



RFS Music Curriculum

To engage all children in discovering the music that uplifts their soul, giving them the tools to access it, and the knowledge, skills and opportunity to find the joy in creating and performing music.

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1. The National Curriculum

National curriculum in England: music programmes of study

Purpose of study

Music is a universal language that embodies one of the highest forms of creativity. A high-quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon.

Aims

The national curriculum for music aims to ensure that all pupils:

- perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians,
- learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence,
- understand and explore how music is created, produced and communicated, including through the interrelated dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

Attainment targets

By the end of each key stage, pupils are expected to know, apply and understand the matters, skills and processes specified in the relevant programme of study.

Subject content

Key Stage 1

Pupils should be taught to:

- use their voices expressively and creatively by singing songs and speaking chants and rhymes,
- play tuned and untuned instruments musically,
- listen with concentration and understanding to a range of high-quality live and recorded music,
- experiment with, create, select and combine sounds using the interrelated dimensions of music.

Key Stage 2

Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.

Pupils should be taught to:

- play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression,
- improvise and compose music for a range of purposes using the interrelated dimensions of music,
- listen with attention to detail and recall sounds with increasing aural memory,
- use and understand staff and other musical notations,
- appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians,
- develop an understanding of the history of music.

The Model Music Curriculum released in March 2021.

The aim of the Model Music Curriculum

The aim of the MMC is to ensure a universal provision of music education, for all pupils in all schools. In time and resources, this provision is as follows:

- At Key Stages 1 and 2, pupils should receive a minimum of one hour of teaching a week; this may take the form of short sessions spread across the week.
- In Years 3 or 4, it is recommended that each class should start a whole-class instrumental programme lasting a minimum of one term. The mandatory term will be supported by teachers from the local Music Education Hub. Opportunities for development should continue beyond the mandatory term.
- There should be access to both rhythmic and melodic instruments in Key Stages 1 and 2; this may be as part of the whole-class instrumental programme and/or in other classroom teaching.

Using the MMC

The MMC sets out sequences of learning in the following key areas which, when taken together, all contribute towards the steadily increasing development of musicianship:

- Singing
- Listening
- Composing
- Performing/Instrumental Performance

Within each of these areas are some suggested repertoire choices to support teachers in delivering the curriculum and, in the appendices, suggested approaches to demonstrate the way in which musical listening, meaning, performance and composition are linked.

Model Music Curriculum – Key Stage 1

Singing is at the heart of Key Stage 1, with songs and chants underpinning all areas of study. Repetition of techniques is vital to consolidate and gain confidence. Songs, chants and listening to repertoire are suggested as a starting point. They are not set works, but provide guidance for teachers as they select repertoire appropriate to their school.

Pupils will internalise key skills and techniques through a range of activities, including call-and-response songs and chants, improvisation, movement and active listening. Pupils will create music through improvisation and they will also start to learn some simple compositional techniques and structures to prepare for Key Stage 2 and Key Stage 3.

Pupils will build musical confidence through active engagement with music as performers, music-creators and audience. There is a strong intention that pupils should be 'doing music' as much as possible, including performing their compositions and improvisations. Peer feedback will be an important element in developing their skills. The curriculum is technique-based, equipping pupils for progression beyond Key Stage 1. It will enable pupils to develop a love of music, refining their individual taste, as well as a strong internalised sense of pulse, rhythm and pitch, through a rich range of musical interactions including singing, moving, performing using untuned (e.g. wood block) and tuned (e.g. recorders) instruments, creating music and active listening. Pupils will gain knowledge of important moments in the evolution of music and of key musicians and composers, in a range of genres and styles. There should be frequent informal opportunities to perform and pupils should have the opportunity to hear high-quality live performance, either within school or in the wider community through other partners within the local Music Education Hub.

Model Music Curriculum – Key Stage 2

The MMC at Key Stage 2 reflects the importance of these school years in terms of music progression.

The key skills and techniques learnt build on those introduced at Key Stage 1 and prepare pupils for progression to Key Stage 3, and while singing remains a key thread throughout Key Stage 2 the model curriculum will support other aspects of music making

– in particular, the opportunity to access and make progress on a musical instrument. Instrumental teaching provision will be dependent on the availability of instruments and specialist teachers and the opportunities provided by the Music Education Hub partner delivering whole-class tuition. A case study of how this may work in practice is included as Appendix 5. At the intersection of Year 6 and Year 7, the MMC proposes a Transition Project as a way of providing a sense of culmination to the primary phase of the MMC and a musical way of demonstrating what pupils have learnt at primary school to their secondary teachers when they arrive in Year 7 (see Appendix 6).

Through a wide range of activities, pupils will further develop their love of music, refining their individual taste and gaining confidence to be creative musicians with strong aural skills. They will encounter music by living composers and see composition as a current art form. Repetition of techniques is vital to consolidate and gain confidence, and songs, chants and listening repertoire are suggested as a starting point.

Pupils will continue to internalise key musical skills and techniques through a range of activities including call-and-response songs and chants, improvisation, movement and active listening.

Pupils will create music through improvisation, exploring how to write music for a specific purpose, and they will start to learn more sophisticated compositional techniques and structures to prepare for Key Stage 3.

Notation is introduced, initially using graphic score, but moving on to staff notation.

Pupils will build musical confidence through active engagement with music as performers, music-creators and audience. There is a strong intention that pupils should be 'doing music' as much as possible, including performing their compositions and improvisations both in their class and wider school audiences, at least once a term.

There should be frequent informal opportunities to perform, and pupils should have the opportunity to hear high-quality live performances, either within school or in local concert settings.

Pupils will further develop their shared knowledge of important moments in the evolution of music and of key musicians, including composers and performers, in a range of genres and styles. The history of music will be explored in a variety of ways, placing music in artistic, historical, social and political contexts, and building meaningful and memorable connections.

2. Music at Redcastle

INTENT

At Redcastle, we believe that music is for everyone. We are fostering a musical environment where children are keen to engage in musical activities. We want to ensure that music is a joyful, engaging and inclusive experience that enables every child to develop their musical potential and an appreciation of the value of music that is personal to them. We want children to have a curiosity for the subject, to understand that there are no “mistakes” in music, and to be eager to “have a go”. We want them to understand how listening to and performing music can uplift and inspire, and that it has the power to change a moment, a mood, a day and a life. We want our children to see themselves reflected in the musicians and composers we listen to and to encounter inspirational and aspirational musical role models that reflect the world: past, present, and future, in all its diversity. We intend to inspire and empower musicians of the future and create a passion for music in all our children that will stay with them for a lifetime.

IMPLEMENTATION

There are 6 strands to our implementation of that intent.

1. An ambitious and engaging music curriculum, taught through weekly music lessons, delivered by the Music Lead, class teachers and TAs
2. Listening to music and learning about composers and musicians
3. Singing School
4. Music clubs, ensembles and Whole Class Instrument tuition
5. Regular performance opportunities
6. Planned inspirational and aspirational musical experiences.

1. An ambitious and engaging music curriculum - taught through weekly music lessons

The expectations for children leaving primary school are high. Ultimately, we expect our y6s to be able to read and notate music, play instruments with some fluency and musicality, critically analyse music, improvise, and compose music, and have an understanding of Music history. We have a clear progression of knowledge, skills and understanding mapped out from Reception through to KS2. However, our music curriculum for 2022-2023, is realistic, reflecting the effects of the Pandemic on our children’s learning and based on where our children are now, while we continue to be aspirational in our approach. Music is taught in weekly lessons, led by the Music teacher and the class teacher on alternating weeks. We use the music schemes Charanga and Sing Up which provides teachers with lesson plans and fun, engaging whiteboard resources to accompany every lesson. The Schemes support all the requirements of the national curriculum with the interrelated dimensions of music woven through every unit giving the opportunity to embed knowledge, understanding and skills. We also use other resources and link with wider learning in other areas of the curriculum. Children in KS2 will also have a minimum of 1 term’s Whole Class Instrument Tuition (WCIT) taught by the music teacher.

At Redcastle we recognise that some of our children are unable to access musical learning in a whole class environment. We believe that ALL children should have musical opportunities to express themselves and to discover their potential and so we make provision for our music teacher to provide NURTURE music sessions on a 1:1 or small group level. In addition the music room is available to children in the SRB at certain times in the week for their own use.

2. Listening to music and learning about composers and musicians

Children need to listen to a wide variety of music in order to work out their own preferences and discover the music that brings

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them joy. If we want our children to be rounded musicians and discerning listeners and to appreciate the value of all music types, then we need to give them as wide and varied a diet of music as possible. We also need to give them the knowledge and vocabulary to unpick that music in order to be able to understand what they are hearing and to apply it to their own music making.

We approach listening to music in 4 key ways:

- * As a school we look at a classical composer each half term through the BBC's Ten Pieces project. This allows the whole school to share in the process of learning about a great composer, a piece of their music and their place in history.

- * Listening opportunities are linked to all our assemblies and to the school values. The teachers take advantage of moments during the day when children can listen to our focus music, and give them time to express their thoughts and feelings about it.

- * Teachers are encouraged to play music linked to learning and to children's interests.

- * As part of our ethos on diversity, tolerance and respect for all people, we have been looking carefully at representation in the music we listen to, making sure that the children have the opportunity to see themselves reflected in the musicians we study.

Pupils have opportunities to listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the music of other faiths and cultures - with value being placed on their diversity.

3. Singing School

Everyone sings at Redcastle. The physical and mental health benefits of singing are well documented. At Redcastle, *Singing for Wellbeing* is something we are passionate about. We know that singing can enhance learning, make us feel good, improve mental health, lessen pain, increase oxygen to the brain, as well as having important social benefits. Each class "Starts with a Song" – a jar at the front of the class contains the children's choices of songs and one is chosen each morning to begin the school day. Singing is inclusive and can be enjoyed by all regardless of ability. To that end, we are a signing and singing school and choose songs that we can sign rather than just doing actions. Signing and singing have been shown to encourage the development of communication and language skills and are beneficial for vocalisation, confidence, social skills, emotional development, well-being and self-esteem. We have weekly singing assemblies which are an opportunity to appreciate the value and joy of collective singing as well as developing singing skills and part singing. Songs are selected for their musical value as well as linking in with our school ethos and assembly themes. Children in Years 2 and 3 have the opportunity to become Playground Singing Leaders. They are taught singing rhymes, songs and games, and shown how to lead them with small groups of children. Children who wish to can go to the "Singing Stop" where the PSL will lead singing games at breaktimes.

We have an after-school choir, also open to staff, in which we learn part-songs ready for a performance to families and friends each term, and in the community at Christmas and in Summer.

Teachers are empowered to become more confident in musical skills and in leading singing, through CPD. Singing is used throughout the school day as a start to the day, an attention-getter, warm-up, a way to refresh, refocus and get back on task.

Staff are able to utilise warm-ups, singing games and songs on Sing Up and Charanga.

4. Music clubs, ensembles and instrument lessons

At Redcastle, children with a flair or an interest in music have the opportunity to join the choir. In KS2 each class will have the opportunity of at least 1 term's whole class instrument tuition and in Y6 the opportunity to join the lunchtime keyboard / ukulele club.

5. Regular opportunities to perform

Pupils have termly opportunities to showcase their skills to an audience, in a specially designated end of term assembly. Each class work on a performance piece related to either their musical learning (eg part songs, call and response, ensemble instrument piece) or a song that is linked to broader curriculum learning.

In choir, some songs will have solo lines, giving children the opportunity to challenge themselves and feel the achievement of a small solo performance, growing in confidence as a result.

performances are planned into our school calendar with audiences getting wider as children progress through the school starting with assemblies in Reception, through to Year 4 participating in Young Voices at the O2, Year 5 performing at the Royal Norfolk Show, and our Year 6s performing for adjudication at the Norfolk County Music Festival. The whole school participate in the Music Hub's Big Sing in Summer and the Virtual Christmas Pantomime. The choir performs within the local community, raising money for charity at a local supermarket at Christmas, and also to a local care home when that option opens up again. We are also starting a new initiative with other schools in the cluster, and gathering for a Christmas Sing at the Thetford Christmas Lights Switch on.

Pupils have an opportunity to help shape our concerts and the Student Arts Council are involved in planning and delivering some of our school musical events.

6. Planned inspirational and aspirational musical experiences

To inspire our future musicians we expose them to aspirational and inspirational opportunities. We look forward to being able to invite singers, musicians and bands back into school to perform and to give workshops. We also look forward to participating in

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more musical projects providing opportunities for our children to perform with children from other schools and musicians, at local and national events such as the Norfolk Music Hub Big Sing, Young Voices, Music for Youth and the Norfolk County Music Festival. We are planning a celebratory singing event with the other schools in the Cluster for Summer 2023.

IMPACT

We expect to see:

- * all children making progress with their learning, with most children working at, or above, their expected level for music
- * an uptake of extra curricular opportunities by pupils
- * positive parental engagement such as attending concerts and support for the after school choir
- * music forming part of our pupils' daily lives
- * children and parents talking positively about music and that children are proud of their progress
- * all of our children accessing music lessons
- * all children able to play a musical instrument with some musicality by the time they leave Redcastle
- * children developing and using the language of a musician
- * Children expressing preferences and expanding their musical listening repertoire

We monitor the impact of our music provision by:

- * assessing and monitoring the progress of children against our progression map.
- * monitoring the uptake of extra curricular opportunities - adapting as necessary to make sure they are inclusive, exciting and inviting.
- * collecting ongoing feedback from parents, pupils and from our Student Arts Council
- * monitoring how well we are embedding musical experiences across the curriculum – supporting teachers as necessary to find links within their topics.
- * Ongoing “little and often” CPD sessions for staff, and collecting feedback on their feelings about leading class singing/music
- * monitor the diversity of musical experiences our pupils receive through planning and feedback.
- * use Learning Walks to check on visibility of music in the school and to talk to children about their learning and how they feel about music.
- * observe lessons to look at how questioning is used to extend children’s thinking and to see the language and vocabulary children are using.

3. Redcastle Music Curriculum Snapshot

The Redcastle Curriculum takes the spirit of the MMC, the objectives of the National Curriculum and links it to the themes of children's wider learning for the term.

	Autumn 1	Autumn 2	Spring 1 & 2	Summer
Reception	<p>ALL ABOUT ME Sing Up: I'VE GOT A GRUMPY FACE lessons 1-3 plus nativity</p>	<p>AUTUMN + Wks 7-11 nativity Learning songs, actions, pulse, classroom percussion instruments, dynamics, following the leader</p>	<p>THE SORCERER'S APPRENTICE Sing up scheme of work to include movement, drawing, responding to music, story telling through music and simple composition</p>	<p>DOWN THERE UNDER THE SEA Sing Up Scheme of work to include composing lyrics, singing call and response style, playing a call and response phrase on tuned percussion</p>
YEAR 1	<p>MY WORLD <i>Food we like Menu Song (Sing up) lessons 1-6 Plus rhythm games, using sticks, and other percussion instruments</i> <i>Focus Music: No Place Like by Kerry Andrews (BBC Ten Pieces)</i></p>	<p><i>Bring the noise Rhythm games Tempo, dynamics and pulse</i> <i>Nutcracker Suite – Troika, Sleigh Ride</i> <i>Percussion playalong to Trepak from Nutcracker Suite</i> Christmas Nativity</p>	<p>Kings, Queens and Castles (The King is in the castle lessons 1-6 / There was a Princess Long ago– <i>improvise</i> new verses, use props, improv actions and selection of percussion instruments to match)</p>	<p>LONDON Learn to sing London's burning (scheme of work) Sing in a round beginning with 2 parts, Confident children begin to lead. Learn to play on BW instruments Ensemble skills, following the leader, waiting your turn, playing at the right time, following a score etc</p>

Y2	<p>EXPLORERS AND INVENTORS</p> <p>Focus songs: I AM A ROBOT: pulse and rhythm, call and response SING UP : Sea Interludes scheme of work Going Over the Sea Composing new rhyming lyrics.</p>	<p>Those Magnificent Men in their Flying machines</p> <p>Lessons 1-6 Christmas piece using skills learned, heavy on rhythm eg Must Be Santa</p>	<p>PLAYGROUND SINGING LEADER TRAINING</p> <p>Learning traditional songs, rhymes and playground games and breaking them down to teach and lead younger ones.</p>	<p>Learn to play the recorders supported by Charanga resources</p>
Y3	<p>STONE AGE TO IRON AGE</p> <p>New Stone Age song (Sing Up) <i>Rhythm games</i> Body percussion, rhythm and pulse. USING RESTS Looking at Anna Meredith pieces Christmas prep</p>	<p>Christmas prep</p> <p>Compose Body percussion and vocal Christmas soundscape piece</p>	<p>PREHISTORIC TO IRON AGE</p> <p>LEARN SONGS ABOUT DINOSAURS eg Sing to Dippy songs</p> <p>DINOSAUR SAMBA Learning basic samba skills using dinosaur rhythms. Ensemble skills Holding your part Swapping rhythms Starting and stopping Listening and watching for cues, following the leader</p>	<p>EGYPT</p> <p>Egyptian music scheme of work; ethos, music for the Gods. Class chant Work in pairs and write a chant for an Egyptian God using complex ternary form (ABCDBA or ABCBA) <i>Notation and rhythm and playing</i></p>

Y4	<p>ROMANS Just like a Roman plus Roman Music scheme of work inc ethos, Gods, instruments</p> <p><i>PREPARATION FOR YOUNG VOICES AT THE O2</i></p>	<p>CHRISTMAS PREP BW piece Following the leader, ensemble skills, starting and stopping, tempo and timing rhythm etc</p> <p>FOR YV AT THE O2</p>	<p>INVADERS AND SETTLERS ANGLO SAXONS SONG: INVADE Pulse and rhythm, rhyme and rap, dynamics, singing with expression to convey a message</p>	<p>MAYANS SONG -THE MAYA (A STONE COLD CLASSIC) What we know of music in Mayan Culture Ocarinas and pipes – compare theirs and ours learn to play recorder music</p>
Y5	<p>MUSIC IN THE VICTORIAN ERA Classical music from Victorian Era- listen and appraise – Classical music from this period/ how it makes us feel/wellbeing etc Victorian Music Hall songs</p>	<p>CHRISTMAS – 12 DAYS PF CHRISTMAS ON GLOCKS / keyboards</p>	<p>Glockenspiels – building on last term’s learning, play other pieces, improving on technique of performing and playing as well as notation and note reading. WCET scheme</p> <p>Choosing, learning and practising song set for the Royal Norfolk Show</p>	<p>GREEKS Greek music topic – Greek musical culture – music of the Gods, musical instruments, Seikilos Epitaph – write your own – <i>lyrics/chant</i> SING UP – Living it up in Greece (Reggae style) Learn about Reggae music 3 Little birds on glocks using prior knowledge of <i>notation from last term and building on to play a phrase</i></p> <p>Compose and ensemble play.</p>

