

	Y5	Y6
Singing	In Year 5, we: • Sing with a sense of ensemble and performance. This includes observing phrasing, accurate pitching and appropriate style. • Perform a range of songs in carol service and end of the year production as a choir.	In Year 6, we: • 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 includes observing rhythm, phrasing, accurate pitching and appropriate style. • Perform a range of songs as soloists and as a choir in school assemblies, school performance opportunities and to a wider audience.
Listening	At St Francis, we ensure that listening to recorded performances is complemented by opportunities to experience live music making in and out of school. These include Music Recitals (end of every term); Nativity, Easter and end of the year performances; beginning of the school year presentation by visiting instrumental teachers and taking part in various music festivals and events. Here are some age-appropriate examples of pieces, that we use in Y5: Western Classical Tradition and Film: ‘English Folk Song Suite’ by Vaughan Williams (20th Century) ‘Symphonic Variations on an African Air’ by Coleridge-Taylor ‘This Little Babe’ from Ceremony of Carols by Britten (20th Century) Popular Music ‘Play dead’ by Bjork (90s) ‘Smalltown Boy’ by Bronski Beat (80s) Musical Traditions ‘Jin-Go-La-Ba (Drums of Passion)’ by Babatunde Olatunji (trad. Nigerian) ‘Inkanyezi Nezazi’ by Ladysmith Black Mambazo (South African)	At St Francis, we ensure that listening to recorded performances is complemented by opportunities to experience live music making in and out of school. These include Music Recitals (end of every term); Nativity, Easter and end of the year performances; beginning of the school year presentation by visiting instrumental teachers and taking part in various music festivals. Here are some age-appropriate examples of pieces, that we use in Y6: Western Classical Tradition and Film: ‘Oh, Fortuna’ by Carl Orff. ‘1812 Overture’ by Tchaikovsky (Romantic) ‘Connect It’ by Anna Meredith (21st Century) Popular Music (90s RnB) ‘Say My Name’ by Destiny’s Child Musical Traditions (Middle East Folk) ‘Sprinting Gazelle’ by Reem Kelani (England Folk) Sea Shanties by Various artists (Poland Folk) Mazurkas Op. 24 by Chopin (Argentina Tango) ‘Libertango’ by Piazzolla
Composing	Improvise: • Improvise over a simple groove, responding to the beat, creating a melodic shape; • experiment with using a wider range of dynamics,	Improvise: Extend improvisation skills through working in small groups to: • Create music with multiple sections that include repetition and contrast. • Use chord changes as part of an improvised sequence.

	including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano) Compose: • Compose melodies made from pairs of phrases in either C major or A minor. • Introduce chords: C, D, Em, F, G, Am – working in pairs children compose a short piece (one child chords as accompaniment, another child melody C to G). Children to try to create a specific atmosphere.	• Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape. Compose: • Plan and compose an 2-4 bars melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic variety. • Play this melody on keyboards or other tuned instruments. • Notate this melody. • Compose a piece of music by using garageband software to create and record it, discussing how musical contrasts are achieved
Performing	Instrumental Performance: • Play melodies on keyboards, following staff notation written on one stave and using notes within the Middle C–G. • Understand how triads are formed, and play them on keyboards. • Accompanying melody using single notes and/or chords. • Perform simple, chordal accompaniments to familiar songs (e.g. Yellow Submarine by The Beatles) • For g&t children: develop the skill of playing by ear on keyboards, copying longer phrases and familiar melodies.	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 (ff), very quiet (pp), moderately loud (mf) and moderately quiet (mp). • Accompany this same melody, and others, using block chords or a single note bass line.
Reading Notation	• Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. • Understand the differences between 2/4, 3/4 and 4/4 time signatures. • Read and perform pitch notation within an octave (e.g. C–G). • Read and play short rhythmic phrases at sight from prepared cards.	• 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.