

Music	Year 6	Orchestral pieces - Symphony and concerto	Term 4 Spring term 2018-19
Key vocabulary: orchestra, symphony, concerto, rondo form, solo, cadenza, improvisation, movements			
Factual knowledge: <ul style="list-style-type: none"> • Rondo form ABACA (based upon call and response) • Concerto form: a solo instrument with an orchestra in 3 movements. • cadenza- solo instrument improvises • Symphony- orchestral piece in four movements. There are contrasting themes played. Early symphonies had smaller orchestras. • Mozart and Beethoven composed for orchestras in the Classical period, in Vienna for patrons. 	Skills: <ul style="list-style-type: none"> • Follow musical phrases from score • Recognise and be able to play a short notated melody. • Use simple rhythms, using minims, crotchets and quavers to create a response. • Identify orchestral instruments from their sound. • Know the layout for an orchestra based upon families of instruments. • Be able to conduct an orchestra, keeping pulse in 3 time and four time. 	Possible activities: <ul style="list-style-type: none"> • Classical music. Timeline. Mozart and Beethoven • Find out about these composers and where they lived, how they made their livings in Vienna. Create booklets or short wikis about them using ipads. • Listen to music from Ten Pieces. Revise the families of instruments and the orchestra layout and instruments. • Learn how to conduct in 3 and 4 time. Try conducting along to music, keeping the pulse steady. • Mozart Horn Concerto - is in Rondo form. Relate this to Call and response studied in Oak Class. Compose a Class Rondo to warm up. Use the resource sheets to create a response. • Beethoven - Symphony No5. Background and context. • Listen to the first movement and recognise the repeated rhythmic motif with the falling 3rd. • Use this as a basis to recreate this in parts as a class. Extend the composition by changing the melody but basing it around the melodic falling 3rds or chords. Relate this to the Blues studied last term. Use the resource sheets. 	
Social, Moral, Spiritual and Cultural Education, and Promotion of British Values: Spiritual: Be reflective upon the way that Beethoven and Mozart use music to portray different emotions. Moral: Composers depended upon patronage. Mozart died a pauper. Fair or unfair? Social: Cooperate and work in pairs and groups when performing or composing together. Cultural: Explore the context of the Classical Music era in Vienna. Democracy is explored throughout this unit by modelling turn taking in leading musical activities. Individual liberty through pupil participation in celebrating individual responses. Promoting respect of children's performances and ideas. All efforts are listened to and valued. Developing personal critical thinking skills - make your ideas ones that will count. Work out what will improve a performance, for example Tolerance is promoted through working within mixed groups of children- not just your friends. Listening to a variety of music; broadening musical experiences.			

Assessment and evaluation

<p>Confidently recognise a range of musical instruments and the range of sounds they make.</p> <p>Confidently recognise and explore a range of musical styles and traditions and know their basic style indicators (ie the Blues, ballad)</p> <p>Use musical language to appraise music.</p> <p>Listen to and sing songs with expression and awareness of pitch, dynamics, and tempo.</p> <p>Be aware of different versions of songs.</p> <p>Copy increasingly challenging rhythms using body percussion or non-tuned percussion.</p> <p>Sing as part of an ensemble with confidence and precision</p> <p>Be able to read a short, notated rhythmic phrase using minims and quavers</p> <p>Know that texture of music is like layers of sound.</p> <p>Be aware that instruments have different timbres.</p>	<p>Compose complex rhythms from an increasing aural memory.</p> <p>Understand how pulse rhythm and pitch work together</p> <p>Follow notated music and recognise rhythmic phrases using crotchets, quavers and minims, dotted crotchet in simple duple or triple time.</p> <p>Improvise with increasing confidence using own voice varied rhythms and pitch.</p> <p>Sing as part of an ensemble with increasing confidence and precision</p> <p>Listen to songs with awareness of interrelated dimensions of pitch, dynamics, tempo, timbre, texture.</p> <p>Develop an increasing understanding of the history and context of music.</p>	<p>Sing as part of an ensemble with full confidence and precision.</p> <p>Create a simple composition and record using formal notation.</p> <p>Listen to songs with awareness of interrelated dimensions of pitch, dynamics, tempo, timbre, texture.</p> <p>Develop a deeper understanding of the history and context of music listened to.</p> <p>Confidently play short phrases by ear and with notation.</p> <p>Improvise and compose using the interrelated dimensions of music</p> <p>Perform as a solo or part of an ensemble with increasing accuracy, control, fluency and expression</p>
<p><i>Initials of children working at band 4, with details of attainment:</i></p>	<p><i>Initials of children broadly reaching band 5</i></p>	<p><i>Initials of children reaching band 6:</i></p>
<p>Evaluation against attitudes to learning:</p> <ul style="list-style-type: none"> • exploring • initiating • experimenting • showing involvement • concentrating • persevering • showing satisfaction • making links • evaluating 		