



Laithe's Primary School



Music Intent

In their music lessons pupils use their voices expressively and creatively by singing songs and speaking chants and rhymes. Assemblies will also provide an opportunity to practise singing. Pupils will also be taught to play a variety of instruments musically and encouraged to play together in ensemble groups. We encourage listening to a wide range of music with concentration and understanding. Music lessons are linked to topic work and music is used in a variety of lessons and activities to create, mood, atmosphere and to help thinking.

The Charanga programme will support our teaching of music across the school.

Colour							
Area of study	Listen and Appraise	Musical Activities- Musicianship	Musical Activities Singing	Musical Activities- Playing instruments	Musical Activities Improvisation	Musical Activities- Composition	Perform

Developing, Securing, Mastering explained:

Depth of Learning	Cognitive challenge	Nature of progress	Typically, pupils will	Predominant teaching style
Developing	Low level cognitive demand. Involves following instructions.	Acquiring	name, describe, follow instructions or methods, complete tasks, recall information, ask basic questions, use, match, report, measure, list, illustrate, label, recognise, tell, repeat, arrange, define, memorise.	Modelling Explaining
Securing	Higher level of cognitive demand. Involves mental processing beyond recall. Requires some degree of decision making.	Practising	apply skills to solve problems, explain methods, classify, infer, categorise, identify patterns, organise, modify, predict, interpret, summarise, make observations, estimate, compare.	Reminding Guiding
Mastering	Cognitive demands are complex and abstract. Involves problems with multi-steps or more than one possible answer.	Deepening Understanding	Requires justification of answers. solve non-routine problems, appraise, explain concepts, hypothesise, investigate, cite evidence, design, create, prove.	Coaching Mentoring



Music

Progression and assessment Document



Overarching Musical Aims

1. Diversity-Perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions.
2. Performance and composition- Learn to sing with 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 opportunity to progress to the next level of musical excellence
3. Appreciation- Understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

Questions to consider (when planning)

- How will we hook the children?
- How will we sequence the learning, to maintain motivation?
- What will the varied activities be?
- Are we using rich resources?
- How will the children communicate their understanding through an engaging end product?
- How can we set challenging expectations for children of varying abilities?
- How can I link it to other parts of the curriculum?
- Are we introducing children to a variety of music that they may not have accessed previously?
- Can we promote children's personal, social and emotional development through increased opportunity to perform and express themselves?

Useful Info

Key stage objectives taken from Charanga Music school online resource. Lesson plans and resources are all available online, with an option to create new lesson plans through the freestyle mode. Here you can also find a list of keywords and vocabulary.

<http://charanga.com/user/login>

The Interrelated Dimension of Music (Taken from Charanga Music School resource)

Pulse (duration) - steady beat

Rhythm (duration) - long and short sounds over a steady beat

Pitch - high and low sounds

Tempo - fast and slow

Dynamics - loud and quiet

Timbre - the character of a sound

Texture - layers of sound, how thick or thin music is

Structure - how the sections of a song or piece of music are ordered

FOUNDATION STAGE				
GENRES/ VOCAB	Listen and respond	Explore and create	Singing (Singing/playing instruments)	Share and perform
<p>Genres: Nursery rhymes</p> <p>EYFS curriculum specific objectives</p>	<p>In each step there is option to listen and respond to a different song or piece of music in a different style. Use this music to inspire imaginative movement, initially free and child-led movement but start to teach the children to follow and copy instruction. The children will begin to respond verbally and with movement.</p> <p>Listen with increased attention to sounds.</p> <p>Listen attentively, move to and talk about music, expressing their feelings and responses.</p>	<p>Reception is where we start our integrated approach to musical learning, laying down the foundations for KS1 and KS2 where we learn more about the interrelated dimensions of music (pulse, rhythm, pitch and tempo, dynamics, timbre, structure, texture), singing and playing instruments and that they are all linked.</p> <p>Games</p> <p>Internalise the song and learn about the dimensions of music through games, use the games track/s provided. (The games track is always the backing track of one of the songs to be learnt or listened to. It gives a context in which to learn about pulse, rhythm, pitch and other dimensions of music. You cannot find the pulse if there is no pulse to find, you cannot clap a rhythm if there is no understanding of pulse etc...). Make sure that each game leads easily into the next. Build in a sprinkling of the other dimensions as appropriate. Use the games track throughout the whole of the pulse/rhythm/pitch games. Keep the session imaginative, fun and lively at all times, use a combination of teacher-led and child-initiated activities. Make sure that all children are fully engaged and that they are enjoying themselves. Remember that music is repetition and skills based. Classroom instruments are incorporated into the games as the Units progress.</p>	<p>In each Unit of Work the children will learn four nursery rhymes and two action songs.</p> <p>The on-screen resource will assist with listening and learning to sing the nursery rhymes and action songs with Kim and Chris (Charanga session singers). A flexible approach gives the teacher the option to listen to, learn and/or sing along with the songs.</p> <p>There are different ways to learn each song in the "Learn to Sing the Song" section of the on-screen resource - you decide how this will work for your children. The words of the songs are highlighted on the screen for you to use if you choose - most children will not be able to read them at the start of the year. As the year progresses, there will be option to use classroom instruments along with the correct note/s to use.</p> <p>Sing the pitch of a tone sung by another person ('pitch match').</p> <p>Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs.</p>	<p>Anything that has taken place within the lesson. Perhaps record the process for fun and tracking/assessment purposes.</p> <p>Create their own songs, or improvise a song around one they know.</p> <p>Play instruments with increasing control to express their feelings and ideas.</p> <p>Sing in a group or on their own, increasingly matching the pitch and following the melody.</p> <p>Explore and engage in music making and dance, performing solo or in groups.</p>
<p>Speak, happy, instrument, sing, sad, create, soft, loud, high, rhyme, voice, low, music, quiet, sound</p> <p>Beat, volume</p>	<p>Respond to what they have heard, expressing their thoughts and feelings.</p> <p>Remember and sing entire songs.</p>			

