, exploring chords, melody, and ensemble balance. **Lesson 5 -** I know reading music notation takes lots of practise and repetition, to become confident.	**Lesson 4 –** I know how to experiment with arrangement, sequencing, and instrument selection, using volume sliders to balance tracks and create dynamic contrast. **Lesson 5 -** I know that three musical staves can be written underneath each other, as a musical score, to be played at the same time.	cohesion, and expressive delivery. **Lesson 5 -** I know that four musical staves can be written as a musical score, and conveys the clef, the key signature, the time signature and the orchestration.
Skills	**Lesson 1** – I can work in a group to produce a polyphonic rhythm using a set of rhythm syllables that will not overwhelm the other players. **Lesson 2 -** I can listen to and appraise grime music using given vocabulary (tempo, rhythms, patterns and textures). I can layer drum sounds to build a beat and create texture.	**Lesson 1 –** I can perform my part in a group of 4 as we play the pulse, the groove, the syncopated part and the fast lively part. **Lesson 2 –** I can give examples of how a performance can be improved by how and where we stand on the stage. **Lesson 3 -** I am confident in	**Lesson 1 –** I can use syn-co-pa sparingly, for effect with other rhythm syllables when composing, using repeated phrases for structure. **Lesson 2 -** I can listen to different pieces of music and discuss how they represent a theme like climate change. I can use digital software (YuStudio) to arrange musical loops and samples	**Lesson 1 –** I can play three underlying syncopated rhythms, using silence and the off -beat. **Lesson 2 –** I can listen to music and identify its melodic, rhythmic, and dynamic features. **Lesson 3 –** I can create short musical sketches. **Lesson 4 -** I can notate my musical ideas clearly to share with others.	**Lesson 1 –** I can select appropriate rhythm syllables for a rock steady part, a catchy repeatable rhythm and a lighter fast more complex pattern. **Lesson 2 –** I can create my own drumbeat, bassline, and melody to build a track. **Lesson 3 -** I can select, add, and remix loops from	**Lesson 1 –** I can select appropriate rhythm syllables for a composition in 4-parts: steady pulse, syncopated layer, faster layer and long tones. **Lesson 2 -** I can listen carefully to music from different cultures, understand its story and style, and learn to sing verses and choruses with good timing, rhythm, and expression.

	Lesson 3 – I can compare and contrast music within the genre of grime. **Lesson 4** – I can create a baseline in C minor using technology. I can change rhythm syllables to simplify or add interest to my existing pattern. **Lesson 5 -** I can apply the pitches given to me when I compose my part to create, ensuring a cohesive sound in C major when the 4 parts are played together.	performing parts in two or more parts. **Lesson 4 -** I can demonstrate how to walk onto and off the stage, as well as respond to the audience. **Lesson 5 -** I can refer to the A minor scale and the rhythm syllables, to ensure my stave notation is accurate in pitch and rhythm.	to begin creating a composition. **Lesson 3 -** I can add my own ideas to a musical piece by selecting sounds, recording audio, and changing the pitch and dynamics. **Lesson 4 -** I can experiment with and apply special effects (FX) to enhance and complete my digital soundscape. I can complete, save, and share my finished digital music composition with others. **Lesson 5 -** I can perform in time with my group and can collaborate in writing lyrics for our song in F major.	**Lesson 5 -** I can improvise a bass line, a syncopated ostinato, and a melody, in D minor over a rhythmic groove.	the original song to use in my own work. **Lesson 4 -** I can arrange the different parts and layers of my track to create a complete song structure. **Lesson 5 -** I can compose three contrasting lines of music, in G major and conduct a group to help them play my piece on bass, alto and soprano instruments.	**Lesson 3 -** I can create and perform my own musical ideas by experimenting with lyrics, vocal or instrumental parts, call-and-response, choreography, and ensemble skills while working confidently with others. **Lesson 4 -** I can rehearse and perform songs with accuracy and expression, taking on different roles, giving and receiving feedback, and reflecting on how to improve our final performance. **Lesson 5 -** I can compose four contrasting lines of music, in E minor and conduct a group to help them play my piece on bass, tenor, alto, and soprano instruments.
Perform and Share	Consider who you might perform to, when and how? Add into here.	Start the performance with a dress rehearsal to iron out any confusion. When you are ready, perform your chosen songs and	Present compositions to peers, giving and receiving feedback; discuss performance considerations such as audience presence.	Listen to each piece. After listening to each piece, invite the class to offer constructive feedback and demonstrate how to use it to celebrate strengths and make improvements.	Present completed remixes to the class or a wider audience, discussing performance choices. Give and receive peer feedback,	Celebrate achievements, documenting progress and reinforcing musical understanding, creativity, and ensemble skills.

		record the performance.			evaluating rhythm, dynamics, texture, and creativity.	
Vocabulary	Grime Beat Tempo Bar Loop Kick drum Snare drum Synthesiser DAW (Digital Audio Workstation) Present	Pantomime Solo Chorus Harmony Cartarta Carol Piano Verse Blending	Tempo DAW (Digital Audio Workstation) Sample / Sound Effect Hook/repetition Looping FX Pitch Dynamics	Scale B♭ Major Pitch 4/4 time Strong Beat Melody Expression Dynamics Improvisation Composition	Remix Beat Drumbeat Bassline Melody Layering Loop Pitch Piano Roll Rhythm	Accuracy Expression Choreography Ensemble Cultures Lyrics Syncopated Accompaniment
Career Links	**Conductor** Place: concert halls Qualities: leader, listener, decisive ***Qualification: BMus/Conducting Training***	**Music Therapist** Place: clinics, schools Qualities: kind, patient, empathetic ***Qualification: MA Music Therapy***	**Composer**  Place: studio Qualities: imaginative, disciplined, collaborative ***Qualification: BMus/BA Composition***	**Audio Engineer** Place: studios, broadcast Qualities: technical, calm, accurate ***Qualification: BA/BSc Audio Engineering***	**Stage Manager** Place: theatres Qualities: organised, problem-solver, communicator ***Qualification: BA Stage Management***	**Producer** Place: studios, sets Qualities: leader, planner, creative ***Qualification: BA Music/Film Production***
Resources		Interactive whiteboard	Headphones	Tuned instruments Simple percussion for pulse exercises	Beatmaker	
Assessment	Most children will know the pulse, rhythm, pitch, tempo, dynamics, texture and structure work together to make a song sound interesting, and be able to keep the internal pulse. Others will take on a musical leadership, creating musical ideas for the group to copy or respond to.					
Year 6 Progression						

Singing	Sing songs with syncopated rhythms. Sing as part of a choir, with a sense of ensemble and performance. Observe rhythm, phrasing, accurate pitching and appropriate style. Experiment with positioning singers. Perform in school and to a wider audience.
Playing Instruments	Play tuned percussion, classroom and whole-class instruments (if appropriate) using major and minor scales and chord progressions.
Listening	Further develop students' knowledge and understanding of the music they are listening to.
Creating	Extend improvised melodies beyond 8 beats. Develop improvisation skills to create music with multiple sections that include repetition and contrast. Use chord changes as part of an improvised sequence.
Music Technology	Use the Music Notepad tool to plan, compose, notate, and play melodic phrases that incorporate rhythmic variety and interest. Use YuStudio to create and produce music with multiple sections, and be able to explain how musical contrasts are achieved. Use YuStudio to remix real instrument loops.
Musicianship or Performing and Notation	Confidently read and perform from notation, identifying note names and duration. Play melodies, making decisions about dynamic range. Engage with others through ensemble playing, taking on melody or accompaniment roles. Understand the difference between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests.