





## An Daras Multi Academy Trust St Stephens Community Academy

Integrated Curriculum Scheme of Learning- 2016	
Domain of Learning:	Creative
National Curriculum Subjects:	Music
Domain Leader:	Kari Gilbert
Agreed and Approved:	September 2016
Leader In Year Review Dates:	Kari Gilbert
Related Documents and Guidance:	National Curriculum 14
	SSCA Music Policy 14/15
	SSCA Music Curriculum Statement 15

### **St Stephens Community Academy**

Music Scheme of Learning – 2016

#### **Curriculum Statement**

At St Stephens Community Academy, we believe that music gives children a chance to be creatively expressive. Throughout the week children get to experience a range of musical activities including singing assemblies, a range of extra-curricular activities, music lessons in the classroom and peripatetic teaching including a range of instruments.

Below you will find an overview of what your child will be expected to learn in each of the Key Stages.

In **Key Stage 1** the children will learn to use their voices to sing expressively through learning songs. The children will begin to learn a range of musical vocabulary and will understand the terms texture, timbre, rhythm, dynamics, pitch and tempo. They will begin to recognise how different sounds are made using a range of musical instruments and will learn to perform with them in pairs, groups and a whole class situation. In Key Stage 1 the children also have a chance to listen to a range of music from different time eras and from different parts of the world.

In **Key Stage 2** the children will explore the ways sounds can be combined and used expressively to convey mood and emotion. The children will listen to and compose different sequences of music using tuned and un-tuned instruments to create a mood or setting. Children create their own songs and begin to use a range of notation. They also refine and improve their work through evaluation, analysis and comparison and have the chance to comment on how intentions have been achieved. Children also use technology to aid their understanding of music and to record their compositional work.

Currently we have a school samba band which works on joint projects with children at one of our trust partner schools, Windmill Hill Academy. There are also peripatetic teachers who provide group or individual lessons on drums, keyboard or guitar.

**Progression in music** is assessed through observation, performance and at times the use of technology, where children will make videos or audio recordings of their musical learning. Self and peer assessments will be made within the lessons, giving the children a chance to refine and improve their work and to praise each other too. An annual report will inform parents of their child's progress against age related standards based on the National Curriculum objectives.



Music - Curriculum Scheme of Work – Year Group /Units of work

Year Group	Aut 1	Aut 2	Spr 1	Spr 2	Sum 1	Sum 2
1- Unit Title	Reduce, Reuse, Recycle	Celebrations	Near and Far	Gardeners World	Myself and Other	Up, Up and Away!
	Francisco Mastaviala	Links and David	Canada Chanasa	Dlamta	Animals	Flantuiait.
	Everyday Materials	Light and Dark	Seasonal Changes	Plants	Autorala instrution	Electricity
					Animals, including	
Nat Curriculum 14	P196-197	P196-197	P196-197	P196-197	Humans P196-197	P196-197
Academy Aims Link	Create an enjoyable and	Create an enjoyable and	Create an enjoyable and	Create an enjoyable and	Create an enjoyable and	Create an enjoyable and
ricademy rims zime	creative curriculum that	creative curriculum that	creative curriculum that	creative curriculum that	creative curriculum that	creative curriculum that
	meets the learning needs	meets the learning needs	meets the learning needs	meets the learning needs	meets the learning needs	meets the learning needs
	of children. Provide	of children. Provide	of children. Provide	of children. Provide	of children. Provide	of children. Provide
	inclusive curricular	inclusive curricular	inclusive curricular	inclusive curricular	inclusive curricular	inclusive curricular
	provision. Set challenging	provision. Set challenging	provision. Set challenging	provision. Set challenging	provision. Set challenging	provision. Set challenging
	targets to raise	targets to raise	targets to raise	targets to raise	targets to raise	targets to raise
	achievement.	achievement.	achievement.	achievement.	achievement.	achievement.
Scheme Reference	National Curriculum	National Curriculum	National Curriculum	National Curriculum	National Curriculum	National Curriculum
	Links to Class Topics	Links to Class Topics	Links to Class Topics	Links to Class Topics	Links to Class Topics	Links to Class Topics
	each half term.	each half term.	each half term.	each half term.	each half term.	each half term.
Key Knowledge	1.Rehearse and perform - sing	ging.	1.Rehearse and perform - singing.		1.Rehearse and perform - singing.	
Suggested approach: cover aspects and elements in	2.Rehearse and perform - ins	trumental.	2.Rehearse and perform - instrumental.		2.Rehearse and perform - instrumental.	
varying detail over the term's course as befits the	3.Listen with concentration.		3.Listen with concentration.		3.Listen with concentration.	
class and topics.	4.Improvise and compose.		4.Improvise and compose.		4.Improvise and compose.	
	5.Know the terms pitch, rhyth tone / texture, structure.	nm, pulse, dynamics, tempo,	5. Know the terms pitch, rhythm, pulse, dynamics, tempo, tone / texture, structure.		5.Know the terms pitch, rhythm, pulse, dynamics, tempo, tone / texture, structure.	
	6.Analyse and evaluate using	the language of music.	6.Analyse and evaluate using the language of music.		6.Analyse and evaluate using the language of music.	

Key Skills and Understanding Suggested approach: cover aspects and elements in	group; blending voice to fit the music's pitch & pulse; internalising melody, rhythm & words; showing awareness		1. Watching and listening to the director and to the whole group; blending voice to fit the music's pitch & pulse; internalising melody, rhythm & words; showing awareness of an audience and of a sense of occasion.		1.Watching and listening to the director and to the whole group; blending voice to fit the music's pitch & pulse; internalising melody, rhythm & words; showing awareness of an audience and of a sense of occasion.	
varying detail over the term's course as befits the class and topics.	group; understanding how own instrument plays a part in the whole; developing control of a range of instruments; internalising melody & rhythm; showing awareness of an		2. Watching and listening to the director and to the whole group; understanding how own instrument plays a part in the whole; developing control of a range of instruments; internalising melody & rhythm; showing awareness of an audience and of a sense of occasion.		2. Watching and listening to the director and to the whole group; understanding how own instrument plays a part in the whole; developing control of a range of instruments; internalising melody & rhythm; showing awareness of an audience and of a sense of occasion.	
	3.Devlop the skills to listen 'generally', so as to be able to ask & answer questions / sing back the melody; extending the concentration span, so as to listen to a piece two or three times.		3.Devlop the skills to listen 'generally', so as to be able to ask & answer questions / sing back the melody; extending the concentration span, so as to listen to a piece two or three times.		3.Devlop the skills to listen 'generally', so as to be able to ask & answer questions / sing back the melody; extending the concentration span, so as to listen to a piece two or three times.	
	4.Making a simple, unplanned contribution towards creating a particular effect; improvising rhythmically by first identifying a pulse and by using speech rhythms; creating repeatable rhythm or melody to fit a desired outcome.		4. Making a simple, unplanned contribution towards creating a particular effect; improvising rhythmically by first identifying a pulse and by using speech rhythms; creating repeatable rhythm or melody to fit a desired outcome.		4. Making a simple, unplanned contribution towards creating a particular effect; improvising rhythmically by first identifying a pulse and by using speech rhythms; creating repeatable rhythm or melody to fit a desired outcome.	
	5.Develop listening skills: by identifying extremes of pitch, dynamic and tempo in a piece; by clapping back simple rhythms heard; by clapping the pulse of a piece; by recognising simple structures eg return of a melody or particular rhythm.		5.Develop listening skills: by identifying extremes of pitch, dynamic and tempo in a piece; by clapping back simple rhythms heard; by clapping the pulse of a piece; by recognising simple structures eg return of a melody or particular rhythm.		5.Develop listening skills: by identifying extremes of pitch, dynamic and tempo in a piece; by clapping back simple rhythms heard; by clapping the pulse of a piece; by recognising simple structures eg return of a melody or particular rhythm.	
	6.Listening, interpreting and using taught musical languag		6.Listening, interpreting and comparing, giving opinions using taught musical language.		6.Listening, interpreting and comparing, giving opinions using taught musical language.	
Ideas for possible cross curricular links : (NB Cbeebies 'Melody' – visual intro to well-known classical pieces.)	Reduce, Reuse, Recycle Repeated rhythms, repeated melody. Everyday Materials Junk band music; materials that make instruments.	Celebrations Christmas songs. Light and Dark 'Dark' and 'light' sound = minor key / major key = sad / happy.	Near and Far  Dynamic contrast – quiet = far; loud = near.  Seasonal Changes  Sounds of the seasons.	Gardeners World  Music using natural objects found outside.  Plants  Leaf patterns – represent in sound.	Myself and Other Animals Lowest & highest notes I can sing; animal sounds. Animals, including Humans Animal movement / Human movement eg walking pace, jogging, skipping, running etc.	Up, Up and Away! Sales & glissandi – up & down. Electricity Music technology.
Ideas for musical structures :	Make a rhythm – clap a pulse – use word phrases to create a rhythm eg fish & chips.	Make a melody – simple sequence of notes eg 3 or 4 pitches, put to a rhythm & repeated.	Short repeated phrases – rhythm & melody (= strophic if vocal.)			

Assessment Pathway	Knowledge-Questioning & elicitation tasks; AFL within lessons; previous teacher knowledge of class.
	Skills-Teacher AFL; assessment against topic unit and session outcomes; events eg shows / performances; HAP/SEN register; recordings.
(How and what)	Understanding—Application of skills & knowledge within sessions across the curriculum.
	Standards-Class & school standards assessed by class adults, pupils and subject leaders, against the NC.

Year Group	Aut 1	Aut 2	Spr 1	Spr 2	Sum 1	Sum 2
2– Unit Title	Can we Fix it?	Fire! Fire!	Carnival of the Animals	Green Fingers	Fantasy Island/Land Ahoy/Shiver Me	Journeys/All aboard
	Uses of everyday	Animals, including	Living things and their	Plants	Timbers	Forces
	materials	humans	habitats			
					Plants	
Nat Curriculum 14	P196-197	P196-197	P196-197	P196-197	P196-197	P196-197
Academy Aims Link	Create an enjoyable and creative curriculum that	Create an enjoyable and creative curriculum that	Create an enjoyable and creative curriculum that	Create an enjoyable and creative curriculum that	Create an enjoyable and creative curriculum that	Create an enjoyable and creative curriculum that
	meets the learning needs of children. Provide	meets the learning needs of children. Provide	meets the learning needs of children. Provide	meets the learning needs of children. Provide	meets the learning needs of children. Provide	meets the learning needs of children. Provide
	inclusive curricular	inclusive curricular	inclusive curricular	inclusive curricular	inclusive curricular	inclusive curricular
	provision. Set challenging	provision. Set challenging	provision. Set challenging	provision. Set challenging	provision. Set challenging	provision. Set challenging
	targets to raise	targets to raise	targets to raise	targets to raise	targets to raise	targets to raise
	achievement.	achievement.	achievement.	achievement.	achievement.	achievement.
Scheme Reference	National Curriculum	National Curriculum	National Curriculum	National Curriculum	National Curriculum	National Curriculum
	Links to Class Topics	Links to Class Topics	Links to Class Topics	Links to Class Topics	Links to Class Topics	Links to Class Topics
	each half term.	each half term.	each half term.	each half term.	each half term.	each half term.
Key Knowledge	1.Rehearse and perform – sin	ging.	1.Rehearse and perform – singing.		1.Rehearse and perform – sir	nging.
Suggested approach : cover	2.Rehearse and perform – ins	trumental.	2.Rehearse and perform – ins	strumental.	2.Rehearse and perform – instrumental.	
aspects and elements in varying detail over the	3.Listen with concentration.		3.Listen with concentration.		3.Listen with concentration.	
term's course as befits the class and topics.	4.Improvise and compose.		4.Improvise and compose.		4.Improvise and compose.	
class and topics.	5.Know the terms pitch, rhytl tone / texture, structure.	nm, pulse, dynamics, tempo,	5.Know the terms pitch, rhythm, pulse, dynamics, tempo, tone / texture, structure.		5.Know the terms pitch, rhythm, pulse, dynamics, tempo, tone / texture, structure.	
	6.Analyse and evaluate using	the language of music.	6.Analyse and evaluate using the language of music.		6.Analyse and evaluate using the language of music.	