FOUNDATION STAGE - Assessment				
GENRES/ VOCAB	Listen and respond	Explore and create	Singing (Singing/playing instruments)	Share and perform
<p>Children at expected level . . .</p> <ul style="list-style-type: none"> Should respond to music, inventing their own ways to find the pulse. Some children will be able to play the pulse on an instrument. 	<p>Children at expected level will ...</p> <ul style="list-style-type: none"> Enjoy listening to the music and respond through dancing or other movement. Enjoy listening to the music and responding to different speeds through dancing or other movement. Recognise and name some of the characters and stories in the songs. Invent imaginary characters through movement or dancing. Enjoy listening and dancing to funk music. (unit specific) 	<p>Children at expected level will ...</p> <ul style="list-style-type: none"> Find the pulse in different ways and show this through actions e.g. marching, jumping, moving like a character from the song. Copy back the rhythm of their name. Copy back a rhythm from the words of the song. Copy sounds they can hear to distinguish high-pitched sounds from low-pitched sounds. Copy phrases from the songs to discuss high-pitched sounds from low-pitched sounds. Play a pitched note or sound in time with the pulse. Play a 1-note pattern in time with the pulse. Play the pulse with a pitched note or untuned percussion instrument. Add one pitched sound to the rhythm of words and short phrases from the song. 	<p>Children at expected level will ...</p> <ul style="list-style-type: none"> Learn to sing the song in unison with support. Add actions or substitute a word in some sections. 	<p>Children at expected level will ...</p> <ul style="list-style-type: none"> Choose one of the songs and perform it with any actions you have created. Listen back to the performance.
<p>Children at Greater depth will ...</p> <ul style="list-style-type: none"> Others will clap or play their own one or 2-note patterns. 	<p>Children at Greater depth will ...</p> <ul style="list-style-type: none"> Find the pulse naturally Others will be able to talk about funk music. 	<p>Children at Greater depth will ...</p> <ul style="list-style-type: none"> Enjoy thinking up and sharing their own ideas for actions. Clap the name of a friend for others to copy. Clap some of the words from the song for others to copy. Choose one phrase from the song and have a go at clapping the rhythm. Clap a whole line of the song. Enjoy finding and moving the pitch of their voices. 	<p>Children at Greater depth will ...</p> <ul style="list-style-type: none"> Enjoy singing a song from memory. 	<p>Children at Greater depth will ...</p> <ul style="list-style-type: none"> Enjoy the challenge of performing with just the backing track and adding actions to the songs.

