



“Be Brave, Be Bright and Be YOU!”



**Monkway
Junior School**

Music Progression Map and Vocabulary

At Monkway, music should be an enjoyable experience for pupils. A balanced music curriculum enables the children to develop their musical creativity through practical and exploratory opportunities to develop as performers, song makers, composers, improvisers and listeners. Music is a powerful, unique form of communication that can change the way pupils feel, think and act. It gives a wider view in to different cultures, abilities and generations. Listening to and making music fulfils an instinctive human need for self-expression and creativity. It stimulates responses both on emotional and intellectual levels. Music can be a lifelong source of pleasure and is education for life. It allows pupils permission to share their thoughts and feelings.

Through deliberate practice, children become fluent in their knowledge of music. As they move through school, the children will develop an increased understanding of the history of music, learning about music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians. Music promotes diversity and is used to express the children’s personal, emotional, social and cultural identity. Children not only learn about music but they will develop a love of music, becoming musicians who are able to share and perform using their new knowledge.

National Curriculum	Key Stage 2
	<p>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.</p> <p>Pupils should be taught to:</p> <ul style="list-style-type: none"> • 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.
Curriculum Delivery	<p>The music curriculum will be covered through a mixture of First Access Music Tuition, Charanga and the class teacher. All year groups will cover the history of music, performance, composition, listening and apprising but to different outcomes. Please see progression pages for further details.</p> <p>Charanga is an integrated approach to music where games, the interrelated dimensions of music, singing and playing instruments are linked throughout each unit. Therefore, these areas of the curriculum will be visited on a regular bases and do not need to be specified on the learning journey</p>

Assessment:	Assessment in music should be holistic, and take account of a wide range of musical skills and understanding, It should be rooted in the reality of musical activity that the children undertake. Consequently, assessment should be of the musical attainment they have evidenced in a range of learning activities in which they have been singing, playing, performing, composing, and listening. Progress is made over time, and evidence from a series of assessments is made to show this. Pupils may re-visit skills many times over a key stage, and as challenge increases, may sometimes appear to be dipping in their attainment. However, as they consolidate new skills it will become apparent, they have progressed further. There should be sufficient opportunities through practical music-making, listening to children talking and playing, and watching children responding, to be able to form assessment judgements which are appropriate to the work they have done, and are used to inform the next stage of their musical journey.
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Instrumental Tuition

	Autumn 1	Spring 1	Summer 1
Year 3			Instrumental tuition – Drumming
Year 4	Instrumental tuition – Drumming		Instrumental tuition – Ukulele
Year 5		Instrumental tuition – Ukulele	Instrumental tuition – Drumming
Year 6	Instrumental tuition – Ukulele	Instrumental tuition – Drumming	

History of Music Coverage

Below shows a breakdown of which period should be taught in each year group with a suggested piece. However, these pieces are a suggestion only. Pupils should be taught the features of each period and look at composers.

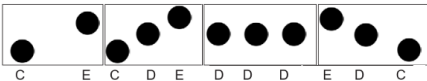
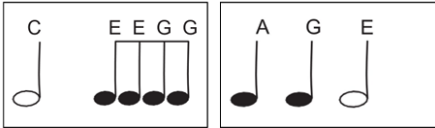
	Year 3	Year 4	Year 5	Year 6
Singing	<ul style="list-style-type: none"> - Early Period & Renaissance <ul style="list-style-type: none"> o O Eucharist – Hildegard von Bingen o Hallelujah from Messiah – Handel 	<ul style="list-style-type: none"> - Classical & Baroque <ul style="list-style-type: none"> o Rondo alla Turca – Mozart o Symphony No.5 – Beethoven 	<ul style="list-style-type: none"> - Romantic Period <ul style="list-style-type: none"> o Night on Bare Mountain – Mussorgsky o Symphonic Variations on an African Air – Coleridge Taylor o 1812 Overture – Tchaikovsky 	<ul style="list-style-type: none"> - 20th Century <ul style="list-style-type: none"> o Mars from The Planets – Holst o English Folk Song Suite – Vaughan Williams o Bolero – Ravel