Y6	WW2 Songs from the war learn and sing (sent to care home) <i>Music Migration</i> – ENSA, Big band Jazz over here, Compare Glenn Miller to others Music in concentration camps – survivors and and refugees	CHRISTMAS MARY'S BOY CHILD ON STEEL PANS	NORFOLK COUNTY MUSIC FESTIVAL PREP – learn and practise two 2-part harmony songs Continue steel pans wct		EXPLORERS / ICE TRAP PROTEST MUSIC – Einaudi elegy for the Arctic- compare effectiveness with other protest including RAP – Black Eyed Peas, Where is the Love , Give Peace a Chance music analyse Write own protest song – work in pairs – start with chant as whole class, set to music? – work out and notate using glocks and keyboards Use ipads and compose Arctic soundscape	
Live music		Bell Folk		Visiting Musician / Band Young Voices County Music Festival		Summer festival Visiting musicians
Community performances	Remembrance (school) Carol events (in town) Choir to old folks home Carols on the playground? Class performances (to parents)		Performance assembly		Summer festival Charity performance in Town	
Large performance	Joint carolling with Drake		Y4 – Young Voices	Choir / class County music festival		Y5/6 – Norfolk Show

Term / Period	Key Composer and piece from Ten pieces	Wider listening to ensure wide representation and Diversity
Autumn 1 Baroque	Johann Sebastian Bach – Toccata and Fugue in D Minor https://www.bbc.co.uk/teach/ten-pieces/johann-sebastian-bach-toccata-and-fugue-in-d-minor/zv2fxyc https://www.youtube.com/watch?v=IPt9yN-B7UQ	* Other music being composed during that period – see Model Curriculum Appendices. * Female Baroque composers – eg Barbara Strozzi https://bachtrack.com/baroque-month-top-six-women-composers-march-2017 * Other music traditions from the rest of the world in that time period – what music is the rest of the world beyond Europe playing?
Autumn 2 Baroque	Antonio Vivaldi – ‘Winter’ from ‘The Four Seasons’, Allegro non molto (1st mvt) (baroque)	

	https://www.bbc.co.uk/teach/ten-pieces/classical-music-antonio-vivaldi-winter-from-the-four-seasons/zf98bdm https://www.youtube.com/watch?v=6Dakd7ElgBE	
Spring 1 Romantic	<p>Georges Bizet - 'Habanera' and 'Toreador Song' from 'Carmen Suite No. 2'</p> <p>https://www.bbc.co.uk/teach/ten-pieces/georges-bizet-habanera-and-toreador-song-from-carmen-suite-no-2/z6phjhw</p> <p>https://www.youtube.com/watch?v=2bzAowydAY</p> <p>https://www.youtube.com/watch?v=8eYrbc0lyQw</p>	<ul style="list-style-type: none"> * Other music being composed during that period – see Model Curriculum Appendices. (Rachmaninoff Rhapsody) * Female Classical composers eg, Clara Schumann and hubby Robert * Other music traditions from the rest of the world in that time period – what music is the rest of the world beyond Europe playing during this time?
Spring 2 20th Century	<p>Heitor Villa-Lobos – Bachianas brasileiras No. 2, The Little Train of the Caipira (finale)</p> <p>https://www.bbc.co.uk/teach/ten-pieces/classical-music-heitor-villa-lobos/z4nsmfr</p>	<ul style="list-style-type: none"> * Other music being composed during that period – see Model Curriculum Appendices. * Female Classical composers eg, Florence Price * BAME composers – eg. Samuel Coleridge-Taylor, William Grant Still * Other music traditions from the rest of the world in that time period – what music is the rest of the world beyond Europe playing during this time?
Summer 1 20th Century	<p>Leonard Bernstein - 'Mambo' from Symphonic Dances from 'West Side Story</p> <p>https://www.bbc.co.uk/teach/ten-pieces/classical-music-leonard-bernstein-mambo-west-side-story/zd9cscw</p> <p>https://www.youtube.com/watch?v=nbgt5byRQUs 2:20 SECS</p>	<ul style="list-style-type: none"> * Other music being composed during that period – see Model Curriculum Appendices. Including from a full range of popular music genres. * BAME composers – eg George Walker, Errollyn Wallen, Daniel Kidane, Pamela Z, Shirley Thompson * Other music traditions from the rest of the world.
Summer 2 21st Century	<p>Kerry Andrew - No Place Like</p> <p>https://www.bbc.co.uk/teach/ten-pieces/classical-music-kerry-andrew-no-place-like/z7k4f4j</p>	

Taught by Mrs Carruthers / class teachers and TAs alternating weekly

ASSEMBLY SONGS/ FOCUS SONGS	AUTUMN TERM	SPRING TERM	SUMMER TERM
	SEPTEMBER OCTOBER (BLACK HISTORY MONTH) NOVEMBER (REMEMBRANCE) St Andrews Day DECEMBER (CHRISTMAS)	JANUARY – BURNS NIGHT CHINESE NEW YEAR FEB – CHARLES DICKENS DAY MARCH ST DAVIDS DAY ST PATRICKS DAY APRIL – EASTER EARTH DAY EID ST GEORGE'S DAY	MAY – G&S DAY CINCO DE MAYO AFRICA DAY JUNE - OCEANS DAY WORLD ENVIRONMENT DAY JULY – INDEPENDENCE DAY MOVING ON
	POWER IN ME GOSPEL MEDLEY OLEO THREE LITTLE BIRDS IN FLANDERS FIELDS LOVE SHONE DOWN SANTA'S COMING FOR US	LOCH LOMOND ZHAO PENG YOU CONSIDER YOURSELF CALON LAN IF YOU'RE IRISH COME INTO THE PARLOUR NEW LIFE HAS BEGUN EARTH / BE THE CHANGE ALLAH-HOO LAVENDER'S BLUE	CIELITO LINDO POPOCATEPETL SENWA DEDENDE BELIEVE BE THAT CHANGE

4. Unit Overviews

Unit overviews for EYFS and KS1.

Reception Music Curriculum Overview

Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Theme	ALL ABOUT ME / AUTUMN		THE SORCERER'S APPRENTICE		UNDER THE SEA	
Instrument focus	CLASSROOM PERCUSSION / CLAVES		Classroom percussion / claves		CLASSROOM PERCUSSION	
Overview	Singing songs and rhymes on the theme, learning about pulse and how to clap along in time to the music	Learning songs about Autumn, learning about pulse and how to clap in time to the music Christmas nativity songs	Explore how music can tell a story and will be supported in identifying elements of music within a piece, such as dynamics (loud/quiet) and tempo (fast/slow).		Focusing on aspects of singing, playing, improvising, composing, and listening related to an under the sea theme	
Compositional outcome	Tapping rhythms based on their name or a phrase		Compose using percussion instruments and respond creatively to music in the form of movement and drawing.		Develop a song by composing new lyrics and adding music and props	
Essential Questions	How Can Music make me feel? How can I move in time to the music? How can I move to tell the story of the music		How Can Music make me feel? How can I move in time to the music? How can I move to tell the story of the music		How Can Music make me feel? How can I move in time to the music? How can I move to tell the story of the music How can I record my music so others can read it	
Singing	Learning new songs about the theme and For the Nativity		Singing songs related to the theme and songs of their own choosing		Sing using call and response structure	
Listening	Listening out for the beat of a song and Clapping along		Clapping along to beats and rhythm Respond to music in a range of ways e.g. movement, talking, drawing Identify and describe contrasts in tempo and dynamics		Listen to "Aquarium" from Carnival of the animals	
Composing	Thinking of words to connect together And make a rhythm		Children will explore and create loud and soft sounds on percussion instruments		Develop a song by composing new lyrics and adding music and props	
Performing	Performing in the Christmas nativity, singing songs learned with confidence		Children will play their loud and soft pieces for the rest of the class		Children will play their composition and have it filmed for the school website	
Spark-Trips/Visitors/ events	Bell Folk of Honingham Concert at school				Visiting musicians	
Diversity/ PSHE links	Songs and rhymes reflecting the world, And to reinforce feelings of wellbeing Children also have their choice of songs		Children have choice of songs, creating music from their imagination		Songs and rhymes reflecting the world, And to reinforce feelings of wellbeing Children also have their choice of songs	
Arts enrichment opportunities	Christmas Nativity Play				Summer performance	
Topic links/ Maestro drivers/ cross curricular links	All songs linked to curriculum topics		Drawing pictures that reflect what they're hearing and Movement to music			

Engaging all our children in discovering the music that uplifts their soul, giving them the tools to access it and the knowledge, skills and opportunity to find the joy in creating and performing music.

Key vocabulary	Pulse, steady beat, clap, tap, rhythm	Begin to use musical terms (louder/quieter, faster/slower, higher/lower).	Dynamics: getting louder, getting quieter Pitch: stepping note, leap, notes C-D-E, higher, lower Structure: call-and-response Tempo: getting slower/faster Timbre: shaker, scraper, chime tree, chime bars, glockenspiel, xylophone, ocean drum, rain stick, etc.
A.R.E./ skills progression	Children will be able to clap in time to the music	Children will be able to clap simple rhythms, call and response	Sing a song using a call-and-response structure. Play a call-and-response phrase comprising a short, stepping note motif, and sea effects on percussion instruments. Compose/improvise new lyrics to a song, and add movement and props.
Prior knowledge check			
Assessment	Observation tick sheets to be used with each unit. Videos of key moments in the unit to be uploaded to the Drive. Examples of notation to be kept for the R Standards file.		

Year R	Autumn 1: ALL ABOUT ME
<p>Unit Overview: Learning the song I've Got A Grumpy Face and exploring emotions and feelings through the voice and facial expressions. It provides the starting point for experimenting with timbre using voices and instruments, and composing new verses. Singing songs and rhymes on the theme, learning about pulse and how to clap along in time to the music</p> <p>Compositional Outcome: Tapping rhythms based on their name or a phrase</p>	
Key Learning:	Expected outcomes:
<p>Singing Sing with a sense of pitch, following the shape of the melody with their voices</p>	Explore making sound with their voices and percussion instruments to create different feelings and moods.
<p>Listening * listening out and identifying where the pulse is and moving in time</p>	Children will be able to clap the pulse of a piece of music
<p>Composing Composing new verses for I've Got a Grumpy Face * putting together words to create a rhythm eg. My Name's De-li-lah</p>	Children can say and clap a simple rhythm with words Make up new words and actions about different emotions and feelings.
<p>Performing Pulse / Beat * Children will be able to clap the pulse of a piece of music Rhythm * Children can say and clap a simple rhythm with words</p>	Mark the beat of the song with actions

<p>Key music:</p> <p>Mars – Holst The Planet Suite Happy – Pharrell Williams In The Hall of the Mountain King – Grieg Imperial March from Star Wars – John Williams</p>	<p>Key songs:</p> <p>I've Got A Grumpy face Fun To Do If You're Happy And you Know it What would you like to do today? Mulberry Bush Other songs – their own choice</p>	<p>Big questions:</p> <p>How can music make me feel? How does it make others feel? How can we represent the music that we hear? How can music make me want to move?</p>
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Dance of the Sugar Plum Fairy -
Nutcracker

Key vocab:

Pitch: shape (contour), high/low

Structure: call-and-response

Tempo: beat

Timbre: hard/soft, scratchy/smooth, etc.

Other: words that describe emotions and feelings e.g. angry, sad, happy, excited, silly etc.

Year R	Autumn 2: Autumn and <i>Christmas</i>	
<p>Unit Overview: x Prepare and learn songs for the Christmas nativity, learn songs and rhymes related to Autumn and explore the season through music</p> <p>Compositional Outcome: x Make up a simple accompaniment to autumn music using percussion instruments</p>		
<p>Key Learning:</p> <ul style="list-style-type: none"> Learn how music can reflect and tell a story on a theme 	<p>Expected outcomes: Children can draw a picture based on what they hear and talk about the image created by the music</p>	
<p>Listening * Listen to patterns of sound in the music that reflects autumn leaves falling</p>		
<p>Composing * Choose percussion instruments and sounds to reflect an autumn scene eg conkers playing, leaves falling, stepping on crunchy leaves, wind blowing, rain etc</p>		<p>Children can experiment and select sounds to reflect an image / scene</p>
<p>Performing Play autumn piece to the class Pulse / Beat * be able to clap along to the steady beat / pulse Rhythm * be able to clap different rhythms in the song and identify the words that fit.</p>		<p>Children will be able to perform their autumn piece to the class, and start and stop effectively,</p>

<p>Key music: AUTUMN LEAVES VIVALDI'S AUTUMN</p>	<p>Key songs: IN THE AUTUMN IT'S AUTUMN TIME CHRISTMAS NATIVITY SONGS</p>	<p>Big questions: How can music make me feel? How does it make others feel? How can we represent the music that we hear? How can music make me want to move?</p>
		<p>Key vocab: * Pulse / steady beat / pitch / fast /slow/loud/soft</p>

Year R		Spring: The Sorcerer's Apprentice	
Unit Overview: Explore how music can tell a story and will be supported in identifying elements of music within a piece, such as dynamics (loud/quiet) and tempo (fast/slow).			
Compositional Outcome: Compose using percussion instruments and respond creatively to music in the form of movement and drawing			
Key Learning:		Expected outcomes:	
Singing Singing songs related to the theme and songs of their own choosing		Perform actions to music Adapt to the changing speed of a song, marking the beat with actions	
Listening * Clapping along to beats and rhythm Respond to music in a range of ways e.g. movement, talking, drawing Identify and describe contrasts in tempo and dynamics		Identify and describe contrasts in tempo and dynamics.	
Composing Children will explore and create loud and soft sounds on percussion instruments		Make up new lyrics and vocal sounds for a different animal to the tune of Alice the Camel	
Performing Children will play their loud and soft pieces for the rest of the class Pulse / Beat * Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. Rhythm Perform short copycat rhythm patterns accurately, led by the teacher.			

Key music: The Sorcerer's Apprentice by Paul Dukas Fantasia Five amazing young percussionists perform at the BBC Young Musician 2020 Percussion Final. Four short clips. Isaac Harari performing Sergei Golovko's Concerto, 1st Movement - 0:00 - 0:24 Fang Zhang performing Heng Liu's Rain the blind monk- 1:44 – 2:22 Toril Azzalini-Machecler performing George Aperghis' Le corps a corps - 3:34 – 3:47 Lewis Kentaro Isaacs performing Rick Dior's Til the cows come home - 5:22 – 6:00	Key songs: Alice the Camel Witch witch Own choice of songs	Big questions: How can music make me feel? How does it make others feel? How can we represent the music that we hear? How can music make me want to move?
		Key vocab: * Duration: long/short. Dynamics: louder/quieter. Pitch: higher/lower. Tempo: faster/slower. Timbre: percussion instruments. Other: storytelling, Classical music, composer, orchestra.




Year R		: Theme – <i>Under the Sea</i>	
Unit Overview: Focusing on aspects of singing, playing, improvising, composing, and listening related to an under the sea theme			
Compositional Outcome: Develop a song by composing new lyrics and adding music and props			
Key Learning:		Expected outcomes:	
Singing * Sing using call and response structure		Sing and play songs with a call-and-response structure and a stepping tune phrase (C-D-E).	
Listening Listen to “Aquarium” from Carnival of the animals and other Sea related pieces. Use movement to express what they hear and feel		Listen to a range of sea-related pieces of music and respond with movement. Develop listening skills, identifying dynamics across a range of different musical styles.	
Composing * Develop a song by composing new lyrics and adding music and props		Invent and perform actions for new verses Play sea effects on tuned and untuned percussion instruments	
Performing Pulse / Beat * Respond to the pulse in recorded/live music through movement and dance Rhythm * * Perform short copycat rhythm patterns accurately, led by the teacher. * Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat.			


Key music: Aquarium – Saint-Saens . Miroirs III – une barque sur l'océan by Maurice Ravel Calm Sea and Prosperous Voyage – Mendelssohn	Key songs: Down there Under the sea (Sing Up) Under the Sea - The Little Mermaid Bobbing Along Swim Down (Finding Nemo) Thomas Newman	Big questions: How can music make me feel? How does it make others feel? How can we represent the music that we hear? How can music make me want to move?
		Key vocab: * Dynamics: getting louder, getting quieter Pitch: stepping note, leap, notes C-D-E, higher, lower Structure: call-and-response Tempo: getting slower/faster Timbre: shaker, scraper, chime tree, chime bars, glockenspiel, xylophone, ocean drum, rain stick, etc.

