



# Music Curriculum





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## Aquila Music Statement of Intent

Aquila Trust values music as being a fundamental aspect of children's lives and sees music as a mechanism in which children can soar.

*'They will soar on wings, like Eagles'* Isaiah 40:31.

Just like the parable, *'Music is the soul to the universe, wings to the mind, flight to the imagination and life to everything'*. Plato

The intent of our music curriculum is to equip students with a thorough understanding of various genres/artists/composers and styles of music, develop their technical abilities in playing musical instruments, and foster a love and appreciation for all types of music outside their cultural capital. We aim to provide a structured and sequential music education that engages, inspires and challenges all students in their daily lives.

It has been proven that music plays a key role in brain development.

*'This is because it helps with the nurturing of language, motor skills, emotional intelligence and collaboration skills'* Please find out more information by clicking the link below:

<https://educationhub.blog.gov.uk/2022/06/25/everything-you-need-to-know-about-music-in-sc>

We offer pupils every opportunity to advance their ability, nurture their talents and interests, express their ideas and thoughts about musicality and the culture of the Kent and beyond. Through our high expectations, we support the children to build on their prior substantive and disciplinary knowledge.

Charlton Church of England Primary Schools curriculum supports pupils to meet the requirements of the Foundation Stage Profile and the National Curriculum end of key stage attainment targets. We support every child to create, experience and participate in great musical opportunities and express the impact music has on them. All pupils should have a range of activities to develop their talents in all aspects including: listening and appraising, finding/making pulse & rhythm, singing, playing instruments, improvisation, composition and performance through. Through our music curriculums we wish to enhance and support children's individuality and their spirituality as part of their own personal development. Music is as a key feature of Collective Worship and the curriculum as a whole and all students should explore their own identity and individuality whilst enjoying music.

We see music as a progressive subject that builds upon foundations, using the Bruner ideology, whereby children adapt and learn from the foundations already laid.

Music is bespoke to our setting and the beauty of this is that each child's journey will be individual and nurtured by the school. Each session allows for cognitive cycles to be revisited and built upon.

## Charlton Church of England statement of intent.

Our music curriculum at Charlton, aims to provide all pupils with a high- quality music education, which both inspires and captivates a love for music and an education that fulfils a deep level of spirituality within them.

The music curriculum is intended to develop a life-long love of learning musicology and with this, increase confidence, creativity and imagination of all pupils.

All pupils should have a range of activities to develop their talents in all aspects including: **listening** and appraising, finding/making pulse & rhythm, singing, playing instruments, improvisation, composition and performance through our scheme 'Charanga'.

The children are **encouraged** to learn a variety of instruments at school, including: clubs, 1:1 tuition, group tuition and class lessons that offer ukuleles, keyboards, recorders and ocarinas. As a school, we organise opportunities and participate in collaborative and 'in-house; projects that enable children to **share** their musical skills at events both in and outside of school. We also invite specialist teachers to teach a variety of instruments to children such as ukuleles, guitars and drums.

We teach and support children to be **patient** as they learn a new instrument/or song as well as **forgiving** their previous mistakes as bloopers make terrific learners! Most importantly, music should play an important role for children to express themselves and be **thoughtful** towards others' ideas and performances, so that all children feel part of a community that supports them and their individuality- offering that safe space and **sanctuary**.

### **Fundamental music skills learnt throughout the curriculum:**

- Listening and appraising
- Finding and creating pulse and rhythm
- Singing
- Playing instruments
- Improvisation
- Composition
- Performing and sharing

Contributions to other subjects: We design our curriculum to enable children to have links which are cross curricular to other subjects. This can range from using computing equipment to help record, create and explore, or sing in microphones for a themed topic. Our approach offers ways of introducing music to impact on learning where conventional methods are not feasible such as using Dalcroze and/or Kodaly methods. Teachers use music to enhance learning, make it interactive and provide cognitive learning opportunities for children that enable them to grasp concepts. An example of this would be; enabling children to learn tricky words in phonics through songs or using music to help develop auditory literacy skills. We hope to inspire children to become musicians and be able to express themselves effectively through their love of music.

# Spirituality

## Mirrors



Children are able to reflect on their own beliefs faiths, experiences, feelings and values.  
Enjoy learning about their own journey  
Understand their own identity  
Reflect on their own experiences  
Respect the law for copywriting music such as Youtube and asking for permission to perform.  
Investigate own morals and issues towards lyrics and meanings behind songs.

## Windows

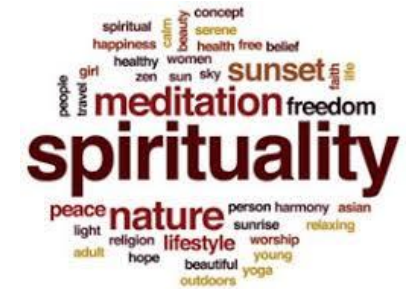


Opportunities to look at and appreciate cultural influences outside of their environment.  
Opportunities to work with each other  
Opportunities to work alone.  
Explore and make links to different genres of music and history  
Making sense of own and other musical tastes  
Reflection time

## Doors



Participate in cultural opportunities by being sympathetic within the community.  
Understand, accept, respect and celebrate diversity.



Perform and be a live audience to each other – what feelings do you go through each performanc

<p><u>ES</u></p>	<p>ELG: Listening and attention Listen attentively and respond to what they hear with relevant questions, comments and actions when being read to and during whole class discussions and small group interactions; - Make comments about what they have heard and ask questions to clarify their understanding; - Hold conversation when engaged in back-and-forth exchanges with their teacher and peers</p> <p>ELG: Speaking Participate in small group, class and one-to-one discussions, offering their own ideas, using recently introduced vocabulary; - Offer explanations for why things might happen, making use of recently introduced vocabulary from stories, non-fiction, rhymes and poems when appropriate; - Express their ideas and feelings about their experiences using full sentences, including use of past, present and future tenses and making use of conjunctions, with modelling and support from their teacher.</p> <p>ELG: Self – Regulation Set and work towards simple goals, being able to wait for what they want and control their immediate impulses when appropriate; 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.</p> <p>ELG: Managing self Be confident to try new activities and show independence, resilience and perseverance in the face of challenge;</p> <p>ELG: Building Relationships Work and play cooperatively and take turns with others;</p>
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	<p>ELG: People Culture and communities</p> <p>Know some similarities and differences between different religious and cultural communities in this country, drawing on their experiences and what has been read in class;</p> <p>ELG: Being Imaginative and Expressive Children at the expected level of development will: - Invent, adapt and recount narratives and stories with peers and their teacher; - Sing a range of well-known nursery rhymes and songs; Perform songs, rhymes, poems and stories with others, and – when appropriate – try to move in time with music.</p> <p>ELG: Creating with materials</p> <p>Share their creations, explaining the process they have used;</p>
<u>KS1</u>	<p>Key stage 1 Pupils should be taught to:</p> <p>§ use their voices expressively and creatively by singing songs and speaking chants and rhymes</p> <p>§ play tuned and untuned instruments musically</p> <p>§ listen with concentration and understanding to a range of high-quality live and recorded music</p> <p>§ experiment with, create, select and combine sounds using the inter-related dimensions of music.</p>
<u>KS2</u>	<p>Pupils should be taught to:</p> <p>§ play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression</p> <p>§ improvise and compose music for a range of purposes using the inter-related dimensions of music</p> <p>§ listen with attention to detail and recall sounds with increasing aural memory</p> <p>§ use and understand staff and other musical notations</p> <p>§ appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</p> <p>§ develop an understanding of the history of music.</p>

## Metacognition and teaching pedagogy and process

### Teaching Process

As a trust, we are enabling inclusive practise in all our trust schools. Therefore, we believe that methods such as Dalcroze and Kodaly apply to all music sessions. This means we need to make sure that we are providing a multi-sensory experience to foster a love and appreciation for music in all our children. Challenge is differentiated by outcome and questioning delivered by music teachers and assessment in the form of video and responses to children's understanding about their musicality. We use modelling of instrumental, performances, visual representations, games, oral recognition, improvisation and composition in our lessons which results in high levels of gratification and success as well as improve perseverance and resilience in children.

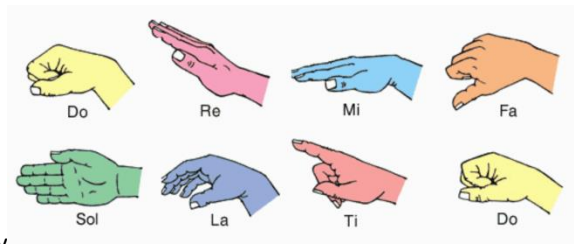
Most lessons will be a:

- o Recap of skills (pulse, rhythm , pitch, movement, appreciation, musical history, match instruments, genres)
- o Explicit teaching
- o Teachers modelling and visual +oral representations used throughout
- o Providing enough challenge for learners to develop effective strategies, so that all children, including children with SEND, are able to complete the activity to their full potential.
- o Opportunities for pupils to reflect on their learning and enable them to think of a goal for the next session and think about how they wil overcome their own barriers in their performances.

Ideas on self-regulated learning can be found here:

[https://lincs.ed.gov/sites/default/files/3\\_TEAL\\_Self%20Reg%20Learning.pdf](https://lincs.ed.gov/sites/default/files/3_TEAL_Self%20Reg%20Learning.pdf)

Dalcroze- Music experienced by movement musicality through rhythmic movement (often called eurhythmics), ear-training, and improvisation.



Kodaly

Representations could include: Using pop sticks to make compositions or rhythm.



Using colours to represent the keys on chimes- having a keyboard printout and then

## Whole school enrichment opportunities

Term	Music Opportunities
1	Harvest Festivals, end of term performance. Play-a-long in Dover (orchestral).
2	Christmas Carols, Singing to AGE UK, Christingles and Nativity performances
3	End of term music performance at the church to parents.
4	Easter Services at church
5	Singing with Collaborative schools or Aquila. End of term music performance at the church.
6	End of Year, Leavers, Productions Kent Music Roadshow Multicultural Festival (Dance and poetry) Singing with Dover schools at the Duke of York

# Inclusive Music

Possible challenges for learning	Recommendations
<ul style="list-style-type: none"> <li>• Remembering instructions</li> <li>• Decoding information</li> <li>• Taking longer to learn musical pieces</li> <li>• Reading music</li> <li>• Organization</li> <li>• Coordination</li> <li>• Concentration</li> <li>• Working and long -term memory</li> <li>• Social communication</li> <li>• Wellbeing and self esteem</li> <li>• Audio/ oral challenges</li> <li>• Sensory challenges</li> <li>• Over stimulation</li> </ul>	<ul style="list-style-type: none"> <li>• Dyslexia friendly fonts</li> <li>• Different ways to represent notations such as dots, images</li> <li>• Coloured overlays for staves</li> <li>• Simple instructions</li> <li>• Chunked information</li> <li>• Rosenshine's method of short and frequent inputs/check ins</li> <li>• Make piece of music available and play as many times as needed- repetition</li> <li>• Look to evaluate children's responses and check-ins for wellbeing</li> <li>• Colour code notation</li> <li>• Practical opportunities available</li> <li>• Other ways to represent learning though physical objects</li> <li>• Ear defenders/ headphones</li> <li>• Using improvisational notation such as colour, shape</li> <li>• Dalcroze and Kodaly methods</li> <li>• Instruments adapted for users for example using paper to section the keyboard.</li> <li>• Stickers used to colour (colour code) chords for frets, keyboards and glocks.</li> <li>• Memory breaks</li> <li>• Music technology to allow accessibility for all learners</li> <li>• Having word mats available for communication</li> <li>• Support 1:1 tutors and available spaces to practise</li> <li>• Access for examination boards to meet children's needs</li> </ul>

