




Music Sequencing

Nursery

	AUT 1	AUT 2	SPR 1	SPR 2	SUM 1	SUM 2
Music	<p>Children will know the nursery rhymes/songs:</p> <ul style="list-style-type: none"> - Roly poly - Twinkle, twinkle, little star - The wheels on the bus - One little blue fish - Tap your sticks - If you're happy and you know it. 	<p>Children will know the nursery rhymes/songs:</p> <ul style="list-style-type: none"> - Clap your hands - 10 little fingers - Open shut them - Here is the beehive - 10 little dinosaurs - Tommy thumb - 1,2,3,4,5 <p>Children will know how instruments are played. Children will change the tempo and volume. Children will tap a steady beat.</p>	<p>Children will know the nursery rhymes/songs:</p> <ul style="list-style-type: none"> - <p>Children will use instruments to add sound effects to stories.</p> <p>Children will add movement in response to music.</p>	<p>Children will know the nursery rhymes/songs:</p> <ul style="list-style-type: none"> - <p>Children will control the tempo and dynamics of music using instruments.</p>	<p>Children will know the nursery rhymes/songs:</p> <ul style="list-style-type: none"> - <p>Children will talk about how music makes them feel and respond with drawings.</p>	<p>Children will know the nursery rhymes/songs:</p> <ul style="list-style-type: none"> - <p>Children will understand visual representations of music and play instruments with control.</p>

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Music	<p>Children will know nursery rhymes and call and response songs.</p> <p>Children will explore sounds and how they can be changed, tapping out simple rhythms.</p>	<p>Children will know the Christmas nativity songs.</p> <p>Children will join in with choreographed dances.</p> <p>Children will talk about dance and performance art, expressing their feelings and responses.</p> <p>Children will listen to a visitor play a range of instruments and identify similarities and differences.</p>	<p>Children will know nursery rhymes/songs.</p>	<p>Children will know nursery rhymes/songs.</p> <p>Children will experiment with different ways of playing instruments.</p> <p>Children will sing in a group or on their own, increasingly matching the pitch and following the melody.</p>	<p>Children will know nursery rhymes/songs.</p> <p>Children will listen attentively, move to and talk about music, expressing their feelings and responses.</p> <p>Children will listen to and discuss music from around the world.</p> <p>Children will explore and engage in music making and dance, performing solo and in groups.</p> <p>Children will clap out syllables.</p> <p>Children will find the pulse in a piece of music.</p>	<p>Children will know nursery rhymes/songs.</p> <p>Children will know perform their own dances using steps and techniques that they have learned.</p> <p>Children will make music using different pitches.</p>
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Key Concepts	Technique (Singing)	Sing with good posture by sitting/standing up tall when singing and facing the direction of the audience. Begin to find own singing voice – both on their own and as part of a group. Sing simple songs with a pitch range of mi-so. Match pitch in call and response songs.				
	Technique (Playing)	Begin to learn how to hold beaters/instruments accurately. Repeat simple rhythm patterns and short, pitched patterns Maintain a steady beat when playing				
	Construction	When performing, improvising and composing, children can experiment with sounds, beginning to show an early understanding of pitch, rhythm, dynamics and tempo (as set out in the sequencing documents)				
	Expression	Listen to and respond to views about own creative work and that of others. Begin to talk about my moods and emotions and use these to impact upon my creative work.				
Singing						
Key Learning	<ul style="list-style-type: none"> Sing simple songs, chants and rhymes (e.g. Boom Chicka Boom) from memory, singing collectively and at the same pitch, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in. Begin with simple songs with a very small range, mi-so (e.g. Hello, How are You), and then slightly wider (e.g. Bounce High, Bounce Low). Include pentatonic songs (e.g. Dr Knickerbocker). Sing a wide range of call and response songs (e.g. Pretty Trees Around the World from Rhythms of Childhood), to control vocal pitch and to match the pitch they hear with accuracy. 					
Suggested Songs	Sing For Pleasure: Boom Chicka Boom	Voices Foundation: Have you Brought your Whispering Voice?	Voices Foundation: Hello, How are You	Bance: Copy Kitten	Voicelinks: I'm a Train	Bounce High, Bounce Low
	Singing Sherlock: Dr Knickerbocker	Dragon Dance	Trad. Bangladesh: Mo matchi (Song of the Bees)	Trad. Ghana: Kye Kye Kule	Trad. England: An Acre of Land	
Composing						
Key Learning:	<ul style="list-style-type: none"> Improvise simple vocal chants, using question and answer phrases. Create musical sound effects and short sequences of sounds in response to stimuli, e.g. a rainstorm or a train journey. Combine to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves). Understand the difference between creating a rhythm pattern and a pitch pattern. Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns. Use music technology, if available, to capture, change and combine sounds. Recognise how graphic notation can represent created sounds. Explore and invent own symbols, for example: 					
						
Musicianship (Interrelated Dimensions of Music)						
<i>Animations available on the Charanga Website</i>						
Pulse/Beat	<ul style="list-style-type: none"> Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. Use body percussion, (e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments (e.g. glockenspiels or chime bars) to maintain a steady beat. Respond to the pulse in recorded/live music through movement and dance, e.g. <ul style="list-style-type: none"> Stepping (e.g. Mattachins from Capriol Suite by Warlock), Jumping (e.g. Trepak from The Nutcracker by Tchaikovsky) Walking on tiptoes (e.g. Scherzo from The Firebird Suite by Stravinsky). 					
Rhythm	<ul style="list-style-type: none"> Perform short copycat rhythm patterns accurately, led by the teacher. Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat. Perform word-pattern chants (e.g. ca-ter-pil-lar crawl, fish and chips), create, retain and perform their own rhythm patterns. 					
						
Key Learning	<ul style="list-style-type: none"> Listen to sounds in the local school environment, comparing high and low sounds. Sing familiar songs in both low and high voices and talk about the difference in sound. Explore percussion sounds to enhance storytelling, e.g. <ul style="list-style-type: none"> ascending xylophone notes to suggest Jack climbing the beanstalk, quiet sounds created on a rainstick/shakers to depict a shower, regular strong beats played on a drum to replicate menacing footsteps. Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum. 					
						
Opportunities for skills application	End of term 'Create' Performance, listening to and appraising music in assemblies, singing assemblies, Tuneful Tuesday, opportunities for peripatetic tuition/extra-curricular groups (e.g. choir), Christmas Nativity, Performances in the community, singing across the curriculum					
Opportunities to Recap	<ul style="list-style-type: none"> *Find the pulse in a piece of music. *Knowledge of nursery rhymes *Tapping out simple rhythms *Identify different pitches (high and low) 					

Year I Listening Repertoire from The Model Music Curriculum

Baroque Period		
Date	Title	Composer
1720	1st Movement from Brandenburg Concerto No.5	J.S. Bach
1738	Badinerie from 'Orchestral Suite No.2 in B Minor'	J.S. Bach
1748	La Réjouissance from 'Music for the Royal Fireworks'	Handel
Classical Period		
1783	Rondo alla Turca	Mozart
1785	Ah! Vous dirais-je, Maman	Mozart
1791	2nd Movement from 'Surprise Symphony No.94 in G Major'	Haydn
1811	3rd Movement from Clarinet Concerto No.1 in F Minor	Weber
1824	Overture from 'William Tell'	Rossini
Romantic Period		
Date	Title	Composer
1842	Scherzo from 'A Midsummer Night's Dream'	Mendelssohn
1863	Symphony in C Minor	Alice Mary Smith
1886	En Bateau from 'Petite Suite'	Debussy
1887	Pavane	Fauré
1892	Trepak from 'The Nutcracker'	Tchaikovsky
1899	Flight of the Bumblebee	Rimsky-Korsakov

20th Century		
Date	Title	Composer
1909	The Wasps	Vaughan Williams
1910	Finale from 'The Firebird Suite'	Stravinsky
1914	Mars from 'The Planets'	Holst
1924	Rhapsody in Blue	Gershwin
1926	Mattachins from 'Capriol Suite'	Warlock
1926	Viennese Musical Clock from 'Hary Janos Suite'	Kodaly
1933	4th Movement from Symphony No.1	Florence Price
1942	Hoe Down from 'Rodeo'	Copland
1957	Symphonic Dances from 'West Side Story'	Bernstein
1963	Rhythms of Childhood	Ella Jenkins
1967	Colonel Hathi Elephant March from 'The Jungle Book'	Sherman
1967	What A Wonderful World	Louis Armstrong
1967	I Wish I Knew How it Would Feel to be Free	Nina Simone
1993	Stay	Eternal
1998	Fanfare and Flourishes	James Curnow
21st Century		
Date	Title	Composer
2011	Wild Man	Kate Bush
2012	Northern Lights	Eriks Esenvalds
Musical Traditions		
Country	Title	Composer (if known)
USA	Walkers	Stomp
Brazil	Fanfarra (cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown
Virgin Islands	Old Time Calypso	Love City Pan Dragons
Ghana	Kye Kye Kule	
Bangladesh	Mo Matchi (Song of the Bees)	
England	My Shoes Are Made of Spanish Leather	
England	Acre of Land	

Key Concepts	Technique (Singing)	Sing with good posture by sitting/standing up tall when singing and facing the direction of the audience, observing when to breathe. Sing songs regularly with a pitch range of do-so with increasing vocal control.
	Technique (Playing)	Hold beaters/instruments with increasing accuracy Play rhythmic patterns with crotchets, quavers and rests.
	Construction	When performing, improvising and composing, children can experiment with sounds, beginning to show an early understanding of pitch, rhythm, dynamics and tempo (as set out in the sequencing documents)
	Expression	Give and accept feedback as both artist and audience. Begin to compare my own creative work to the creative work of others. Consider how moods, emotions and ideas are communicated both in my own and others' creative work

Singing

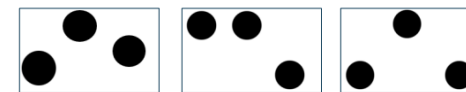
Key Learning	<ul style="list-style-type: none"> Sing songs regularly with a pitch range of do-so with increasing vocal control. Sing songs with a small pitch range (e.g. Rain, Rain Go Away), pitching accurately. Know the meaning of dynamics (loud/quiet) and tempo (Fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause) 					
Suggested Songs	Little Sally Saucer	Trad. Star Light, Star Bright, First Star I See Tonight	Trad. Hey, Hey, Look at Me	Trad. Rain, Rain Go Away	Trad. Acka Backa	Voicelinks: The King is in the Castle
	Young Voiceworks: Ebenezer Sneezer	Trad. Oats and Beans and Barley Grow	Singing Sherlock I: Teddy Bear Rock n Roll	Trad. Oliver Cromwell	Trad. Lovely Joan	Trad. Searching for Lambs
	Voicelinks: Fireworks	Trad. Bangladesh: Hatti - ma tim tim (An Imaginary Bird)	Trad. Bangladesh: Charti Kula beng (Four Fat Frogs)	Trad. Australia: I Got Kicked by a Kangaroo	Trad. America: Built My Lady a Fine Brick House	Sing Up: Paintbox

Composing

Key Learning:	<ul style="list-style-type: none"> Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch). Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation. Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. Use music technology, if available, to capture, change and combine sounds.
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Musicianship (Interrelated Dimensions of Music) *Animations available on the Charanga Website*

Pulse/Beat	<ul style="list-style-type: none"> Understand that the speed of the beat can change, creating a faster or slower pace (tempo). Mark the beat of a listening piece (e.g. Bolero by Ravel) by tapping or clapping and recognising tempo as well as changes in tempo. Walk in time to the beat of a piece of music or song (e.g. La Mousisque by Susato). Know the difference between left and right to support coordination and shared movement with others. Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats. Identify the beat groupings in familiar music that they sing regularly and listen to, e.g. <ul style="list-style-type: none"> o in 2 Maple Leaf Rag by Joplin o in 3 The Elephant from Carnival of the Animals by Saint-Saëns
Rhythm	<ul style="list-style-type: none"> Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. Create rhythms using word phrases as a starting point (e.g. Hel-lo Si-mon or Can you come and play?). Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests. Create and perform their own chanted rhythm patterns with the same stick notation.
Pitch	<ul style="list-style-type: none"> Play a range of singing games based on the cuckoo interval (so-mi, e.g. Little Sally Saucer) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track. Sing short phrases independently within a singing game or short song. Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low). Recognise dot notation and match it to 3-note tunes played on tuned percussion, for example:



Opportunities for skills application	End of term 'Create' Performance, listening to and appraising music in assemblies, singing assemblies. Tuneful Tuesday, opportunities for peripatetic tuition/extra-curricular groups (e.g. choir), Christmas Nativity, Performances in the community, singing across the curriculum
Opportunities to Recap	<ul style="list-style-type: none"> Walk, move or clap to a steady beat (pulse) Respond to simple pitch patterns (low and high) Copy short rhythm patterns

Year 2 Listening Repertoire from The Model Music Curriculum

Renaissance Period		
Date	Title	Composer
1551	Ronde and Basse Dance Bergeret from 'La Mourisque	Susato
Baroque Period		
1731	Air on a G String from 'Orchestral Suite No.3 in D'	J.S. Bach
1749	Arrival of the Queen of Sheba	Handel
Classical Period		
1808	4th Movement from Symphony No.6 'Pastorale'	Beethoven
1818	March Militaire	Schubert
1827	Clog Dance from 'La Fille Mal Gardée'	Hérold
Romantic Period		
Date	Title	Composer
1830	Hebrides Overture	Mendelssohn
1866	By the Beautiful Danube	Johann Strauss II
1872	Farandole from L'Arlesienne Suite No.2	Bizet
1875	In the Hall of the Mountain King from 'Peer Gynt Suite No.1'	Grieg
1879	Os Justi	Bruckner
1883	Flower Duet from 'Lakmé'	Delibes
1886	Carnival of the Animals	Saint-Saens
1888	Gymnopédie No.3	Satie
1891	Evening Prayer from 'Hansel and Gretel'	Humperdinck
1891	Chicago, Grand valse a l'Américaine	Edmond Dédé
1896	Also Sprach Zarathustra	Richard Strauss
1899	Maple Leaf Rag	Joplin
20th Century		
Date	Title	Composer
1913	St. Paul's Suite	Holst
1927	Black and Tan Fantasy	Duke Ellington
1928	Bolero	Ravel
1930	1st Movement from Afro-American Symphony	Still

1936	Peter's Theme from 'Peter and the Wolf'	Prokofiev
1941	Fantasia	Disney, various composers
1950	The Waltzing Cat	Leroy Anderson
1953	Courtly Dances from 'Gloriana'	Britten
1953	2nd Movement from Symphony No.10	Shostakovich
1956	Hound Dog	Elvis Presley
1969	Raindrops Keep Falling on My Head	David and Bacharach
1980	For the Beauty of the Earth	Rutter
21st Century		
Date	Title	Composer
2000	Sleep	Eric Whitacre
2012	Night Ferry	Anna Clyne
2013	Blaze	Diana Burrell
2017	The Green Fuse	James B. Wilson
2017	No Place Like	Kerry Andrew
2017	Ave Generosa	Ola Gjeilo
Musical Traditions		
Country	Title	Composer (if known)
Peru	Sikuriadas	Inti-Illimani
Ireland	Mylecharaine's March	Barrule
Indonesia	Baris	Gong Kebyar of Peliatan
England	Oliver Cromwell	
England et al	The Old Woman Wrapped Up in a Blanket	
USA	Built my lady a fine brick house	
England	A Long Time Ago	
Australia	I got kicked by a kangaroo	
Bangladesh	Hatti-ma tim tim (An Imaginary Bird)	
Bangladesh	Charti Kula beng (Four Fat Frogs)	
England	The Herring Song	
England	Hop Hop Hop	
England et al	Sally Jumped Over the Stars	

Key Concepts	Technique (Singing)	Sing with good posture tunelessly and with expression. Sing a widening range of unison songs of varying styles and structures with a pitch range of do-so (1-5),				
	Technique (Playing)	Play and perform melodies following staff notation using a small range (e.g. Middle C-E/do-mi) as a whole class or in small groups				
	Construction	When performing, improvising and composing, children can begin to show and explain understanding of pitch, rhythm, dynamics, tempo, timbre, texture, structure and musical notation (as set out in the sequencing documents)				
	Expression	Give constructive feedback about my own creative work and that of others, reflecting on it and making improvements where necessary. Reflect upon how artists have achieved effects or communicated moods, emotions and ideas in their work.				
Singing						
Key Learning	<ul style="list-style-type: none"> Sing a widening range of unison songs of varying styles and structures with a pitch range of do-so (1-5), tunelessly and with expression. Perform forte and piano, loud and soft. Perform actions confidently and in time to a range of action songs Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes 					
Suggested Songs	Sing Up: Heads and Shoulders	Singing Sherlock 2: Si, Si, Si	Flying a Round: To stop the train	Trad. Japan: Kaeru no uta	Trad. Morocco: A ram sam sam/Pease Pudding Hot	Trad. Bangladesh: Now charia de (A Boatman's Song)
	Junior Songscape: Listen to the Rain • Voicelinks: Extreme Weather	Sing Up: Skye Boat Song	Trad. Ireland: Be Thou My Vision	Junior Voiceworks 1: Now The Sun Is Shining	Voiceworks 1: Candle Light	Singing Sherlock 2: Shadow
	Singing Express 3: Mirror	Trad. England: Ah! Poor bird/Hey, Ho! Nobody home/Rose				
Composing						
Key Learning: Improve	<ul style="list-style-type: none"> Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in whole-class/group/individual/instrumental teaching), inventing short 'on-the-spot' responses using a limited note-range. Structure musical ideas (e.g. using echo or question and answer phrases) to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources. 					
Key Learning: Compose	<ul style="list-style-type: none"> Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). Compose song accompaniments on untuned percussion using known rhythms and note values. 					
Performing						
Key Learning:	<ul style="list-style-type: none"> Develop facility in playing tuned percussion or a melodic instrument. Play and perform melodies following staff notation using a small range (e.g. Middle C-E/do-mi) as a whole class or in small groups (e.g. trios and quartets). Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases. 					
Reading Notation						
Key Learning:	<ul style="list-style-type: none"> Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch. Introduce and understand the differences between crotchets and paired quavers. Apply word chants to rhythms, understanding how to link each syllable to one musical note. 					
Interrelated Dimensions of Music <i>Animations available on the Charanga Website</i>						
Vocabulary	Rhythm, Metre and Tempo	Pitch and Melody	Structure and Form		Dynamics and Articulation	
	Downbeats, Fast (allegro), slow (adagio), pulse, beat	High, low, rising, falling	Call and response, question phrase, answer phrase, echo, ostinato		Loud (forte), quiet (piano)	
	Harmony	Texture	Reading Notation			
	Drone	Unison, layered, solo	Stave, lines, spaces, clef, higher, lower, crotchets, paired quavers, syllables			
Opportunities for skills application	End of term 'Create' Performance, listening to and appraising music in assemblies, Tuneless Tuesday, opportunities for peripatetic tuition/extra-curricular groups (e.g. choir), Christmas Carol Concerts, Performances in the community (e.g. Remembrance event)					
Opportunities to Recap	<ul style="list-style-type: none"> Respond to tempo (fast or slow) and changes in beat crescendo (getting faster) decrescendo (getting slower) and pause • dynamics (loud/quiet) Read, respond to and perform rhythm patterns (crotchets, quavers and crotchets rests) • Respond to pitch changes (3 notes - high, middle and low) 					

Year 3 Listening Repertoire from The Model Music Curriculum

Baroque Period		
Date	Title	Composer
1605	Earl of Essex's Galliard	Dowland
1630	Miserere	Allegri
1664	Che Si Puo Fare	Barbara Strozzi
1680	Canon in D	Pachelbel
1717	Hornpipe from 'Water Music'	Handel
1725	Winter from 'The Four Seasons'	Vivaldi
1741	Hallelujah from 'Messiah'	Handel
Classical Period		
1794	3rd Movement from 'Sonata in F Major Op.33, No.2'	Clementi
1796	Trumpet Concerto in E Flat	Haydn
1802	1st Movement from Piano Sonata No.14 'Moonlight'	Beethoven
1823	Overture from 'Semiramide'	Rossini
Romantic Period		
Date	Title	Composer
1837	Overture from 'Ruslan and Lyudmila'	Glinka
1867	Night on a Bare Mountain	Mussorgsky
1874	Danse Macabre	Saint-Saens
1878	Slavonic Dance No.8	Dvorak
1888	2nd Movement from 'Scheherazade'	Rimsky-Korsakov
1893	Largo from 'Symphony No.9	Dvorak
1893	Berceuse from 'Dolly Suite'	Fauré
1893	Liberty Bell	Sousa
1896	The Sorcerer's Apprentice	Dukas
1897	South African National Anthem Nkosi Sikelel'iAfrika	Various artists
20th Century		
Date	Title	Composer
1935	Dance of the Knights from 'Romeo and Juliet'	Prokofiev
1941	Sabre Dance from 'Gayane Suite No.3'	Khachaturian


1945	Four Sea Interludes from 'Peter Grimes'	Britten
1948	Circus Music Suite from The Red Pony	Copland
1964	I Got You (I Feel Good)	James Brown
1977	We Will Rock You	Queen
1978	Le Freak	Chic
1988	Different Trains	Steve Reich
1996	Lux Aeterna	Elgar, arranged by Cameron
21st Century		
Date	Title	Composer
2003	Eliza's Aria from 'Wild Swans'	Elena Kats-Chernin
2015	Anthology of Fantastic Zoology	Mason Bates
2018	Legend of the Sky	Fraser Trainer
Musical Traditions		
Country	Title	Composer (if known)
India	Sahela Re	Kishori Amonkar
Ireland	Be Thou My Vision	Various artists
Congo	Si, Si, Si	Various
Japan	Kaeru no uta	
Morocco	A ram sam sam	
Bangladesh	Now charia de (A Boatman's Song)	
Pakistan	Drummer's Reel	Dhol Foundation
England	Adieu, Sweet Lovely Nancy	

Key Concepts	Technique (Singing)	Sing with good posture, singing repertoire with small and large leaps. Sing a broader range of unison songs with the range of an octave (do-do), pitching the voice accurately. Hold own part in two-part rounds and partner songs.
	Technique (Playing)	Play melodies using a small range (e.g. Middle C-G/do-so) as a whole-class or in small groups. PerForm in two or more parts (e.g. melody and accompaniment or a duet)
	Construction	When performing, improvising and composing, children can begin to show and explain understanding of pitch, rhythm, dynamics, tempo, timbre, texture, structure and musical notation (as set out in the sequencing documents)
	Expression	Effectively evaluate my own creative work and that of others Compare my own creative work to creative work by others and from other places and times.