EYFS Statutory Framework 2021 coverage:


Listen attentively and respond to what they hear with relevant questions, comments, and actions.	<input checked="" type="checkbox"/>
Participate in small group, class, and one-to-one discussions, offering their own ideas, using recently introduced vocabulary.	<input checked="" type="checkbox"/>
Give focused attention to what the teacher says, responding appropriately even when engaged in activity, and show an ability to follow instructions involving several ideas or actions.	<input checked="" type="checkbox"/>
Work and play cooperatively and take turns with others.	<input checked="" type="checkbox"/>
Use a range of small tools (instrument beaters).	<input checked="" type="checkbox"/>
Use and understand recently introduced vocabulary during discussions about stories, non-fiction, rhymes, and poems, and during role play.	<input checked="" type="checkbox"/>
Perform songs, rhymes, poems, and stories with others, and – when appropriate – try to move in time with music.	<input checked="" type="checkbox"/>

Year 1 Music Curriculum Overview

Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Theme	MY WORLD		KINGS, QUEENS AND CASTLES		LONDON	
Instrument focus	Body percussion and rhythm sticks		Classroom percussion instruments		Boomwhackers	
Overview	Consolidate learning about pulse. Learn to create and notate 4 beat body percussion rhythms. Introduce stick notation. Starting and stopping, following a leader	Prepare for Christmas performance Utilising skills and musicality from the previous half term	Learning songs: There was a Princess Long Ago, using percussion to tell the story. The King is in The Castle: Choosing props, improvising new verses, choosing percussion sounds to match the verse Building on rhythm and pulse learning from last term.		FOCUS SONG: London's Burning Round/ Canon singing starting with 2 parts and building on. Confident children begin to lead. Rhythm / tune on BW – create an ensemble piece, following the graphic score Call and Response	
Compositional outcome	Body percussion to accompany a picture	Ensemble playing	Song rhythms on percussion instruments		Ensemble playing Improvise call and response	
Essential Questions	How can music make me feel? How can music make me want to move? How can I use my body to make music and communicate my ideas? How can I record my ideas so others can follow them?		How can music make me feel? How does it make others feel? How can we represent the music that we hear? How can music make me want to move? How does music reflect where it comes from? How can I record my ideas so others can follow them?		How can music make me feel? How can music make me want to move? How can music change? How can I use music to communicate my ideas? How can I record my ideas so others can follow them?	
Singing	* Sing simple songs, <i>chants</i> and rhymes from memory, singing collectively and at the same <i>pitch</i> , responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in. * Begin with simple songs with a very small range, <i>mi-so</i> and then slightly wider Include <i>pentatonic songs</i> * Sing a wide range of <i>call and response</i> songs to control vocal pitch and to match the pitch they hear with accuracy.					
Listening	* Respond to the <i>pulse</i> in recorded/live music through movement and dance * can talk about how music makes them feel or want to move. E.g. it makes me want to jump/sleep/shout etc. * can describe simple dimensions of music (pulse, rhythm, pitch, tempo, dynamics) and how they fit into the music they are listening to					
Composing	* Invent, retain and recall rhythm and perform these for others, taking turns. * Recognise how graphic notation can represent created sounds.		* Create musical sound effects and short <i>sequences</i> of sounds in response to stimuli. Combine to make a story, choosing and playing classroom instruments or sound-makers. * Recognise how graphic notation can represent created sounds. Explore and invent own symbols, for example:  * Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns.		* Improvise simple vocal chants, using <i>question and answer</i> phrases. * Understand the difference between creating a <i>rhythm</i> pattern and a <i>pitch</i> pattern. * Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns.	
Performing	Pulse / Beat * Walk, move or clap a steady <i>beat</i> with others, changing the speed of the beat as the <i>tempo</i> of the music changes. * Use <i>body percussion</i> , and <i>classroom percussion</i> playing repeated rhythm patterns (<i>ostinati</i>) to maintain a steady beat. Rhythm * Perform short copycat rhythm patterns accurately, led by the teacher. * Perform short repeating rhythm patterns (<i>ostinati</i>) while keeping in time with a steady beat.		Pulse / Beat * Use <i>classroom percussion</i> (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (<i>ostinati</i>) and to maintain a steady beat Rhythm * Perform short repeating rhythm patterns (<i>ostinati</i>) while keeping in time with a steady beat. * Perform word-pattern chants; create, retain and perform their own rhythm patterns.  Pitch * Listen to sounds in the local school		Pulse / Beat * Walk, move or clap a steady <i>beat</i> with others, changing the speed of the beat as the <i>tempo</i> of the music changes. * Use short, pitched patterns on <i>tuned instruments</i> (e.g. glockenspiels or chime bars) to maintain a steady beat. Rhythm * Perform word-pattern chants; create, retain and perform their own rhythm patterns.  Pitch * Sing familiar songs in both low and high voices and talk about the difference in sound.	

		environment, comparing high and low sounds. * Explore percussion sounds to enhance storytelling	* Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum. 
Spark-Trips/Visitors/ events	Christmas concert Bell Folk performance		Summer concert Summer Festival
Diversity/ PSHE links	Listen and respond to a range of musicians/composers from different countries / backgrounds / styles / time periods		
Arts enrichment opportunities	Draw in response to music weather		Draw in response to music
Topic links/ Maestro drivers/ cross curricular links	Body parts songs link to seasons and weather topic	Geography links to countries	Linked to topic work on London
Key vocabulary	beat, pulse, rhythm body percussion, tempo, fast / slow mood, dynamics, rhythm, loud / quiet	As before and also Timbre words: descriptive words such as: light, heavy, bright, hollow, dull, cold, warm, smooth, scratchy, chiming, clicking; words describing the qualities of sounds, such as: rattling, smooth, tinkling; words relating to sound production, such as: hitting, shaking, scraping	As before and also pitch words: melody, tune high, (getting) higher, going up low, (getting) lower, going down steps – jumps – slides
A.R.E./ skills progression	They know how to copy rhythms performed by the teacher. • They know the difference between long and short claps. Pupils can perform short copycat rhythm patterns accurately, led by the teacher. • They know how to clap along to a given pulse. • They know how to play short rhythms that fit within that pulse. can sing simple songs, chants and rhymers together and at the same pitch	They know which sounds match with each instrument. • They know what different sounds sound like. • They know how different music makes them feel and can use basic descriptive language to explain. They can think abstractly about music and expresses this physically or verbally and associate genres of music with characters and stories.	They know how to place low and high pitches into patterns. • They know how to create a simple rhymical pattern. • They know the difference between each of these types of patterns. • They know their different patterns by heart and can perform them
Prior knowledge check			
Assessment	Observation tick sheets to be used with each unit. Videos of key moments in the unit to be uploaded to the Drive. Examples of notation to be kept to record Y1 standards		

Year 1	Autumn 1: MY WORLD	
<p>Unit Overview:</p> <p>In this unit children will be marking the beat in different ways to different music and songs reflecting the world they live in. They will explore body percussion and make sounds to match a mood or an idea – eg. a thunderstorm and how it is used by musicians and composers such as Anna Meredith and Kerry Andrews. They will explore different ways to notate their sounds and their ideas and be introduced to stick notation. They will create a body percussion / vocal ensemble piece based on their home.</p> <p>Children will:</p> <ul style="list-style-type: none"> * listen, move and respond to a broad range of music every lesson – especially music with a strong steady beat. Think about the mood of different pieces of music and how that makes them want to move. * mark the beat in different ways (eg. clapping, stamping etc.) to songs that they become familiar with by singing every week. * Add ostinati rhythm patterns to songs they know (that match the pulse). * play copycat rhythm games every week and learn about ta/ti ti patterns and stick notation. (Kodaly method) * Follow body percussion patterns to music, create own body percussion patterns (to the pulse) and create own notation. * Notate their own 4 beat body percussion rhythm pattern and perform it to their group. * Explore the sounds their body can make and find ways to notate. * Create sound effects with body percussion to match a picture or an idea – rainstorm? Practice and film. <p>Compositional Outcome: Create a class body percussion piece with symbols.</p>		
Key Learning:	Expected outcomes:	
<p>Singing</p> <ul style="list-style-type: none"> * Sing simple songs, <i>chants</i> and rhymes from memory, singing collectively and at the same <i>pitch</i>, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in. 	Be able to perform our class song in a class assembly. Singing in time and with pitch matching.	
<p>Listening</p> <p>Listening</p> <ul style="list-style-type: none"> * respond to different moods in music and explain thinking about changes in sound. * explain how a piece of music makes them feel and start to explain why. 	Be able to talk about how music makes them feel and how they want to move to it and why.	
<p>Composing</p> <ul style="list-style-type: none"> * Invent, retain and recall rhythm patterns and perform these for others, taking turns. * Recognise how graphic notation can represent created sounds. Explore and invent own symbols 	Compose, notate and perform a simple body percussion pattern.	
<p>Performing</p> <p>Pulse / Beat</p> <ul style="list-style-type: none"> * Walk, move or clap a steady <i>beat</i> with others, changing the speed of the beat as the <i>tempo</i> of the music changes. * Use <i>body percussion</i>, (e.g. clapping, tapping, walking) and <i>classroom percussion</i> (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (<i>ostinati</i>) to maintain a steady beat. * Respond to the <i>pulse</i> in recorded/live music through movement and dance <p>Rhythm</p> <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. 	Move and follow body percussion patterns in time to music. Copy simple rhythm patterns accurately.	
<p>Key music:</p> <p>School focus - Ten Pieces. Toccata and Fugue Bach</p> <p>Music for finding the pulse to:</p> <ul style="list-style-type: none"> * Rondo alla Turca * Fanfarra (Cabua-Le-Le) * Babatunde Olatunji Jin Go Lo Ba Drums of Passion * Sprinting Gazelle by Reem Kelani <p>Body Percussion:</p> <ul style="list-style-type: none"> * Connect it by Anna Meredith No Place Like by Kerry Andrews 	<p>Key songs:</p> <p>Class songs – body parts:</p> <ul style="list-style-type: none"> * Head Shoulders * If you're happy * This is the way * Who's In Your House * Menu Song <p>Steady beat:</p> <ul style="list-style-type: none"> * Kye Kye Kule * Hickety Tickety bumblebee * Cobbler cobbler * Peter hammers with one hammer * Everybody do this 	<p>Big questions:</p> <p>How can music make me feel? How can music make me want to move? How can I use my body to make music and communicate my ideas? How can I record my ideas so others can follow them?</p> <p>Key vocab:</p> <ul style="list-style-type: none"> * beat * pulse * body percussion * tempo * mood * rhythm * ostinato

Year 1	Autumn 2: <i>Christmas</i>	
<p>Unit Overview:</p> <p>In this Unit, Children will practise songs for the Christmas Nativity while continuing to work on marking the beat to songs and music. They will be introduced to different music associated with Christmas, thinking about the mood of the pieces and playing the pulse and ostinato patterns on tapping sticks and bells.</p> <p>Every week children will:</p> <ul style="list-style-type: none"> - practise marking the pulse in songs and Christmas themed music and music linked to their wider learning and the school values - practise copy cat rhythms through clapping and on simple percussion instruments - sing familiar songs with actions / steady beat <p>They will also:</p> <ul style="list-style-type: none"> - Listen to Troika from The Nutcracker. Move / respond / Discuss mood / what instruments they can hear. Mark steady beat with bells – starting and stopping with the musicians. - Listen to / move / respond to Sleigh ride. Listen out for bells and wood blocks thinking about why they are there? Mark steady beat in different ways then with bells and tapping sticks. - Learn about the Nutcracker suite. Listen to 2 contrasting pieces and draw a picture about what might be happening - Listen / move / respond to Russian Dance. Mark beat in different ways with body percussion – notating their ideas for ostinato patterns. <p>Try percussion playalong to accompany:</p> 		
Key Learning:	Expected outcomes:	
<p>Singing:</p> <ul style="list-style-type: none"> * Sing simple songs, chants and rhymes (e.g. <i>Boom Chicka Boom</i>) from memory, singing collectively and at the same pitch, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in. 	<p>Be able to perform songs in the Christmas assembly. Singing in time and with pitch matching.</p>	
<p>Listening</p> <ul style="list-style-type: none"> * Respond to the pulse in recorded/live music through movement and dance * can talk about how music makes them feel or want to move. E.g. it makes me want to jump/sleep/shout etc. 	<p>When listening to contrasting pieces of music, can describe how they are different using some musical vocabulary.</p>	
<p>Composing</p> <ul style="list-style-type: none"> * * Invent, retain and recall rhythm and perform these for others, taking turns. * Recognise how graphic notation can represent created sounds. <p>Explore and invent own symbols, for example: coloured circles, in different sizes, wavy lines etc</p>	<p>Can compose and perform a simple rhythm pattern by arranging rhythm cards.</p> <p>Can make suggestions for ways to notate sounds.</p>	
<p>Performing</p> <p>Pulse / Beat</p> <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 classroom percussion (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (ostinati) to maintain a steady beat. * Respond to the pulse in recorded/live music through movement and dance <p>Rhythm</p> <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. 	<p>Move and perform simple rhythm patterns in time to music.</p> <p>Copy simple rhythm patterns accurately.</p>	
<p>Key music:</p> <p>School focus - Ten Pieces – Vivaldi Winter</p> <p>Key music:</p> <ul style="list-style-type: none"> * Russian Dance (Nutcracker) Trepak * Prokofiev – Troika * Sleigh ride * Various versions of jingle bells to compare * El Burrito de Belén (El Burrito Sabanero) * Betelehemu <p>Music for school value:</p> <p>Focus songs in Singing Assembly eg In Flanders Fields</p>	<p>Key songs:</p> <p>Warm up songs (steady beat)</p> <ul style="list-style-type: none"> * Cobbler cobbler * This the way we ... * Chop chop choppety chop * Somebody's Knocking - Song with <p>Rhythm Sticks</p> <ul style="list-style-type: none"> * Obwisana <p>Rhythm</p> <ul style="list-style-type: none"> * Clickety Clack (NYCOS) <p>Book:</p> <p>"Edwards Rhythm Sticks" by Franklin Willis</p>	<p>Big questions:</p> <p>How can music make me feel?</p> <p>How can music make me want to move?</p> <hr/> <p>Key vocab:</p> <ul style="list-style-type: none"> * beat * pulse * body percussion * tempo * mood * rhythm

Year 1		Spring: KINGS, QUEENS AND CASTLES	
Unit Overview: In this unit, children will learn songs that reflect fairy tale castle life. Using The King is in the Castle, and There was a Princess Long ago Children will: - learn verses and improvise actions - add percussion instrumental accompaniments - use props to add new verses Every week children will also: - practise marking the pulse in songs and music linked to their wider learning and the school values - listen to a broad range of music, talking about what they hear and how it makes them feel / want to move - practise copy cat rhythms and pitch patterns - continue to practise stick notation, making up patterns for others to follow - sing familiar songs with actions / steady beat			
Key Learning:		Expected outcomes:	
Singing * Sing simple songs, <i>chants</i> and rhymes from memory, singing collectively and at the same <i>pitch</i> , responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in. * Begin with simple songs with a very small range, <i>mi-so</i> and then slightly wider Include <i>pentatonic songs</i> * Sing a wide range of <i>call and response</i> songs to control vocal pitch and to match the pitch they hear with accuracy.		Sings confidently when performing simple songs – remembering the words, singing in time and with pitch matching.	
Listening Listening * respond to different moods in music and explain thinking about changes in sound. * explain how a piece of music makes them feel and start to explain why..		Can describe sounds/ music they hear using musical vocabulary	
Composing * Recognise how graphic notation can represent created sounds. * Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns.		Compose, notate and perform a simple percussion pattern	
Performing Pulse / Beat * Use classroom percussion (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (<i>ostinati</i>) and to maintain a steady beat Rhythm * Perform short repeating rhythm patterns (<i>ostinati</i>) while keeping in time with a steady beat. * Perform word-pattern chants; create, retain and perform their own rhythm patterns. Pitch * Listen to sounds in the local school environment, comparing high and low sounds.		Copy simple rhythm patterns accurately. Move and follow percussion patterns in time to music.	

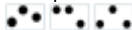
Key music: Royal music – Arrival of the Queen of Sheba The Arrival of Queen Elizabeth II	Key songs: The King is in the castle There Was a Princess Long Ago Lavender’s Blue National Anthem	Big questions: How can music make me feel? How does it make others feel How can we represent the music that we hear How can music make me want to move? How can music reflect where it comes from? How can I record my ideas so others can follow them?
		Key vocab: Timbre words: * descriptive words such as: light, heavy, bright, hollow, dull, cold, warm, smooth, scratchy, chiming, clicking; * words describing the qualities of sounds , such as: rattling, smooth, tinkling; * words relating to sound production , such as: hitting, shaking, scraping

Year 1	Summer: LONDON	
<p>Unit Overview: In this unit, children will learn the songs London's Burning, London Bridge is Falling Down and oranges and lemons And will learn to sing in a round, learn actions and to play Boomwhackers Children will: - listen/move/respond to the music - add percussion instrumental accompaniments - learn about pitch with pitch games and boomwhackers Every week children will also: - practise marking the pulse in songs and music linked to their wider learning and the school values - listen to a broad range of music, talking about what they hear and how it makes them feel / want to move - practise copy cat rhythms and pitch patterns - continue to practise stick notation, making up patterns for others to follow - sing familiar songs with actions / steady beat</p> <p>Compositional Outcome: Children will compose their own simple pieces of music using percussion – mark on paper their “score”</p>		
<p>Key Learning:</p> <p>* Singing * Sing simple songs, chants and rhymes 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 and then slightly wider Include pentatonic songs * Sing a wide range of call and response songs to control vocal pitch and to match the pitch they hear with accuracy.</p>	<p>Expected outcomes:</p> <p>Sings confidently when performing simple songs – remembering the words, singing in time and with pitch matching. Following the conductor Be able to sing in a round</p>	
<p>Listening * respond to different moods in music and explain thinking about changes in sound. * listen to pieces of music and discuss where and when they may be heard explaining why using simple musical vocabulary. * explain how a piece of music makes them feel and start to explain why.</p>	<p>Can compare two pieces of music and explain the differences using some musical vocabulary</p>	
<p>Composing * * Improvise simple vocal chants, using question and answer phrases. * 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.</p>	<p>Compose, notate and perform a simple percussion pattern</p>	
<p>Performing Performing Pulse / Beat * Use classroom percussion (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (ostinati) and to maintain a steady beat Rhythm * Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat. * Perform word-pattern chants; create, retain and perform their own rhythm patterns. Pitch * Listen to boomwhacker sounds and group according to pitch</p>	<p>Copy simple rhythm patterns accurately. Move and follow percussion patterns in time to music.</p>	

<p>Key music: Streets of London</p> <p>Elgar: Cockaigne Overture, 'In London Town' (1900-1901) ... Vaughan Williams: A London Symphony (1914) ... William Walton: In honour of the City of London (1937) ... Mozart: The London Sketchbook (1764-1765) ... Philip Lane: London Salute (1982) ..</p>	<p>Key songs: London's Burning London bridge is falling Down Oranges and lemons</p>	<p>Big questions: How can music make me feel? How does it make others feel How can we represent the music that we hear How can music make me want to move? How can music reflect where it comes from? How can I record my ideas so others can follow them?</p> <p>Key vocab: As before and: Words describing the qualities of sounds, eg rattling, smooth, going up, low, jumpy etc</p>
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Year 2 Music Curriculum Overview

Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Theme	EXPLORERS AND INVENTORS CHRISTMAS		PLAYGROUND SINGING LEADERS		Recorders — Learn to play recorders using Charanga and Sing Up schemes of work	
Overview	Learn songs and make music about the sea	Prepare for Christmas performance	Learn singing games and songs to teach and lead others in the playground		Learn to play the Recorders supported by the Charanga and Sing Up resources.	
Instrument focus	Classroom instruments		Classroom instruments		Recorders	
Performance outcome/Composition outcome	Create a class composition with invented notation about a boat journey through a storm.		Learning to break down songs into component parts to teach to others, and organise singing games in the playground with Y1 and YR children.		Create own short musical phrases that are notated using stick notation and the letters B A G	
Essential Questions	How can music make me feel? How can music make me want to move? How can music create a mood? How can use sounds to tell a story? How can I record my ideas so others can follow them?		How is music used to create a mood? How has music How can use sounds to tell a story? How can I record my ideas so others can follow them?		What does a composer do? How do they create music? How can I record my ideas so others can follow them?	
Singing	<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) 					
Listening	<ul style="list-style-type: none"> * listens with increasing concentration to a variety of music from different styles, traditions and times * can use some musical language to describe the music they are listening to and their feelings towards it. * can simply describe how a composer has achieved a mood, or effect (eg. they made it scary by making it loud and fast) * can comment on their likes and dislikes. 					
Composing	<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). * Use graphic symbols, to keep a record of composed pieces. 		<ul style="list-style-type: none"> * Create music in response to a non-musical stimulus * 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. 		<ul style="list-style-type: none"> * Create music in response to a non-musical stimulus * 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. 	
Performing	<p>Pulse / Beat * Understand that the speed of the beat can change, creating a faster or slower pace (tempo).</p> <p>* Mark the beat of a listening piece (e.g. <i>Bolero</i> by Ravel) by tapping or clapping and recognising tempo as well as changes in tempo.</p> <p>* Walk in time to the beat of a piece of music or song (e.g. <i>La Mourisque</i> by Susato). Know the difference between left and right to support coordination and shared movement with others.</p> <p>Rhythm * Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.</p> <p>* Create rhythms using word phrases as a starting point (e.g. Hel-lo Si-mon or Can you come and play?).</p> <p>* Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests.</p>		<p>Pulse / Beat * Mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo.</p> <p>* Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.</p> <p>Rhythm * Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers, and crotchets rests.</p> <p>* Create and perform their own chanted rhythm patterns with the same stick notation.</p> <p>Pitch * Play a range of singing games based on the cuckoo interval (<i>so-mi</i>, e.g. <i>Little Sally Saucer</i>) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track.</p> <p>* Sing short phrases independently within a singing game or short song.</p> <p>* Respond independently to pitch changes heard in short melodic phrases, indicating</p>		<p>Pulse / Beat * Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.</p> <p>* Identify the beat groupings in familiar music that they sing regularly and listen to.</p> <p>Rhythm * Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests.</p> <p>Pitch * Sing short phrases independently within a singing game or short song.</p> <p>* Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low).</p>	

	* Create and perform their own chanted rhythm patterns with the same stick notation.	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: 	
Spark-Trips/Visitors/ events	Live music from Bell Folk Christmas concert Thetford Cluster Schools Christmas Sing		Summer concert Summer Festival
Diversity/ PSHE links	Listen and respond to a range of musicians/composers from different countries / backgrounds / styles / time periods		
Arts enrichment opportunities	Look at paintings and art pieces inspired by the sea Draw and paint in response to music about seas Create pictures, poems and dances to accompany their music.	Link to traditional stories and games they already know.	Listen to Recorder music and draw in response. Choreograph movements to match their Recorder pieces
Topic links/ Maestro drivers/ cross curricular links	Links to work about explorers		
Key vocabulary	See Year group vocabulary and: Timbre words: descriptive words such as: light, heavy, bright, hollow, dull, cold, warm, smooth, scratchy, chiming, clicking; words describing the qualities of sounds, such as: rattling, smooth, tinkling; words relating to sound production, such as: hitting, shaking, scraping	See Year group vocabulary and: Texture words: solo duet ensemble few – many Structure words: beginning – middle – end phrase verse – chorus Call and response	See Year group vocabulary and: Pitch words: melody, tune high, (getting) higher, going up low, (getting) lower, going down steps – jumps – slides Duration words:
A.R.E./ skills progression	See progression map	See progression map	See progression map
Prior knowledge check	Look at paintings and art pieces inspired by the sea Draw and paint in response to music about the sea Create pictures, poems and dances to accompany their music.		Listen to Recorder music and draw in response. Choreograph movements to match their recorder pieces.
Assessment	Observation tick sheets to be used with each unit. Videos of key moments in the unit to be uploaded to the Drive. Examples of notation to be kept for the Y2 Standards file.		

Year 2	Autumn: EXPLORERS AND INVENTORS	
<p>Unit Overview: In this Unit, children will explore music, songs and sounds inspired by the sea. They will:</p> <ul style="list-style-type: none"> - continue to develop their singing skills through warm ups and games and by learning and performing songs about the sea - continue to practice the skills of marking the steady beat to songs and music that they listen to - continue to practice their rhythm skills through games and warm up activities - continue to listen to a broad range of music and talk about what they can hear using the musical vocabulary and referring to the inter-related dimensions of music - listen and respond to pieces of music that represent the sea, thinking about what composers do to create moods and pictures in our mind. - explore the sounds classroom instruments can make and improvising simple phrases - use the instruments to create sounds of a storm inventing graphical notations to represent the sounds they make, - work as a class to arrange their sounds to create a composition about a about a boat journey through a storm. <p>Compositional Outcome: Create a class composition with invented notation about a boat journey through a storm.</p>		
Key Learning:	Expected outcomes:	
<p>Singing</p> <ul style="list-style-type: none"> * Sing songs regularly with a pitch range of do-so with increasing vocal control. * Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to the leader's directions 	Sings confidently when performing simple songs – remembering the words, singing in time and with pitch matching. Following the conductor to stay in time	
<p>Listening</p> <ul style="list-style-type: none"> * listens with increasing concentration to a variety of music from different styles, traditions and times * can use some musical language to describe the music they are listening to and their feelings towards it. * can simply describe how a composer has achieved a mood, or effect (eg. they made it scary by making it loud and fast) * can comment on their likes and dislikes. 	Uses some musical vocabulary when talking about music Can describe things a composer has done eg. they made it scary by making it loud and fast	
<p>Composing</p> <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 	Contributes ideas towards a group composition explaining their choices. With a partner is able to create a simple phrase.	
<p>Performing</p> <p>Pulse / Beat</p> <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. <i>Bolero</i> 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. <i>La Mourisque</i> by Susato). Know the difference between left and right to support coordination and shared movement with others. <p>Rhythm</p> <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?). <p>Pitch</p> <ul style="list-style-type: none"> * Play a range of singing games based on the cuckoo interval (<i>so-mi</i>, e.g. <i>Little Sally Saucer</i>) matching voices accurately, supported by a leader playing the melody. 	Accurately marks the beat to range of different pieces of music. Can accurate play/clap back rhythm phrases. With others, sing back simple melodic patterns.	

<p>Key music: BBC Ten pieces -Bach Toccata and Fugue Vivaldi Winter "DAWN" from Sea Interludes by Benjamin Britten "Storm" from Sea Interludes by Britten "LE MER" Debussy Fingal's Cave Mendelssohn "Tintagel" Arnold Bax "Sea Fever" John Ireland "sea Sketches" Grace Williams</p>	<p>Key songs: Mingulay boat song Nao chariya de Going over the Sea (This Way That Way) Those Magnificent Men in their Flying Machines I am a Robot CHRISTMAS PIECE – HEAVY ON RHYTHM eg Must be Santa – their choice</p>	<p>Big questions: How can music make me feel? How can music make me want to move? How can music create a mood? How can use sounds to tell a story? How can I record my ideas so others can follow them?</p> <p>Key vocab: See Y2 vocab list and: Timbre words: * descriptive words such as: light, heavy, bright, hollow, dull, cold, warm, smooth, scratchy, chiming, clicking; * words describing the qualities of sounds, such as: rattling, smooth, tinkling;</p>
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		words relating to sound production, such as: hitting, shaking, scraping
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Year 2	SPRING : PLAYGROUND SONGS	
<p>Unit Overview: In this Unit, children will learn about traditional and contemporary playground songs and rhymes and learn how to be Singing Leaders in the Playground to teach and lead younger children. They will:</p> <ul style="list-style-type: none"> - continue to develop their singing skills through warm ups and games and by learning and performing playground songs and games - continue to practice the skills of marking the steady beat to songs and music that they listen to - continue to practice their rhythm skills through games and warm up activities - continue to listen to a broad range of music and talk about what they can hear using the musical vocabulary and referring to the inter-related dimensions of music - listen and respond to pieces of music, thinking about what composers do to create moods and pictures in our mind. - explore the sounds classroom instruments can make and improvising simple phrases <p>Compositional Outcome: Learn to be music leaders, improvising lyrics</p>		
<p>Key Learning:</p> <p>Singing</p> <ul style="list-style-type: none"> * Sing songs regularly with a pitch range of do-so with increasing vocal control. * Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to the leader's directions * Knows a range of playground singing games eg Oranges and Lemons 	<p>Expected outcomes:</p> <p>Sing clearly articulated words, smoothly and together in time. Match voices accurately in a singing game. Chant rhythmically and perform both unison and in a round.</p>	
<p>Listening</p> <ul style="list-style-type: none"> * listens with increasing concentration to a variety of music from different styles, traditions and times * can use some musical language to describe the music they are listening to and their feelings towards it. * can simply describe how a composer has achieved a mood, or effect (eg. they made it scary by making it loud and fast) * can comment on their likes and dislikes. 	<p>Recognise and talk about the musical characteristics of a fanfare using music vocabulary Listen with attention to detail and recall sounds and patterns. Recognise how graphic symbols can represent sound</p>	
<p>Composing</p> <ul style="list-style-type: none"> * Work with a partner to improvise simple question and answer phrases, to be sung, creating a musical conversation 	<p>Improvise rhythms along to a backing track using the note C or G with a partner in a call and response style</p>	
<p>Performing</p> <p>Pulse / Beat</p> <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 * Walk in time to the beat of a piece of music or song <p>Know the difference between left and right to support coordination and shared movement with others. Know the actions to playground songs and be able to lead others</p> <p>Rhythm</p> <ul style="list-style-type: none"> * Play copycat rhythms, copying a leader, and invent rhythms for others to copy * Create rhythms using word phrases as a starting point (e.g. Hel-lo Si-mon or Can you come and play?). <p>Pitch</p> <ul style="list-style-type: none"> * Play a range of singing games based on the cuckoo interval (<i>so-mi</i>, e.g. <i>Little Sally Saucer</i>) matching voices accurately, supported by a leader playing the melody. 	<p>Perform composed pieces for an audience</p> <p>Sing confidently in another language and play a cumulative game with spoken call-and-response sections.</p>	

<p>Key music: Habanera / Toreador Song By Bizet The Little Train of the Caipira by Heitor Villa-Lobos</p>	<p>Key songs: Oranges and Lemons The Farmer's in His Den In and out the Dusty Bluebells Here Comes Sally John Kanaka A Sailor Went to Sea Sea Sea</p>	<p>Big questions: How can music make me feel? How can music make me want to move? How can I use my body to make music and communicate my ideas? How can I record my ideas so others can follow them?</p>
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	Hey, My Name is Joe Double Double Who Stole My Chickens and My hens Boom Chicka Boom Bungalow Dancer In the Ring Four White Horses Oats and beans and Barley Grow Poor jenny is a weeping Tańczymy labada Acka backa	Key vocab: * ostinatos, lyrics. Dynamics, tempo, rhythm, crotchet, quaver, semiquaver
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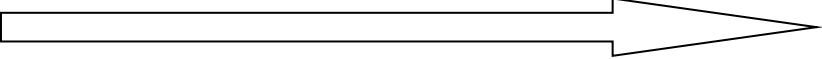
Year 2	Summer: RECORDER SCHEME OF WORK	
Unit Overview: Children will learn to play the recorder, using Charanga and Sing Up Schemes of work, practising correct hold, and blowing techniques, tonguing, etc x		
Compositional Outcome: Children will compose a 4 bar piece of music using the notes B A G, crotchets, minims and semibreves and write a simple score.		
Key Learning:		Expected outcomes:
<ul style="list-style-type: none"> Learning the technique of playing the recorder and some simple songs 		Children will be able to perform simple songs on recorder
Listening * Children are able to distinguish the pitch of different notes Children can hear the difference when recorder is played using tonguing and not Children can hear the difference in tone with correct and incorrect blowing		Identify different qualities of sound (timbre) i.e. harsh, shrieking, soft, and how they are made
Composing * Attempt to record compositions with stick and other notations.		Children will use prior knowledge of rhythms, combining it with new knowledge of notes B A and G and create a simple tune
Performing Play the melody and / or accompaniment on a tuned instrument. Perform composed pieces for an audience. Pulse / Beat * Understand that the speed of the beat can change, creating a faster or slower pace (tempo). * Mark the beat of a listening piece * Walk in time to the beat of a piece of music or song and switch to running time Rhythm * Play copycat rhythms, copying a leader, and invent rhythms for others to copy * Create rhythms using stick notation		Children will be able to read their scored music and perform for the rest of the class Play an accompaniment to a song on recorder Follow a simple score

Key music: "Mambo" from West Side Story by Leonard Bernstein No Place Like by Kerry Andrew	Key songs: Hot Cross Buns Goodnight Ladies Other Simple Recorder tunes	Big questions: How can music make me feel? How can music make me want to move? How can I use my body to make music and communicate my ideas? How can I record my ideas so others can follow them?
		Key vocab: * Pitch, Tonguing, Recorders, mouthpiece, mimim, crotchet, semibreve Time, duration, beat, count, rhythm, tone

Y3 Music Curriculum Overview

Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Theme	STONE-AGE TO IRON AGE and Christmas	Christmas	PREHISTORIC-IRON AGE DINOSAUR SAMBA / FOSSILS / dinosaur songs		EGYPT	
Instrument focus	Percussion Body Percussion	Percussion	Tuned and untuned percussion		GLOCKS	
Overview	Learn the New Stone Age song and associated musical activities, adding ostinato rhythms with percussion – identify Christmas performance choice and begin	Continue to work on Christmas Body percussion /vocal piece Activities and games on elements of music Winter Vivaldi	Using Fossils from Carnival of the Animals as a key listening piece, discuss how the music could represent fossils - Singing songs to reinforce Dinosaur/prehistoric learning		Learning about the importance of music in Ancient Egyptian culture Composing a ternary chant for an Egyptian God Singing songs to reinforce learning: Tutankhamun Adapted Walk Like an Egyptian Mummy Rag Playing an accompaniment to Walk Like an Ancient Egyptian on glocks	
Compositional outcome	Composing rhythm ostinatos and notating		Using the rhythm of the ostinato in Fossils to create a melody using CDE		COMPOSING A CHANT FOR AN EGYPTIAN GOD Composing a pentatonic ostinato	
Essential Questions	How can music create a mood? How can use sounds to tell a story? How can I record my ideas so others can follow them?		How can music create a mood? How can use sounds to tell a story? How can I record my ideas so others can follow them?		How can music create a mood? How can use sounds to tell a story? How can I record my ideas so others can follow them?	
Singing	Sing by improvising simple melodies and rhythms. Perform crotchet and quaver actions (walk and jogging) on the beat and adapt these actions when the speed of the music changes.		Sing a syncopated melody confidently and with a sense of style. Learning: Prehistoric Animal Brigade Sing-a-saurus (Sing up) Using voices creatively to convey dinosaurs Putting actions to songs		Learning songs about Egypt Create rhythmic accompaniments based around their chant, using rests, crotchets, quavers	
Listening	Listen and identify where notes in the melody of the song go down and up. Begin to develop an understanding and appreciation of music from different musical traditions.	Identify differences in songs from around the world, i.e. instruments, beat, tempo and describe using musical vocabulary.	Develop active listening skills by responding to musical themes through movement. Develop a sense of beat and rhythmic pattern through movement. Experience call-and response patterns through moving with a partner. Listen to pieces of music that have cleverly combined words and music and compare how different composers have approached it.		Listen and copy back stepwise phrases using mi-re-do. Recognise different arrangements of m-r-d from dot notation Recognise and copy rhythms and pitches C-D-E. Move in time with the beat of Music Listen to classical music inspired by Egypt eg Verdi's Nabucco (Chorus of the Hebrew Slaves)	
Composing	Create atmospheric music for a scene with a given set of instruments.	Create clapping patterns using the durations crotchet, crotchet rest, pair of quavers. Compose a 4-beat rhythm pattern to play during instrumental sections.	Create atmospheric music for a scene with a given set of instruments. Compose a pentatonic ostinato Experiment with timbre to create mountain inspired music and draw the sounds using graphic symbols Improvise and explore a variety of ways in which words can be used to create music		Invent simple patterns using rhythms and notes C-D-E -G-A (pentatonic) Notate, read, and follow a score. Compose a ternary chant for an Egyptian God	
Performing	Christmas performance				Summer Performance	
Spark-Trips/Visitors/ events	Bell Folk of Honingham visiting	Carols on the Playground Christmas Performance			Summer Performance	

Engaging all our children in discovering the music that uplifts their soul, giving them the tools to access it and the knowledge, skills and opportunity to find the joy in creating and performing music.

		Thetford Cluster Schools Christmas Sing		
Diversity/ PSHE links	Listen and respond to a range of musicians/compose rs from different countries / backgrounds / styles / time periods			
Arts enrichment opportunities				
Topic links/ Maestro drivers/ cross curricular links	Links to topic work on New Stone Age		Links to topic on prehistoric world.	Music linked to topic work, while learning music theory and practise using glockenspiels
Key vocabulary	See year group vocabulary		Ostinato, pentatonic	
A.R.E./ skills progression				
Prior knowledge check				
Assess- ment	Observation tick sheets to be used with each unit. Videos of key moments in the unit to be uploaded to the Drive. Examples of notation to be kept for the Standards file.			