		<ul style="list-style-type: none">• Enjoy exploring the pitch of their voices.• Enjoy finding a pattern on the instrument.• Enjoy inventing a 2-note repeated pattern.• Enjoy playing and experimenting with 2-note or 3-note patterns.		
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NOTATION	LISTEN AND APPRAISE	MUSICAL ACTIVITIES					PERFORM AND SHARE	LINKS ACROSS THE CURRICULUM	VOCABULARY
		MUSICIANSHIP	SINGING	PLAYING	IMPROVISATION	COMPOSITION			
YEAR ONE LEARNING									
<ul style="list-style-type: none"> Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. If appropriate: explore standard notation, using crotchets, quavers and minims, and simple combinations of: C, D, E, F, G F, G, A G, B, D D, E, F#, G, A D, A, C 	<ul style="list-style-type: none"> Move and dance with the music. Find the steady beat. Talk about feelings created by the music. Recognise some band and orchestral instruments. Describe tempo as fast or slow. Describe dynamics as loud and quiet. Join in sections of the song, eg chorus. Begin to understand where the music fits in the world. Begin to understand about different styles of music. 	<ul style="list-style-type: none"> Use body percussion, instrument and voices Sing in C maj, F maj, G maj and A min Find and keep a steady beat together. Understand the difference between creating a rhythm pattern and a pitch pattern. Copy back simple rhythmic patterns using long and short. Copy back simple melodic patterns using high and low. Complete vocal warm-ups with a copy back option to use Solfa. 	<ul style="list-style-type: none"> Sing, rap, rhyme, chant and use spoken word. Demonstrate good singing posture. Sing songs from memory. Copy back intervals of an octave and fifth (high, low). Sing in unison. 	<ul style="list-style-type: none"> Rehearse and learn to play a simple melodic instrumental part by ear or from simple notation, in C major, F major, D major and D minor. 	<ul style="list-style-type: none"> Explore improvisation within a major and minor scale using the notes: C, D, E D, E, A F, G, A D, F, G Improvise simple vocal patterns using 'Question and Answer' phrases. Understand the difference between creating a rhythm pattern and a pitch pattern. 	<ul style="list-style-type: none"> Explore and create graphic scores: Create musical sound effects and short sequences of sounds in response to music and video Explore and create graphic scores: Create musical sound effects and short sequences of sounds in response to music and video Recognise how graphic notation can represent created sounds. Explore and invent your own symbols. Use music technology, if available, to capture, change and combine sounds. Use simple notation if appropriate: Create a simple melody using crotchets and minims: C, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C F, G F, G, A F, G, A, C F, G, A, C, D Start and end on the note F D, F D, F, G D, F, G, A D, F, G, A, C Start and end on the note D 	<ul style="list-style-type: none"> Enjoy and have fun performing. Choose a song/songs to perform to a well-known audience. Prepare a song to perform. Communicate the meaning of the song. Add actions to the song. Play some simple instrumental parts. 	<ul style="list-style-type: none"> Counting Days of the week Parts of the body Counting backwards from 10 Animals from around the world Insects Our planets PSHE Stories Shapes 	<p>chants</p> <p>pitch</p> <p>mi-so</p> <p>call and response</p> <p>sequences</p> <p>rhythm</p> <p>beat</p> <p>tempo</p> <p>body</p> <p>percussion</p> <p>classroom</p> <p>percussion</p> <p>tuned instruments</p> <p>ostinati</p>

YEAR 2 - LEARNING

YEAR 2 - LEARNING									
NOTATION	LISTEN AND APPRAISE	MUSICAL ACTIVITIES					PERFORM AND SHARE	LINKS ACROSS THE CURRICULUM	VOCABULARY
		MUSICIANSHIP	SINGING	PLAYING	IMPROVISATION	COMPOSITION			
<ul style="list-style-type: none"> Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using crotchets, quavers, minims and semibreves, and simple combinations of: C, D, E, F, G, A, B, G, A, B, C, D, E, F, F, G, A, Bb, C, D, E 	<ul style="list-style-type: none"> Mark the beat of a listening piece (eg Boléro 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. Identify the beat groupings in the music you sing and listen, eg 2-time, 3-time etc. Move and dance with the music confidently. 	<ul style="list-style-type: none"> Use body percussion, instruments and voices. In the key centres of: C major, G major and A minor. Find and keep a steady beat. Copy back simple rhythmic patterns using long and short. Copy back simple melodic patterns using high and low. 	<ul style="list-style-type: none"> Sing as part of a choir. Demonstrate good singing posture. Sing songs from memory and/or from notation. Sing to communicate the meaning of the words. Sing in unison and sometimes in parts, and with more pitching accuracy. Understand and follow the leader or conductor. Add actions to a song. 	<ul style="list-style-type: none"> Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major and G major. Playing recorder - Rehearse and learn a simple instrumental part by ear or from notation, using the notes G, A, B, Bb, C, E and F. 	<ul style="list-style-type: none"> Explore improvisation within a major scale using the notes: C, D, E, C, G, A, G, A, B, F, G, A Work with a partner and in the class to improvise simple 'Question and Answer' phrases, to be sung and played on untuned percussion, creating a musical conversation. 	<ul style="list-style-type: none"> Explore and create graphic scores. Create musical sound effects and short sequences of sounds in response to music and video stimulus. Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. 	<ul style="list-style-type: none"> Practise, rehearse and share a song that has been learned in the lesson, from memory or with notation, and with confidence. Decide on any actions, instrumental parts/improvisatory ideas/composed passages to be practised and included in the performance. 	<ul style="list-style-type: none"> The importance of communication Working and playing together Stories Caring about other people Music from different parts of the world Playing in a band together Nature: the sun Identity and accepting one another 	<p>Year 1</p> <p>pitch</p> <p>tempo</p> <p>untuned</p> <p>tuned</p> <p>percussion</p> <p>Year 2</p>