# Model Music Curriculum: Key Stages 1 to 3

Non-statutory guidance for the  
national curriculum in England

The Model Music Curriculum (MMC) was released by the DfE in March 2021. It has been created by an expert panel led by ABRSM (**Associated Board of the Royal Schools of Music**), the panel also included teachers and musicians of all backgrounds. The MMC is non-statutory guidance designed to support schools to ensure they are delivering high quality music education through the children's time at school.

We believe that although non statutory, the Model Music Curriculum encompasses our Aquila Trust ethos by highlighting the importance of a board and balanced music curriculum and allowing children to soar and succeed.

All children should receive at least 1 hours music provision per week. This can be pro-rata over a week and is up to the schools to facilitate how this is delivered and when. This should not be delivered as a termly based carousel but seen as an important part of a weekly timetable.

The MMC supports the notion that all pupils will have a progressive curriculum that contributes towards the development of singing, listening, composition and performing. We aim that we will lay the foundations and be the catalyst each child's musical journey into secondary school and further beyond!

# The power of music to change lives

The new NPME was released in June 2022. It updates the expectations on Music Hubs and Schools in regard to their music provision.



National plan for Music Education

The power of music is all around us. It is the soundtrack to our lives. Music connects us through people and places in our ever-changing world. It is creative, collaborative, celebratory and challenging. In our schools, music can bring communities together through the shared endeavor of whole-school singing, ensemble playing, experimenting with the creative process and, through the love of listening to friends and fellow pupils, performing. The sheer joy of music making can feed the soul of a school community, enriching each student while strengthening the shared bonds of support for each other.

We believe that the NPMW shares our beliefs that music should be embedded in every primary school. It also highlights that singing should be the golden thread through their years in primary school and with a clear commitment to quality teaching and opportunities for progression. The role of the Music Subject Leader should be supported in enabling music tuition, whole class teaching and general music making/lessons. Our trust also believes that music is a compulsory subject in the national curriculum and should be taught on a weekly basis.

# Music Vocabulary word mat.

*Allegro*

How fast!



**Timbre**



How the instrument/voice sounds... tinny, jolly, brassy, mellow, harsh, shrill, sharp, bright, dark.

*Scale*



A set of musical notes in order.

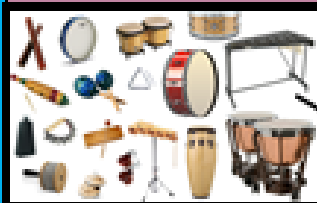
*Adagio*

How Slow!

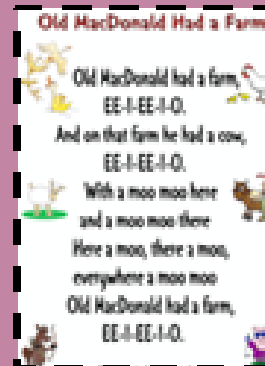


*Note*

A symbol that represents pitch.



The orchestra family.



*Lyrics*

Words to a song.

© LMorton



# Music Vocabulary word mat.

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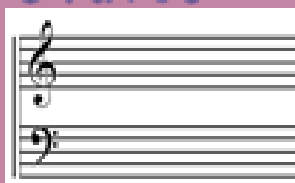
## Pentatonic Scale

### C Major Pentatonic Scale



## Staves

Bass or Treble



## Minor and Major Scale

Chord/ Scale	Relative Minor
C	Am
C#	A#m
D	Bm
D#	Cm
E	C#m
F	Dm
F#	D#m
G	Em
G#	Fm
A	F#m
A#	Gm
B	G#m

## Notations and rests

Which notes are which.

Name	Note	Rest	Length
Whole Note			4 beats
Half Note			2 beats
Quarter Note			1 beat
Eighth Note			1/2 beat
Sixteenth Note			1/4 beat

## sounds like..

Adjectives/Adverbs to describe music.

Mesto	Sad
Nobilmente	Nobly
Pesante	Heavy
Piacevole	Pleasant
Piangevole	Plaintive, like a lament
Rinforzando (RF, RFZ)	Reinforcing
Risolute	Bold, strong
Ritmico	Rhythmically
Scherzando	Playfully, joking
Semplice	Simple, plain
Sonoro	Resonant, with a rich tone
Sostenuto	Sustained
Teneramente	Tenderly
Tenerezza	Tenderly
Tranquillo	Calm
Tristamento, Triste	Sorrowful

# Music Vocabulary word mat.

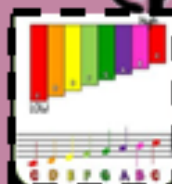


**Dynamics**

The volume of sound



**Pitch**



High and low sounds.

**Tempo**

Fast and slow music.



**Rhythm**

The pattern of long and short sounds or silences in a piece of music.



**Texture**

Layers of different instruments/voices in a piece of music.



**thick**

Lots of instruments or voices



**thin**

Just one of instruments or voices

Thick—Lots of different instruments and voices together

Thin—A single instrument/sound.