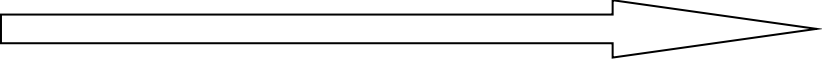
Year 3	Autumn: <i>Stone Age to Iron age</i>	
<p>Unit Overview: X Learn the New Stone Age song and associated musical activities, adding ostinato rhythms with percussion – identify Christmas performance choice and begin practising</p> <p>Compositional Outcome: X Composing rhythm ostinatos and notating</p>		
<p>Key Learning:</p> <p>Singing * Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so, tunefully and with expression. Perform forte and piano, loud and soft. • Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders).</p>	<p>Expected outcomes: Sing by improvising simple melodies and rhythms. Perform crotchet and quaver actions (walk and jogging) on the beat and adapt these actions when the speed of the music changes. Learn New Stone Age song, using voices creatively to convey meaning and act out with actions. Opportunity for small solo parts</p>	
<p>Listening * Listen to recorded performances of Johann Sebastian Bach and contemporaries. Talk about Toccata and Fugue and then Vivaldi’s Winter, using musical language.</p>	<p>Listen and identify where notes in the melody of the song go down and up. Begin to develop an understanding and appreciation of music from different musical traditions</p>	
<p>Composing * Compose using CDE and the rhythm ostinato from Fossils – create own skeleton dance piece, add suitable percussion</p>	<p>Create clapping patterns using the durations crotchet, crotchet rest, pair of quavers. Compose a 4-beat rhythm pattern to play during instrumental sections.</p>	
<p>Performing Perform actions confidently and in time, while singing, to a range of action songs and New Stone Age song • Prepare for Christmas performance</p> <p>Pulse / Beat Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</p> <p>Rhythm * Play a 4 beat rhythm pattern during instrumental sections</p>	<p>Children will perform this piece, with actions, percussive passages, while singing. Children will perform with confidence their Christmas piece.</p>	

<p>Key music:</p> <p>Christmas music Toccata and Fugue Vivaldi’s Winter Fossils – Carnival of the Animals – Saint-Saens</p>	<p>Key songs: Living in the New Stone Age</p>	<p>Big questions: How can music make me feel? How can music make me want to move? How can I use my body to make music and communicate my ideas? How can I record my ideas so others can follow them?</p>
		<p>Key vocab: * ostinatos, lyrics. Dynamics, tempo, rhythm, crotchet, quaver, semiquaver</p>

Year 3	SPRING: Prehistoric to Iron Age	
Unit Overview: X Using dinosaur rhythms to learn the elements of Samba music, playing on classroom percussion instruments to recreate a samba band Learn and sing dinosaur related songs. Use dinosaur names to create other samba patterns		
Key Learning:	Expected outcomes:	
Singing Sing dinosaur related songs e.g Sing-a-Saurus, Prehistoric Animal Brigade	Sing syncopated rhythms Hold their part when singing canon Follow conductor for dynamic changes and be able to talk about what this does for the song	
Listening * Listen to the FOSSILS movement of Carnival of the animals and be able to clap/tap the rhythm ostinato	Listen to music and describe features of the music using music vocabulary, eg how the tempo and loud dynamic of the music makes it scary	
Composing * Using glocks, create a new ostinato with the fossils rhythm and CDE	Compose musical sound effects in response to a stimulus Structure short musical ideas to form a larger piece.	
Performing Pulse / Beat * Be able to mark the pulse of the two songs Rhythm * Identify lyrics from a clapped rhythm pattern	Chant and play rhythms (using the durations of 'walk' (crotchet), 'jogging' (quavers) and 'shh' (crotchet rests) from stick notation.	
Key music: habanera/Toreados Song – Bizet Little Train of the Caipanira (finale) – Heitor Villa-Lobos Fossils Camille Saint-Saens	Key songs: Prehistoric Animal Brigade Sing-A-Saurus I Never Saw a Dinosaur The Dinosaur Gang	Big questions: How can music make me feel? How can music make me want to move? How can I use my body to make music and communicate my ideas? How can I record my ideas so others can follow them? Key vocab: * Timbre, tone, dynamics, round/canon, tempo, soundscape, tempo

Year 3	Summer: ANCIENT EGYPT	
<p>Unit Overview: X learning songs about Ancient Egypt, learning about music in Egyptian Culture, composing a chant in ternary form for an Egyptian God, learning an accompaniment on glockenspiels and lay along with Walk Like An Ancient Egyptian</p> <p>Compositional Outcome: X Composing a chant for an Egyptian God Composing a pentatonic melody</p>		
<p>Key Learning:</p> <p>Singing Accompany themselves singing their chant and a call-and-response song with a drone on glocks. Learning and singing new songs related to Ancient Egyptian Learning Using correct breathing and phrasing technique to convey the meaning of a song in The Mummy Rag</p>	<p>Expected outcomes:</p> <p>Perform call-and-response rhythms by ear using word rhythms and transfer rhythms to Glocks</p> <p>Sing a syncopated melody confidently and with a sense of style</p>	
<p>Listening</p> <p>* Listen and copy back stepwise phrases using mi-re-do. Recognise different arrangements of m-r-d from dot notation Recognise and copy rhythms and pitches C-D-E. Notice the difference when playing pentatonic to the other notes</p>	<p>Talk about what has been learnt about Ancient Egyptian music</p> <p>Recognise different melodic ostinatos in the piece and identify notes going down and up in a pattern</p>	
<p>Composing</p> <p>* Invent simple patterns using rhythms and notes C-D-E . then CDEFG then pentatonic . Notate, read, and follow a score</p>	<p>Invent simple patterns using rhythms and notes C-D-E. then CDEFG, then Pentatonic Know that pentatonic noteds will always give a good tune</p>	
<p>Performing – working towards summer performance</p> <p>Pulse / Beat</p> <p>*</p> <p>Rhythm</p> <p>* Clap rhythm patterns in the song and transfer to glocks</p>	<p>Move in time with the beat of music.</p>	
<p>Key music:</p> <p>Mambo (West Side Story) Leonard Bernstein No Place like by Kerry Andrew Verdi’s Chorus of the Hebrew Slaves (Nabucco)</p>	<p>Key songs:</p> <p>Mummy Rag Walk Like an Ancient Egyptian Tutankhamun!</p>	<p>Big questions:</p> <p>How can music make me feel? How can music make me want to move? How can I use my body to make music and communicate my ideas? How can I record my ideas so others can follow them?</p> <p>Key vocab:</p> <p>* Pulse Rhythm, ostinato, pitch, pentatonic</p>

Y4 Music Curriculum Overview

Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Theme	ROMANS (PLUS YV prep)		INVADERS AND SETTLERS		MAYAN	
Instrument focus	Percussion	Percussion			recorders	
Overview	Learn the song Just Like a Roman from sing up . Looking at the culture of music in Roman Times and the musical instruments they had.	Practise songs for Young Voices at the O2 And prepare Christmas Piece on Boomwhackers	Learn the song Invade from Sing Up Learn the song INVADE from sing up and use Kodaly and Marvel Rhythms to work out rhythm ostinatos to play along		SONG -THE MAYA (A STONE COLD CLASSIC) What we know of music in Mayan Culture Ocarinas and pipes – compare theirs and ours learn to play recorder music	
Compositional outcome	Create actions for Just Like a Roman		Composing rhythm ostinatos and notating		Composing an ostinato using B A G	
Essential Questions	How can music create a mood? How can use sounds to tell a story? How can I record my ideas so others can follow them?	How can music create a mood? How can use sounds to tell a story? How can I record my ideas so others can follow them?	How can music create a mood? How can use sounds to tell a story? How can I record my ideas so others can follow them?		How can music create a mood? How can use sounds to tell a story? How can I record my ideas so others can follow them?	
Singing	Sing by improvising simple melodies and rhythms.	Sing part 1 of a partner song rhythmically.. Sing part 2 of a partner song rhythmically	Adopt a rhythmic accompaniment while singing. Learn to Rap with rhythm and pace		Sing with clear articulation, expression, and actions. call and response singing Sing with expression and a sense of the style of the song	
Listening	Recognise elements of the music that establishes the mood and character e.g. the rhythm. Talk about the effect of particular instrument sounds (timbre).	Identify how the pitch and melody of a song has been developed using symmetry. Move to music marking the beat with action durations for crotchets, quavers, minims.	Develop active listening skills by responding to musical themes through movement. Develop a sense of beat and rhythmic pattern through movement. Experience call-and response patterns through moving with a partner. Listen to pieces of music that have cleverly combined words and music and compare how different composers have approached it.		Compare and understand that the pentatonic scale features in lots of music traditions and cultures. Recognise and copy rhythms and pitches C-D-E.	
Composing	Use body percussion and actions to accentuate the important parts of the song	Develop Christmas BW piece with own ideas	Create atmospheric music for a scene with a given set of instruments. Improvise using the voice and instruments on the notes of the pentatonic scale		Invent simple patterns using rhythms and notes C-D-E. Notate, read, and follow a score.	
Performing	Christmas performance				Summer Performance	
Spark-Trips/Visitors/ events	Bell Folk of Honingham visiting	Carols on the Playground Christmas Performance Thetford Cluster Schools Christmas Sing	Young Voices at the O2		Summer Performance Visiting musicians	
Diversity/ PSHE links	Listen and respond to a range of musicians/composers from different countries / backgrounds / styles / time periods					

Arts enrichment opportunities				
Topic links/ Maestro drivers/ cross curricular links	Links to topic work on Romans		Links to topic work on Anglo Saxons	Recorders – comparing with Ancient Mayan clay pipes
Key vocabulary	Tempo Rubato	Pitch rhythm syncopation	Rap, tempo, rhythm, rallentando	Tonguing, technique, hold, position,
A.R.E./ skills progression				
Prior knowledge check				
Assessment	Observation tick sheets to be used with each unit. Videos of key moments in the unit to be uploaded to the Drive. Examples of notation to be kept for the R Standards file.			

Year 4	Autumn: Romans (and prepare and learn all the songs for Young Voices at the o2)		
Unit Overview: x Looking at the culture and ethos of music in Roman times- music of the Gods, Roman musical instruments. Just Like a Roman – Sing Up song Compositional Outcome: create actions to define each line of the Song			
Key Learning:		Expected outcomes:	
Singing – learning the song on a call and response style Learn to play as an ensemble as we prepare a Christmas piece on Boomwhackers		Sing with clear articulation, expression, and actions.	
Listening * Identify the dynamics used in the song to create mood and atmosphere and recreate vocally Identify the tools used in Toccata and Fugue that creates the sinister atmosphere Recognise elements of the music that establishes the mood and character e.g. the rhythm. Talk about the effect of particular instrument sounds (timbre).		Talk about the effect of particular instrument sounds (timbre).	

Engaging all our children in discovering the music that uplifts their soul, giving them the tools to access it and the knowledge, skills and opportunity to find the joy in creating and performing music.

	Identify composer's tools to create atmosphere, mood and character. Use musical terminology
Composing * Create rhythm ostinatos on untuned percussion to add to the atmosphere of the song	Create atmospheric music for a scene with a given set of instruments
Performing Pulse / Beat * Switch from clapping the pulse to clapping the rhythm Rhythm Transfer clapping patterns to tuned instruments *	Know the difference between pulse and rhythm and clap both. Transfer to percussion instruments

Key music: Tocatta and Fugue in D Minor Winter – Antonio Vivaldi	Key songs: Just Like a Roman Christmas piece	Big questions: How can music create a mood? How can use sounds to tell a story? How can I record my ideas so others can follow them?
		Key vocab: * Timbre, Tempo, crotchet, quaver, semiquaver, rest, dynamics, rhythm ostinatos, notation



Year 4	SPRING: Invaders and Settlers
Unit Overview: Using the song INVADE from Sing Up, working on Rhythm, composing rhythm ostinatos Learn to sing in a Rap style using rhythm, pace and rhyme, look at song Structure Compositional Outcome: x creating rhythm ostinatos and putting together to make a longer piece, using stick notation	
Key Learning:	Expected outcomes:
Singing Learning the Song INVADE from Sing Up, with particular reference to the structure of the song	Rap accurately and rhythmically with dynamic contrasts. Sing with expression and a sense of the style of the song Sing with attention to the dynamics and the melody.
Listening How composers use different musical movements to convey different ideas and images.	Develop active listening skills by responding to musical themes through movement Talk about the effect of particular instrument sounds (timbre).
Composing * rhythm ostinatos to accompany and define the different sections of the song write and score using stick notation /Kodaly	Improvise using the voice and instruments on the notes of the pentatonic scale. Notate, read, and follow a score. Explore how timbre, dynamics and texture can be used for impact Define each section using dynamics, actions and instruments
Performing Pulse / Beat * Develop a sense of beat and rhythmic pattern through movement	

Rhythm * Create rhythm ostinatos on different percussion instruments	
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Key music: BBC TEN PIECES – Habanera / Toreador song from Carmen – Bizet The Little Train of the Caipira – Heitor Villa-Lobos	Key songs: INVADE – Sing Up	Big questions: How can music make me feel? How can music make me want to move? How can I use my body to make music and communicate my ideas? How can I record my ideas so others can follow them? How can music create a mood? How can use sounds to tell a story
		Key vocab: * Sections, movements, melody, counter melody, timbre, tempo, rhythm, ostinato, Lyrics, rap

Year 4	SUMMER: Theme – MAYA <i>RECORDERS</i>	
Unit Overview: X LEARNING TO PLAY RECORDERS, comparing them in sound and sight to the clay and wooden pipes of the maya. Learning to play rhythm patterns on three notes, positioning of hold etc. Compositional Outcome: X composing a melodic ostinato on B A G		
Key Learning:		Expected outcomes:
Singing using warm ups and singing games teach musicality such as rhythm, call and response, dynamics		Sing with expression and a sense of the style of the song. Play an instrumental as part of a whole-class performance.
Listening * listen to Mambo by Leonard Bernstein – comment on dynamics, texture, tempo etc Listen to partner – and in call and response style, repeat note pattern BAG on recorders		Recognise and copy rhythms and pitches B-A-G
Composing * Compose 4 melodic riff on B A G - a four beat phrase – then join together to form one piece		Invent simple patterns using rhythms and notes B-A-G, structuring short ideas into a bigger piece. Notate, read, and follow a 'score'.
Performing Pulse / Beat * Mark the pulse using games such as Rubber Chicken Rhythm * Compose rhythm patterns on B A or G – call and response with a partner		Play an accompaniment or melody to a song on the recorder

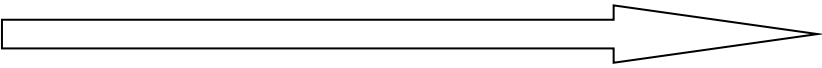
Key music: Mambo – Leonard Bernstein	Key songs: Rubber Chicken	Big questions: How can music make me feel? How can music make me want to move? How can I use my body to make music and communicate my ideas? How can I record my ideas so others can follow them?
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		Key vocab: * movements, melody, counter melody, timbre, tempo, rhythm, ostinato, Lyrics, tonguing, technique, position, blow
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Y5 Music Curriculum Overview

Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Theme	Power and Parliament MUSIC IN Victorian times		GLOCKENSPIEL WCET		ANCIENT GREEKS / REGGAE	
Instrument focus		Glockenspiels	Glocks			
Overview	Classical music from Victorian Era- listen and appraise – mood music Victorian Music Hall songs – learn and sing	CHRISTMAS Begin learning Glockenspiels as a whole class – 12 DAYS PF CHRISTMAS ON GLOCKS / keyboards	Glocks – building on last term’s learning, play other pieces, improving on technique of performing and playing as well as notation and note reading. WCET scheme Choosing, learning and practising song set for the Royal Norfolk Show		Greek musical culture – music of the Gods, musical instruments, Seikilos Epitaph – write your own – lyrics/chant SING UP – Living it up in Greece (Reggae style) Learn about Reggae music 3 Little birds on glocks using prior knowledge of notation from last term and building on to play a phrase	
Compositional outcome	Actions for music hall songs to reflect the lyrics and mark the pulse/rhythm	Create vocal harmonies for In the Bleak Midwinter	Create pentatonic ostinatos		Lyric writing	
Essential Questions	How can music create a mood? How can use sounds to tell a story? How can I record my ideas so others can follow them?	How can music create a mood? How can use sounds to tell a story? How can I record my ideas so others can follow them?	How can music create a mood? How can use sounds to tell a story? How can I record my ideas so others can follow them?		How can music create a mood? How can use sounds to tell a story? How can I record my ideas so others can follow them?	
Singing	Sing a Music Hall song expressively, with accurate pitch and a strong beat	Sing the melody of a song with accurate pitch. Sing the harmony of a song with accurate pitch Identify your vocal range	song set for the Royal Norfolk Show to reflect the world we live in		Sing in a with expression and dynamics. Sing reggae rhythms lightly and accurately. Adopt a rhythmic movement while singing	
Listening	Talk about the purpose of Music Hall songs and describe some of the features using music vocabulary Listen to classical music of the period – identify how it makes you feel and why	Listen to Christmas hymns and carols identifying key features. Talk about the music using appropriate vocabulary Understand techniques for creating a song and develop a greater understanding of the songwriting process.	Listen and copy back simple rhythmic and melodic patterns . Develop a sense of reggae beat and rhythmic pattern through movement. Develop a knowledge and understanding of the origins, history, and social context of Reggae music.		Listen and respond to music using drawings and words. Recognise that music can describe feelings and tell a story	
Composing	Compose body percussion patterns to accompany a music hall song	‘Doodle’ with sound, playing around with pitch to create a harmony	Compose Lyrics for a Greek Epitaph like Seikilos		Compose a pentatonic ostinato	
Performing	Christmas performance				Summer Performance Royal Norfolk Show	

Engaging all our children in discovering the music that uplifts their soul, giving them the tools to access it and the knowledge, skills and opportunity to find the joy in creating and performing music.

Spark-Trips/Visitors/ events	Bell Folk of Honingham visiting	Carols on the Playground Christmas Performance		Summer Performance Royal Norfolk Show Performance Visiting musicians
Diversity/ PSHE links	Listen and respond to a range of musicians/composers from different countries / backgrounds / styles / time periods			
Arts enrichment opportunities		Carols on the Playground Christmas Performance Thetford Schools Cluster Christmas Sing		Summer Performance Royal Norfolk Show Performance Visiting musicians
Topic links/ Maestro drivers/ cross curricular links	Links to topic work on Victorians	Links to Christmas and Victorians	Links to topic work on Ancient Greece	Ocarinas and song link to topic work on Amazon
Key vocabulary	See year group vocabulary			
A.R.E./ skills progression				
Prior knowledge check				
Assessment	Observation tick sheets to be used with each unit. Videos of key moments in the unit to be uploaded to the Drive. Examples of notation to be kept for the R Standards file.			