Music Curriculum Progression by Strand

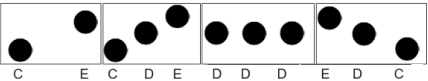
	Year 3	Year 4	Year 5	Year 6
Singing	<ul style="list-style-type: none"> - Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so, tunefully and with expression. Perform forte and piano, loud and soft. - Perform actions confidently and in time to a range of action songs. - Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. - Perform as a choir in school assemblies. 	<ul style="list-style-type: none"> - Continue to sing a broad range of unison songs with the range of an octave (do–do) pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo). - Sing rounds in different time signatures (2, 3 and 4 time) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony. - Perform a range of songs in school assemblies. 	<ul style="list-style-type: none"> - Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style. - Sing three-part round and songs with a verse and a chorus. - Two-part partner songs - Perform a range of songs in school assemblies and in school performance opportunities. 	<ul style="list-style-type: none"> - 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 four-part rounds or partner songs, and experiment with positioning singers randomly within the group – i.e. no longer in discrete parts – 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.
Vocabulary	<ul style="list-style-type: none"> - Pitch - Unison - Do-so - Forte (loud) - Piano (soft) - Beat - tempo 	<ul style="list-style-type: none"> - octave (do-do) - crescendo - decrescendo / diminuendo - rounds - time signature - scale 	<ul style="list-style-type: none"> - three-part round - partner song - verse & chorus 	<ul style="list-style-type: none"> - syncopated - four-part round - ensemble - phrasing - ostinato
Suggested activities	<ul style="list-style-type: none"> - Boom Chicka Boom to introduce loud, soft, fast, slow, high and low. - Complete a range of action songs. - Listen to music and get children walking / moving to the beat – Charanga activities are useful. - See song suggestions / charanga 	<ul style="list-style-type: none"> - Call and response using crescendo & decrescendo. - Three / four part rounds using songs such as London's Burning / row row row your boat. - See song suggestions / charanga 	<ul style="list-style-type: none"> - Extend song repertoire using song suggestions / Charanga. - Perform songs as a class for a performance (Easter?) - Partner song – Mary had a little lamb & London bridge is falling down. 	<ul style="list-style-type: none"> - Funga Alafia – Nigerian children's song using syncopation. - Specifically teach & sing syncopated rhythms using do-do - Extend song repertoire using song suggestions / Charanga. - Songs with harmony - Three part partner songs - Create Harry Potter ostinatos

	Year 3	Year 4	Year 5	Year 6
Listening	<ul style="list-style-type: none"> - Teachers should develop pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. 	<ul style="list-style-type: none"> - Teachers should develop pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. 	<ul style="list-style-type: none"> - Teachers should develop pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. 	<ul style="list-style-type: none"> - Teachers should develop pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.
Vocabulary	<ul style="list-style-type: none"> - Allegro (quick speed) - Adagio (slow speed) - Andante (walking speed) 	<ul style="list-style-type: none"> - Dynamics - crescendo - decrescendo - forte (loud) - piano (quiet) 	<ul style="list-style-type: none"> - Ternary form - Genre - Major key (happy) - Minor key (sad) 	<ul style="list-style-type: none"> - Dynamics - Texture - Timbre - Tempo - Pitch - Harmony - Duration
Suggested activities	<ul style="list-style-type: none"> - Listen to a range of music discussing: <ul style="list-style-type: none"> o Tempo o How it makes them feel o What it could be used for o Pitch o Reacting to music / overall thoughts 	<ul style="list-style-type: none"> - Listen to a range of music discussing bullet points from past year plus these additional: <ul style="list-style-type: none"> o Instruments o Dynamics 	<ul style="list-style-type: none"> - Listen to a range of music discussing bullet points from past year plus these additional: <ul style="list-style-type: none"> o Major or minor key o Genre 	<ul style="list-style-type: none"> - Listen to a range of music discussing bullet points from past year plus these additional: <ul style="list-style-type: none"> o Structure o Texture