<p>A, B, C, D, E</p> <ul style="list-style-type: none"> Identify hand signals as notation, and recognise music notation on a stave of five lines. 	<ul style="list-style-type: none"> Talk about how the music makes you feel. Find different steady beats. Describe tempo as fast or slow. Describe dynamics as loud or quiet. Join in sections of the song, eg call and response. Start to talk about the style of a piece of music. Recognise some band and orchestral instruments. Start to talk about where music might fit into the world. 	<ul style="list-style-type: none"> Complete vocal warm-ups with a copy back option to use Solfa. Sing short phrases independently 	<ul style="list-style-type: none"> Move confidently to a steady beat. Talk about feelings created by the music/song. Recognise some band and orchestral instruments. Describe tempo as fast or slow. Join in sections of the song, eg chorus. Begin to understand where the music fits in the world. Begin to talk about and understand the style of the music. 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 (eg crescendo, decrescendo, pause). 			<ul style="list-style-type: none"> Create a story, choosing and playing classroom instruments. Create and perform your own rhythm patterns with stick notation, including crotchets, quavers and minims. Use music technology, if available, to capture, change and combine sounds. Use notation if appropriate. Create a simple melody using crotchets and minims. <p>C, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C (C major) G, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G) F, G F, G, A F, G, A, C F, G, A, C, D Start and end on the note F (Pentatonic on F)</p>	<ul style="list-style-type: none"> Talk about what the song means and why it was chosen to share. Talk about the difference between rehearsing a song and performing it. 		<p>do-so dynamics crescendo decrescendo pause improvise question and answer phrases graphic symbols dot notation stick notation beat groupings crotchets quavers crotchets rest cookoo interval melodic phrases</p>
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NOTATION	Listen and Appraise	Musical activities					PERFORM AND SHARE	LINKS ACROSS CURRICULUM	VOCABULARY
		MUSICIANSHIP	Singing	Playing	Improvisation	Composition			
YEAR 3 - LEARNING									
<ul style="list-style-type: none"> Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using minims, semibreves, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B, F, G, A, B, C, G, A, B, C, D, E, E, F, G, A, B Read and respond to semibreves, minims, crotchets and paired quavers. Identify: <ul style="list-style-type: none"> Stave Treble clef Time signature Lines and spaces on the stave Identify and understand the differences between crotchets and paired quavers. Apply spoken word to rhythms, understanding how to link each syllable to one musical note. 	<ul style="list-style-type: none"> Share your thoughts and feelings about the music together. Find the beat or groove of the music. Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. Invent different actions to move in time with the music. Talk about what the song or piece of music means. Identify some instruments you can hear playing. Identify if it's a male or female voice singing the song. Talk about the style of the music 	<ul style="list-style-type: none"> Use body percussion, instruments and voices. In the key centres of: C major, F major, G major and A minor. In the time signatures of: 2/4, 3/4 and 4/4. Find and keep a steady beat. Copy back and improvise simple rhythmic patterns using minims, crotchets, quavers and their rests. Copy back and improvise simple melodic patterns using the notes: C, D, E, G, A, B, F, G, A, A, B, C 	<ul style="list-style-type: none"> Sing as part of a choir. Sing a widening range of unison songs, of varying styles and structures. Demonstrate good singing posture. Perform actions confidently and in time to a range of action songs. Sing songs from memory and/or from notation. Sing with awareness of following the beat. Sing with attention to clear diction. Sing expressively, with attention to the meaning of the words. Sing in unison. Understand and follow the leader or conductor. Copy back simple melodic phrases using the voice. 	<ul style="list-style-type: none"> Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major and E major. Develop facility in playing tuned percussion or a melodic instrument, such as a violin or recorder. <p>Playing recorder</p> <ul style="list-style-type: none"> Rehearse and learn a simple instrumental part by ear or from notation, using the notes C, D, E, F, F#, G, G#, A, B and Bb. 	<ul style="list-style-type: none"> Explore improvisation within a major scale using the notes: C, D, E, F, G, C, D, E, F, G, A, G, A, B, G, A, B, C, D, G, A, B, C, D, F, G, A, C, D 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. Compose over a simple groove. Compose over a drone. Structure musical ideas (eg using echo or 'Question and Answer' phrases) to create music that has a beginning, middle and end. 	<ul style="list-style-type: none"> Create music and/or sound effects in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Compose over a simple chord progression. Compose over a simple groove. Compose over a drone. Start to use simple structures within compositions, eg introduction, verse, chorus or AB form. Use simple dynamics. Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values. Create a simple melody using crotchets, minims and perhaps paired quavers: C, D, C, D, E, C, D, E, G, C, D, E, G, A, Start and end on the note C (Pentatonic on C) C, D, C, D, E, C, D, E, F, C, D, E, F, G, Start and end on the note C (C major) F, G, F, G, A 	<ul style="list-style-type: none"> Practise, rehearse and share a song that has been learned in the lesson, from memory or with notation, and with confidence. Play and perform melodies following staff notation, using a small range, as a whole class or in small groups. Include any actions, instrumental parts/improvisatory ideas/composed passages within the rehearsal and in the performance. Talk about what the song means and why it was chosen to share. Reflect on feelings about sharing and performing, eg excitement, nerves, enjoyment. 	<ul style="list-style-type: none"> Your place in your family Making friends and understanding each other Using your imagination Life in different countries The way people lived Families Nature, the environment Connections with the past 	<p>Year 1</p> <p>pitch beat tempo</p> <p>Year 2</p> <p>do-so improvising tuned and untuned percussion question and answer phrases dot notation crotchet</p> <p>Year 3</p> <p>unison forte piano echo do re mi note values staff notation middle c trios quartets solo allegro adagio stave clef paired quavers</p>