Year 5	AUTUMN: VICTORIANS / CHRISTMAS	
<p>Unit Overview: Classical music from Victorian Era- listen and appraise – mood music , discuss how it makes us feel and why – use musical language to justify their thoughts Victorian Music Hall songs – singalong</p> <p>LEARN TO PLAY GLOCKENSPIELS = 12 DAYS OF CHRISTMAS AS AN ENSEMBLE</p> <p>Compositional Outcome: X actions for music hall songs to mark the pulse/rhythm and reflect the lyrics</p>		
Key Learning:	Expected outcomes:	
<p>Singing Sing Music Hall songs in the appropriate robust style</p>	<p>Sing confidently with expression and a sense of the style of the song. Sing a Music Hall song expressively, with accurate pitch and a strong beat. Children will grow in confidence singing solo lines</p>	
<p>Listening * listen to Victorian era classical music and use musical language to comment on it Listen to melody and harmony and how they work together</p>	<p>Recognise individual instruments and voices by ear Listen and comment on how music makes them feel – justifying their thoughts. Listen and respond to music using drawings and words. Recognise that music can describe feelings and tell a story.</p>	
<p>Composing * Create Body percussion actions to mark the pulse and rhythm</p>	<p>Compose body percussion patterns to accompany a music hall song. Write these out using rhythm grids Experiment vocally with pitch and to create a strong harmony. Score</p>	
<p>Performing – Christmas performance Pulse / Beat * Mark the pulse using actions Rhythm * Listen and copy back simple rhythmic and melodic patterns.</p>	<p>Sing while performing actions to mark the pulse or rhythm.</p>	
<p>Key music: Tocatta and Fugue – Bach – Ten Pieces Victorian era classical music Vivaldi's Winter</p>	<p>Key songs: Music Hall Songs 12 DAYS OF CHRISTMAS</p>	<p>Big questions: How can music make me feel? How can music make me want to move? How can I use my body to make music and communicate my ideas? How can I record my ideas so others can follow them?</p> <p>Key vocab: * Christmas songs, movements, melody, tempo, rhythm, Body Percussion, harmony, vocal range, Soprano, alto tenor, bass</p>

Year 5	SPRING: Theme – Glockenspiels WCET	
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Unit Overview: WCET scheme of work for Glockenspiels, including Stravinsky's Firebird and Soul Limbo Compositional Outcome: x Create a pentatonic ostinato and score it	
Key Learning: Singing – Choosing, learning and practising song set for the Royal Norfolk Show	Expected outcomes: Children will thoughtfully choose a wide variety of songs, sing them tunefully and on pitch and have lyrics memorised
Listening * Children will be able to distinguish the pleasing sound of a pentatonic ostinato from others Children will listen and respond using musical language to the term's ten Pieces music	
Composing * Pentatonic ostinatos which will join together to make a class piece	Create a piece in ternary form using a pentatonic scale Compose a gentle melody, using notes from a pentatonic scale and question-and-answer phrasing.
Performing Pulse / Beat Rhythm * Compose rhythm patterns – call and response with a partner	

Key music: Habanera / Toreador Song from Carmen by Bizet Little Train of the Caipira – Heitor Villa-Lobos	Key songs: Songs the children have chosen for the Royal Norfolk Show	Big questions: How can music make me feel? How can music make me want to move? How can I use my body to make music and communicate my ideas? How can I record my ideas so others can follow them?
		Key vocab: strike, duration, tap, keyboard, sharps and flats. Notenames, note values

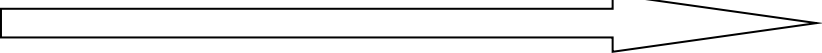
Year 5	SUMMER: ANCIENT GREECE
Unit Overview: Greek music topic – Greek musical culture – music of the Gods, musical instruments, Seikilos Epitaph – write your own – lyrics/chant, learn Living it Up In Greece Learn about Reggae music 3 Little birds on glocks using prior knowledge of notation from last term and building on to play a phrase Compositional Outcome: X composing a n epitaph in the style of Seikilos	
Key Learning: Singing Use song Living it Up in Greece, Three Little Birds and Pass the Dutchie to learn about Reggae Use glocks to play the Three Little Birds riff and chords	Expected outcomes: Sing with expression and a sense of the style of the song. Play an accompaniment using tuned percussion instruments to accompany singing. Develop a knowledge and understanding of the origins, history, and social context of Reggae music. Sing following the score.

<p>Listening</p> <p>* listen to Greek music and comment using musical language Listen and feel the reggae rhythm – be able to move in style</p>	<p>Comment on music using terms that describe pitch, timbre, tempo and dynamics as well as rhythm and beat Can comment using musical terminology to music they listen to. Can hear the syncopated off beat in reggae music and compare to pop music Develop a knowledge and understanding of the origins, history, and social context of Reggae music</p>
<p>Composing</p> <p>* write lyrics that reflect the Seikilos epitaph Create a drone accompaniment to it using chords on glocks</p>	<p>Understanding the ethos of the epitaph and writing appropriately Use major chords to create a drone accompaniment to the epitaph Play an accompaniment using tuned percussion instruments to accompany singing.</p>
<p>Performing</p> <p>Pulse / Beat* Mark the pulse of reggae music using clap and stamp Rhythm * Compose rhythm patterns – call and response with a partner</p>	

<p>Key music:</p> <p>Mambo – Leonard Bernstein – Ten Pieces</p>	<p>Key songs:</p> <p>Living it Up in Greece Pass the Dutchie Three Little Birds</p>	<p>Big questions:</p> <p>How can music make me feel? How can music make me want to move? How can I use my body to make music and communicate my ideas? How can I record my ideas so others can follow them?</p>
		<p>Key vocab:</p> <p>* * Reggae, off-beat, syncopation, rhythm timbre, tempo, rhythm, ostinato, riff, lyrics Culture, protest</p>

Y6 Music Curriculum Overview

Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Theme	WW2		STEEL PANS WCET / COUNTY MUSIC FESTIVAL PREPARATION		Explorers / ice trap	
Instrument focus		Steel Pans	Steel Pans		Glocks / keyboards	
Overview	Songs from the war learn and sing (sent to care home) ENSA, Big band Jazz over here, music in concentration camps – survivors and refugees - Music Migration – before, during and after the war	CALYPSO CAROL / MARY'S BOY CHILD ON STEEL PANS	Continuing the Steel Pan tuition, using Soul Limbo resources and other steel pan music. Looking at composition of a simple melody and playing accompaniment to songs Also choosing and rehearsing two contrasting songs for the Norfolk County Music Festival		EXPLORERS / ICE TRAP PROTEST MUSIC – Einaudi elegy for the Arctic- compare effectiveness with other protest including RAP – Black Eyed Peas, Where is the Love music analyse Write own protest song – start with chant as whole class, set to music? – work out and notate using glocks and keyboards Use ipads and compose Arctic soundscape Compose a short song on the theme of leavers, using the same or similar chord sequence to Nobody knows (The Lumineers)	
Compositional outcome		Improv / simplify 12 days ostinatos	Creating ostinatos on steel pans and scoring. Compose Lyrics and combine to make a song		Composing group protest song, with score. Arctic soundscape	

Essential Questions	How can music create a mood? How can use sounds to tell a story? How can I record my ideas so others can follow them?	How can music create a mood? How can use sounds to tell a story? How can I record my ideas so others can follow them?	How can music create a mood? How can use sounds to tell a story? How can I record my ideas so others can follow them?	How can music create a mood? How can use sounds to tell a story? How can I record my ideas so others can follow them?
Singing	Sing a syncopated melody accurately and in tune. Sing accurately in two parts, with dynamic contrast and expression	Sing while playing instruments Performing segment of 12 days on glocks	Sing in a with expression and dynamics. Adopt a rhythmic movement while singing	Sing with clear articulation, expression, and actions. Sing with expression and a sense of the style of the song Sing with expression and an appreciation of the song's history and purpose
Listening	Listen to historical recordings of big band swing and describe features of the music using music vocabulary Use musical knowledge and vocabulary to discuss similarities and differences in pieces of music.		Listen to a piece of music identifying where the texture of the music changes Recognise and identify key musical features such as rhythm, tempo, timbre, structure, and instruments	Listen and respond to music using drawings and words. Recognise that music can describe feelings and tell a story Recognise the instruments used in the song and identify the way the texture develops
Composing	Compose body percussion patterns to accompany a WW2 song		Improvise extended/ simplified melodies using key notes and knowledge of note values. Score.	Improvise extended/ simplified melodies using key notes and knowledge of note values. Score
Performing		Christmas performance	Norfolk Music Festival	Summer Performance
Spark-Trips/Visitors/ events	Bell Folk of Honingham visiting	Carols on the Playground Christmas Performance	Norfolk Music Festival	Summer Performance
Diversity/ PSHE links	Listen and respond to a range of musicians/composers from different countries / backgrounds / styles / time periods			
Arts enrichment opportunities			Norfolk Music Festival	
Topic links/ Maestro drivers/ cross curricular links	Links to topic work on WW2	Links to Christmas		Links to topic work on Explorers and Ice Trap
Key vocabulary	See year group vocabulary			
A.R.E./ skills progression				
Prior knowledge check				

Assessment	Observation tick sheets to be used with each unit. Videos of key moments in the unit to be uploaded to the Drive. Examples of notation to be kept for the R Standards file.
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Year 6	AUTUMN: Theme – WW2 and Christmas <i>Steel Pans</i>
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<p>Unit Overview: x music in WW2 scheme of work learn and sing three songs from the war, record and send to local care home for remembrance with Assembly song. Write new lyrics for In the Quartermaster's store. Learn about ENSA, Big band Jazz over here, music in concentration camps – survivors and refugees - Music Migration – before, during and after the war</p> <p>Compositional Outcome: x MARY'S BOY CHILD OR CALYPSO CAROL ON STEEL PANS Improv and augment / simplify ostinatos</p>
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Key Learning:	Expected outcomes:
<p>Singing Singing with feeling and confidence with an understanding of the importance of why so many songs around WW2 existed. PROPAGANDA AND MORALE BOOSTING Singing in two parts with confidence and awareness, while singing on pitch</p>	<p>Sing with expression and a sense of the style of the song. Play an accompaniment using tuned percussion instruments to accompany singing. Sing unaccompanied in two parts with an understanding of the song's purpose</p>
<p>Listening * listen to Ten pieces and talk about them using musical terminology Listen to partner – and learn songs in call and response style Listen and compare big band styles Listen to the emotion behind music from refugees and concentration camps</p>	<p>Listen to historical recordings of big band swing and describe features of the music using music vocabulary</p>
<p>Composing * Improvise extended/ simplified melodies using key notes and knowledge of note values. Score.</p>	<p>Invent simple patterns using rhythms and notes from key chord. Notate, read, and follow a 'score'. Play chords to accompany the song</p>
<p>Performing Pulse / Beat * Mark the pulse using percussion instruments Rhythm * Compose rhythm patterns – call and response with a partner</p>	

<p>Key music: Toccatina and Fugue Vivaldi's winter – Ten Pieces</p>	<p>Key songs: Pack Up / Tipperary Hey Mr Miller Quartermaster's Stores We'll Be hanging out the washing on the Siegfried Line</p>	<p>Big questions: How can music make me feel? How can music make me want to move? How can I use my body to make music and communicate my ideas? How can I record my ideas so others can follow them?</p>
		<p>Key vocab: * Confidence, propaganda, morale, ENSA, jazz, big band, meter, phrasing, protest</p>

Year 6	SPRING: STEEL PANS WCET AND NORFOLK COUNTY MUSIC FESTIVAL PREPARATION
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Unit Overview:	
Do Steel pan WCET scheme of work including Soul Limbo. Learn and practise two contrasting songs to meet the requirements of the County Music Festival.	
Compositional Outcome: Embellish or simplify Glock part to Soul limbo using knowledge of note values, pulse and beats in a bar	
Key Learning:	Expected outcomes:
Singing Singing with feeling and confidence a traditional Russian Song Singing in two parts with confidence and awareness, while singing on pitch	Sing with expression and a sense of the style of the song. Play an accompaniment using tuned percussion instruments Sing accurately paying attention to tempo and keeping together when it changes
Listening * listen to Ten pieces and talk about them using musical terminology Listen to partner – and learn songs in call and response style Draw a graphic score/mind map picture to represent what they hear	Listen to a piece of music identifying where the texture of the music changes Recognise and identify key musical features such as rhythm, tempo, timbre, structure, and instruments.
Composing * Improvise extended/ simplified melodies using key notes and knowledge of note values. Score. Exercise: Use major chords to create a drone accompaniment and improvise freely over a drone in c maj pentatonic	Invent simple patterns using rhythms and notes from key chord. Notate, read, and follow a 'score'. Play chords or single notes to accompany the song Improvise freely within pentatonic c major
Performing Pulse / Beat * Mark the pulse using percussion instruments Rhythm * Compose rhythm patterns – call and response with a partner	Be able to keep the pulse and rhythm on a percussion instrument, and be able to switch between them. Compose more complex rhythm patterns in call and response games with partner

Key music: Toreador Song and Habanera (Carmen) - Bizet Heitor Villa-Lobos – Bachianas brasileiras No. 2, The Little Train of the Caipira (finale)	Key songs: Songs for Music Festival	Big questions: How can music make me feel? How can music make me want to move? How can I use my body to make music and communicate my ideas? How can I record my ideas so others can follow them?
		Key vocab: * Crescendo, diminuendo / decrescendo Finale tempo, Italian terms, accelerando dynamics, piano, forte, mezzo piano etc Rallentando, ritenuto, ritardando

Year 6	SUMMER: Theme – Explorers /The Ice trap <i>Glockenspiels</i>	
<p>Unit Overview: EXPLORERS / ICE TRAP PROTEST MUSIC – Einaudi elegy for the Arctic- compare effectiveness with other protest including RAP – Black Eyed Peas, Where is the Love music analyse Write own protest song – work in pairs – start with chant as whole class, set to music? – work out and notate using glocks and keyboards Use ipads and compose Arctic soundscape Compose a short song on the theme of leavers, using the same or similar chord sequence to Nobody knows (The Lumineers) Compositional Outcome: Compose lyrics and music to protest song / class leavers song. Compose arctic soundscape</p>		
Key Learning:		Expected outcomes:
<p>Singing Singing with confidence, expression and an awareness of dynamics to make the song meaningful</p>		<p>Sing with expression and a sense of the style of the song. Play an accompaniment using tuned percussion instruments Sing accurately paying attention to dynamics and keeping together when it changes</p>
<p>Listening * listen to Ten pieces and talk about them using musical terminology Listen to and compare different types of protest music and analyse their effectiveness</p>		<p>Listen to a piece of music identifying where the texture of the music changes Recognise and identify key musical features such as rhythm, tempo, timbre, structure, and instruments. Develop knowledge and understanding of the origins, history, and social context of a song used in the civil rights movement in the USA.</p>
<p>Composing * Composing lyrics and music with an awareness of meter, and rhythm and rhyme Composing Arctic soundscape using technology</p>		<p>Compose a short song on the theme of protest/ leavers, as a class group, using the same or similar chord sequence to Nobody knows (The Lumineers) Show an awareness of the importance of melody, meter, rhythm and rhyme in composition Understand techniques for creating a song and develop a greater understanding of the songwriting process</p>
<p>Performing Pulse / Beat * Mark the pulse using percussion instruments Rhythm * Compose complex rhythm patterns over two or more percussion instruments– call and response with a partner</p>		<p>Be able to keep the pulse and rhythm on a percussion instrument, and be able to switch between them. Compose more complex rhythm patterns in call and response games with partner</p>
<p>Key music: Leonard Bernstein - 'Mambo' from Symphonic Dances from 'West Side Story Kerry Andrew - No Place Like Einaudi – Elegy for the Arctic</p>	<p>Key songs: Where's the Love – Black-Eyed peas We Shall Overcome – Pete Seeger Other protest songs</p>	<p>Big questions: How can music make me feel? How can music make me want to move? How can I use my body to make music and communicate my ideas? How can I record my ideas so others can follow them?</p> <p>Key vocab: * Protest, effectiveness, power, lyrics, movement, stirring, emotion, emotive, dynamics, message,</p>

5. Assessing and monitoring

Assessing music at Redcastle

On their termly planning sheet, teachers plan the outcomes they expect to see in each area of music. Then throughout the term they make observations of children's progress towards these outcomes. TAs might do this during music lessons, teachers may watch back videos, or observations may be made during Continuous Provision.

Children's progress in each area of the curriculum is assessed at the end of each term based on these observations and on any written work. An overall best fit is recorded on Pupil Asset in line with the school assessment policy.

Videos and photos are made of outcomes of the unit and saved on the Drive. These might be a class performance or individual/group videos.

In year 1 and 2 there should be **evidence of graphic notation** from each child in their Music book. Termly book looks will monitor a random sample of these to check for progression. Teachers take a photo of an exemplar piece each term for their exemplar folder. This is also uploaded to the music portfolio on the drive. This should be accompanied by a brief description of the activity and how the exemplar piece meets the expected outcome.

Monitoring music at Redcastle

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Parent Voice	Feedback from parents about Christmas concert / carols on the playground	Feedback from parents about RAH and parents about Nativity?	Feedback from parents about Young Voices		Parent questionnaire	
Pupil voice		What have you been learning about – this week / this term. Do you see yourself represented in your lessons?	SEND children – do you enjoy music lessons? What have you been learning? What helps you in lessons?	What have you been learning about – this week / this term. What music have you been listening to / how?		What progress have you made this year / while at Drake? What's your musical highlight?
	Student council – evaluate where we are and what we should do.		Collect feedback on listening opportunities in class and at home.		Collect feedback on events and performances and what we should work on next year.	
Teacher voice		Feedback on assessment system.		Feedback on gaps in knowledge / next steps in CPD.		Feedback on events / performances and plans for next year.
Pupil's work		Book look	Video look (Autumn term)	Book look	Video look (Spring term)	Book look Video look
Pupil's Assessments		All teachers to submit: - data for class on PA. - videos of performance outcomes - a photo of exemplar notation outcomes	Moderate a random sample of pupils to check last term's assessments.	All teachers to submit: - data for class on PA. - videos of performance outcomes - a photo of exemplar notation outcomes	Moderate a random sample of pupils to check last term's assessments.	All teachers to submit: - data for class on PA. - videos of performance outcomes - a photo of exemplar notation outcomes
Data Analysis		Data look / analysis once on PA.		Data look / analysis once on PA.		Data look / analysis once on PA.
Teacher planning	Look at R/KS1 planning	Look at R/KS1 planning Look at MIR's planning for next term.	Look at R/KS1 planning	Look at R/KS1 planning Look at MIR's planning for next term.	Look at R/KS1 planning	Look at R/KS1 planning Look at MIR's planning for next year.
Lesson observations	Year 1 lesson Year 2 listening	Year 2 lesson Year 1 / R listening	Reception lesson Year 3 listening			TBD lesson Y6 listening

6. Progression Documents

Singing

Through good vocal production, careful listening and well-developed sense of pitch, pupils should be able to sing in harmony and with musical delivery by the end of Year 6.