**Structure**

The order that the piece of music is put together. E.g. verse, chorus, verse.



# Assessment Questions

## Durant and Welch 1995 research

1. Do you hear any instruments that you recognise?
2. Is there one main instrument?
3. Is there one sound or lots of different sounds playing at once?
4. How does the mood of the music change when lots of instruments are playing?
5. How do you think the main instrument is being played? Blown, plucked, bowed or struck?
6. Is the texture of the music thick or thin?
7. What is the 'busiest' part of the music?
8. Are the sounds smooth or jumpy?
9. Does the music have a melody?
10. Would the melody be easy to sing?
11. Show me with your hands when you hear a high or low sound in the melody.
12. Does the music have a clear steady beat?
13. Does the beat move in Threes? Fours?
14. Do you hear any particular rhythm patterns which keep repeating?
15. Are there parts of the music that repeats
16. Are there clear sections in the music?
17. Can you identify when one section ends and the next begin?
18. Does the music get faster/slower, louder/softer? What mood does this create?



## Termly ideas and themes for listening and appraising for assemblies on a 3 year cycle.

Genre	Classical/orchestral	Rock	Indie	Contemporary	Pop	Reggae/SKA
Week 1	Quincy Jones – Soul Bossa	Van Halen – Jump	The Kooks- Do you want to see the world	Adele - hometown	Spice up your life – Spice girls	Walking on the moon - Police
Week 2	John Williams – Hedwig's theme	Queen + David Bowie – Under Pressure	Riptide- Vance Joy	Coldplay- Every teardrop is a waterfall	Beatles – yellow submarine	Bob Marley – three little birds
Week 3	Holst - Planets	Sweet child of mine – Guns N Roses	The cure – boys don't cry	Rihanna- We found love	Eternal - Stay	UB40- Kingston town
Week 4	Hoe-down – Copland	Rick Wakeman – band Yes -owner of a lonely heart	Amy Wine house - Valerie	Kate Bush – Running up the hill	99 balloons	The specials- Ghost town/ message to you Rudy
Week 5	Saint Saens- carnival of the animals	Jimmy Hendrix – Purple Haze/ Elvis Presley	Florence and the machine – dog days	Keane – Somewhere only we know	Elton John – I'm still standing /rocket man	Madness- baggy trousers/our house/ wings of a dove
Week 6	Judith weir-choral music	Blur – Song 2/ Livin on a prayer Bon Jovi	Feist - Mushaboom	Ed Sheeran – thinking out loud	Lady gaga – edge of glory	Moon Hooch – Number 9

### Year 2

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
	Rap	Global/Non Western	Computer/Electronic	Blues	Eurovision	Jazz modern/contemp
Week 1	I'll be missing you Puff Daddy	Old time calypso – love city pan dragons	Video killed the radio star	Jools Holland-All right	Euphoria - Loreen Abba- Waterloo	Jamie Cullum- Neverending love
Week 2	Gangsters paradise?	Lady blacksmith Mombazo	Mr Blue Sky – Electric light orchestra	Luke Jackson – Trouble now (Canterbury based)	Alexander Rybak Fairy Tale	Sebastian's theme – La La Land
Week 3	Me myself and I Del- La-Soul	Gotan Project – Santa Maria/ pata pata	Daft Punk – Harder, better faster stronger	The thrill is gone – B.B.King	Rise like a phoenix - Conchita	Melissa Aldana, Visions
Week 4	Rapper's delight- Sugarhill gang	Ravi Shankar- sita concerto	Think about things - Daði Freyr	Layla- Eric Clapton	Verka Serdutchka- Lasha Tumbai	Don't you worry about a thing- Jacob Collier

Week 5	Survivor Destiny's child	Gospel – hallelujah – I will follow him	Craft Work- Autobahn	Nina-Simone- I put a spell on you	Sam Ryder-Spaceman	Duke Ellington – take the 'A' train
Week 6	See you again (Wiz Khalifa)	Zhao Peng you * Sing up/ Gamelan music	John Michel Jarre- Oxygene	Janis Joplin?	Bucks Fizz/ Katrina and the waves- love shine a light	Louis Armstrong – dream a little dream of me/what a wonderful world

### Year 3

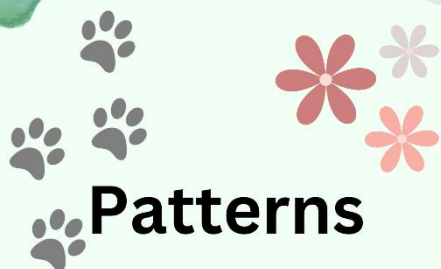
	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
	Musicals	Heavy metal	Comedic music	Adverts	Folk	DJ
Week 1	Mamma Mia	Bring me to life – Evanescence	Rowan Atkinson – chariots of fire	The flower duet – British airways	Greensleeves * Sing up	Fat boy slim- praise you
Week 2	Lion King	System of a down – Lonely day	Howard Goodall – Theme tunes for vicar of Dibley/ Blackadder	Vodafone – bohemian like you	Elvis Castello	DJ Sammy- heaven
Week 3	Les Mis/We will rock you/Motown/greatest showman	Metallica – master of puppets	Bill bailey – guide to the orchestra- strictly come dancing ONLY	We buy any car- it's Friday night/ Lloyds bank – this girl is on fire	Dargason -/ waltzin matilda	Wake me up Avicci
Week 4	Phantom of the Opera	Led Zep- stairway to heaven	Bring me sunshine - Morecambe and wise	Somewhere only we know – keane (lily allen)/ power of love	Simon and garfunkle – sounds of silence	Calvin Harris- in the summer
Week 5	Matilda/	Paint it black – Rolling stones	Tim Minchin – We are revolting children	Phil collins – air tonight – with gorilla	Skip to my lou *Sing up	David Guetta- we found love
Week 6	Annie	Pink Floyd – Money / brick in the wall	Muppets- Phenomenom	Nike – Elvis Presley/ apple jett – are you gunna be my girl,	My bonny lad * Sing up /Scarborough fair	Sigala – Easy love