						F, G, A, Bb F, G, A, Bb, C Start and end on the note F (F major) G, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G)			
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NOTATION	Listen and Appraise	Musical activities					PERFORM AND SHARE	LINKS ACROSS CURRICULUM	VOCABULARY
		MUSICIANSHIP	Singing	Playing	Improvisation	Composition			
YEAR 4 – LEARNING									
<ul style="list-style-type: none"> Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using semibreves, minims, dotted crotchets, crotchets, quavers and simple combinations of: C, D, E, F, G, A, B, F, G, A, B♭, C, G, A, B, C, D, E, F♯, D, E, F♯, G, A, B, C Read and respond to semibreves, minims, dotted crotchets, crotchets, quavers and semiquavers. Identify: <ul style="list-style-type: none"> Stave Treble clef Time signature Identify and understand the differences between minims, crotchets, paired quavers and rests. Read and perform pitch notation within a range. Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble. 	<ul style="list-style-type: none"> Talk about the words of a song. Think about why the song or piece of music was written. Find and demonstrate the steady beat. Identify 2/4, 3/4, and 4/4 metre. Identify the tempo as fast, slow or steady. Recognise the style of music you are listening to. Discuss the structures of songs. Identify: <ul style="list-style-type: none"> Call and response A solo vocal or instrumental line and the rest of the ensemble A change in texture Articulation on certain words Programme music Explain what a main theme is and identify when it is repeated. Know and understand what a musical introduction is and its purpose. Recall by ear memorable phrases heard in the music. Identify major and minor tonality. Recognise the sound and notes of the pentatonic scale by ear and from notation. Describe legato and staccato. Recognise the following styles and any important musical features that distinguish the style: 20th and 21st Century Orchestral, Reggae, Soul, R&B, Pop, Folk, Jazz, Disco, Musicals, Classical, Rock, Gospel, Romantic, Choral, Funk and Electronic Dance Music. 	<ul style="list-style-type: none"> Use body percussion, instruments and voices. In the key centres of: C major, F major, G major and A minor In the time signatures of: 2/4, 3/4 and 4/4. Find and keep a steady beat. Listen and copy rhythmic patterns made of semibreves, minims, dotted crotchets, crotchets, quavers, semiquavers and their rests, by ear or from notation. Copy back melodic patterns using the notes: C, D, E, C, D, E, G, A, G, A, B, D, E, F, G, A, A, B, C, D, E, F, G 	<ul style="list-style-type: none"> Rehearse and learn songs from memory and/or with notation. Sing in different time signatures: 2/4, 3/4 and 4/4. Sing as part of a choir with awareness of size: the larger, the thicker and richer the musical texture. Demonstrate good singing posture. Demonstrate vowel sounds, blended sounds and consonants. Sing 'on pitch' and 'in time'. Sing expressively, with attention to breathing and phrasing. Sing expressively, with attention to staccato and legato. Talk about the different styles of singing used for different styles of song. Talk about how the songs and their styles connect to the world. 	<ul style="list-style-type: none"> Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major and D major. Rehearse and learn to play one of four differentiated instrumental parts by ear or from notation, in the tonal centres of C major, F major, G major and D major. 	<ul style="list-style-type: none"> Explore improvisation within a major scale using the notes: C, D, E, G, A, C, D, E, F, G, D, E, F♯, A, B, D, E, F, G, A Improvise on a limited range of pitches on the instrument you are now learning, making use of musical features, including smooth (legato) and detached (staccato) articulation. Improvise over a simple chord progression. Improvise over a groove. 	<ul style="list-style-type: none"> Combine known rhythmic notation with letter names, to create short, pentatonic phrases using a limited range of five pitches, suitable for the instruments being learnt. Compose over a simple chord progression. Compose over a groove. Create music in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Start to use simple structures within compositions, eg introduction, verse, chorus or AB form. Use simple dynamics. Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values. Create a melody using crotchets, minims, quavers and their rests. Use a pentatonic scale: C, D, C, D, E, C, D, E, G, C, D, E, G, A, Start and end on the note C (Pentatonic on C) C, D, C, D, E, C, D, E, F, C, D, E, F, G, Start and end on the note C (C major) A, B, A, B, C, A, B, C, D, A, B, C, D, E, Start and end on the note A (A minor) D, E, D, E, F, D, E, F, G, D, E, F, G, A, Start and end on the note D (D minor) G, A, G, A, B, G, A, B, D 	<ul style="list-style-type: none"> Rehearse and enjoy the opportunity to share what has been learned in the lessons. Perform, with confidence, a song from memory or using notation. Play and perform melodies following staff notation, using a small range, as a whole class or in small groups. Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance. Explain why the song was chosen, including its composer and the historical and cultural context of the song. Communicate the meaning of the words and articulate them clearly. Use the structure of the song to communicate its mood and meaning in the performance. Talk about what the rehearsal and performance has taught the student. Understand how the individual fits within the larger group ensemble. Reflect on the performance and how well it suited the occasion. Discuss and respond to any feedback; consider how future performances might be different. 	<ul style="list-style-type: none"> Friends and people we meet How people and children used to live Connecting with the past Music from different cultures Music and dancing Music and freedom 	<p>Year 2</p> <p>crescendo decrescendo improvise crotchet</p> <p>Year 3</p> <p>crotchet rest paired quavers staff notation</p> <p>Year 4</p> <p>octave do-do (do ra mi so fa la ti do) rounds partner songs time signatures legato staccato pentatonic phrases minim major chord minor chord melody accompaniment duet static parts moving parts scores texture</p>