Many aspects of good singing and good singing teaching are processes that will develop slowly over time. The following principles should be kept in mind as pupils develop their vocal potential through the Key Stages:

* **Warm ups** will help pupils use their voices safely. There are many places to find good examples of vocal warm ups, and they will typically include vocalising, sirening and simple scales, as well as games to energise pupils.

* **Breathing.** Increasing control of airflow will help pupils to sing longer phrases, adjust dynamics, improve tuning and phrase melodies expressively.

* **Posture.** A relaxed but stable stance (soft knees) sets the body up to produce an unforced but well-focused sound. Pupils, especially younger pupils, will often want to move to the music and this helps to facilitate that.

* **Dynamics.** When appropriate, class singing should include a dynamic range as a key expressive tool. Confident singing will often be loud but need not tip over into shouting.

* **Phrasing** gives shape to melodic lines. Through small dynamic changes, it helps emphasise important syllables and create musical interest in the melody.

* **Context.** Music can often be brought to life by considering the context in which it was written, or by discussing the meaning of any words.

* **Vocal health.** Warming up before singing, staying hydrated, resting voices, particularly when there is lots of singing to do, keeping vocal muscles relaxed.

Progression	
N	<ul style="list-style-type: none"> * Enjoy listening to and Joining in with a range of well-known nursery rhymes and songs; * Join in with simple songs, chants and rhymes beginning with simple songs with a very small range, mi-so. * Merges elements of familiar songs with improvised singing. * Creates sounds in vocal sound games. * Has strong preferences for songs they like to sing and/or listen to.
R	<ul style="list-style-type: none"> * Sing simple songs, chants and rhymes beginning with simple songs with a very small range, mi-so. * Sing a wide range of call and response songs, beginning to control vocal pitch and to match the pitch they hear with accuracy. * Sing a range of well-known nursery rhymes and songs. * Perform songs with others.
Y1	<ul style="list-style-type: none"> * Sing simple songs, chants and rhymes 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 and then slightly wider. Include pentatonic songs. * Sing a wide range of call and response songs, to control vocal pitch and to match the pitch they hear with accuracy.
Y2	<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, 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)
Y3	<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, tunefully 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. * Perform as a choir in school assemblies.
Y4	<ul style="list-style-type: none"> * Continue to sing a broad range of unison songs with the range of an octave (do-do), 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) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony. * Perform a range of songs in school assemblies.
Y5	<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.
Y6	<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 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.

Listening

Listening to music is fundamental to musical understanding. By learning to listen critically, pupils will not only expand their musical horizons but also gain a deeper understanding of how music is constructed and the impact it can have on the listener. Listening to a broad range of music also helps develop other areas of musical activity, including composing and performing. Music is one of the central building blocks of any culture and the shared knowledge of music is crucial cultural capital in understanding where we came from and our place in the world. An inclusive approach to this cultural capital is represented in this document to encourage pupils to be open minded in their listening as well as knowledgeable about the breadth of musical genres in the world today.

Teachers are encouraged to use pieces from a wide range of cultures and traditions that truly reflect the community in which they are teaching and ensure that pupils gain a broad aural knowledge of Western Classical Music, Popular Music (defined broadly) and Traditional Music from around the world.


All year groups: The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.


Progression	
N	<ul style="list-style-type: none"> * Describes music simply, eg "scary music, angry music, happy music". * Physically interprets the sound of instruments, eg tiptoes to the sound of a xylophone. * Can identify specific sounds in the environment eg sounds of cars, running water. * Can identify and match an instrumental sound, eg hear a shaker and indicate that they understand it is a shaker. * Describes the sound of instruments eg scratchy sound, soft sound. * Physically imitates the actions of musicians, eg pretends to play the trumpet, piano, guitar.
R	<ul style="list-style-type: none"> * Thinks abstractly about music and expresses this physically or verbally eg "This music sounds like floating on a boat." "This music sounds like dinosaurs." * Physically respond to changes in the music, eg jump in response to loud/sudden changes in the music * Distinguishes and describes changes in music and compares pieces of music, eg "this music started fast and then became slow." "This music had lots of instruments but this music only had voices." "This music was spiky and this music was smooth." * Accurately anticipates changes in familiar music, eg when music is going to get faster, louder, slower. * Creates visual representation of sounds, instruments and pieces of music, eg mark making to specific sounds or pieces of music.
Y1	<ul style="list-style-type: none"> * respond to different moods in music and explain thinking about changes in sound. * listen to pieces of music and discuss where and when they may be heard explaining why using simple musical vocabulary. E.g. It's quiet and smooth so it would be good for a lullaby. * explain how a piece of music makes them feel and start to explain why.
Y2	<ul style="list-style-type: none"> * listens with increasing concentration to a variety of music from different styles, traditions and times * can use some musical language to describe the music they are listening to and their feelings towards it. * can simply describe how a composer has achieved a mood, or effect (eg. they made it scary by making it loud and fast) * can comment on their likes and dislikes.
Y3	<ul style="list-style-type: none"> * listens with concentration to a variety of music from different styles, traditions and times * notices and talks about the way sounds can be combined and used expressively to create a mood or an effect. * is beginning to notice how musical elements have been used together to compose music. * can talk about some of the different instruments they can hear. * understands that styles of music have changed and developed over time and notice some of the changes.
Y4	<ul style="list-style-type: none"> * uses some musical language when talking about music they listen to. * can compare music and expresses growing tastes in music. * recognise how some of the dimensions of music fit into the music they are listening to. * can discuss the emotional impact of a piece and can comment on musicians/composers use of technique to create mood and effect. * can recognise how musical elements have been used together to compose music. * can recognise some instruments being played. * can describe the different purposes of music throughout history and in other cultures. * can describe features of some types of music from different time periods, styles and cultures.
Y5	<ul style="list-style-type: none"> * can listen with increasing concentration to a variety of music from different styles, traditions and times, and begin to place the music in its historical context. * can describe, compare and evaluate different types of music using a range of musical vocabulary. * can describe compare musical features choosing appropriate musical vocabulary. * can explain how musical elements have been used together to compose music. * can recognise some instruments and numbers of instruments and voices being played and is beginning to think about their role in the ensemble. * is beginning to understand the different cultural meanings and purposes of music, including contemporary culture. * can describe features of some types of music from different time periods, styles and cultures. * knows of some famous composers and musicians and can talk about their work.
Y6	<ul style="list-style-type: none"> * can listen to, internalise and recall sounds and patterns of sounds with accuracy and confidence. * can listen with concentration to a variety of music from different styles, traditions and times and place the music in its historical context. * can describe and give opinions of the music heard with confident use of an extended range of musical terminology including the inter-related dimensions of music. * can analyse and compare musical features choosing appropriate musical vocabulary. * can identify different ensemble combinations and instruments heard and their role within the ensemble (eg ostinato; melody). * understands the different cultural meanings and purposes of music, including contemporary culture and notices and explores how music reflects time, place and culture. * knows of some famous composers and musicians from different time periods, styles and cultures and can talk about their work, influences and legacy.

Engaging all our children in discovering the music that uplifts their soul, giving them the tools to access it and the knowledge, skills and opportunity to find the joy in creating and performing music.

Composing

The creative process, with its wide horizons of possibility, gives pupils an opportunity to contribute to musical culture in unique and valuable ways. As pupils travel through the Key Stages, they will develop the craft of creating melodies and fashioning these into short pieces. Familiarity with music in a range of styles and genres is crucial for developing the aural understanding needed to compose music. It is also worth planning the year so that music listened to and performed is linked and that both of these activities inform pupils' composition. The development of a reliable musical memory is a valuable skill for performers and composers. As an integral part of composition work, pupils should practise recalling, e.g., melodic shapes, harmonic sequences, rhythmic patterns and sections of their compositions.




Progression	
N	<ul style="list-style-type: none"> * Creates sounds in vocal sound games. * Merges elements of familiar songs with improvised singing. * Listens and responds to others in pair/group music making. * Experiments with ways of playing instruments, eg volume (dynamics), speed (tempo), character of sounds such as tapping a tambourine/shaking a tambourine (timbre). * Adds sound effects to stories using instruments.
R	<ul style="list-style-type: none"> * Explore ways of making and changing sounds with voices and instruments. * Create musical sound effects in response to their own ideas and to a stimuli, e.g. a rainstorm or a train journey. * Explore ways to represent sounds with mark making and symbols. * Improvise simple vocal chants, or body percussion patterns using question and answer phrases.
Y1	<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: 
Y2	<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.

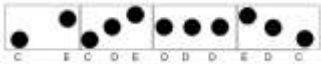
	Improvising	Composing
Y3	<p>* Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in whole-class/group/individual/instrumental teaching), inventing short 'on-the-spot' responses using a limited note-range.</p> <p>* Structure musical ideas (e.g. using 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.</p>	<p>* Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi).</p> <p>* Compose song accompaniments on untuned percussion using known rhythms and note values.</p>
Y4	<p>* Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato).</p> <p>* Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below.</p>	<p>* Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions.</p> <p>* Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars. </p> <p>* Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip.</p> <p>* Introduce major and minor chords.</p> <p>* Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work.</p> <p>Capture and record creative ideas using any of: - graphic symbols, rhythm notation and time signatures, staff notation, technology.</p>
Y5	<p>* Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.</p> <p>* 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 (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano). Continue this process in the composition tasks below.</p>	<p>* 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.</p> <p>* Working in pairs, compose a short ternary piece.</p> <p>* Use chords to compose music to evoke a specific atmosphere, mood or environment. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book.</p> <p>* Capture and record creative ideas using any of: - graphic symbols; - rhythm notation; and time signatures; - staff notation; - technology.</p>
Y6	<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. 	<p>* Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic major variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody.</p> <p>* Compose melodies made from pairs of phrases in either G or E minor or a key suitable for the instrument chosen.</p> <p>* Either of these melodies can be enhanced with rhythmic or chordal accompaniment.</p> <p>* Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.</p>

Performing

Creating opportunities to celebrate, share and experience music of all kinds will consolidate the learning within the MMC. The following principles of performance apply across all Key Stages:

- * **Develop stagecraft.** Develop a sense of confidence and ownership regardless of the size or nature of the stage or performing/recording space; engage with an audience; respect fellow performers and acknowledge applause.
- * **Consider the programme.** The sequence of items should maximise impact and maintain audience engagement. Aim for a clear beginning, middle and end for any performance activity.
- * **Encourage peer feedback.** Create an environment where pupils can constructively express their thoughts on performances. This is a valuable way to develop listening skills and musical vocabulary.
- * **Seek out opportunities for collaboration.** If more than one class or group is performing, is there an additional item they can present together?

Progression			
N	<ul style="list-style-type: none"> * Claps or taps to the pulse of the music they are listening to or to a song they are listening to. * Plays instruments with control to play loud/ quiet, (dynamics), fast/slow (tempo). * Shows control to hold and play instruments to produce a musical sound, eg holding a triangle in the air by the string with one hand and playing it with a beater with the other. 		
	Pulse / Beat	Rhythm	Pitch
R	<ul style="list-style-type: none"> * Respond to the pulse in recorded/live music through movement and dance. * Walk, move or clap a steady beat with others to familiar music. * tap a steady beat on instruments with others * Understand fast and slow 	<ul style="list-style-type: none"> * Beginning to make up their own rhythms through clapping or on instruments. * Perform short copycat rhythm patterns, led by the teacher, to accompany words, eg tapping the syllables of names/ objects/ animals/ lyrics of a song. * Explore long and short sounds * Create rhythms using instruments and body percussion. 	<ul style="list-style-type: none"> * explore high voices and sounds * follow hand signals for making voices go higher and low when sirening.
Y1	<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. <i>Mattachins</i> from <i>Capriol Suite</i> by Warlock), - Jumping (e.g. <i>Trepak</i> from <i>The Nutcracker</i> by Tchaikovsky) - Walking on tiptoes (e.g. <i>Scherzo</i> from <i>The Firebird Suite</i> by Stravinsky). 	<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. 	<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.
Y2	<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 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. 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"> - in 2 <i>Maple Leaf Rag</i> by Joplin - in 3 <i>The Elephant</i> from <i>Carnival of the Animals</i> by Saint-Saëns 	<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. 	<ul style="list-style-type: none"> * Play a range of singing games based on the cuckoo interval (<i>so-mi</i>, e.g. <i>Little Sally Saucer</i>) 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: 

	Instrumental performance	Reading Notation
Y3	<p>* Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. 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).</p> <p>* Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi :</p>  <p>* Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases.</p>	<p>* Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch.</p> <p>* Introduce and understand the differences between crotchets and paired quavers.</p> <p>* Apply word chants to rhythms, understanding how to link each syllable to one musical note.</p>
Y4	<p>* 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.</p> <p>* 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.</p> <p>* 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</p> <p>* Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).</p>	<p>* Introduce and understand the differences between minims, crotchets, paired quavers and rests.</p> <p>* Read and perform notation within a defined pitch range (e.g. C–G/do–so).</p> <p>* Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.</p>
Y5	<p>* Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave 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.</p> <p>* Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs.</p> <p>* Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra.</p> <p>* Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.</p>	<p>* Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers.</p> <p>* Understand the differences between 2/4, 3/4 and 4/4 time signatures.</p> <p>* Read and perform pitch notation within an octave (e.g. C–C'/do–do).</p> <p>* Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.</p>
Y6	<p>* Play a melody following staff notation written on one stave and using notes within an octave range (do–do); make decisions about dynamic range, including very loud (<i>ff</i>), very quiet (<i>pp</i>), moderately loud (<i>mf</i>) and moderately quiet (<i>mp</i>).</p> <p>* 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.</p> <p>* 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.</p>	<p>* Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests.</p> <p>* Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do).</p> <p>* Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.</p> <p>* Read and play from notation a four-bar phrase, confidently identifying note names and durations.</p>

Indicative musical features

This table sets out indicative musical features (elements) that give language to concepts that pupils have understanding of in sound. Pupils will have experienced them unconsciously in many contexts before, building on their work at Key Stage 1, and their holistic musical experiences across Key Stage 2 will naturally be far wider than this.

	Year 3	Year 4	Years 5 & 6
Rhythm, Metre and Tempo	Downbeats, fast (<i>allegro</i>), slow (<i>adagio</i>), pulse, beat	Getting faster (<i>accelerando</i>), Getting slower (<i>rallentando</i>), Bar, metre	Simple time, compound time, syncopation
Pitch and Melody	High, low, rising, falling; pitch range do–so	Pentatonic scale, major and minor tonality, pitch range do–do	Full diatonic scale in different keys
Structure and Form	Call and response; question phrase, answer phrase, echo, ostinato	Rounds and partner songs, repetition, contrast	Ternary form, verse and chorus form, music with multiple sections
Harmony	Drone	Static, moving	Triads, chord progressions
Texture	Unison, layered, solo	Duet, melody and accompaniment	Music in 3 parts, music in 4 parts
Dynamics and Articulation	Loud (<i>forte</i>), quiet (<i>piano</i>)	Getting louder (<i>crescendo</i>), getting softer (<i>decrescendo</i>); <i>legato</i> (smooth), <i>staccato</i> (detached)	Wider range of dynamics including <i>fortissimo</i> (very loud), <i>pianissimo</i> (very quiet), <i>mezzo forte</i> (moderately loud) and <i>mezzo piano</i> (moderately quiet)
Instruments and Playing Techniques	Instruments used in Foundation Listening	Instruments used in Foundation Listening including playing techniques	Instruments used in Foundation Listening including playing techniques and effects, for example pizzicato (e.g. mysterious) and tremolo (e.g. dark and

This table sets out their progression in knowledge of the constituent parts of musical notation.