# Music Curriculum Map 2023-2024 MMC2

	Year R	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Term 1	Autumn 1: Me Percussion untuned.	Autumn 1: My Musical Heartbeat Percussion (Tuned and untuned)	Autumn 1: Pulse, Rhythm and Pitch Djembe drums/recorders	Autumn 1: Writing Down Music	Autumn 1: Musical Structures	Autumn 1: Melody and Harmony in Music	Autumn 1: Music and Technology
Term 2	Autumn 2: My Stories	Autumn 2: Dance, Sing and Play	Autumn 2: Playing in an Orchestra	Autumn 2: Playing in a Band Glockenspiels	Autumn 2: Exploring Feelings When You Play	Autumn 2: Ukulele Sing and Play in Different Styles	Autumn 2: Developing Ensemble Skills
Term 3	Spring 1: Everyone	Spring 1: Exploring Sounds	Spring 1: Inventing a Musical Story	Spring 1: Composing Using Your Imagination Glockenspiels	Spring 1: Compose With Your Friends	Spring 1: Composing and Chords	Spring 1: Creative Composition Beginner Keyboard course.
Term 4	Spring 2: Our World	Spring 2: Learning to Listen	Spring 2: Recognising Different Sounds.	Spring 2: More Musical Styles	Spring 2: Feelings Through Music Blown away recorder 2/Ocarina	Spring 2: Enjoying Musical Styles Ukulele	Spring 2: Musical Styles Connect Us
Term 5	Summer 1: Big Bear Funk Percussion untuned.	Summer 1: Having Fun With Improvisation Percussion (Tuned and untuned)	Summer 1: Exploring Improvisation	Summer 1: Enjoy Improvisation	Summer 1: Expression and Improvisation Blown away recorder 2/Ocarina	Summer 1: Freedom to Improvise	Summer 1: Improvising With Confidence
Term 6	Summer 2: Reflect, Rewind and Replay	Summer 2: Let's Perform Together	Summer 2: Our Big Concert Djembe drums/recorders	Summer 2: Opening Night	Summer 2: The Show Must Go On!	Summer 2: Battle of the Bands	Summer 2: Farewell Tour Keyboard course.

## Music Curriculum Map 2023–2024 MMC2

Additional Resources		<ul style="list-style-type: none"> <li>Counting</li> <li>• Days of the week</li> <li>• Parts of the body</li> <li>• Counting backwards from 10</li> <li>• Animals from around the world</li> <li>• Insects</li> <li>• Our planets</li> <li>• PSHE</li> <li>• Stories</li> <li>• Shapes</li> </ul>	<ul style="list-style-type: none"> <li>The importance of communication</li> <li>• Working and playing together</li> <li>• Stories</li> <li>• Caring about other people</li> <li>• Music from different parts of the world</li> <li>• Playing in a band together</li> <li>• Nature: the sun</li> <li>• Identity and accepting one another</li> </ul>	<ul style="list-style-type: none"> <li>• Your place in your family</li> <li>• Making friends and understanding each other</li> <li>• Using your imagination</li> <li>• Life in different countries</li> <li>• The way people lived</li> <li>• Families</li> <li>• Nature, the environment</li> <li>• Connections with the past</li> </ul>	<ul style="list-style-type: none"> <li>• Friends and people we meet</li> <li>• How people and children used to live</li> <li>• Connecting with the past</li> <li>• Music from different cultures</li> <li>• Music and dancing</li> <li>• Music and freedom</li> </ul>	<ul style="list-style-type: none"> <li>• School • Heroes • The solar system • Space • Freedom</li> </ul>	<ul style="list-style-type: none"> <li>• Understanding feelings</li> <li>• Friendship, kindness and respect</li> <li>• Standing up for democracy and eliminating oppression</li> <li>• Knowing our cultural roots</li> <li>• Engaging to protect and care for our planet earth: ecosystems, recycling, etc</li> </ul>
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## Patterns

Can you clap back a pattern?  
Can you create your own pattern?



Can you find the steady beat of the song?

## Pulse



## Texture

One or lots of?



Slow or Fast?



## Tempo

Is it loud or quiet?



## Dynamics



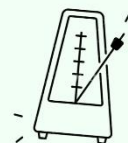
Did you play on time?

Are you in time?

Did you sing in time?



## Time



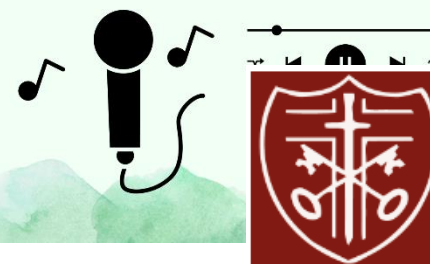
Did you start on time?

Did you stop in time?

Can you join in the chorus?

Is there a verse?

## Structure



Listening • Encouraging • Forgiving • Thoughtful • Patient • Sharing




Music Progression of knowledge, skills and elements of music.