#### Key Skills and Understanding

Suggested approach: cover aspects and elements in varying detail over the term's course as befits the class and topics.

- 1. Watching and listening to the director and to the whole group; blending voice to fit the music's pitch & pulse; internalising melody, rhythm & words; showing awareness of an audience and of a sense of occasion.
- 2. Watching and listening to the director and to the whole group; understanding how own instrument plays a part in the whole; developing control of a range of instruments; internalising melody & rhythm; showing awareness of an audience and of a sense of occasion.
- 3.Devlop the skills to listen 'generally', so as to be able to ask & answer questions / sing back the melody; extending the concentration span, so as to listen to a piece two or three times; listen whilst doing something else.
- 4.Making a simple, unplanned contribution towards creating a particular effect; improvising rhythmically by first identifying a pulse and by using speech rhythms; creating repeatable rhythm or melody to fit a desired outcome.
- 5.Develop listening skills: by identifying extremes of pitch, dynamic, tempo and texture in a piece; by clapping back simple rhythms heard; by clapping the pulse of a piece; by recognising simple structures eg return of a melody or particular rhythm.
- 6.Listening, interpreting and comparing, giving opinions using taught musical language.

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Ideas for possible cross	Can we Fix it?	Fire! Fire!	Carnival of the Animals	Green Fingers	Fantasy Island/Land	Journeys/All aboard
curricular links :	Music using tools; joining	Hot & cold – major / minor;	Saints Saens.	Pitch & colour.	Ahoy/Shiver Me Timbers	Directions – following,
	musical phrases ABAB.	songs around the campfire.	Living things and their	Plants	Sea shanties; water music.	giving, representing,
(NB Cbeebies 'Melody' –	Uses of everyday materials	Animals, including humans	habitats	Bark patterns – texture.	Plants	listening.
visual intro to well-known	Make an instrument.	Speech rhythms.	Soundscapes – art & music.		Music showing growth eg	Forces
classical pieces.)					increase in tempo,	Counting in beat cycles
					dynamics & texture.	showing strong beat on 1.
Ideas for musical structures :	AB AB <b>Binary</b> – roughly equal lengths – B answers	Call & Response – copy response / different				
structures .	A as a conversation.	response each time / set				
	A as a conversation.	response different to call.				
Assessment Pathway	Knowledge-Questioning & eli-	citation tasks; AFL within lesson	ns; previous teacher knowledge	of class.		
	Skills-Teacher AFL; assessment against topic unit and session outcomes; events eg shows / performances; HAP/SEN register; recordings.					
(How and what)	Understanding—Application of skills & knowledge within sessions across the curriculum.					
	Standards-Class & school star	ndards assessed by class adults,	pupils and subject leaders, aga	inst the NC.		

Year Group	Aut 1	Aut 2	Spr 1	Spr 2	Sum 1	Sum 2
3– Unit Title	Todo Sobre Espana!	Todo Sobre Espana!	Fire to forts	Fire to forts	Egyptian Beliefs and Rituals	Egyptian Beliefs and Rituals
	Rocks	Forces and Magnets	Plants	Animals including	Animals including	
				Humans	Humans	Light
Nat Curriculum 14	P196-197	P196-197	P196-197	P196-197	P196-197	P196-197
Academy Aims Link	Create an enjoyable and	Create an enjoyable and				
	creative curriculum that	creative curriculum that				
	meets the learning needs	meets the learning needs				
	of children. Provide	of children. Provide				
	inclusive curricular	inclusive curricular				
	provision. Set challenging	provision. Set challenging				
	targets to raise	targets to raise				
	achievement.	achievement.	achievement.	achievement.	achievement.	achievement.
Scheme Reference	National Curriculum	National Curriculum				
	Links to Class Topics	Links to Class Topics				
	each half term.	each half term.				

#### Key knowledge 1.Rehearse and perform - singing. 1.Rehearse and perform - singing. 1.Rehearse and perform - singing. 2.Rehearse and perform - instrumental. 2.Rehearse and perform - instrumental. 2.Rehearse and perform - instrumental. Suggested approach: cover aspects and elements in 3.Listen for specific musical elements, to increase aural 3. Listen for specific musical elements, to increase aural 3.Listen for specific musical elements, to increase aural varving detail over the memory. memory. term's course as befits the class and topics. 4. Improvise and compose using formal musical structures. 4.Improvise and compose using formal musical structures. 4. Improvise and compose using formal musical structures. 5.Begin to use staff and other notations. 5. Begin to use staff and other notations. 5. Begin to use staff and other notations. 6. Know the terms pitch, rhythm, pulse, dynamics, tempo, 6. Know the terms pitch, rhythm, pulse, dynamics, tempo, 6. Know the terms pitch, rhythm, pulse, dynamics, tempo, tone / texture, structure as well as other music-specific tone / texture, structure as well as other music-specific tone / texture, structure as well as other music-specific vocab. vocab. 7. Analyse and evaluate using the language of music. 7. Analyse and evaluate using the language of music. 7. Analyse and evaluate using the language of music.

Key Skills and
Understanding

Suggested approach: cover aspects and elements in varying detail over the term's course as befits the class and topics.