						G, A, B, D, E Start and end on the note G (Pentatonic on G)			
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NOTATION	Listen and Appraise	Musical activities					PERFORM AND SHARE	LINKS ACROSS THE CURRICULUM	VOCABULARY
		MUSICIANSHIP	Singing	Playing	Improvisation	Composition			
YEAR 5 - LEARNING									
<ul style="list-style-type: none"> Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using minims, dotted quavers and semiquavers, and simple combinations of C, D, E, F, G, A, B, F, G, A, Bb, C, D, E, G, A, B, C, D, E, F# 	<ul style="list-style-type: none"> Talk about feelings created by the music. Justify a personal opinion with reference to Musical Elements. Find and demonstrate the steady beat. Identify 2/4, 3/4, 6/8 and 5/4 metre. Identify the musical style of a song or piece of music. Identify instruments by ear and through a range of media. 	<ul style="list-style-type: none"> Use body percussion, instruments and voices. In the key centres of: C major, G major, D major, F major and A minor. In the time signatures of: 2/4, 3/4, 4/4, 5/4 and 6/8. Find and keep a steady beat. Listen and copy rhythmic patterns made of dotted minims, minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, 	<ul style="list-style-type: none"> Rehearse and learn songs from memory and/or with notation. Sing in 2/4, 3/4, 4/4 and 6/8 time. Sing in unison and parts, and as part of a smaller group. Sing 'on pitch' and 'in time'. Sing a second part in a song. Self-correct if lost or out of time. 	<ul style="list-style-type: none"> Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major, Eb major, C minor and D minor. Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one staff and using notes within the middle C-C'/do-do range. This should initially be 	<ul style="list-style-type: none"> Explore improvisation within a major scale, using the notes: C, D, Eb, F, G, C, D, E, F, G, C, D, E, G, A, F, G, A, Bb, C, D, E, F, G, A Improvise over a simple groove, responding to the beat and creating a satisfying melodic shape. Experiment with using a wider range of dynamics. 	<ul style="list-style-type: none"> Create music in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Start to use structures within compositions, eg introduction, multiple verse and chorus sections, AB form or ABA form (ternary form). Use chords to compose music to evoke a specific 	<ul style="list-style-type: none"> Create, rehearse and present a holistic performance for a specific purpose, for a friendly but unknown audience. Perhaps perform in smaller groups, as well as the whole class. Perform a range of repertoire pieces and arrangements combining acoustic instruments, to form mixed ensembles, including a school orchestra. 	<ul style="list-style-type: none"> School Heroes The solar system Space Freedom 	<p>Year 1 beat</p> <p>Year 2 improvise tuned and untuned percussion dynamics crotchet crotchet rests</p> <p>Year 3</p>

