

Year 5
Knowledge Organiser for Music

Key Enquiry Questions:	
How can we evaluate a piece of music? What do we know to listen out for?	<ul style="list-style-type: none"> • Can we recall identifying pitch changes? • Can we identify if there is a steady beat? • Are there any rhythm patterns within the music? • What can we notice about the timbre and the texture of the music? Are there layers of sounds and if so, what instruments can we hear? • Is there a contrast in tempo? • What do we like or dislike about the music? What is the mood of the music? • What is the cultural context? • Are there any harmonies, cyclic patterns, sense of occasion, solo, rounds?

Key Vocabulary	
improvise	To make up a tune and play it on the spot; there is an assumption that it can never be recreated.
timbre	All instruments, including voices, have a particular sound quality which is referred to as timbre, e.g. squeaky.
structure	Most music is underpinned by a structure which may be as simple as beginning, middle and end.
tempo	The speed at which music is performed, usually described in terms of fast / slow.
pitch	Refers to the complete range of sounds in a piece of music from the lowest to the highest.
duration	The word used in music to refer to the length of a sound or silence.
notation	A form of notation in which the composer freely invents symbols which give an impression of sound.
pulse/beat	Beat and pulse are used synonymously to refer to the regular heartbeat of the music – the 'steady beat'.
texture	Layers of sound, such as those created by a melody accompanied by a drum beat.
melody	A tune.
minim	A half note - a musical note having the time value of half a whole note.
crotchet	A quarter note - a musical note having the time value of a quarter of a whole note.
semi-breve	A semi-breve - a musical note having the longest time value (equal to four beats in common time) whole note.
stave	In Western musical notation, the staff (US) or stave (UK) (plural for either: staves) is a set of five horizontal lines and four spaces that each represent a different musical pitch or in the case of a percussion staff.

Key Concepts/Skills:	
voices	Children will sing songs from memory. Children will sing a simple part within a group as part of a performance. Children will sing with control and awareness of tune and pitch. Use their voice to compose own songs. Children will sing in harmony and with controlled breathing
play	Children will play tuned percussion instruments - xylophones using notes: C D E F G A C' D' Children will play musical instruments with increasing accuracy, fluency, control Children will play percussion to accompany tunes. Children will choose, order, control and combine sounds for a desired effect. Create repeated patterns with a range of instruments.
composition	Children will create songs with verses and chorus Use digital technology to compose, edit and refine pieces of music
notation	Children will recognise the notes EGBDF and FACE on the musical stave. Children will recognise the symbols for a minim, crotchet and semi-breve and say how many beats they represent.
performance	Children will play and perform in solo and ensemble contexts
listen	Children will listen to historical music and composers to identify timbre, structure, tempo, texture, dynamics, pitch, beat/pulse, rhythm, melody and beat.