Singing

Key Learning	<ul style="list-style-type: none"> Continue to sing a broad range of unison songs with the range of an octave (do-do) (e.g. One More Day-a traditional sea shanty) pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo). Sing rounds and partner songs in different time signatures (2, 3 and 4 time) (e.g. Our Dustbin) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony (e.g. Hear the Wind). Perform a range of songs in school assemblies. 					
Suggested Songs	Junior Voiceworks 1: Calypso =	Junior Voiceworks 2: Our Dustbin	Voiceworks 1: Hear the Wind	Kendrick: Servant King	Happy Birthday	Great Weather Songs: Long Journey
	Great Celebration Songs: World in Union	Sing Up: Just like a Roman	Trad. Ghana: Namuma	Sing for Pleasure: Ghosts	Sing for Pleasure: Lost in Space	

Composing

Key Learning: Improvise	<ul style="list-style-type: none"> Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in whole-class/group/individual/instrumental teaching), inventing short 'on-the-spot' responses using a limited note-range Structure musical ideas (e.g. using echo or question and answer phrases) to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources. 					
Key Learning: Compose	<ul style="list-style-type: none"> Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). Introduce major and minor chords. Compose song accompaniments on untuned percussion using known rhythms and note values. 			<ul style="list-style-type: none"> Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work. Capture and record creative ideas using any of: <ul style="list-style-type: none"> graphic symbols rhythm notation and time signatures staff notation technology 		
						

PerForming

Key Learning:	<ul style="list-style-type: none"> Play and perform melodies following staff notation using a small range (e.g. Middle C-G/do-so) as a whole-class or in small groups. Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts. Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A) 					
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Reading Notation

Key Learning:	<ul style="list-style-type: none"> Introduce and understand the differences between minims, crotchets, paired quavers and rests. Read and perForm pitch notation within a defined range (e.g. C-G/do-so). Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble. 					
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Interrelated Dimensions of Music

Animations available on the Charanga Website

Vocabulary	Rhythm, Metre and Tempo	Pitch and Melody	Structure and Form	Harmony	Texture	Dynamics and Articulation
	Getting faster (accelerando), Getting slower (rallentando), Bar, metre	Pentatonic scale, major and minor tonality, pitch range do-do	Rounds and partner songs, repetition, contrast	Static, moving	Duet, melody and accompaniment	Getting louder (crescendo), getting softer (decrescendo), legato (smooth), staccato (detached)

Opportunities for skills application	End of term 'Create' Performance, listening to and appraising music in assemblies, Tuneful Tuesday, opportunities for peripatetic tuition/extra-curricular groups (e.g. choir), Christmas Carol Concerts, PerFormances in the community (e.g. Remembrance event)					
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Opportunities to Recap	<ul style="list-style-type: none"> Songs with a pitch range of do-so (1-5) Identify forte and piano (loud and soft) Identify allegro and adagio (Fast and slow) correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes 					
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Year 4 Listening Repertoire from The Model Music Curriculum

Early Period		
Date	Title	Composer
1140	O Eucharisti	Hildegard
Renaissance Period		
1560	If Ye Love Me	Tallis
Baroque Period		
1676	Rondeau from 'Abdelazar'	Purcell
1716	Gloria in Excelsis Deo from 'Gloria'	Vivaldi
1717	Prelude from Cello Suite No.1 in G	J.S. Bach
1717	Adagio from Oboe Concerto in C Minor	Marcello
1727	Zadok the Priest from 'Coronation Anthems'	Handel
1736	Chaconne	Rameau
1741	Siciliana from 'The Goldberg Variations'	J.S. Bach
1745	The National Anthem - God Save the Queen	unknown
Classical Period		
1781	Finale: Presto from Quartet in E Flat Major Op.33, 'Russian'	Haydn
1808	4th Movement from Symphony No.5	Beethoven
1810	Fur Elise	Beethoven
1819	Piano Quintet in A Major, 'The Trout'	Schubert
Romantic Period		
Date	Title	Composer
1836	Eisenbahn-Lust Waltz (Railway Delight Waltz)	Johann Strauss I
1840	Travelling Song (The Train Song)	Glinka
1844	Le Chemin de Fer	Aikan
1846	Le Chant des Chemins de Fer	Berlioz
1848	Soldier's March	Schumann
1868	1st Movement from Piano Concerto in A Minor	Grieg
1870	Ballet Music from 'Coppélia'	Delibes
1874	Ma Vlast	Smetana
1878	Sultana	Chiquinha Gonzaga

1879	Toccata from Organ Symphony No.5	Widor
1880	Academic Festival Overture	Brahms
1891	Prélude a l'après-midi d'un faune	Debussy
1892	Pizzicato Polka	Johann Strauss II
1893	Romance for Violin and Piano Op.23	Amy Beach
1894	Humoresque No.7	Dvorak
1896	To A Wild Rose	MacDowell
20th Century		
Date	Title	Composer
1901	Pomp and Circumstance March No.1 in D	Elgar
1902	Concertino for Flute	Chaminade
1908	Arrival Platform Humlet	Grainger
1913	Syrinx	Debussy
1913	Overture from 'The Boatswain's Mate'	Smyth
1915	From Hanover Square North	Ives
1917	Joc cu Batã from Romanian Folk Dances	Bartok
1919	1st Movement from Viola Sonata	Rebecca Clarke
1920	Dinah	Louis Armstrong
1923	Pacific 231	Honegger
1930	The Little Train of the Caipira	Villa-Lobos
1933	Troika from 'Lieutenant Kijé'	Prokofiev
1936	Aria for Alto Saxophone and Piano	Eugene Bozza
1936	Night Mail	Britten
1938	Adagio for Strings	Barber
1939	Take the 'A' Train	Duke Ellington
1942	Fanfare for the Common Man	Copland
1942	Ceremony of Carols	Britten
1943	Overture	Grazyna Bacewicz
1945	The Young Person's Guide to the Orchestra	Britten
1946	Lyric for Strings	Walker
1947	Fanfare for a Great Occasion	Walton
1948	O Waly Waly	Arranged by Britten