- 1. Watching and listening to the director and to the whole group; blending voice to fit a group's pitch & pulse, texture & dynamics; internalising melody, rhythm & words; showing awareness of an audience and of a sense of occasion.
- 2. Watching and listening to the director and to the whole group; understanding how own instrument plays a part in the whole; developing control of a range of instruments; internalising melody & rhythm; showing awareness of an audience and of a sense of occasion.
- 3.Devlop the skills to listen more specifically, picking out musical elements using taught vocabulary.
- 4.Creating a spontaneous, simple melody using a pentatonic scale; improvising rhythmically by fitting patterns to a pulse; fitting repeatable rhythm / melody to a simple form eg ABA Ternary; incorporating simple musical elements such as dynamic contrast.
- 5.Devising ways to make a written record of music; learning note names in bass and treble clefs on the stave.
- 6.Develop listening skills: by describing music in terms of pitch, dynamic, tempo, structure and texture; by identifying more than one rhythm heard; by identifying the strong beat in a pulse cycle.
- 7. Listening, interpreting and comparing, giving opinions

- 1. Watching and listening to the director and to the whole group; blending voice to fit a group's pitch & pulse, texture & dynamics; internalising melody, rhythm & words; showing awareness of an audience and of a sense of occasion.
- 2. Watching and listening to the director and to the whole group; understanding how own instrument plays a part in the whole; developing control of a range of instruments; internalising melody & rhythm; showing awareness of an audience and of a sense of occasion.
- ${\it 3.} Devlop the skills to listen more specifically, picking out musical elements using taught vocabulary.$
- 4.Creating a spontaneous, simple melody using a pentatonic scale; improvising rhythmically by fitting patterns to a pulse; fitting repeatable rhythm / melody to a simple form eg ABA Ternary; incorporating simple musical elements such as dynamic contrast.
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- 6.Develop listening skills: by describing music in terms of pitch, dynamic, tempo, structure and texture; by identifying more than one rhythm heard; by identifying the strong beat in a pulse cycle.
- 7.Listening, interpreting and comparing, giving opinions using taught musical language.

- 1. Watching and listening to the director and to the whole group; blending voice to fit a group's pitch & pulse, texture & dynamics; internalising melody, rhythm & words; showing awareness of an audience and of a sense of occasion.
- 2. Watching and listening to the director and to the whole group; understanding how own instrument plays a part in the whole; developing control of a range of instruments; internalising melody & rhythm; showing awareness of an audience and of a sense of occasion.
- 3.Devlop the skills to listen more specifically, picking out musical elements using taught vocabulary.
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- 6.Develop listening skills: by describing music in terms of pitch, dynamic, tempo, structure and texture; by identifying more than one rhythm heard; by identifying the strong beat in a pulse cycle.
- 7. Listening, interpreting and comparing, giving opinions

	using taught musical language.					age.
Ideas for possible cross curricular links :	Todo Sobre Espana! Early music – the Moors, sacred music, notation. Rocks Rock! – pedal notes. Geological strata – layers – texture.	Todo Sobre Espana! Flamenco. Forces and Magnets Pushes, pulls & other forces that make instrumental sounds.	Fire to forts Marching music. Plants Seeds for shakers.	Fire to forts Fireworks. Animals including Humans Animal song – whale, bird.	Egyptian Beliefs and Rituals Egyptian instruments. Animals including Humans Speech rhythms.	Egyptian Beliefs and Rituals Harmonic minor scale. Light Natural light – sun, moon, stars, rainbow.
Ideas for musical structures :	Ternary form ABA – B contrasts – repeat of A can be identical or close.	Rounds (= musically identical repeating canons.)	Harmony: <b>pedal note</b> – sustained or repeated note in the bass, underneath the melody eg first note of the pentatonic scale.			
Assessment Pathway (How and what)	Knowledge-Questioning & elicitation tasks; AFL within lessons; previous teacher knowledge of class.  Skills-Teacher AFL; assessment against topic unit and session outcomes; events eg shows / performances; HAP/SEN register; recordings.  Understanding—Application of skills & knowledge within sessions across the curriculum.  Standards-Class & school standards assessed by class adults, pupils and subject leaders, against the NC.					

Year Group	Aut 1	Aut 2	Spr 1	Spr 2	Sum 1	Sum 2
4– Unit Title	It's All Greek	It's All Greek	Eco Warriors	Eco Warriors	Who were the Romans	Who were the Romans
			Living things and their	Animals, including	Sound	Electricity
	States of Matter	States of Matter	habitats	humans		
Nat Curriculum 14	P196-197	P196-197	P196-197	P196-197	P196-197	P196-197
Academy Aims Link	Create an enjoyable and	Create an enjoyable and	Create an enjoyable and	Create an enjoyable and	Create an enjoyable and	Create an enjoyable and
	creative curriculum that	creative curriculum that	creative curriculum that	creative curriculum that	creative curriculum that	creative curriculum that
	meets the learning needs of children. Provide	meets the learning needs of children. Provide	meets the learning needs of children. Provide inclusive	meets the learning needs of children. Provide	meets the learning needs of children. Provide	meets the learning needs of children. Provide
	inclusive curricular	inclusive curricular	curricular provision. Set	inclusive curricular	inclusive curricular	inclusive curricular
	provision. Set challenging	provision. Set challenging	challenging targets to raise	provision. Set challenging	provision. Set challenging	provision. Set challenging
	targets to raise	targets to raise	achievement.	targets to raise	targets to raise	targets to raise
	achievement.	achievement.		achievement.	achievement.	achievement.
Scheme Reference	National Curriculum	National Curriculum	National Curriculum	National Curriculum	National Curriculum	National Curriculum
	Links to Class Topics	Links to Class Topics	Links to Class Topics	Links to Class Topics	Links to Class Topics	Links to Class Topics
	each half term.	each half term.	each half term.	each half term.	each half term.	each half term.
Key Knowledge	1.Rehearse and perform - sin	ging.	1.Rehearse and perform - singing	ng.	1.Rehearse and perform - sin	ging.
	2.Rehearse and perform - ins	trumental.	2.Rehearse and perform - instru	ımental.	2.Rehearse and perform - ins	trumental.
Suggested approach : cover						
aspects and elements in	3.Listen for specific musical e	lements, to increase aural	3. Listen for specific musical elements, to increase aural		3.Listen for specific musical elements, to increase aural	
varying detail over the	memory.		memory.		memory.	
term's course as befits the					Almos to and a many to found a state to the	
class and topics.	4.Improvise and compose usi	ng formal musical structures.	4.Improvise and compose using formal musical structures.		4.Improvise and compose using formal musical structures.	
	5.Use staff and other notation	ns	5.Use staff and other notations.		5.Use staff and other notations.	
	5.05e starr and other notation	13.	6.Know the terms pitch, rhythm, pulse, dynamics, tempo, tone / texture, structure as well as other music-specific vocab.		5.656 Start and other notations.	
	6.Know the terms pitch, rhyth	nm, pulse, dynamics, tempo,			6.Know the terms pitch, rhythm, pulse, dynamics, tempo,	
	tone / texture, structure as w	ell as other music-specific			tone / texture, structure as well as other music-specific vocab.	
	vocab.					
	7 Analyse and avaluate using	the language of music	7 Analyse and avaluate using th	no languago of music	7 Analyse and evaluate using	the language of music
Key Skills and	7. Analyse and evaluate using 1. Watching and listening to tl		7. Analyse and evaluate using the 1. Watching and listening to the		7. Analyse and evaluate using 1. Watching and listening to t	
Understanding	group; blending voice to fit a		group; blending voice to fit a group's pitch & pulse, texture,		group; blending voice to fit a	
	texture, dynamics & changes		dynamics & changes of tempo; internalising melody, rhythm		texture, dynamics & changes of tempo; internalising	
Suggested approach : cover	melody, rhythm & words; dev		& words; developing a positive relationship with an audience.		melody, rhythm & words; developing a positive	
aspects and elements in	relationship with an audience	<b>!.</b>			relationship with an audience	2.
varying detail over the	2 Motobing and listanian to	.h. director and += +h !-	2. Watching and listening to the		2 Matching and listenian to	the discoster and to the
term's course as befits the class and topics.	2. Watching and listening to t group; understanding how over		group; understanding how own whole; developing control of a		2. Watching and listening to t	wn instrument plays a part in
ciass and topics.	the whole; developing contro		of pitch & pulse, rhythm, tone,	=	0	ol of a range of instruments in
	terms of pitch & pulse, rhythi	9	internalising melody & rhythm;			m, tone, tempo & dynamics;
	internalising melody & rhythr		relationship with an audience.	. 5 .	internalising melody & rhythi	m; developing a positive
	relationship with an audience	2.			relationship with an audience	2.
	0.0 1 11 111 111	.6. 11	3.Devlop the skills to listen mor			.6. 11
	3.Devlop the skills to listen m		musical elements using taught	vocabulary.	3.Devlop the skills to listen m	
	musical elements using taugh	it vocabulary.	4.Creating a spontaneous, simp	ile melody using a pentatonic	musical elements using taugh	it vocabulary.
	l		4.Creating a spontaneous, Simp	ne melouy using a pentatoriic		