	Year 3	Year 4	Year 5	Year 6
Composing – Improvise	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> - Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in whole-class teaching), inventing short ‘on-the-spot’ responses using a limited note-range. - Structure musical ideas (e.g. using echo or question and answer phrases) to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources. 	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> - Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato). - Begin to make compositional decisions about the overall structure of improvisations. 	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> - Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. - Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano). 	<p>Pupils should extend their improvisation skills through working in small groups to:</p> <ul style="list-style-type: none"> - Create music with multiple sections that include repetition and contrast. - Use chord changes as part of an improvised sequence. - Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.
Vocabulary	<ul style="list-style-type: none"> - Improvisation - Percussion - Structure - Echo - Question and answer. 	<ul style="list-style-type: none"> - Pitch - Legato (smooth) - Staccato (detached) - Structure 	<ul style="list-style-type: none"> - Pianissimo (pp) - Piano (p) - Mezzo-piano (mp) - Mezzo-forte (mf) - Forte (f) - Fortissimo (ff) 	<ul style="list-style-type: none"> - Repetition - Contrast - Chord - Sequence - Groove
Suggested activities	<ul style="list-style-type: none"> - Provide a stimulus (e.g. picture) and ask a pair / individual to respond using a percussion instrument or xylophone. - Call and response between teacher & children or pairs. Discuss how they need to listen carefully to know how to respond. - Improvise using body percussion moving around circle introducing their name and giving a rhythm. - Use Charanga Summer 1 Model Music Curriculum unit improvisation activities as starters. 	<ul style="list-style-type: none"> - Improvisations only need to be short (8 beats) - Give three notes (e.g. CDE) on xylophone and complete call and response using legato and staccato. - Children to discuss why they responded in that certain way and how they structured their response. - Use Charanga Summer 1 Model Music Curriculum unit improvisation activities as starters. 	<ul style="list-style-type: none"> - Provide the same drone for all and, using xylophones or boomwhackers, children to play a short improvised piece passing round the circle. - Compete the same over a simple groove. - Discuss how dynamics can change the improvised piece. Complete again giving each child an emotion or picture to represent. - Use Charanga Summer 1 Model Music Curriculum unit improvisation activities as starters. 	<ul style="list-style-type: none"> - Same as year 5 over a groove but lasting 16 beats each. - Working in small groups, children to improvise chords and melody. - Improvise in small groups ABACA sequence. - Use Charanga Summer 1 Model Music Curriculum unit improvisation activities as starters.

	Year 3	Year 4	Year 5	Year 6
Composing – compose	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> - Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). - Compose song accompaniments on untuned percussion using known rhythms and note values. 	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> - Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions. - Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars. - Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. - Capture and record creative ideas using graphic symbols, rhythm notation and time signatures, staff notation or technology. 	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> - Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment. - Working in pairs, compose a short ternary (ABA) piece. - Use chords to compose music to evoke a specific atmosphere, mood or environment. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book. - Capture and record creative ideas using graphic symbols, rhythm notation and time signatures. 	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> - 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. - Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. - Either of these melodies can be enhanced with rhythmic or chordal accompaniment. - Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.
Vocabulary	<ul style="list-style-type: none"> - Dot notation - Notes - Compose - Accompany - Percussion 	<ul style="list-style-type: none"> - Score staccato - Legato - Pentatonic scale - Melody and accompaniment - Duet 	<ul style="list-style-type: none"> - Rhythm notation - Acoustic instruments - Major / minor key - Ternary - Chord / chordal - Time signature 	<ul style="list-style-type: none"> - Melodic shape - Rhythmic accompaniment - Chordal accompaniment - Syncopation - Ternary piece