Our whole school Curriculum Map:



## Music Curriculum Map 2023–2024 MMC2

	Year R	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Term 1	Autumn 1: Me Percussion untuned	Autumn 1: My Musical Heartbeat Percussion (Tuned and untuned)	Autumn 1: Pulse, Rhythm and Pitch Djembe drums/recorders	Autumn 1: Writing Down Music	Autumn 1: Musical Structures	Autumn 1: Melody and Harmony in Music	Autumn 1: Music and Technology
Term 2	Autumn 2: My Stories	Autumn 2: Dance, Sing and Play	Autumn 2: Playing in an Orchestra	Autumn 2: Playing in a Band Glockenspiels	Autumn 2: Exploring Feelings When You Play	Autumn 2: Ukulele Sing and Play in Different Styles	Autumn 2: Developing Ensemble Skills
Term 3	Spring 1: Everyone	Spring 1: Exploring Sounds	Spring 1: Inventing a Musical Story	Spring 1: Composing Using Your Imagination Glockenspiels	Spring 1: Compose With Your Friends	Spring 1: Composing and Chords	Spring 1: Creative Composition Beginner Keyboard course
Term 4	Spring 2: Our World	Spring 2: Learning to Listen	Spring 2: Recognising Differen Sounds.		Spring 2: Feelings Through Music Blown away recorder 2/Ocarina	Spring 2: Enjoying Musical Styles Ukulele	Spring 2: Musical Styles Connect Us
Term 5	Summer 1: Big Bear Funk Percussion untuned	Summer 1: Having Fun With Improvisation Percussion (Tuned and untuned)	Summer 1: Exploring Improvisation		Summer 1: Expression and Improvisation Blown away recorder 2/Ocarina	Summer 1: Freedom to Improvise	Summer 1: Improvising With Confidence
Term 6	Summer 2: Reflect, Rewind and Replay	Summer 2: Let's Perform Together	Summer 2: Our Big Concert Djembe drums/recorders	Summer 2: Opening Night	Summer 2: The Show Must Go On!	Summer 2: Battle of the Bands	Summer 2: Farewell Tour Keyboard course



### Progression of knowledge, skills, elements of music.

#### Knowledge in music at Charlton C of E Primary School:

In music, knowledge is broken down into two main types:

1. **Substantive knowledge**: knowing about the technical and wider elements of music (the facts).
2. **Disciplinary knowledge**: knowing how to apply this knowledge in practice to control sounds and create music.

Children also learn about **technical elements** of music as they progress through school. Their knowledge of the technical elements of music become increasingly complex each year but still embedding the key elements of the curriculum which are:

1. Listen and Appraise
2. Musicianship
3. Singing
4. Instruments and notation
5. Improvisation
6. Composition
7. Perform & Share

#### Technical knowledge in music includes:

- the accurate production of sounds using the voice, an instrument or music technology.
- the ability to use staff notation and other systems such as learning by ear or chord symbols for the communication of music.

Children are also developing and acquiring **constructional knowledge** which are established throughout the musical elements used in **performance, composition and listening**. This includes knowledge about the components of composition: what we need to include in compositions and how we put a composition together.

Finally, children gain **expressive knowledge** about musical quality in **performance, composition and listening**. For example, the children learn how to add expression by varying the use of dynamics, texture and also balance in their performances. This improves the quality of the musical performance. They also look at different composers, artists and genres to expose them to how expression is used in varying pieces of music. In school, we study a plethora of composers to enhance children's cultural capital and it allows the children to different musical masterpieces from across the world and throughout history.

We use the Charanga scheme at school as a source for our music learning and the skills below are based on Charanga©, the 'Model Music Curriculum 2 and the 'National Curriculum' outcomes alongside our school's own creativity and resourcefulness to provide children with the skills base they need, to become life-long musicians and to develop a love for musicology.

We use the Brunner method of learning which is based on having a spiral curriculum which embeds, constructs and renews knowledge to help create life-long learners. This also addresses gaps in learning as well as encourage children to excel in their music knowledge, skills and learning of the interrelated elements.

### The Interrelated Dimensions of Music

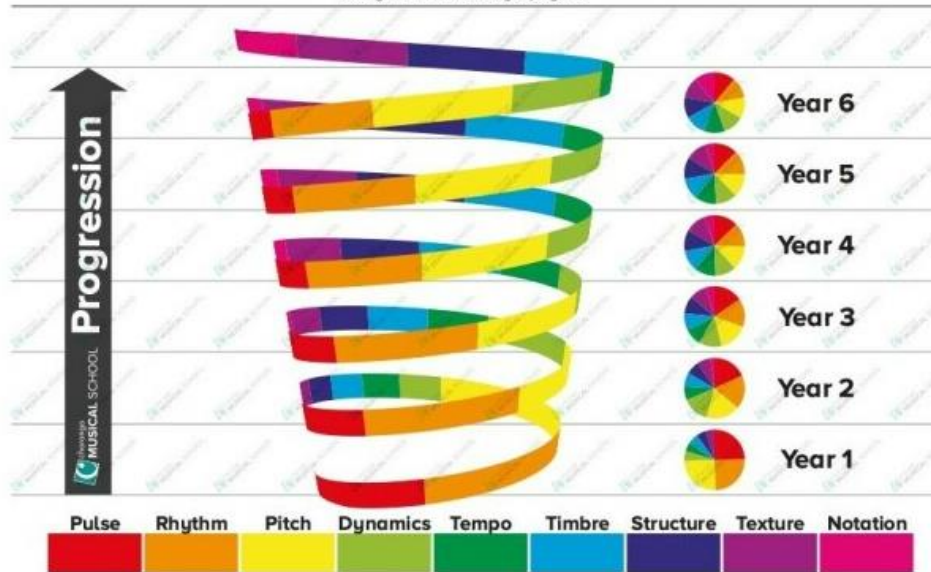
Progression through Charanga Musical School



Progression throughout the Units of Work reinforces the interrelated dimensions of music.