1951	Six Metamorphoses after Ovid	Britten
1958	My Baby Just Cares For Me	Nina Simone
1959	Take Five	Dave Brubeck
1963	The Pink Panther	Henry Mancini
1967	With A Little Help from My Friends	The Beatles
1978	Theme from 'Superman'	John Williams
1994	Javelin	Michael Torke
1995	Wonderwall	Oasis
1996	Theme from 'Mission Impossible'	Lalo Schifrin
21st Century		
Date	Title	Composer
2000	2nd Movement from Piano Sonata No.2	Dorman
2001	Theme from Amélie	Yann Tiersen
2004	Music of the Spheres	Philip Sparke
2007	Frugg	Baadsvik
2009	Concerto for Turntables and Orchestra	Gabriel Prokofiev
2018	The True Light	Judith Weir
2018	Anthem	Lucy Pankhurst
Musical Traditions		
Country	Title	Composer (if known)
Israel	Bim Bam Bom	Various
Russia	Kalinka	Various
Trinidad	Tropical Bird	Trinidad Steel Band
Punjab/UK	Bhabiye Akh Larr Gayee	Bhujhangy Group
England	Admiral Benbow	
Ghana	Nanuma	
England	Wassail Song	
Ireland	She Moved Through the Fair	

Key Concepts	Technique (Singing)	Sing with good posture , observing phrasing, accurate pitching and appropriate style. Sing with a sense of ensemble and performance. Hold own part in three-part rounds and partner songs
	Technique (Playing)	Play melodies using notes within the Middle C-C'/do-do range Understand how to play chord triads
	Construction	When performing, improvising and composing, children can confidently demonstrate and explain understanding of pitch, rhythm, dynamics, tempo, timbre, texture, structure and musical notation (as set out in the sequencing documents)
	Expression	Articulate strengths in own and others' music, demonstrating resilience and determination to improve. Apply knowledge of context when evaluating my own and others' creative work from other places and times. Evaluate the effectiveness of a wide range of musical techniques in producing meaning.

Singing

Key Learning	<ul style="list-style-type: none"> Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style. Sing three-part rounds, partner songs, and songs with a verse and a chorus. Perform a range of songs in school assemblies and in school performance opportunities. 										
Suggested Songs	<table border="1" style="width: 100%; text-align: center;"> <tr> <td>Trad. Ireland: Danny Boy</td> <td>Kodály: Rocky Mountain</td> <td>Kodály: My Paddle</td> <td>High Low Chickalo</td> <td>Ally Ally O</td> </tr> <tr> <td>Trad. Caribbean: Four White Horse</td> <td>Trad. Uganda: Dipidu</td> <td>Are You Ready?</td> <td>Row, Row, Row your Boat</td> <td></td> </tr> </table>	Trad. Ireland: Danny Boy	Kodály: Rocky Mountain	Kodály: My Paddle	High Low Chickalo	Ally Ally O	Trad. Caribbean: Four White Horse	Trad. Uganda: Dipidu	Are You Ready?	Row, Row, Row your Boat	
Trad. Ireland: Danny Boy	Kodály: Rocky Mountain	Kodály: My Paddle	High Low Chickalo	Ally Ally O							
Trad. Caribbean: Four White Horse	Trad. Uganda: Dipidu	Are You Ready?	Row, Row, Row your Boat								

Composing

Key Learning: Improvise	<ul style="list-style-type: none"> Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape, experiment with using a wider range of dynamics, including very loud (Fortissimo), very quiet (planissimo), moderately loud (mezzo forte - mf), and moderately quiet (mezzo piano - mp). Continue this process in the composition tasks below.
Key Learning: Compose	<ul style="list-style-type: none"> Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment. Working in pairs, compose a short ternary piece <ul style="list-style-type: none"> Use chords to compose music to evoke a specific atmosphere, mood or environment. For example, La Mer by Debussy and The River Flows In You by Yiruma both evoke images of water. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book. Capture and record creative ideas using any of: <ul style="list-style-type: none"> o graphic symbols o rhythm notation and time signatures o staff notation o technology.

Performing

Key Learning:	<ul style="list-style-type: none"> Develop facility in the basic skills of a selected musical instrument over a sustained learning period. This can be achieved through working closely with your local Music Education Hub who can provide whole-class instrumental teaching programmes - moved from Y4 Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one staff and using notes within the Middle C-C'/do-do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance. Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs (e.g. Yellow Submarine by The Beatles). Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles. Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.
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Reading Notation

Key Learning:	<ul style="list-style-type: none"> Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. Understand the differences between 2/4, 3/4 and 4/4 time signatures. Read and perform pitch notation within an octave (e.g. C-C'/do-do). Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.
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Interrelated Dimensions of Music

Animations available on the Charanga Website

Vocabulary	Rhythm, Metre and Tempo	Pitch and Melody	Structure and Form	Harmony	Texture	Dynamics and Articulation
	Simple time, compound time, syncopation	Full diatonic scale in different keys	Ternary Form, verse and chorus Form, music with multiple sections	Triads, chord progressions	Music in 3 parts, music in 4 parts	Wider range of dynamics including Fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet)

Opportunities for skills application	End of term 'Create' Performance, listening to and appraising music in assemblies, Tuneful Tuesday, opportunities for peripatetic tuition/extra-curricular groups (e.g. choir), Christmas Carol Concerts, Performances in the community (e.g. Remembrance event)
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Opportunities to Recap	<ul style="list-style-type: none"> Sing songs with the range of an octave (do-do) getting louder (crescendo) and quieter (decrescendo). Recognise major and minor chords. legato (smooth), staccato (detached) Understand the rhythmic differences between minims, crotchets, paired quavers and rests Getting faster (accelerando), Getting slower (rallentando)
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Year 5 Listening Repertoire from The Model Music Curriculum