Suggested activities	<ul style="list-style-type: none"> - Select a popular well-known song and place pupils in groups to use percussion instruments to create an accompaniment. They can record this on paper however they ley. - In pairs, use xylophones and only CDE to compose a 16 beat rising and falling phrase. 	<ul style="list-style-type: none"> - Use CDEGA to create a short phrases of 8 beats in pairs. Move round the room putting these together to create a piece of music. All pairs should record using rhythm notation. - Give a range of rhythm cards upside down on the tables. Children to pick a given number and turn these into their own composition. - Show 10 pictures on the screen, pairs to pick a picture and create a short piece to represent. Other groups need to guess which picture they have selected. Record using rhythm notation. 	<ul style="list-style-type: none"> - Show a short film clip without sound. Children to work in pairs to create music to match. Different groups could have different clips. Composition to be recorded using rhythm notation. - Complete a ternary (ABA) piece of music in pairs. Could give specific moods to sections A & B. - Use cords to create a 16 beat happy composition and repeat for sad. 	<ul style="list-style-type: none"> - Compose using GarageBand a ternary piece of music. - Use CDEGA to create a short piece of Chinese music and record using stave notation. This can be accompanied by a partner using a percussion instrument. - Compose short 8beat phrases in G major or E minor.
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	Year 3	Year 4	Year 5	Year 6
Performing – Instrumental Performance	<ul style="list-style-type: none"> - Pupils should be taught to: - Develop facility in playing tuned percussion or a melodic instrument, such as ukulele. Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class. - Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C–D–E/do–re–mi. - Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases. 	<ul style="list-style-type: none"> - Pupils should be taught to: - Develop facility in the basic skills of a selected musical instrument over a sustained learning period. - Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups. - Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts. - Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A). 	<ul style="list-style-type: none"> - Pupils should be taught to: - Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave and using notes within the Middle C–C'/do–do range. - Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs. - Perform a range of repertoire pieces and arrangements combining acoustic instruments. 	<ul style="list-style-type: none"> - Pupils should be taught to: - 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. - Engage with others through ensemble playing with pupils taking on melody or accompaniment roles.
Vocabulary	<ul style="list-style-type: none"> - Trio - Quartet - Unison - Melody - Allegro - Adagio 	<ul style="list-style-type: none"> - Accompaniment - Duet - Ensemble - Static and moving parts - Pentatonic scale 	<ul style="list-style-type: none"> - Phrasing - Pitching - Pianissimo (pp) - Piano (p) - Mezzo-piano (mp) - Mezzo-forte (mf) - Forte (f) - Fortissimo (ff) 	<ul style="list-style-type: none"> - Stave - Octave - Dynamic range - Accompaniment - Block chord - Ensemble
Suggested activities	<ul style="list-style-type: none"> - Ukulele lessons - Drumming lessons - Charanga xylophone activities 	<ul style="list-style-type: none"> - Ukulele lessons - Drumming lessons - Charanga xylophone activities 	<ul style="list-style-type: none"> - Ukulele lessons - Drumming lessons - Charanga xylophone activities 	<ul style="list-style-type: none"> - Ukulele lessons - Drumming lessons - Charanga xylophone activities

	Year 3	Year 4	Year 5	Year 6
Performing – Reading notation	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> - Understand the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch. - Understand the differences between crotchets and paired quavers. - Apply word chants to rhythms, understanding how to link each syllable to one musical note. - 	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> - Understand the differences between minims, crotchets, paired quavers and rests. - Read and perform pitch notation within - a defined range (e.g. C–G/do–so). - Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble. 	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> - 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–C'/do–do). - Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations. 	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> - 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 four parts that contain known rhythms and note durations. - Read and play from notation a four-bar phrase, confidently identifying note names and durations.
Vocabulary	<ul style="list-style-type: none"> - Stave (or staff) - Dot notation - Clef - Pitch - Crotchet - Quaver - Rhythm 	<ul style="list-style-type: none"> - Time signature - Rhythmic notation - Staff notation - Crotchet - Quaver - Minim - Rest 	<ul style="list-style-type: none"> - Time signature - Chords - Major / minor - Semibreve - Minim - Crotchets - Quaver - Semiquaver 	<ul style="list-style-type: none"> - Semibreve - Minim - Crotchet - Quaver - Semiquaver - Semibreve rest - Minim rest - Crotchet rest - Quaver rest - Semiquaver rest - Major / minor
Suggested activities	<ul style="list-style-type: none"> - Explicit teaching of notation. - Rhythm & pulse activities - Charanga rhythm & pulse starters 	<ul style="list-style-type: none"> - Explicit teaching of notation. - Rhythm & pulse activities - Charanga rhythm & pulse starters 	<ul style="list-style-type: none"> - Explicit teaching of notation. - Rhythm & pulse activities - Charanga rhythm & pulse starters 	<ul style="list-style-type: none"> - Explicit teaching of notation. - Rhythm & pulse activities - Charanga rhythm & pulse starters