With each new song, always start again with the foundation of pulse, then rhythm, then pitch, adding new dimensions as you progress.

This represents an ever increasing spiral of musical learning.



### Aims of The National Curriculum:

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 inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

### The strands of musical learning:

1. Listen and Appraise
2. Musicianship
3. Singing
4. Instruments and notation
5. Improvisation
6. Composition
7. Perform & Share



### Charanga Vocabulary list

R	1	2	3	4	5	6
Pulse Instruments Pitch Sing Rhyme	Pulse, rhythm, pitch, rap, improvise, compose, melody, bass guitar, drums, decks, perform, singers, keyboard, percussion, trumpets, saxophones, Blues, Baroque, Latin, Irish Folk, Funk, pulse, rhythm, pitch, groove, audience, imagination.	: Keyboard, drums, bass, electric guitar, saxophone, trumpet, pulse, rhythm, pitch, improvise, compose, audience, question and answer, melody, dynamics, tempo, perform/performance, audience, rap, Reggae, glockenspiel.	Structure, intro/introduction, verse, chorus, improvise, compose, pulse, rhythm, pitch, tempo, dynamics, bass, drums, guitar, keyboard, synthesizer, hook, melody, texture, structure, electric guitar, organ, backing vocals, hook, riff, melody, Reggae, pentatonic scale, imagination, Disco.	Keyboard, electric guitar, bass, drums, improvise, compose, melody, pulse, rhythm, pitch, tempo, dynamics, texture, structure, compose, improvise, hook, riff, melody, solo, pentatonic scale, unison, rhythm patterns, musical style, rapping, lyrics, choreography, digital/electronic sounds, turntables, synthesizers, by ear, notation, backing vocal, piano, organ, acoustic guitar, percussion, birdsong, civil rights, racism, equality.	Rock, bridge, backbeat, amplifier, chorus, bridge, riff, hook, improvise, compose, appraising, Bossa Nova, syncopation, structure, Swing, tune/head, note values, note names, Big bands, pulse, rhythm, solo, ballad, verse, interlude, tag ending, strings, piano, guitar, bass, drums, melody, cover, Old-school Hip Hop, Rap, riff, synthesizer, deck, backing loops, Funk, scratching, unison, melody, cover, pitch, tempo, dynamics, timbre, texture, Soul, groove, riff, bass line, brass section, harmony, melody.	style indicators, melody, compose, improvise, cover, pulse, rhythm, pitch, tempo, dynamics, timbre, texture, structure, dimensions of music, Neo Soul, producer, groove, Motown, hook, riff, solo, Blues, Jazz, improvise/improvisation, by ear, melody, riff, solo, ostinato, phrases, unison, Urban Gospel, civil rights, gender equality, unison, harmony.

### Vocabulary for the 'Interrelated Dimensions of Music'

- Pulse – the regular heartbeat of the music; its steady beat.
- Rhythm – long and short sounds or patterns that happen over the pulse.

- Pitch – high and low sounds.
- Tempo – the speed of the music; fast or slow or in-between.
- Dynamics – how loud or quiet the music is.
- Timbre – all instruments, including voices, have a certain sound quality e.g., the trumpet has a very different sound quality to the violin.
- Texture – layers of sound. Layers of sound working together make music very interesting to listen to.
- Structure – every piece of music has a structure e.g., an introduction, verse and chorus ending.
- Notation – the link between sound and symbol.

Strands	EYFS		
<b>Listen and appraise</b>	<p>ELG: Listening and attention</p> <ul style="list-style-type: none"> <li>✓ I can listen attentively and respond to what I hear with relevant questions, comments during whole class discussions and small group interactions.</li> <li>✓ I can make comments about what they have heard and ask questions to clarify my understanding;</li> <li>✓ I can hold conversation when engaged in back-and-forth exchanges with my teacher and peers.</li> </ul> <p>ELG: Speaking</p> <ul style="list-style-type: none"> <li>✓ I can participate in small group, class and one-to-one discussions, offering my own ideas, using recently introduced vocabulary.</li> <li>✓ I can offer explanations for why things might happen, making use of recently introduced.</li> <li>✓ I can express my ideas and feelings about my experiences using full sentences, including use of past, present and future tenses and making use of conjunctions, with modelling and support from their teacher.</li> </ul> <p>ELG: People Culture and communities</p>	<b>Singing</b>	<p>ELG: People Culture and communities</p> <ul style="list-style-type: none"> <li>✓ I know some similarities and differences between different religious and cultural communities in this country, drawing on my experiences.</li> </ul> <p>ELG: Being Imaginative and Expressive</p> <ul style="list-style-type: none"> <li>✓ I can sing a range of well-known nursery rhymes and songs;</li> <li>✓ I can perform songs, rhymes, poems and stories with others, and – when appropriate – try to move in time with music.</li> </ul> <p>ELG: Creating with materials</p> <ul style="list-style-type: none"> <li>✓ I can share my creations, explaining the process they have used;</li> </ul>

