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?	 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 Vocabula	iry in the second se					
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. squeak					
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, crochet 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 <u>https://www.youtube.com/watch?v=jJyTfttQvdA</u> 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=rgRmnmyNKa U 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 desireable 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	Composer: Various composers /a compilation Focus composer: John Strauss			
	A collection of classical music from various artists. Film maker was Stanley Kubrick	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			
	2001 is particularly remembered for using pieces	production, Kubrick decided that he wanted the film to be a			

	of Johann Strauss II's best-known waltz, The Blue	primarily nonverbal experience that did not rely on the
	Danube, during the extended space-station	traditional techniques of narrative cinema, and in which
	docking and Lunar landing sequences.	music would play a vital role in evoking particular moods.
		About half the music in the film appears either before the
	https://www.youtube.com/watch?v=_CTYymbbE	first line of dialogue or after the final line. Almost no music is
	<u>L4</u>	heard during any scenes with dialogue.
Earth	Become ocean	Composer: John Luther Adams
and	2014	Adams won the 2014 Pulitzer Prize for his work Become
space		Ocean, a piece about rising sea levels brought on by climate
	https://www.youtube.com/watch?v=dGva1NVWR	change, and several of his earlier works evoke the
	Xk	landscapes of his home in Alaska.

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