(1.50 and what)	9	•	, pupils and subject leaders, agains	t the NC.			
(How and what)		nt against topic unit and session of skills & knowledge within se	n outcomes; events eg shows / per ssions across the curriculum.	iormances; HAP/SEN register; r	ecoraings.		
Assessment Pathway	0	•	ns; previous teacher knowledge of		ocordinas		
			dominant pedal).				
	'episodes'.		a scale(=tonic pedal &				
	contrasting sections are		melody eg first & fifth note of				
structures :	ABACABA (=symmetrical) –	7,	the bass, underneath the				
Ideas for musical	Rondo – ABACADAE (=asymmetrical) /	Arch form – completely symmetrical – ABCBA.	Harmony: <b>pedal note</b> – sustained or repeated note in				
	,		·				
	liquid, gas.	S. G.	places.		classical music.		
	Sounds to represent solid,	Changes of state.	Performing in different	iviyanicai beasts.	History of music – ages of	iviasic and technology.	
	States of Matter	States of Matter	habitats	Mythical beasts.	Sound	Music and technology.	
curricular links :	Greek instruments – Bazouki.	Music of the Spheres & Maths.	Songs of conscience.  Living things and their	Warrior music.  Animals, including humans	Mosaics – pictures & patterns.	Roman instruments.  Electricity	
Ideas for possible cross	It's All Greek	It's All Greek	Eco Warriors	Eco Warriors	Who were the Romans?	Who were the Romans?	
	using taught musical languag				using taught musical language.		
	7.Listening, interpreting and	comparing, giving opinions			7.Listening, interpreting and comparing, giving opinions		
	in a paise system		taught musical language.				
	in a pulse cycle.	ridentifying the strong beat	7.Listening, interpreting and con	7.Listening, interpreting and comparing, giving opinions using		in a pulse cycle.	
	identifying rhythms heard; by	• •	mythins heard; by identifying tr	le strong beat in a puise cycle.	identifying rhythms heard; by	• •	
	<ul><li>6.Developing listening skills :</li><li>of pitch, dynamic, tempo, str</li></ul>	, .	pitch, dynamic, tempo, structur rhythms heard; by identifying the		<ul><li>6.Developing listening skills : of pitch, dynamic, tempo, str</li></ul>		
	6.5 1 1 11 11		6.Developing listening skills : by	_	6.5 1 1 11 1 11		
	learning note names in bass a	and treble clefs on the stave.			learning note names in bass a	and treble clefs on the stave.	
	5.Devising ways to make a wi	ritten record of music;	note names in bass and treble of	=	5.Devising ways to make a w	ritten record of music;	
	using facus from fistering wo	T.K.	5.Devising ways to make a writt	en record of music: learning	using faces from fistering we	n K.	
	using ideas from listening wo		work.		using ideas from listening wo		
	more than one musical elem		element eg tempo and dynamic work.	; using ideas from listening	a simple form eg ABBA Rond more than one musical elem		
	patterns to a pulse; fitting repeatable rhythm / melody to R		Rondo; incorporating contrasts		patterns to a pulse; fitting re		
			fitting repeatable rhythm / melody to a simple form eg ABBA		pentatonic scale; improvising rhythmically by fitting		
	4.Creating a spontaneous, simple melody using a		scale; improvising rhythmically by fitting patterns to a pulse;		4.Creating a spontaneous, simple melody using a		