Appendix I:
Suggested Singing Repertoire

Year 3	Year 4	Year 5	Year 6
<ul style="list-style-type: none"> - Sing Up: Heads and Shoulders - Singing Sherlock 2: Si, Si, Si - Flying a Round: To stop the train - Trad. Japan: Kaeru no uta - Trad. Bangladesh: Now charia de (A Boatman's Song) - Junior Songscape: Listen to the Rain - Voicelinks: Extreme Weather - Sing Up: Skye Boat Song - Trad. Ireland: Be Thou My Vision - Junior Voiceworks 1: Now The Sun Is Shining - Voiceworks 1: Candle Light - Singing Sherlock 2: Shadow - Singing Express 3: Mirror 	<ul style="list-style-type: none"> - Junior Voiceworks 1: Calypso - Junior Voiceworks 2: Our Dustbin - Voiceworks 1: Hear the Wind - Kendrick: Servant King - Happy Birthday - Great Weather Songs: Long Journey - Great Celebration Songs: World in Union • Sing Up: Just like a Roman - Trad. Ghana: Namuma - Sing for Pleasure: Ghosts - Sing for Pleasure: Lost in Space - Trad. Morocco: A ram sam sam/Pease Pudding Hot 	<ul style="list-style-type: none"> - Trad. Ireland: Danny Boy - Kodály: Rocky Mountain - Kodály: My Paddle - High Low Chickalo - Ally Ally O - Trad. Caribbean: Four White Horses - Trad. Uganda: Dipidu - Are You Ready? - Row, Row, Row your Boat - Trad. England: Ah! Poor bird/Hey, Ho! Nobody home/Rose 	<ul style="list-style-type: none"> - Trad. South Africa: Siyahamba - Junior Voiceworks 1: Calypso - Sing Up: Touch the Sky - Sing Up: Dona Nobis Pacem - Sing Up: We are the Champions - British National Anthem – God Save the Queen - Sing Up: We Go Together - Trad. Ghana: Senwa de Dende - Sing Up: Be the Change - Sing Up: One Moment, One People - Sing Up: There's a Power in the Music

Appendix 2:

The pieces listed here are intended to give teachers a good start in terms of choosing music which is age-appropriate. It should not limit the imagination or creativity of the teacher in terms of seeking and using other musical examples and further repertoire options are listed within Appendix 2

YEAR 3

Western Classical Tradition and Film

Title	Composer	Period
Hallelujah from <i>Messiah</i>	Handel	Baroque
Night on a Bare Mountain ³	Mussorgsky	Romantic
Jai Ho from <i>Slumdog Millionaire</i>	A. R. Rahman	21st Century
Rondo alla Turca	Mozart	Classical
Mars from <i>The Planets</i>	Holst	20th Century
Bolero	Ravel	20th Century
Night Ferry	Anna Clyne	21st Century

Popular Music

Style	Title	Artist(s)
Funk	I Got You (I Feel Good)	James Brown
Disco	Le Freak	Chic
Rock n Roll	Hound Dog	Elvis Presley
Art Pop	Wild Man	Kate Bush
Blues	Runaway Blues	Ma Rainey
Pop	With A Little Help from My Friends	The Beatles

Musical Traditions

Country	Tradition	Title	Artist/Composer
India	Indian Classical	Sahela Re	Kishori Amonkar
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan

YEAR 4

Western Classical Tradition and Film

Title	Composer	Period
Symphony No. 5	Beethoven	Classical
O Euchari	Hildegard	Early
For the Beauty of the Earth	Rutter	20th Century
Jai Ho from <i>Slumdog Millionaire</i>	A. R. Rahman	21st Century
Hallelujah from <i>Messiah</i>	Handel	Baroque
Rondo alla Turca	Mozart	Classical
Night on a Bare Mountain	Mussorgsky	Romantic
Mars from <i>The Planets</i>	Holst	20th Century
Bolero	Ravel	20th Century
Night Ferry	Anna Clyne	21st Century

Popular Music

Style	Title	Artist(s)
Jazz	Take the ‘A’ Train ⁴	Billy Strayhorn/Duke Ellington Orchestra
90s Indie	Wonderwall	Oasis
Rock n Roll	Hound Dog	Elvis Presley
Pop	With a Little Help with My Friends	The Beatles
Funk	I Got You (I Feel Good)	James Brown
Disco	Le Freak	Chic
Art Pop	Wild Man	Kate Bush
Blues	Runaway Blues	Ma Rainey

Musical Traditions

Country*	Tradition	Title	Artist/Composer
Punjab/UK	Bhangra	Bhabiye Akh Larr Gayee	Bhujhangy Group
Trinidad	Calypso	Tropical Bird	Trinidad Steel Band
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan
India	Indian Classical	Sahela Re	Kishori Amonkar