Music through the ages and composers for listening		
Theme / topic	Musical piece	Composer
Water world Rivers	Water music – suite number 1 https://www.youtube.com/watch?v=jyTfttQvdA 1717	Composer: George Frideric Handel Was a German, later British, Baroque composer who spent the bulk of his career in London, becoming well known for his operas. Water Music is made up of three orchestral suites, written for an outdoor performance for King George I on the Thames. Handel composed his wonderfully jolly <i>Water Music</i> around 1717. and it was first performed on 17 July that year, after George I requested a concert on the River Thames. The king watched from the royal barge with various dukes and duchesses as the 50 musicians played nearby.
Buddhism	Shakuhachi flute – contemporary Japanese music https://www.youtube.com/watch?v=hmRPECd9Yig	Honkyoku are the pieces of shakuhachi or hocchiku music played by wandering Japanese Zen monks called Komuso. Komuso temples were abolished in 1871, but their music, honkyoku, is one of the most popular contemporary music styles in Japan. Komuso played honkyoku for enlightenment and alms as early as the 13th century. In the 18th century, a Komuso named Kinko Kurosawa of the Fuke sect of Zen Buddhism was commissioned to travel throughout Japan and collect these musical pieces. The results of several years of travel and compilation were thirty-six pieces known as the Kinko-Ryu Honkyoku.
Romans	https://www.youtube.com/watch?v=rgRmmyNKaU Roman instruments include pan flutes, straight trumpets, wooden flutes, cane reed instruments, finger symbols, skin drums, bagpipe-like instrument, lyres, shepherds pipes, and the bucina (G-shaped brass instrument). Musician instruments found at Pompeii include shell trumpets, bone flutes and bronze horns. Organs with piston pumps and wooden soldiers that made sounds with pipes were described in Hellenistic times. These instruments were widely used across the Roman Empire.	The music of ancient Rome was a part of Roman culture from the earliest of times. Songs (carmen) were an integral part of almost every social occasion. The Secular Ode of Horace, for instance, was commissioned by Augustus and performed by a mixed children's choir at the Secular Games in 17 BC. Music was customary at funerals, and the tibia (Greek aulos), a woodwind instrument, was played at sacrifices to ward off ill influences. Under the influence of ancient Greek theory, music was thought to reflect the orderliness of the cosmos, and was associated particularly with mathematics and knowledge.
Myths and legends	Rhinegold – from Wagner's ring 1856	Composer: Richard Wagner The plot revolves around a magic ring that grants the power to rule the world, forged by the Nibelung dwarf Alberich from gold he stole from the Rhine maidens in the river Rhine. The first act of this first opera begins with a scene in which a dwarf named Alberich seizes the gold of the Rhinemaidens. Alberich denounces love in order to gain possession of the magic ring which gives its wearer ultimate power. This scene sets up the Ring as the most desirable object in the world, and thus it establishes the fundamental intrigue that lasts throughout the entire cycle of the Ring. Rhinegold is the story of the gods, possibly more so than the rest of the operas. One learns of the suffering of Wotan and the problems the gods have in repaying Fafner and Fasolt, the giants who built Valhalla. Since Wagner created Rhinegold to be the "Prelude" to the Ring, this opera perhaps is not as "free-standing" as the other works. Nevertheless, Rhinegold introduces "the main lines of The Ring's dramatic conflict" and "many of the cycle's main musical ideas"
Earth and space	2001 A space Odyssey 1968 A collection of classical music from various artists. Film maker was Stanley Kubrick 2001 is particularly remembered for using pieces	Composer: Various composers /a compilation Focus composer: John Strauss A soundtrack album to the film of the same name, released in 1968. The soundtrack is known for its use of many classical and orchestral pieces, and credited for giving many classical pieces resurgences in popularity. From very early in production, Kubrick decided that he wanted the film to be a

	<p>of Johann Strauss II's best-known waltz, The Blue Danube, during the extended space-station docking and Lunar landing sequences.</p> <p>https://www.youtube.com/watch?v=CTYymbbEL4</p>	<p>primarily nonverbal experience that did not rely on the traditional techniques of narrative cinema, and in which music would play a vital role in evoking particular moods. About half the music in the film appears either before the first line of dialogue or after the final line. Almost no music is heard during any scenes with dialogue.</p>
Earth and space	<p>Become ocean 2014</p> <p>https://www.youtube.com/watch?v=dGva1NVWRXk</p>	<p>Composer: John Luther Adams Adams won the 2014 Pulitzer Prize for his work Become Ocean, a piece about rising sea levels brought on by climate change, and several of his earlier works evoke the landscapes of his home in Alaska.</p>