	Year 3	Year 4	Years 5 & 6
Crotchets	✓	✓	✓
Paired quavers	✓	✓	✓
Minims	✓	✓	✓
Semibreves			✓
Semiquavers			✓
Rests		✓	✓
Time signatures 2/4, 3/4 and 4/4			✓
Fast (<i>allegro</i>), slow (<i>adagio</i>)	✓	✓	✓
Getting faster (<i>accelerando</i>), getting slower (<i>rallentando</i>)		✓	✓
Stave, lines and spaces, clef*, reading dot notation	✓ do-me Range of a 3rd	✓ do-so Range of a 5th	✓ do-do' Range of an octave
Loud (<i>forte</i>)	✓	✓	✓
Quiet (<i>piano</i>)	✓	✓	✓
Getting louder (<i>crescendo</i>), Getting softer (<i>decrescendo</i>)		✓	✓

6. Progression of vocabulary

Key Stage 1 Music Vocabulary

<p style="text-align: center;">Pitch</p> <p style="text-align: center;">How high or low a sound is.</p> <p>melody, tune high, (getting) higher, going up low, (getting) lower, going down steps – jumps – slides</p>	<p style="text-align: center;">Duration</p> <p style="text-align: center;">How long and short sounds are.</p> <p>pulse, beat start, stop long, longer, sustained short, shorter, staccato rhythm</p>
<p style="text-align: center;">Dynamics</p> <p style="text-align: center;">How loud or quiet sounds are and variation in loudness between notes or phrases.</p> <p>loud, (getting) louder quiet, (getting) quieter</p>	<p style="text-align: center;">Tempo</p> <p style="text-align: center;">How fast or slow the music is</p> <p>fast, (getting) faster slow, (getting) slower</p>
<p style="text-align: center;">Timbre</p> <p style="text-align: center;">The particular tone that distinguishes a sound or combination of sounds.</p> <p>* descriptive words such as: light, heavy, bright, hollow, dull, cold, warm, smooth, scratchy, chiming, clicking; * words describing the qualities of sounds, such as: rattling, smooth, tinkling; * words relating to sound production, such as: hitting, shaking, scraping</p>	<p style="text-align: center;">Texture</p> <p style="text-align: center;">The layers of sound in a musical work and the relationship between them.</p> <p>solo duet ensemble few – many</p>
<p style="text-align: center;">Structure</p> <p style="text-align: center;">The way a piece is built and what order sections are in.</p> <p>beginning – middle – end phrase verse – chorus Call and response</p>	<p style="text-align: center;">Techniques</p> <p>breathing posture singing, whispering, talking, humming blowing striking, hitting shaking plucking, strumming</p>

Lower Key Stage 2 Music Vocabulary

Pitch	Duration
How high or low a sound is.	How long and short sounds are.
melody, tune melodic phrase/pattern high, (getting) higher, going up low, (getting) lower, going down steps – jumps – slides staying the same, scale, pentatonic scale Note names A, B, C, etc.	steady pulse, beat long, longer, sustained short, shorter, staccato rhythm, rhythmic patterns, syllables rest semibreve, minim, crotchet, quaver
Dynamics	Tempo
How loud or quiet sounds are and variation in loudness between notes or phrases.	How fast or slow the music is.
loud – forte getting louder – crescendo quiet – piano getting quieter - diminuendo	fast, (getting) faster slow, (getting) slower pulse
Timbre	Texture
The particular tone that distinguishes a sound or combination of sounds.	The layers of sound in a musical work and the relationship between them.
descriptive words such as: light, heavy, bright, hollow, dull, cold, warm, smooth, scratchy, chiming, clicking; words describing the qualities of sounds, such as: rattling, smooth, tinkling; words relating to sound production, such as: hitting, shaking, scraping	solo duet ensemble few – many combined
Structure	Processes
The way a piece is built and what order sections are in.	
beginning – middle – end phrase verse – chorus round introduction interlude, ostinato call and response	improvising composing rehearsing performing

Upper Key Stage 2 Music Vocabulary

<p style="text-align: center;">Pitch</p> <p style="text-align: center;">How high or low a sound is.</p> <p>melody, tune, melodic phrase/pattern high, (getting) higher, going up low, (getting) lower, going down steps – jumps – slides staying the same pentatonic scale note names A, B, C, etc. interval, tone, semitone unison, harmony, chord</p>	<p style="text-align: center;">Duration</p> <p style="text-align: center;">How long and short sounds are.</p> <p>steady pulse, beat long, longer, sustained short, shorter, staccato rhythm, rhythmic patterns, syllables rest semibreve, minim crotchet quaver</p>
<p style="text-align: center;">Dynamics</p> <p style="text-align: center;">How loud or quiet sounds are and variation in loudness between notes or phrases.</p> <p>loud – forte Moderately loud – mezzo forte Very loud – fortissimo getting louder – crescendo quiet – piano moderately quiet – mezzo piano pianissimo – getting quiet getting quieter – diminuendo</p>	<p style="text-align: center;">Tempo</p> <p style="text-align: center;">How fast or slow the music is.</p> <p>fast, (getting) faster slow, (getting) slower pulse</p>
<p style="text-align: center;">Timbre</p> <p style="text-align: center;">The particular tone that distinguishes a sound or combination of sounds.</p> <p>* descriptive words such as: light, heavy, bright, hollow, dull, cold, warm, smooth, scratchy, chiming, clicking; * words describing the qualities of sounds, such as: rattling, smooth, tinkling; * words relating to sound production, such as: hitting, shaking, scraping attack, decay, accent</p>	<p style="text-align: center;">Texture</p> <p style="text-align: center;">The layers of sound in a musical work and the relationship between them.</p> <p>solo duet ensemble few – many combined</p>
<p style="text-align: center;">Structure</p> <p style="text-align: center;">The way a piece is built and what order sections are in.</p> <p>beginning – middle – end phrase verse, chorus, bridge round introduction interlude, ostinato call and response Instrumental break</p>	<p style="text-align: center;">Processes</p> <p>improvising, composing arranging, notating, layering, accompaniment, rehearsing, performing</p>

7. Listening to Music

We all know that reading to children and talking about books is crucial to their development as writers. The same is true for music. If we want our children to be rounded musicians and discerning listeners and to appreciate the value of all music types, then we need to give them as wide and varied a diet of music as possible. We also need to give them the knowledge and vocabulary to unpick that music in order to be able to understand what they are hearing and to apply it to their own music making.

Listening to music is threaded into the school culture of Redcastle, reflecting the value we place on it. Listening opportunities are built into our daily routines and are shared with families via the school website.

We plan listening to music in these key ways:

- * As a school we look at a classical composer each half term through the BBC's Ten Pieces project. This allows the whole school to share in the process of learning about a great composer, a piece of their music and their place in history.
- * Each half term, listening opportunities are linked to the school values
- * Teachers play music linked to wider learning and to children's interests.

- * Key pieces of music to listen to are planned into all Music Units and these link to compositional work.
- * Termly opportunities to experience live music are planned for.

Some questions to encourage active listening

What do you hear?

How does it make you feel? What does it make you think? What does it make you wonder?

Do you like the music? What do/did you like most about this music? Least?

What do you think the composer wants you to feel as you listen to their music? What did they do to achieve that?

How does this music make you want to move? What about the music makes you feel like that?

What pictures in your mind did the music paint? What did you hear that made you imagine that?

What word best describes this music? Why did you choose that word?

How would you describe the mood of this music? How does the mood change between the start and the finish?

What did the composer do to create the mood?

Do any stories come to mind from your listening?

Does this music remind you of anything?

What can you tell me about the tempo /dynamics /timbre / texture / structure of this music?

Does the music get faster/slower, louder/softer? Why did the composer do that? What mood / effect does this create?

Show me with your hands when you hear a high or low sound in the melody / loud or quiet sounds.

Does the music have a clear steady beat? How does it make you want to move? Show me.

Does the beat move in Threes? Fours?

Do you hear any particular rhythm patterns which keep repeating?

How is this song put together? (Verse / Chorus / Bridge)

Are there parts of the music that repeat?

Are there clear sections in the music? Can you identify when one section ends and the next begin?

How does the mood change with different sections?

Is there one sound or lots of different sounds playing at once? Is the texture of the music thick or thin?

What instruments did you see / hear that you recognise? How do you play those instruments? Blown, plucked, bowed or struck?

Did any of the instruments stand out to you? Why did the composer choose those instruments to stand out?

What do you think of the sound that instrument makes? How would you describe it? What is the timbre of its sound?

What is the style of this music? How can you tell? What are the features of that style of music?

How old do you think this music is? What can you hear that makes you think that?

What period in history do you think this was written in? Why?

Does this music remind you of any other pieces you have heard? How?

Where in the world do you think this music came from? Why?

What did you feel watching the musician/s?

What did you notice as you watched them?

What made their performance successful?

If you were writing the script for a movie using this music, what might the movie be about?

If this piece of music was being used in an advert, what kind of product might it be advertising?

If this piece of music was the soundtrack of a film, what might be happening?

If the composer of this music came to visit your classroom what would you say to them / ask them?

Why do you think the composer did?

Do you think the title the composer chose for this piece of music a good one or a poor one?

Ten Pieces 2021-22

Each half term we have a classical composer that the whole school listens to.

- * The composer and a brief biography is displayed in every classroom.
- * Classes listen to and talk about the music by the composer and other composers from the same period throughout the term
- * Classes watch the Ten Pieces video
- * KS2 look at where this composer fits into the History of Western Classical Music and learn the features of this time period.

Term / Period	Key Composer and piece from Ten pieces	Wider listening to ensure wide representation and Diversity
Autumn 1 Baroque	George Frideric Handel - Zadok the Priest https://www.bbc.co.uk/teach/ten-pieces/KS2-george-frideric-handel-zadok-the-priest/znrkmm	<ul style="list-style-type: none"> * Other music being composed during that period – see Model Curriculum Appendices. * Female Baroque composers – eg Barbara Strozzi https://bachtrack.com/baroque-month-top-six-women-composers-march-2017 * Other music traditions from the rest of the world in that time period – what music is the rest of the world beyond Europe playing?
Autumn 2 Classical	Joseph Bologne, Chevalier de Saint-Georges - Symphony No. 1 in G major – Allegro (1st mvt) https://www.bbc.co.uk/teach/ten-pieces/KS2-joseph-bologne-chevalier-de-saint-georges-symphony-no-1-in-g-major-allegro/zrpsv9q	<ul style="list-style-type: none"> * Other music being composed during that period – see Model Curriculum Appendices. * Female Classical composers eg, Fanny Mendelssohn * BAME classical composers – eg George Bridgetower, Charles Ignatius Sancho * Other music traditions from the rest of the world in that time period – what music is the rest of the world beyond Europe playing?
Spring 1 Romantic	Giuseppe Verdi - ‘Dies Irae’ and ‘Tuba Mirum’ from ‘Requiem’ https://www.bbc.co.uk/teach/ten-pieces/giuseppe-verdi-dies-irae-and-tuba-mirum-from-requiem/zdfs2sg	<ul style="list-style-type: none"> * Other music being composed during that period – see Model Curriculum Appendices. * Female Classical composers eg, Clara Schumann * Other music traditions from the rest of the world in that time period – what music is the rest of the world beyond Europe playing during this time?
Spring 2 20 th Century	Heitor Villa-Lobos – Bachianas brasileiras No. 2, The Little Train of the Caipira (finale) https://www.bbc.co.uk/teach/ten-pieces/classical-music-heitor-villa-lobos/z4nsmfr	<ul style="list-style-type: none"> * Other music being composed during that period – see Model Curriculum Appendices. * Female Classical composers eg, Florence Price * BAME composers – eg. Samuel Coleridge-Taylor, William Grant Still * Other music traditions from the rest of the world in that time period – what music is the rest of the world beyond Europe playing during this time?
Summer 1 21 st Century	Gabriel Prokofiev - Concerto for Turntables and Orchestra (5th movement) https://www.bbc.co.uk/teach/ten-pieces/gabriel-prokofiev-concerto-for-turntables-and-orchestra-5th-movement/zvqjrj6	<ul style="list-style-type: none"> * Other music being composed during that period – see Model Curriculum Appendices. Including from a full range of popular music genres. * BAME composers – eg George Walker, Errollyn Wallen, Daniel Kidane, Pamela Z, Shirley Thompson * Other music traditions from the rest of the world.
Summer 2 21 st Century	Kerry Andrew - No Place Like https://www.bbc.co.uk/teach/ten-pieces/classical-music-kerry-andrew-no-place-like/z7k4f4j	

8. Diversity

*Our school and curriculum must reflect the world:
past, present and future, in all its diversity.
We unlock opportunity and inspire everyone.*

As part of our ethos on diversity, we have been looking carefully at representation in the music we listen to and study, making sure that the children have the opportunity to see themselves reflected in the musicians we study. Pupils listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the music of other faiths and cultures - with value being placed on their diversity. We take care to represent authentic music, composers and musicians and actively address stereotyping and inequalities and track for coverage and range.

We recognise that the typical model of the History of Music is based on Western music. We continue to study this, but we balance this by listening to other music that was being made around the world during the same time period. We have plans to collaborate with other Music Practitioners to develop a 'World History of Music Timeline'.

We also use music to explore aspects of personal identity and social justice, giving children a vehicle for expressing their ideas and feelings about themselves and the world around them.

9. Promoting SMSC and British Values

British Values

What these values are and how they are explained in our context.	How we embed these values through music:
Democracy	
<ul style="list-style-type: none"> • The right to voice an opinion and have it respected. • The right to be involved in decision making. 	<ul style="list-style-type: none"> • The Student Arts Council organise school votes on songs that we sing in school celebrations and concerts. • Students in the choirs and ensembles are encouraged to make suggestions about repertoire. • There is a strong element of student voice in extra-curricular clubs that are offered. • Children have regular opportunities to share their opinions about music heard, learning that we can all have different responses to music.
Tolerance	
<ul style="list-style-type: none"> • Valuing diversity in culture and religion in our society. • Understanding the importance of accepting differences and being inclusive. 	<ul style="list-style-type: none"> • Children share their ideas about music and are taught to listen to and respect the opinions of others. • Children listen to and learn about the music of other faiths, cultures and times. With value being placed on their diversity. • We include music as we celebrate cultural and religious festivals. • Our music lessons are inclusive.
Individual Liberty	
<ul style="list-style-type: none"> • A knowledge of our rights and responsibilities. • A cherishing of the freedom to make choices about our lives and the acceptance of accountability. 	<ul style="list-style-type: none"> • Lessons provide opportunities for pupils to make choices and to express themselves freely. • Children have the freedom to choose to attend extra curricular music activities. They then have the responsibility of attending regularly and trying their best. • When learning to play an instrument, children are taught to be responsible for their progress and their instrument.
The Rule of Law	
<ul style="list-style-type: none"> • The realization that moral codes are important for our common good. • The commitment to keeping rules for the protection of all. 	<ul style="list-style-type: none"> • We look at peaceful, lawful protest through singing some Protest songs and learning about their role in bringing about change. • Children learn that by everyone sticking to the rules when performing together, the performance is better.
Mutual Respect	
<ul style="list-style-type: none"> • The desire to treat others as we would be treated. • An understanding that everyone is different and to be valued. 	<ul style="list-style-type: none"> • A culture of respect for each other is maintained, with children supported to respect everyone's abilities and performances during lessons and to give feedback sensitively and constructively. • Through exposure to a diverse range of music, children develop a greater understanding and respect of differences. • Students are taught how to be an appreciative and supportive audience who listen attentively whilst others perform.

Promoting Spiritual, Moral, Social and Cultural Development

Music has a power of forming the character and should therefore be introduced into the education of the young. (Aristotle)

Music is a moral law. It gives soul to the universe, wings to the mind, and life to everything... Without music, life would be an error. (Plato)

	Spiritual Development	Moral Development	Social Development	Cultural Development
SMSC and how children are supported to develop at Redcastle:				
Pupils will:	<ul style="list-style-type: none"> · Explore beliefs and respect faith. · Use imagination and creativity and be excited about discovering new things. · Reflect on values, feelings and experiences. · Develop in character and become a person of principle. · Believe in the importance of being an agent of change for the good in Britain and the world. 	<ul style="list-style-type: none"> · Learn to recognise right and wrong and respect boundaries. · Appreciate the need for moral codes, rules and laws and value British civil law. · Understand consequences and accept responsibilities. · Learn to develop reasoned opinions about ethical issues. · Believe it is important to challenge injustice and defend the vulnerable. 	<ul style="list-style-type: none"> · Develop social skills to interact productively with a range of people. · Grow in caring and inclusive attitudes that will allow them to contribute positively to British life. · Show a willingness to contribute to the community. · Learn co-operation and conflict resolution skills and believe in the importance of pursuing peace. · Accept the Fundamental British Values. 	<ul style="list-style-type: none"> · Appreciate British cultural heritage, and those represented in the school. · Explore and respond to artistic, literary, musical, sporting and other cultural opportunities. · Discover and show respect for diversity in different faiths, cultures, ethnic and social groups in Britain and the world. · Enjoy artistic opportunities and believe they are artists who can develop skills.
How we embed SMSC development through music:				
Assembly and worship songs	<ul style="list-style-type: none"> * We sing songs with positive messages that reinforce and reflect on our school values. * We sing songs about change and being the agent of change. * Singing assemblies give children the opportunity to take part in a joint uplifting experiences. 	<ul style="list-style-type: none"> * We sing songs that give children positive messages about how to treat each other, trying their best and issues in the world. * We learn protest songs that challenge injustice and we learn about their history. * We sing songs that are inclusive and diverse. 	<ul style="list-style-type: none"> * Our daily collective singing fosters a sense of community. 	<ul style="list-style-type: none"> * By singing traditional British songs, children can develop a sense of Britain's cultural heritage. * By singing songs from other cultures, our school community in its diversity can also be represented and valued.
Ten Pieces and Wider Listening	<ul style="list-style-type: none"> * Children are encouraged to explore their own responses to music. * Music is used while exploring beliefs and faiths. * Music is used to support times of reflection. * Music can give children moments of awe and wonder. * Through listening to music, children learn how humans have long used it to celebrate, to mourn, to protest, to come together and to convey stories and human emotions. 	<ul style="list-style-type: none"> * We use music (and songs) as a vehicle for discussing difficult historical and contemporary events, such as the slave trade, refugees, the holocaust. * Music plays a valued part of our celebration of historical equal –rights achievements, such as in Black History Month. 	<ul style="list-style-type: none"> * Children have opportunities to share their ideas and feelings about the music they listen to. * Children learn the vocabulary of describing music. 	<ul style="list-style-type: none"> * By learning about famous British musicians children develop a sense of Britain's cultural heritage. * Children are made aware of the diversity of other cultures by listening to a diverse range of music and by valuing music from all around the world, children learn to respect different cultural traditions. * By learning about the history of music, children learn how cultures evolve.
Class lessons	<ul style="list-style-type: none"> * Children learn how to express their ideas and feelings creatively and imaginatively through music. 	<ul style="list-style-type: none"> * Music lessons have rules that need to be followed in order to take care of our instruments and to make successful music. * Children practise self-control and consideration of others when playing in a group. 	<ul style="list-style-type: none"> * Participation in collective music making is an inherently sociable activity, giving a shared sense of achievement and enjoyment as well as promoting well being and self confidence. * Children learn how to work co-operatively as part of a group – employing skills of teamwork, tolerance, turn taking. * Children practice giving constructive feedback to improve performances. 	<ul style="list-style-type: none"> * Through learning about the history of music, children can perceive in a positive light the contribution of other cultures, past and present. They can also learn how cultures change, evolve and aren't static.
Performances	<ul style="list-style-type: none"> * Children will experience the excitement and pride of preparing and participating in a performance. 	<ul style="list-style-type: none"> * Children learn to be a responsible member of a team preparing and participating in a performance. 	<ul style="list-style-type: none"> * Opportunities to perform and showcase achievements in termly performances increases self confidence. 	<ul style="list-style-type: none"> • Children understand how cultural events such as concerts are valued and celebrated.
Choir	<ul style="list-style-type: none"> * Children can join the choir, growing in confidence and feeling the excitement and pride in a good performance. Through our links with local care homes and performances there, children can feel good about 	<ul style="list-style-type: none"> * Children experience the self discipline required to learn a song, to commit to coming every week and to sing in a group. 	<ul style="list-style-type: none"> * Choir allows children to collaborate with children they would not usually mix with, brought together by a common interest. * Children get to explore how an ensemble functions – with everyone doing their bit. 	<ul style="list-style-type: none"> * Children have an opportunity to develop their musical talents through Choir * Our Musicians in Residences provide expertise and are aspirational role models.

Engaging all our children in discovering the music that uplifts their soul, giving them the tools to access it and the knowledge, skills and opportunity to find the joy in creating and performing music.

giving service to others and making others happy .			
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10. Glossary

To be added

<i>Sign</i>	<i>Name</i>	<i>Length</i>	<i>Rest</i>
	Semibreve	4 beats	—
	Minim	2 beats	—
	Crotchet	1 beat	z
	Quaver	1/2 beat	7
	Semiquaver	1/4 beat	7

Notes – and where they are written on a musical staff