YEAR 5

Western Classical Tradition and Film

Title	Composer	Period
English Folk Song Suite ⁵	Vaughan Williams	20th Century
Symphonic Variations on an African Air	Coleridge-Taylor	20th Century
This Little Babe from <i>Ceremony of Carols</i>	Britten	20th Century
Jai Ho from <i>Slumdog Millionaire</i>	A.R. Rahman	21st Century
O Eucharist	Hildegard	Early
Hallelujah from <i>Messiah</i>	Handel	Baroque
Rondo alla Turca	Mozart	Classical
Symphony No. 5	Beethoven	Classical
Night on a Bare Mountain	Mussorgsky	Romantic
Mars from <i>The Planets</i>	Holst	20th Century
Bolero	Ravel	20th Century
For the Beauty of the Earth	Rutter	20th Century
Night Ferry	Anna Clyne	21st Century

Popular Music

Style	Title	Artist(s)
90s Singer/Songwriter	Play Dead	Björk
80s Synth/Pop	Smalltown Boy	Bronski Beat
Jazz	Take the 'A' Train	Billy Strayhorn/Duke Ellington Orchestra
Rock n Roll	Hound Dog	Elvis Presley
Pop	With A Little Help from My Friends	The Beatles
Funk	I Got You (I Feel Good)	James Brown
Disco	Le Freak	Chic
Art Pop	Wild Man	Kate Bush
90s Indie	Wonderwall	Oasis
Blues	Runaway Blues	Ma Rainey

YEAR 6

Western Classical Tradition and Film

Title	Composer	Period
1812 Overture	Tchaikovsky	Romantic
Connect It ⁶	Anna Meredith	21st Century
O Eucharist	Hildegard	Early
Hallelujah from <i>Messiah</i>	Handel	Baroque
Rondo alla Turca	Mozart	Classical
Symphony No. 5	Beethoven	Classical
Night on a Bare Mountain	Mussorgsky	Romantic
Mars from <i>The Planets</i>	Holst	20th Century
Bolero	Ravel	20th Century
English Folk Song Suite ⁶	Vaughan Williams	20th Century
Symphonic Variations on an African Air	Coleridge-Taylor	20th Century
For the Beauty of the Earth	Rutter	20th Century
This Little Babe from <i>A Ceremony of Carols</i>	Britten	20th Century
Night Ferry	Anna Clyne	21st Century
Jai Ho from <i>Slumdog Millionaire</i>	A. R. Rahman	21st Century

Popular Music

Style	Title	Artist(s)
90s RnB	Say My Name	Destiny's Child
Blues	Runaway Blues	Ma Rainey
Jazz	Take the 'A' Train	Billy Strayhorn/Duke Ellington Orchestra
Rock n Roll	Hound Dog	Elvis Presley
Pop	With A Little Help from My Friends	The Beatles
Funk	I Got You (I Feel Good)	James Brown
Disco	Le Freak	Chic
80s Synth/Pop	Smalltown Boy	Bronski Beat
90s Singer/Songwriter	Play Dead	Björk
Art Pop	Wild Man	Kate Bush
90s Indie	Wonderwall	Oasis

Musical Traditions

Country*	Tradition	Title	Artist/Composer
Nigeria	Drumming	Jin-Go-La-Ba (Drums of Passion)	Babatunde Olatunji
South Africa	Choral	Inkanyezi Nezazi	Ladysmith Black Mambazo
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan
India	Indian Classical	Sahela Re	Kishori Amonkar
Punjab/UK	Bhangra	Bhabiye Akh Larr Gayee	Bhujhangy Group
Trinidad	Calypso	Tropical Bird	Trinidad Steel Band

Musical Traditions

Country*	Tradition	Title	Artist/Composer
Middle East	Folk	Sprinting Gazelle	Reem Kelani
England	Folk	Sea Shanties	Various
Poland	Folk	Mazurkas Op. 24	Chopin
Argentina	Tango	Libertango	Piazzolla
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan
India	Indian Classical	Sahela Re	Kishori Amonkar
Punjab/UK	Bhangra	Bhabiye Akh Larr Gayee	Bhujhangy Group
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