Year Group	Aut 1	Aut 2	Spr 1	Spr 2	Sum 1	Sum 2
5- Unit Title	Invaders	Invaders	Where does chocolate	Where does chocolate	Mayans	Mayans / What do you
	Space	Forces	come from?	come from?	Living things and their	aspire to be?
			Materials	Materials	habitats	Animals incl Humans
Nat Curriculum 14	P196-197	P196-197	P196-197	P196-197	P196-197	P196-197
Academy Aims Link	Create an enjoyable and	Create an enjoyable and	Create an enjoyable and	Create an enjoyable and	Create an enjoyable and	Create an enjoyable and
	creative curriculum that	creative curriculum that	creative curriculum that	creative curriculum that	creative curriculum that	creative curriculum that
	meets the learning needs	meets the learning needs	meets the learning needs of	meets the learning needs	meets the learning needs	meets the learning needs
	of children. Provide inclusive curricular	of children. Provide inclusive curricular	children. Provide inclusive curricular provision. Set	of children. Provide inclusive curricular	of children. Provide inclusive curricular	of children. Provide inclusive curricular
	provision. Set challenging	provision. Set challenging	challenging targets to raise	provision. Set challenging	provision. Set challenging	provision. Set challenging
	targets to raise	targets to raise	achievement.	targets to raise	targets to raise	targets to raise
	achievement.	achievement.		achievement.	achievement.	achievement.
Scheme Reference	National Curriculum	National Curriculum	National Curriculum	National Curriculum	National Curriculum	National Curriculum
	Links to Class Topics	<ul> <li>Links to Class Topics</li> </ul>	Links to Class Topics	Links to Class Topics	<ul> <li>Links to Class Topics</li> </ul>	Links to Class Topics
	each half term.	each half term.	each half term.	each half term.	each half term.	each half term.
Key Knowledge	1.Rehearse and perform - sing	ging.	1.Rehearse and perform - singir	ng.	1.Rehearse and perform - sin	ging.
	2.Rehearse and perform - inst	trumontal	2.Rehearse and perform - instru	ımantal	2.Rehearse and perform - ins	trumontal
Suggested approach : cover	2.Neriearse and perioriii - iiis	i umentai.	2.Neriearse and periorii - institu	amental.	Z.Neriearse and perioriii - iiis	ti umentai.
aspects and elements in	3.Listen for specific musical e	ements, to increase aural	3.Listen for specific musical elements, to increase aural		3.Listen for specific musical elements, to increase aural	
varying detail over the	memory.	•	memory.		memory.	
term's course as befits the						
class and topics.	4.Improvise and compose usi	ng formal musical structures.	4.Improvise and compose using	formal musical structures.	4.Improvise and compose using formal musical structures.	
	5.Use staff and other notation	ns.	5.Use staff and other notations.		5.Use staff and other notations.	
	6.Know the terms pitch, rhyth	ım, pulse, dynamics, tempo,	6.Know the terms pitch, rhythm, pulse, dynamics, tempo, tone / texture, structure as well as other music-specific vocab.		6.Know the terms pitch, rhythm, pulse, dynamics, tempo,	
	tone / texture, structure as w	ell as other music-specific			tone / texture, structure as well as other music-specific vocab.	
	vocab.					
	7.Analyse and evaluate using	the language of music	7. Analyse and evaluate using the language of music.		7. Analyse and evaluate using the language of music.	
Key Skills and	1.Watching, listening & direct		1.Watching, listening & directin		1.Watching, listening & direct	
Understanding	whole group effect; blending	•	whole group effect; blending vo	~	whole group effect; blending	•
· ·	pulse, texture, dynamics & ch	9	pulse, texture, dynamics & char	9		nanges of tempo; internalising
	melody, rhythm & words; dev	eloping : a positive	melody, rhythm & words; devel	oping : a positive relationship	melody, rhythm & words; de	veloping : a positive
Suggested approach : cover	relationship with an audience	, performance preparation	with an audience, performance preparation and stage		relationship with an audience	e, performance preparation
aspects and elements in	and stage presence.		presence.		and stage presence.	
varying detail over the	2 Matching listoning 0 direct	ting with awareness of the	2. Watching, listening & directing with awareness of the		2. Watching, listening & directing with awareness of the	
term's course as befits the class and topics.	<ol><li>Watching, listening &amp; direction</li><li>whole group effect; understant</li></ol>	•	whole group effect; understand	•	whole group effect; understa	•
ciass and topics.	plays a part in the whole; dev	•	a part in the whole; developing	• , ,	plays a part in the whole; dev	•
	instruments in terms of pitch		instruments in terms of pitch &	•	instruments in terms of pitch	
	tempo & dynamics ; internalis	• • • • • •	dynamics; internalising melody		tempo & dynamics ; internali	
	developing : a positive relatio	nship with an audience,	positive relationship with an au	dience, performance	developing : a positive relation	onship with an audience,
	performance preparation and	stage presence.	preparation and stage presence.		performance preparation and	d stage presence.
	3.Devlop the skills to listen m	ore specifically, picking out	3.Devlop the skills to listen mor	e specifically, picking out	3.Devlop the skills to listen m	ore specifically, picking out

	<ul> <li>musical elements using taught vocabulary.</li> <li>4.Creating a spontaneous, simple melody or harmony; improvising rhythmically by fitting patterns to a pulse; fitting repeatable rhythm / melody to a wider range of forms; making simple chords; incorporating contrasts in musical elements; using ideas from listening work.</li> <li>5.Learning note values in terms of duration within a bar.</li> <li>6.Develop listening skills: by describing music in terms of pitch, dynamic, tempo, structure and texture; by identifying rhythms heard; by identifying the strong beat in a pulse cycle.</li> <li>7.Listening, interpreting and comparing, giving opinions using taught musical language.</li> </ul>		4. Creating a spontaneous, simple melody or harmony; improvising rhythmically by fitting patterns to a pulse; fitting repeatable rhythm / melody to a wider range of forms; making simple chords; incorporating contrasts in musical elements; using ideas from listening work.  5. Learning note values in terms of duration within a bar.  6. Develop listening skills: by describing music in terms of pitch, dynamic, tempo, structure and texture; by identifying rhythms heard; by identifying the strong beat in a pulse cycle.  7. Listening, interpreting and comparing, giving opinions using taught musical language.		<ul> <li>4.Creating a spontaneous, simple melody or harmony; improvising rhythmically by fitting patterns to a pulse; fitting repeatable rhythm / melody to a wider range of forms; making simple chords; incorporating contrasts in musical elements; using ideas from listening work.</li> <li>5.Learning note values in terms of duration within a bar.</li> <li>6.Develop listening skills: by describing music in terms of pitch, dynamic, tempo, structure and texture; by identifying rhythms heard; by identifying the strong beat in a pulse cycle.</li> <li>7.Listening, interpreting and comparing, giving opinions using taught musical language.</li> </ul>	
Ideas for possible cross curricular links :	Invaders Space invaders game music. Space Space themed music.	Invaders Musical influences eg Africa in Brazil. Forces Movement & pressure.	Where does chocolate come from? Music for a story. Materials Cooking.	Where does chocolate come from? Music of the Aztecs Materials Textures.	Mayans Music of the Mayans. Living things and their habitats Music for environments – mythical & real.	Mayans / What do you aspire to be? Classical music history. Animals incl Humans Human creativity – what makes us human?
Ideas for musical structures :	Cannons – 2 or more parts play the same theme but at different times (rounds restart – canons don't.)	Theme & Variations – theme in binary or ternary – theme changes any aspect: tempo, style, instruments, rhythm.	Cyclic form – constant repetition of a fixed number of beats, rhythm or melodic pattern – repeat & develop through improvisation or changes in texture / dynamics etc.	Harmony: Basso Continuo  – Baroque orchestra bass (cello or bassoon) – repeated bass continuo part providing the backdrop for the melody lines.		

