|  |  |  |  |
| --- | --- | --- | --- |
| A logo for a school  Description automatically generated**Year 6 Disciplinary Knowledge –** Disciplinary knowledge includes vocabulary, grammar, and phonics, while procedural knowledge is captured through listening, speaking, reading, and writing. Being a linguist means that disciplinary and substantive knowledge complement each other harmoniously  **Music Assessment and Tracking**  **Year 6 Overview 24/25** | | | |
|  | **WTS** | **EXS** | **GDS** |
| To know that the conductor beats time to help the performers work well together. |  | Rest of class |  |
| To understand that improvisation means making up music ‘on the spot’. |  | Rest of class |  |
| To understand that texture can be created by adding or removing instruments in a piece and can create the effect of dynamic change. |  | Rest of class |  |
| To know that timbre can also be thought of as ‘tone colour’ and can be described in many ways e.g. warm or cold, rich or bright. |  | Rest of class |  |
| To know that ‘Pack up your troubles in your old kit bag’ and ‘We’ll meet again’ are examples of songs popular during WW2. |  | Rest of class |  |
| To know that the Solfa syllables represent the pitches in an octave. |  | Rest of class |  |
| A ‘counter-subject’ or ‘counter-melody’ provides contrast to the main melody. |  | Rest of class |  |
| To know that a counter-melody is different to harmony because it uses a different rhythm as well as complementary notes. |  | Rest of class |  |
| To know that a film soundtrack includes the background music and any songs in a film. |  | Rest of class |  |
| To understand that ‘major’ key signatures use note pitches that sound cheerful and upbeat. |  | Rest of class |  |
| To understand that ‘minor’ key signatures use note pitches that can suggest sadness and tension. |  | Rest of class |  |
| To know that ‘graphic notation’ means writing music down using your choice of pictures or symbols but ‘staff notation’ means music written more formally on the special lines called ‘staves’. |  | Rest of class |  |
| To know that a ‘theme’ is a main melody in a piece of music. |  | Rest of class |  |
| To know that ‘variations’ in music are when a main melody is changed in some way throughout the piece. |  | Rest of class |  |
| To know that ‘The Young Person’s Guide to the Orchestra’ was written in 1945 by Benjamin Britten. |  | Rest of class |  |
| To understand that representing beats of silence or ‘rests’ in written music is important as it helps us play rhythms correctly. |  | Rest of class |  |
| To know that music in which very similar parts are introduced one by one to overlap is called a canon. |  | Rest of class |  |
| To know that a ‘polyphonic’ texture means lots of individual melodies layered together, like a canon. |  | Rest of class |  |
| To know that a counter-melody is different to harmony because it uses a different rhythm as well as complementary notes. |  | Rest of class |  |
| To know that a canon is a musical structure or ‘form’ in which an opening melody is imitated by one or more parts coming in one by one. |  | Rest of class |  |
| To know that a ‘counter-subject’ or ‘counter-melody’ provides contrast to the main melody. |  | Rest of class |  |
| To know that ground bass is a repeating melody played on a bass instrument in Baroque music. |  | Rest of class |  |
| To know that a chord progression is a sequence of chords that repeats throughout a song. |  |  |  |
| To know that a melody can be adapted by changing its dynamics, pitch or tempo. |  |  |  |
| To know that chord progressions are represented in music by Roman numerals. |  |  |  |

|  |  |  |  |
| --- | --- | --- | --- |
| **Dynamics, pitch and texture (Fingal’s Cave)** | | | |
|  | **WTS** | **EXS** | **GDS** |
| Engage in discussion about the sounds of an orchestral piece. |  | Rest of class |  |
| Have a selection of varied vocabulary in response to what they hear. |  | Rest of class |  |
| Change dynamics and pitch, differentiating between the two. |  | Rest of class |  |
| Take the role of conductor or follow a conductor. |  | Rest of class |  |
| Change texture within their group improvisation and talk about its effect. |  | Rest of class |  |
| Create a graphic score to represent sounds. |  | Rest of class |  |
| Follow the conductor to show changes in pitch, dynamics and texture. |  | Rest of class |  |