<p>C, G, Ab, Bb G, G#, A, Bb, C D, E, F, G, A, B, C Eb, F, G, Ab, Bb, C, Db</p> <ul style="list-style-type: none"> • Identify: • Stave • Treble clef • Time signature • Read and respond to minims, crotchets, quavers, dotted quavers and semiquavers. • Recognise how notes are grouped when notated. • Identify the stave and symbols on the stave (such as the treble clef), the name of the notes on lines and in spaces, barlines, a flat sign and a sharp sign. • Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. • Understand the differences between 2/4, 3/4 and 4/4 time signatures. • Read and perform pitch notation within an octave (eg C-C'/do-do). 	<ul style="list-style-type: none"> • Discuss the structure of the music with reference to verse, chorus, bridge, repeat signs, chorus and final chorus, improvisation, call and response, and AB form. • Explain a bridge passage and its position in a song. • Recall by ear memorable phrases heard in the music. • Identify major and minor tonality. • Recognise the sound and notes of the pentatonic and Blues scales, by ear and from notation. • Explain the role of a main theme in musical structure. • Know and understand what a musical introduction is and its purpose. • Explain rapping. • Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestral, Gospel, Pop, Minimalism, Rock n' Roll, South African, Contemporary Jazz, Reggae, Film Music, Hip Hop, Funk, Romantic and Musicals. 	<p>semiquavers and their rests, by ear or from notation.</p> <ul style="list-style-type: none"> • Copy back melodic patterns using the notes: C, D, E C, D, E, F, G, A, B D, E, F#, G, A A, B, C, D, E, F#, G F, G, A, Bb, C, D, E G, A, B, C, D, E, F# 	<ul style="list-style-type: none"> • Sing expressively, with attention to breathing and phrasing. • Sing expressively, with attention to dynamics and articulation. • Develop confidence as a soloist. • Talk about the different styles of singing used for different styles of song. • Talk confidently about how connected you feel to the music and how it connects in the world. • Respond to a leader or conductor. 	<p>done as a whole class, with greater independence gained each lesson through smaller group performance.</p> <ul style="list-style-type: none"> • Recorder - Rehearse and learn to play one of four differentiated instrumental parts by ear or from notation, in the tonal centres of C major, F major, G major, Eb major, C minor and D minor 	<p>including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano).</p>	<p>atmosphere, mood or environment.</p> <ul style="list-style-type: none"> • Use simple dynamics. • Use rhythmic variety. • Compose song accompaniments, perhaps using basic chords. • Use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet). • Use full scales in different keys. • Understand how chord triads are formed and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments. • Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, plus all equivalent rests. Use a pentatonic and a full scale. Use major and minor tonality. F, G F, G, A F, G, A, Bb F, G, A, Bb, C Start and end on the note F (F major) G, A G, A, B G, A, B, C G, A, B, C, D Start and end on the note G (G major) G, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G) D, E D, E, F D, E, F, G D, E, F, G, A Start and end on the note D (D minor) Eb, F Eb, F, G Eb, F, G, Bb Eb, F, G, Bb, C Start and end on the note Eb (Eb major) 	<ul style="list-style-type: none"> • Perform from memory or with notation, with confidence and accuracy. • Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance. • Explain why the song was chosen, including its composer and the historical and cultural context of the song. • A student leads part of the rehearsal and part of the performance. • Record the performance and compare it to a previous performance; explain how well the performance communicated the mood of each piece. • Discuss and talk musically about the strengths and weaknesses of a performance. • Collect feedback from the audience and reflect how future performances might be different. 		<p>staff notation</p> <p>Year 4</p> <p>partner songs time signatures minims paired quavers</p> <p>Year 5</p> <p>three-part- rounds verse chorus drone groove fortissimo pianissimo mezzo forte mezzo piano ternary triad arrangements playing by ear semibreves semiquavers</p>
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NOTATION	Listen and Appraise	Musical activities					PERFORM AND SHARE	LINKS ACROSS CURRICULUM	VOCABULARY
		MUSICIANSHIP	Singing	Playing	Improvisation	Composition			
YEAR 6 - LEARNING									
<ul style="list-style-type: none"> Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using dotted semibreves, dotted minims, minims, triplet crotchets, dotted crotchets, crotchets, dotted 	<ul style="list-style-type: none"> Talk about feelings created by the music. Justify a personal opinion with reference to Musical Elements. Identify 2/4, 4/4, 3/4, 6/8 and 5/4. Identify the musical style of a song using some musical vocabulary to discuss its Musical Elements. Identify the following instruments by ear and through a range of media: bass guitar, electric guitar, 	<ul style="list-style-type: none"> Use body percussion, instruments and voices. In the key centres of: C major, G major, D major, A minor and D minor. In the time signatures of: 2/4, 3/4, 4/4, 5/4 and 6/8. Find and keep a steady beat. Listen and copy rhythmic patterns made of minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semiquavers and their rests, by ear or from notation. 	<ul style="list-style-type: none"> Rehearse and learn songs from memory and/or with notation. Sing a broad range of songs as part of a choir, including those that involve syncopated rhythms, with a good sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style. Continue to sing in parts where appropriate. 	<ul style="list-style-type: none"> Rehearse and learn to play one of four differentiated instrumental parts by ear or from notation, in the tonal centres of C major, F major, G major, D major, E major, A major, Eb major, D minor and F minor. Play a melody following staff notation written on one stave and using notes within an octave range (do-do); make decisions about dynamic range, 	<ul style="list-style-type: none"> Explore improvisation within a major scale, using the notes: C, D, E, F, G, G, A, Bb, C, D, G, A, B, C, D, F, G, A, C, D. Improvise over a groove, responding to the beat, creating a satisfying melodic shape with varied dynamics and articulation. 	<ul style="list-style-type: none"> Plan and compose an 8 or 16-beat melodic phrase, using the pentatonic scale (eg C, D, E, G, A), and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody. Either of these melodies can be enhanced with rhythmic or simple chordal accompaniment. 	<ul style="list-style-type: none"> Create, rehearse and present a holistic performance for a specific event, for an unknown audience. Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience. Create, rehearse and present a holistic performance, with a detailed understanding of the musical, 	<ul style="list-style-type: none"> Understanding feelings Friendship, kindness and respect Standing up for democracy and eliminating oppression Knowing our cultural roots Engaging to protect and care for our planet earth: ecosystems, recycling, etc 	<p>Year 2 tuned and untuned percussion crotchets quavers</p> <p>Year 3 staff notation</p> <p>Year 4 pentatonic scale minims</p>