# Assessment Pathway Knowledge-Questioning & elicitation tasks; AFL within lessons; previous teacher knowledge of class. Skills-Teacher AFL; assessment against topic unit and session outcomes; events eg shows / performances; HAP/SEN register; recordings. Understanding—Application of skills & knowledge within sessions across the curriculum. Standards-Class & school standards assessed by class adults, pupils and subject leaders, against the NC.

Year Group	Aut 1	Aut 2	Spr 1	Spr 2	Sum 1	Sum 2	
6- Unit Title	The World at War	The World at War	Post War Britain	Post War Britain	Earth Matters	Earth Matters	
	Electricity	Light	Animals including	Living things and their	Living things and their	Evolution and	
			humans	habitats	habitats	inheritance	
Nat Curriculum 14	P196-197	P196-197	P196-197	P196-197	P196-197	P196-197	
Academy Aims Link	Create an enjoyable and	Create an enjoyable and	Create an enjoyable and	Create an enjoyable and	Create an enjoyable and	Create an enjoyable and	
	creative curriculum that	creative curriculum that	creative curriculum that	creative curriculum that	creative curriculum that	creative curriculum that	
	meets the learning needs	meets the learning needs	meets the learning needs	meets the learning needs	meets the learning needs	meets the learning needs of children. Provide	
	of children. Provide inclusive curricular	of children. Provide inclusive curricular	of children. Provide inclusive curricular	of children. Provide inclusive curricular	of children. Provide inclusive curricular	inclusive curricular	
	provision. Set challenging	provision. Set challenging	provision. Set challenging	provision. Set challenging	provision. Set challenging	provision. Set challenging	
	targets to raise	targets to raise	targets to raise	targets to raise	targets to raise	targets to raise	
	achievement.	achievement.	achievement.	achievement.	achievement.	achievement.	
Scheme Reference	National Curriculum	National Curriculum	National Curriculum	National Curriculum	National Curriculum	National Curriculum	
	<ul> <li>Links to Class Topics</li> </ul>	<ul> <li>Links to Class Topics</li> </ul>	<ul> <li>Links to Class Topics</li> </ul>	<ul> <li>Links to Class Topics</li> </ul>	<ul> <li>Links to Class Topics</li> </ul>	Links to Class Topics	
	each half term.	each half term.	each half term.	each half term.	each half term.	each half term.	
Key Knowledge	1.Rehearse and perform - singing.  2.Rehearse and perform - instrumental.		1.Rehearse and perform - sin	1.Rehearse and perform - singing.		1.Rehearse and perform - singing.	
			2.Rehearse and perform - instrumental.		2.Rehearse and perform - instrumental.		
Suggested approach: cover aspects and elements in varying detail over the	3.Listen for specific musical elements, to increase aural memory.		3.Listen for specific musical elements, to increase aural memory.		3.Listen for specific musical elements, to increase aural memory.		
term's course as befits the class and topics.	4.Improvise and compose using formal musical structures.		4. Improvise and compose using formal musical structures.		4.Improvise and compose using formal musical structures.		
class and topics.	5.Use staff and other notations.		5.Use staff and other notations.		5.Use staff and other notations.		
	6.Know the terms pitch, rhythm, pulse, dynamics, tempo, tone / texture, structure as well as other music-specific vocab.		6.Know the terms pitch, rhythm, pulse, dynamics, tempo, tone / texture, structure as well as other music-specific vocab.		6.Know the terms pitch, rhythm, pulse, dynamics, tempo, tone / texture, structure as well as other music-specific vocab.		
	7.Analyse and evaluate using the language of music.		7. Analyse and evaluate using	7. Analyse and evaluate using the language of music.		7. Analyse and evaluate using the language of music.	
Key Skills and	Natching, listening & directing with awareness of the			1. Watching, listening & directing with awareness of the		Natching, listening & directing with awareness of the	
Understanding  Suggested approach: cover	whole group effect; blending pulse, texture, dynamics & ch melody, rhythm & words; dev	anges of tempo; internalising veloping: a positive	whole group effect; blending voice to fit a group's pitch & pulse, texture, dynamics & changes of tempo; internalising melody, rhythm & words; developing: a positive relationship with an audience, performance preparation		whole group effect; blending voice to fit a group's pitch & pulse, texture, dynamics & changes of tempo; internalising melody, rhythm & words; developing: a positive relationship with an audience, performance preparation		
aspects and elements in varying detail over the	relationship with an audience, performance preparation and stage presence.		and stage presence.		and stage presence.		
term's course as befits the 2. Watching, listening & directing with a		ting with awareness of the	2. Watching, listening & directing with awareness of the		2. Watching, listening & directing with awareness of the		
class and topics.	whole group effect; understanding how own instrument		whole group effect; understanding how own instrument		whole group effect; understanding how own instrument		
	plays a part in the whole; developing control of a range of		plays a part in the whole; developing control of a range of		plays a part in the whole; developing control of a range of		
	instruments in terms of pitch & pulse, rhythm, tone,		instruments in terms of pitch & pulse, rhythm, tone, tempo & dynamics; internalising melody & rhythm;		instruments in terms of pitch & pulse, rhythm, tone, tempo & dynamics; internalising melody & rhythm;		
	tempo & dynamics; internalising melody & rhythm; developing: a positive relationship with an audience,		developing: a positive relationship with an audience,		developing : a positive relationship with an audience,		
	performance preparation and stage presence.		performance preparation and stage presence.		performance preparation and stage presence.		
	3.Devlop the skills to listen more specifically, picking out		3.Devlop the skills to listen more specifically, picking out		3.Devlop the skills to listen more specifically, picking out		