|  |  |  |  |
| --- | --- | --- | --- |
| **Songs of World War 2** | | | |
|  | **WTS** | **EXS** | **GDS** |
| Use musical and comparative language in discussion. |  | Rest of class |  |
| Follow the melody line. |  | Rest of class |  |
| Follow the scores with a good sense of timing, showing that they understand which section of pitch they are singing. |  | Rest of class |  |
| Sing the correct words at the correct time. |  | Rest of class |  |
| Recall the counter-melody line. |  | Rest of class |  |

|  |  |  |  |
| --- | --- | --- | --- |
| **Film music** | | | |
|  | **WTS** | **EXS** | **GDS** |
| Identify how different styles of music contribute to the feel of a film. |  | Rest of class |  |
| Participate in discussions, sharing their views and justifying their answers. |  | Rest of class |  |
| Use the terms ‘major’ and ‘minor’. |  | Rest of class |  |
| Identify different instruments to describe how music evokes different emotions. |  | Rest of class |  |
| Identify pitch, tempo and dynamics, and use these to explain and justify their answers. |  | Rest of class |  |
| Give reasonable and thought-out suggestions for what different graphic scores represent. |  | Rest of class |  |
| Use their body, voice and instruments to create sounds to represent a given theme. |  | Rest of class |  |
| Create a musical score to represent a composition. |  | Rest of class |  |
| Interpret their graphic score and performing their composition appropriately with their group. |  | Rest of class |  |
| Create sounds that relate to the scene of a film. |  | Rest of class |  |

|  |  |  |  |
| --- | --- | --- | --- |
| **Theme and variations (Theme: Pop Art)** | | | |
|  | **WTS** | **EXS** | **GDS** |
| Performing rhythms confidently either on their own or in a group. |  | Rest of class |  |
| Identify the sounds of different instruments and discuss what they sound like. |  | Rest of class |  |
| Make reasonable suggestions for which instruments can be matched to which art pieces. |  | Rest of class |  |
| Recall the names of several instruments according to their orchestra sections. |  | Rest of class |  |
| Keep the pulse using body percussion. |  | Rest of class |  |
| Sing with control and confidence. |  | Rest of class |  |
| Name rhythms correctly. |  | Rest of class |  |
| Copy rhythms accurately with a good sense of pulse. |  | Rest of class |  |
| Draw rhythms accurately. |  | Rest of class |  |
| Show a difference between musical variations. |  | Rest of class |  |
| Show creativity in a finished musical product. |  | Rest of class |  |

|  |  |  |  |
| --- | --- | --- | --- |
| **Baroque** | | | |
|  | **WTS** | **EXS** | **GDS** |
| Define some key features of Baroque music, including recitative, canon, ground bass and fugue. |  | Rest of class |  |
| Take part in a vocal improvisation task based on Baroque recitative. |  | Rest of class |  |
| Play several parts of a canon using staff notation, with or without letter names. |  | Rest of class |  |
| Compose a ground bass melodic ostinato. |  | Rest of class |  |
| Notate a ground bass pattern using staff notation. |  | Rest of class |  |
| Name some well-known Baroque composers and describe what musical features they were known for. |  | Rest of class |  |
| Learn a fugue part by reading staff notation, with or without note names. |  | Rest of class |  |
| Perform a fugue. |  | Rest of class |  |

|  |  |  |  |
| --- | --- | --- | --- |
| **Composing and performing a Leavers’ song** | | | |
|  | **WTS** | **EXS** | **GDS** |
| Identify and evaluate the musical features of a song. |  | Rest of class |  |
| Contribute ideas to their group chorus, suggesting how lines three and four could rhyme. |  | Rest of class |  |
| Contribute ideas to their group verse, suggesting how lines one and four and five and eight could rhyme. |  | Rest of class |  |
| Fit an existing melody over a four-chord backing track. |  | Rest of class |  |
| Create a melody that fits both the lyrics and the four-chord backing track of the chorus, using tuned percussion instruments. |  | Rest of class |  |
| Record melodies using letter notation. |  | Rest of class |  |
| Perform the leavers’ song with confidence. |  | Rest of class |  |

**Next Steps -Learning Points for next enquiry (noting revisit points for Pupils at WTS )**

**1)**

**2)**

**3)**

**4)**

**5)**

**6)**