Renaissance Period		
Date	Title	Composer
1587	Jubilate Deo	Gabrieli
Baroque Period		
1630	Beatus Vir	Monteverdi
1677	Dido's Lament from 'Dido and Aeneas'	Purcell
1690	Largo from Concerto Grosso in G Minor (Christmas Concerto)	Corelli
1724	Part 1: Chorale from St John Passion	J.S. Bach
Classical Period		
1762	Dance of the Blessed Spirits from 'Orfeo and Euridice'	Gluck
1779	1st Movement from Symphony No.1	Chevalier de Saint-Georges
1788	1st Movement from Symphony No.40 in G Minor	Mozart
1791	Papageno's Song from 'The Magic Flute'	Mozart
Romantic Period		
Date	Title	Composer
1834	Fantasy Impromptu Op.66	Chopin
1839	1st Movement from Piano Quintet No. 1 in A Minor Op.30	Farrenc
1846	1st Movement from Piano Trio Op.11	Fanny Mendelssohn
1853	Andante Molto from 'Romance for Violin and Piano'	Clara Schumann
1872	Carillon from 'L'Arlesienne Suite No. 1'	Bizet
1874	Dies Iraw from 'Requiem'	Verdi
1884	1st Movement from The Holberg Suite	Grieg
20th Century		
Date	Title	Composer
1900	1st Movement from Piano Concerto No.2 in C Minor	Rachmaninoff
1903	La Mer	Debussy
1906	Symphonic Variations on an African Air	Coleridge-Taylor
1910	La Cathédrale Engloutie	Debussy
1910	Mother Goose Suite	Ravel
1913	The Sacrificial Dance from 'The Rite of Spring'	Stravinsky

1917	Livery Stable Blues	The Original Dixieland Jazz Band
1921	Chant from 'The Bandana Sketches'	Ciarence Cameron White
1923	English Folk Song Suite	Vaughan Williams
1938	Londonderry Air	Grainger
1942	Salt Peanuts	Charlie Parker/Dizzy Gillespie
1962	Watermelon Man	Herbie Hancock
1963	A Hard Rain's A-Gonna Fall	Bob Dylan
1966	Yellow Submarine	The Beatles
1966	Shepherd's Pipe Carol	Rutter
1968	Hushabye Mountain from 'Chitty Chitty Bang Bang'	Sherman
1970	Early One Morning	Britten
1976	Love Really Hurts Without You	Billy Ocean
1978	Variations on a Theme by Paganini	Andrew Lloyd Webber
1981	Ellis Island	Meredith Monk
1982	The Lamb	Tavener
1984	Smalltown Boy	Bronski Beat
1985	Time Lapse	Michael Nyman
1985	Dirty Old Town	The Pogues
1986	Short Ride in a Fast Machine	John Adams
1989	Belfast Child	Simple Minds
1991	Whiskey in the Jar	Thin Lizzy
1993	Play Dead	Björk
21st Century		
Date	Title	Composer
2000	Shine As The Light	Peter Graham
2000	Crouching Tiger, Hidden Dragon	Tan Dun
2000	Theme from 'Lord of the Rings'	Howard Shore
2001	Smells Like Teen Spirit	The Bad Plus
2006	Jai Ho from 'Slumdog Millionaire'	A.R. Rahman
2012	The Snow Prelude No. 3	Ludovico Einaudi
2012	Shadows	Linsey Stirling

2013	Imaginary Garden V. Renewed at Every Glance	Hope Lee
2014	Lingus	Snarky Puppy
2014	Shake it Off	Taylor Swift
2016	Human	Rag 'n' Bone Man
2017	Florence	Loyle Carner
Musical Traditions		
Country	Title	Composer (if known)
USA	Go Down Moses	Harlem Gospel Singers
South Africa	Inkanyezi Nezazi	Ladysmith Black Mambazo
Nigeria	Jin-Go-La-Ba (Drums of Passion)	Babatunde Olatunji
Wales	Hela'r Dryw (Hunting the Wren)	
England	Leave Her, Johnny, Leave Her!	
Ireland	Danny Boy	
Caribbean	Four White Horses	
Uganda	Dipidu	
England	Camborne Hill	Various
England	Hopping Down in Kent	

Key Concepts	Technique (Singing)	Sing with good posture, observing rhythm, phrasing, accurate pitching and appropriate style Sing songs involving syncopated rhythms with a sense of ensemble and performance. Develop vocal independence, holding their own part in three- and four-part rounds or partner songs Experiment with positioning singers randomly within the group
	Technique (Playing)	Play notes within an octave range (do-do). Play accompaniments with control, using block chords or a bass line.
	Construction	When performing, improvising and composing, children can confidently demonstrate and explain understanding of pitch, rhythm, dynamics, tempo, timbre, texture, structure and musical notation (as set out in the sequencing documents)
	Expression	Analyse the creative influences of others in order to shape and develop my own creative work. Critically evaluate the way musicians use specific skills and techniques to create and communicate ideas.