Curriculum overview of Key Skills for academic year

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Music Express Year 5 and Glockenspiel	<p>Celebration: To perform: Sing or play from memory with confidence. Perform with controlled breathing (voice) and skilful playing (instrument). To compose: Create songs with verses and chorus. Create rhythmic patterns with an awareness of timbre and duration. Combine a variety of musical devices including melody, rhythm and chords. Use drones and melodic ostinato (based on the pentatonic scale) Use digital technology to compose, edit and refine pieces of music. To transcribe: Read and create notes on the musical stave. To describe music: Choose from a wide range of musical vocabulary to accurately describe and appraise music including: pitch, dynamics, tempo, timbre, texture, lyrics and melody, sense of occasion, expressive, solo, rounds, harmonies, accompaniments, drones, cyclic patterns, combination of musical elements, cultural context. Describe how lyric's often reflect the cultural context of music and have social meaning. Listen: Children will listen to historical music and composers to identify timbre, structure, tempo, texture, dynamics, pitch, beat/pulse, rhythm, crescendo, melody, diminuendo, ostinato, beat and drone.</p>	<p>Keeping Healthy: To perform: Hold a part within a round. Sing a harmony part confidently and accurately. To compose: Create songs with verses and chorus. Thoughtfully select elements for a piece in order to gain a desired effect. Use drones and melodic ostinato (based on the pentatonic scale). To transcribe: Use the standard musical notation of crochet, minim and semi-breve to indicate how many beats to play. Read and create notes on the musical stave. To describe music: Choose from a wide range of musical vocabulary to accurately describe and appraise music including: pitch, dynamics, tempo, timbre, texture, lyrics and melody, sense of occasion, expressive, solo, rounds, harmonies, accompaniments, drones, cyclic patterns, combination of musical elements, cultural context. Listen: Children will listen to historical music and composers to identify timbre, structure, tempo, texture, dynamics, pitch, beat/pulse, rhythm, crescendo, melody, diminuendo, ostinato, beat and drone.</p>	<p>Glockenspiel To perform: To play and perform in solo and ensemble contexts To play: Children will create rhythmic patterns with an awareness of timbre and duration Children will combine a variety of musical devices, including melody, rhythm and chords Children will play melodies and harmonies with skilful playing of notes on tuned percussion. Compose: Children create songs with verses and chorus. Children will create rhythmic patterns with an awareness of timbre and duration. Children will combine a variety of musical devices including melody, rhythm and chords. Children will use drones and melodic ostinato (based on the pentatonic scale) Notation: Use and understand simple time signatures Understand and use the sharp and flat symbols Read and create notes on the musical stave. Use the standard musical notation of crochet, minim and semi-breve to indicate how many beats to play. Listen: Children will listen to historical music and composers to identify timbre, structure, tempo, texture, dynamics, pitch, beat/pulse, rhythm, crescendo, melody, diminuendo, ostinato, beat and drone.</p>	<p>At the movies: To perform: Perform with controlled breathing (voice) and skilful playing (instrument) To compose: Combine a variety of musical devices, including melody, rhythm and chords. Thoughtfully select elements for a piece in order to gain a desired effect. Use digital technology to compose, edit and refine pieces of music. To transcribe: Use the standard musical notation of crochet, minim and semi-breve to indicate how many beats to play. Read and create notes on the musical stave. To describe music: Choose from a wide range of musical vocabulary to accurately describe and appraise music including: pitch, dynamics, tempo, timbre, texture, lyrics and melody, sense of occasion, expressive, solo, rounds, harmonies, accompaniments, drones, cyclic patterns, combination of musical elements, cultural context. Listen: Children will listen to historical music and composers to identify timbre, structure, tempo, texture, dynamics, pitch, beat/pulse, rhythm, crescendo, melody, diminuendo, ostinato, beat and drone.</p>	<p>Solar system: To perform: Sing or play from memory with confidence. Sing or play expressively and in tune. Perform with controlled breathing (voice) and skilful playing (instrument). To compose: Thoughtfully select elements for a piece in order to gain a desired effect. Use drones and melodic ostinato (based on the pentatonic scale). To describe music: Choose from a wide range of musical vocabulary to accurately describe and appraise music including: pitch, dynamics, tempo, timbre, texture, lyrics and melody, sense of occasion, expressive, solo, rounds, harmonies, accompaniments, drones, cyclic patterns, combination of musical elements, cultural context. Listen: Children will listen to historical music and composers to identify timbre, structure, tempo, texture, dynamics, pitch, beat/pulse, rhythm, crescendo, melody, diminuendo, ostinato, beat and drone.</p>	<p>Life Cycles: To perform: Hold a part within a round. Sing a harmony part confidently and accurately. To compose: Create songs with verses and chorus. To transcribe: Use the standard musical notation of crochet, minim and semi-breve to indicate how many beats to play. Read and create notes on the musical stave. To describe music: Choose from a wide range of musical vocabulary to accurately describe and appraise music including: pitch, dynamics, tempo, timbre, texture, lyrics and melody, sense of occasion, expressive, solo, rounds, harmonies, accompaniments, drones, cyclic patterns, combination of musical elements, cultural context.</p>