<p>quavers, quavers and semiquavers, and simple combinations of:</p> <p>C, D, E, F, G, A, B F, G, A, B♭, C, D, E F, G, A♭, B♭, C, D, E♭ G, A, B♭, C, D, E, F G, A, B, C, D, E, F♯ D, E, F, G, A D, E, F♯, A, B, C♯ E, F♯, G, G♯, A, B, C, C♯ E♭, F, G, A♭, B♭, C, D</p> <ul style="list-style-type: none"> • Identify: <ul style="list-style-type: none"> • Stave • Treble clef • Time signature • Read and respond to minims, crotchets, quavers, dotted quavers and semiquavers. • Recognise how notes are grouped when notated. • Identify the stave and symbols on the stave (such as the treble clef), the name of the notes on lines and in spaces, barlines, a flat sign and a sharp sign. 	<p>percussion, sections of the orchestra such as brass, woodwind and strings, electric organ, congas, pianos and synthesizers, and vocal techniques such as scat singing.</p> <ul style="list-style-type: none"> • Discuss the structure of the music with reference to verse, chorus, bridge and an instrumental break. • Explain a bridge passage and its position in a song. • Recall by ear memorable phrases heard in the music. • Identify major and minor tonality, chord triads I, IV and V, and intervals within a major scale. • Explain the role of a main theme in musical structure. • Know and understand what a musical introduction and outro is, and its purpose. • Identify the sound of a Gospel choir and soloist, Rock band, symphony orchestra and A Cappella groups. • Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestral, Soul, Pop, Hip Hop, Jazz: Swing, Rock, Disco, Romantic, Zimbabwean Pop, R&B, Folk, Gospel, Salsa, Reggae, Musicals and Film Music. 	<ul style="list-style-type: none"> • Copy back melodic patterns using the notes: D, E, F, G, A C, D, E, F, G, A, B G, A, B, C, D, E, F♯ D, E, F♯, G, A, B, C♯ A, B, C, D, E, F, G 	<ul style="list-style-type: none"> • Sing in 2/4, 4/4, 3/4, 5/4 and 6/8. • Sing with and without an accompaniment. • Sing syncopated melodic patterns. • Demonstrate and maintain good posture and breath control whilst singing. • Sing expressively, with attention to breathing and phrasing. • Sing expressively, with attention to dynamics and articulation. • Lead a singing rehearsal. • Talk about the different styles of singing used for the different styles of songs sung in this year. • Discuss with others how connected you are to the music and songs, and how the songs and styles are connected to the world. 	<p>including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano).</p> <ul style="list-style-type: none"> • Playing the Recorder • Rehearse and learn to play one of four differentiated instrumental parts by ear or from notation, in the tonal centres of C major, F major, G major, D major, E major, A major, E♭ major, D minor and F minor 		<ul style="list-style-type: none"> • Create a simple chord progression. • Compose a ternary (ABA form) piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved. • Create music in response to music and video stimulus. • Use music technology, if available, to capture, change and combine sounds. • Start to use structures within compositions, eg introduction, multiple verse and chorus sections, AB form or ABA form (ternary form). • Use simple dynamics. • Use rhythmic variety. • Compose song accompaniments, perhaps using basic chords. • Use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet). • Use full scales in different keys. • Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, and all equivalent rests. Use a pentatonic and a full scale. Use major and minor tonality: <ul style="list-style-type: none"> C, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C (C major) G, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G) D, E D, E, F D, E, F, G D, E, F, G, A Start and end on the note D (D minor) F, G F, G, A 	<p>cultural and historical contexts</p> <ul style="list-style-type: none"> • Perform from memory or with notation. • Understand the value of choreographing any aspect of a performance. • A student or a group of students rehearse and lead parts of the performance. • Understand the importance of the performing space and how to use it. • Record the performance and compare it to a previous performance. • Collect feedback from the audience and reflect how the audience believed in the performance. • Discuss how the performance might change if it was repeated in a larger/smaller performance space 		<p>Year 5</p> <p>three-part-round groove ternery semibreves semiquavers</p> <p>Year 6</p> <p>Synchopated four-part-round octave range rests</p>
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						F, G, A, C F, G, A, C, D Start and end on the note F (Pentatonic on F) F, G F, G, Ab F, G, Ab, Bb F, G, Ab, Bb, C Start and end on the note F (F minor)			
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