Singing

Key Learning	<ul style="list-style-type: none"> Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style. Continue to sing three- and four-part rounds (e.g. Calypso by Jan Holdstock) or partner songs, and experiment with positioning singers randomly within the group - i.e. no longer in discrete parts - in order to develop greater listening skills, balance between parts and vocal independence. Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.
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Suggested Songs	Trad. South Africa: Siyahamba	Junior Voiceworks I: Calypso	Sing Up: Touch the Sky	Sing Up: Dona Nobis Pacem	Sing Up: Be the Change	Sing Up: We are the Champions
	British National Anthem - God Save the Queen	Sing Up: We Go Together	Trad. Ghana: Senwa de Dende	Sing Up: There's a Power in the Music	Sing Up: One Moment, One People	

Composing

Key Learning: Improvise	<p>Extend improvisation skills through working in small groups to:</p> <ul style="list-style-type: none"> Create music with multiple sections that include repetition and contrast. Use chord changes as part of an improvised sequence. Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.
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Key Learning: Compose	<ul style="list-style-type: none"> Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody. Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. Either of these melodies can be enhanced with rhythmic or chordal accompaniment. Compose a ternary piece, use available music software/apps to create and record it, discussing how musical contrasts are achieved.
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Performing

Key Learning:	<ul style="list-style-type: none"> Play a melody following staff notation written on one staff and using notes within an octave range (do-do), make decisions about dynamic range, including very loud (ff), very quiet (pp), moderately loud (mf) and moderately quiet (mp). Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion or tablets, or demonstrated at the board using an online keyboard. Engage with others through ensemble playing (e.g. school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.
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Reading Notation

Key Learning:	<ul style="list-style-type: none"> Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. Further develop the skills to read and perform pitch notation within an octave (e.g. C-C/ do-do). Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations. Read and play from notation a four-bar phrase, confidently identifying note names and durations.
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Interrelated Dimensions of Music

Animations available on the Charanga Website

	Rhythm, Metre and Tempo	Pitch and Melody	Structure and Form	Harmony	Texture	Dynamics and Articulation
Vocabulary	Syncopated, semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests.	Pentatonic staff notation	Ternary, repetition and contrast	Music in 4 parts	accompaniment, melody groove,	including very loud (ff), very quiet (pp), moderately loud (mf) and moderately quiet (mp).

Opportunities for skills application	End of term 'Create' Performance, listening to and appraising music in assemblies, Tuneful Tuesday, opportunities for peripatetic tuition/extra-curricular groups (e.g. choir), Christmas Carol Concerts, Performances in the community (e.g. Remembrance event), Y6 leavers assembly
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Opportunities to Recap	<ul style="list-style-type: none"> Dynamics - (Fortissimo), very quiet (pianissimo), moderately loud (mezzo forte - mf), and moderately quiet (mezzo piano - mp) Rhythmic differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. Read and perform pitch notation within an octave (e.g. C-C/do-do). Read and play short rhythmic phrases at sight from prepared cards Chord Triads
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Year 6 Listening Repertoire from The Model Music Curriculum

Baroque Period		
Date	Title	Composer
1610	Ave Maris Stella from 'Vespers of the Blessed Virgin'	Monteverdi
1730	3rd Movement from Violin Concerto in E Major	J.S. Bach
Classical Period		
1786	3rd Movement from Horn Concerto No.4	Mozart
1791	2nd Movement from Clarinet Concerto in A Major	Mozart
1803	Overture from 'Zemira'	José Mauricio Nunes Garcia
1824	1st Movement String Quartet No.14 in D minor 'Death and the Maiden'	Schubert
1826	Mazurkas Op.24	Chopin
Romantic Period		
Date	Title	Composer
1838	Raindrop Prelude Op.28, No.15	Chopin
1838	Kinderszenen	Schumann
1858	Cancan from 'Orphée aux enfers	Offenbach
1858	Hungarian Dance No.5	Brahms
1874	Baba Yaga from 'Pictures at an Exhibition'	Mussorgsky
1875	Toreador Song from 'Carmen'	Bizet
1880	1812 Overture	Tchaikovsky
1881	Barcode from 'The Tales of Hoffmann'	Offenbach
1892	String Quartet in G minor Op.10	Debussy
1893	2nd Movement from String Quartet in F Major	Ravel
20th Century		
Date	Title	Composer
1915	Ritual Fire Dance from 'El Amor Brujo'	de Falla
1918	Hava Nagila	Various artists
1928	Runaway Blues	Ma Rainey
1934	Fantasia on Greensleeves	Vaughan Williams
1935	O Fortuna from 'Carmina Burana	Orff
1937	Introduction from 'The Ordering of Moses'	Dett

1939	2nd Movement from 'Concierto de Aranjuez'	Rodrigo
1957	Round Midnight	Miles Davis
1965	Do-Re-Mi from 'The Sound of Music'	Hammerstein
1966	Scarborough Fair/Canticle	Simon and Garfunkel
1973	Tubular Bells	Mike Oldfield
1974	Six Pianos	Steve Reich
1974	Waterloo	ABBA
1974	Libertango	Piazzolla
1975	Theme from 'Jaws'	John Williams
1976	Somebody to Love	Queen
1976	You to Me are Everything	The Real Thing
1981	Glassworks	Philip Glass
1982	Ja Funmi	Sunny Ade
1983	Every Breath You Take	The Police
1989	Back To Life	Soul II Soul
1991	Hook	Fitkin
1999	Say My Name	Destiny's Child
21st Century		
Date	Title	Composer
2000	Walking Away	Craig David
2008	End Credits from 'The Duchess'	Rachel Portman
2015	Connect It	Anna Meredith
2016	A Little Summer Suite	Betsy Jolas
2017	Amar Pelos Dois	Salvador Sobral
2018	Five Telegrams - Sender & Receiver	Anna Meredith
2019	The Sun Rose	Gavin Greenaway
Musical Traditions		
Country	Title	Composer (if known)
Poland	Oi Dana	Various
South Africa	Siyahamba	
Ghana	Serwa de Dende	Various

Middle East	Sprinting Gazelle	Reem Kelani
England	Scarborough Fair	Martin Carthy
Scotland	Grand Etang/Hul's Reel	Alasdair Fraser & Natalie Haas
Indonesia	Rangsang	Gamelan Wayang Sasak
England	The Codrington Song	
England	Bonnie Pitt Laddie	
England	Daddy Fox	
Wales	Suo Gan	
Hungary	The Gnat	
Brazil	Asa Branca	