	musical elements using taught vocabulary.		musical elements using taught vocabulary.		musical elements using taught vocabulary.		
	and the state of t		musical cicinicitis using taught vocabulary.		musical elements using taught vocabulary.		
	4.Creating a spontaneous, simple melody or harmony; improvising rhythmically by fitting patterns to a pulse; fitting repeatable rhythm / melody to a wider range of forms; making simple chords; incorporating contrasts in musical elements; using ideas from listening work.  5.Learning note values in terms of duration within a bar; using time signatures.  6.Develop listening skills: by describing music in terms of pitch, dynamic, tempo, structure and texture; by identifying rhythms heard; by identifying the strong beat in a pulse cycle.		4. Creating a spontaneous, simple melody or harmony; improvising rhythmically by fitting patterns to a pulse; fitting repeatable rhythm / melody to a wider range of forms; making simple chords; incorporating contrasts in musical elements; using ideas from listening work.  5. Learning note values in terms of duration within a bar; using time signatures.  6. Develop listening skills: by describing music in terms of pitch, dynamic, tempo, structure and texture; by identifying rhythms heard; by identifying the strong beat in a pulse cycle.		4.Creating a spontaneous, simple melody or harmony; improvising rhythmically by fitting patterns to a pulse; fitting repeatable rhythm / melody to a wider range of forms; making simple chords; incorporating contrasts in musical elements; using ideas from listening work.  5.Learning note values in terms of duration within a bar; using time signatures.  6.Develop listening skills: by describing music in terms of pitch, dynamic, tempo, structure and texture; by identifying rhythms heard; by identifying the strong beat in a pulse cycle.		
	7.Listening, interpreting and ousing taught musical language		7.Listening, interpreting and comparing, giving opinions using taught musical language.		7.Listening, interpreting and comparing, giving opinions using taught musical language.		
Ideas for possible cross curricular links :	The World at War Music of conflict. Electricity Music technology.	The World at War  Music of the world wars – classical & popular. Light Shade, shadow, texture, opposites.	Post War Britain Jazz and dance music. Animals including humans Songs.	Post War Britain 50s – 80s and present day. Living things and their habitats Changing habitats.	Earth Matters Volcanoes, earthquakes & weather. Living things and their habitats Music for species.	Earth Matters Water. Evolution and inheritance Tree of life; evolution of music – classical music history; theme & variations – evolving music.	
Ideas for musical structures :	Fugues – a more complex cannon in three sections: exposition = theme / subject introduced & imitated at different pitches; development – of theme; final entry – of theme; coda – ending or tailpiece.	Pop songs & ballads – include verse, chorus, bridge, intro, outro, fills, middle 8, riff.	Harmony: <b>Ground Bass</b> – simple melody in the bass repeated throughout (may be called <b>riff</b> in pop/rock music) – harmony & melody change around the bass, which provides the stability.				
Assessment Pathway		<u> </u> citation tasks: AFL within lessor	l ns: previous teacher knowledge	of class.			
(How and what)	Knowledge-Questioning & elicitation tasks; AFL within lessons; previous teacher knowledge of class.  Skills-Teacher AFL; assessment against topic unit and session outcomes; events eg shows / performances; HAP/SEN register; recordings.  Understanding—Application of skills & knowledge within sessions across the curriculum.  Standards-Class & school standards assessed by class adults, pupils and subject leaders, against the NC.						
Music Pool : Suggested	Cyclic music: Gamelan; samba; Twinkle Twinkle; rounds eg Frere Jaques. Scarborough Fair (minor); Grand Old Duke of York (major). 2001 theme - Also Sprach Zarathustra (dynamic						
pieces / genres / composers.	contrast). Nature: Four Seasons, Vivaldi (also Try Coat of Leaves, 'Melody', CBeebies); Moonlight Sonata – Beethoven; The Firebird; The Rite of Spring – Stravinsky Octopuses' Garden – Beatles; Carnival of the Animals, Saint-Saens; Flight of the Bumble Bee – Rimsky Korsakov. Pedal point: Van Halen – Jump; Genesis - Cinema Show; Stevie Wonder - intro Too High. Pachelbel's Cannon. Music for the Royal Fireworks – Handel. Interesting keys/rhythms / harmonies: The mighty Treacherous Orchestra; Ali Hutton & Ross Ainslie – Symbiosis album - 'Sisters'; Lady Maisery - Album 'Cycle' – Song for the Morning; Paint it Black – Stones. Historic: Zorba the Greek. Bollywood: Nagada Sang Dohl; London Thumakda. Afro-pop: Fuse ODG – Antenna; 'Classical' playing pop: Two Cellos; Nigel Kennedy; Appocalyptica. Rock playing classical: Florian Opahle: Bach's Toccata & Fugue in Dmin; Emerson, Lake & Palmer:						
	Copland's Fanfare for the Common Man. Medaeval composers: Hildegard von Bingen, Leonin, Perotin, Machaut. Renaissance composers: Tallis, Monteverdi, Byrd, Palestrina. Baroqu composers: JC Bach, Handel, Vivaldi, Purcell. Classical composers: Mozart, Beethoven, Clementi, Haydn. Romantic composers: Chopin, Liszt, Tchaikovsky, Clara Schumann. 20 <sup>th</sup> C composers: Britten, Gershwin, Stravinsky, Vaughan Williams.						