	<ul style="list-style-type: none"> <li>✓ I know some similarities and differences between different religious and cultural communities in this country, drawing on my experiences.</li> </ul>		
<b>Musicianship</b>	<p>ELG: Being Imaginative and Expressive</p> <ul style="list-style-type: none"> <li>✓ I can sing a range of well-known nursery rhymes and songs; Perform songs, rhymes, poems and stories with others, and – when appropriate – try to move in time with music.</li> <li>✓ I can find the pulse of a piece of music.</li> </ul> <p>ELG: Creating with materials</p> <ul style="list-style-type: none"> <li>✓ Share their creations, explaining the process they have used;</li> </ul>	<b>Instruments</b>	<p>ELG: Self – Regulation</p> <ul style="list-style-type: none"> <li>✓ I can work towards simple goals, being able to wait for what they want and control my immediate impulses when appropriate;</li> <li>✓ I can focus my attention to what the teacher says, responding appropriately even when engaged in activity.</li> <li>✓ I can follow instructions involving several ideas or actions.</li> </ul> <p>ELG: Managing self</p> <ul style="list-style-type: none"> <li>✓ I am confident to try new activities and show independence, resilience and perseverance in the face of challenge;</li> </ul> <p>ELG: Building Relationships</p> <ul style="list-style-type: none"> <li>✓ I can work and play cooperatively and take turns with others;</li> </ul>
<b>Improvisation</b>	<p>ELG: Being Imaginative and Expressive</p> <ul style="list-style-type: none"> <li>✓ I can invent and adapt my own way of keeping the pulse (heartbeat of the song).</li> <li>✓ I can sing a range of well-known nursery rhymes and songs; Perform songs, rhymes, poems and stories with others, and – when appropriate – try to move in time with music.</li> </ul> <p>ELG: Creating with materials</p> <ul style="list-style-type: none"> <li>✓ I can share my creations, explaining the process I have used;</li> </ul>	<b>Composition</b>	<p>ELG: Being Imaginative and Expressive</p> <ul style="list-style-type: none"> <li>✓ I can invent and adapt and recount narratives and stories with peers and their teacher;</li> <li>✓ I can sing a range of well-known nursery rhymes and songs; Perform songs, rhymes, poems and stories with others, and – when appropriate – try to move in time with music.</li> </ul> <p>ELG: Creating with materials</p> <ul style="list-style-type: none"> <li>✓ I am able to share my creations, explaining the process I have used;</li> </ul>
<b>Perform &amp; Share</b>	<p>ELG: Managing self</p> <ul style="list-style-type: none"> <li>✓ I am confident to try new activities and show independence, resilience and perseverance in the face of challenge;</li> </ul>		

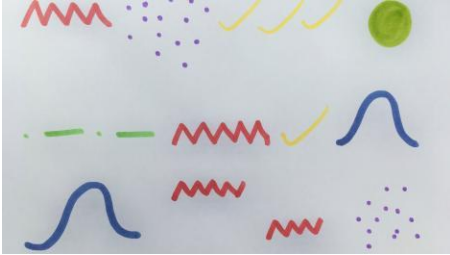
**Key stage 1:**

Pupils should be taught to: ♣ use their voices expressively and creatively by singing songs and speaking chants and rhymes ♣ play tuned and un-tuned 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 inter-related dimensions of music.

	ELG: Creating with materials ✓ I can share my creations, explaining the process they have used; ELG: Speaking ✓ I can express my ideas and feelings about my experiences using full sentences, including use of past, present and future tenses and making use of conjunctions, with modelling and support from my teacher.		
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Strands	Year 1	
	Substantive Knowledge	Disciplinary Knowledge
<b>Listen and Appraise</b> Respond/Analyse	✓ I can move and dance with the music ✓ I can find a steady beat (pulse) ✓ I can talk about feelings created by the music ✓ I can recognise and identify some band and orchestral instruments. ✓ I can describe tempo as fast or slow ✓ I can describe dynamics as loud and quiet ✓ I can join in sections of the song e.g., chorus ✓ I am beginning to understand where the music fits in the world ✓ I am beginning to understand about different styles/genres of music.	✓ Move, dance and respond in any way they can when listening. ✓ Describe their thoughts and feelings when listening to the music, including why they like or don't like the music. ✓ Talk about any instruments they might hear and perhaps identify them. ✓ Recognise some band and orchestral instruments. ✓ Identify a fast or slow tempo. ✓ Identify loud and quiet sounds as an introduction to understanding dynamics. ✓ Talk about any other music they have heard that is similar. ✓ Begin to understand where the music fits in the world.

		<ul style="list-style-type: none"> <li>✓ Begin to understand different styles of music.</li> </ul>
<b>Musicianship</b> Your concept of approaching music <ul style="list-style-type: none"> <li>• Pulse &amp; rhythmic,</li> <li>• tonal,</li> <li>• notation,</li> <li>• creativity</li> <li>• executive skills</li> </ul>	<ul style="list-style-type: none"> <li>✓ Use body percussion, instruments and voices.</li> <li>✓ Find and keep a steady beat together.</li> <li>✓ Begin to move in time with a steady beat/pulse.</li> <li>✓ Copy back simple long and short rhythms with clapping.</li> <li>✓ Copy back singing simple high and low patterns.</li> <li>✓ Start to know and demonstrate the difference between pulse, rhythm and pitch.</li> </ul>	<ul style="list-style-type: none"> <li>✓ I can use body percussion, instruments and voices in the key centres of: C major, F major, G major and A minor.</li> <li>✓ I can find and keep a steady beat together.</li> <li>✓ I understand the difference between creating a rhythm pattern and a pitch pattern.</li> <li>✓ I am able to copy back simple rhythmic patterns using long and short.</li> <li>✓ I am able to copy back simple melodic patterns using high and low.</li> <li>✓ I can complete vocal warm-ups with a copy back option to use Solfa. (Do Re Mi Fa Sol La Te Da)</li> <li>✓ Use body percussion, instruments and voices.</li> </ul>
<b>Singing</b>	<ul style="list-style-type: none"> <li>✓ I can sing, rap, rhyme, chant and use spoken word.</li> <li>✓ I am able to demonstrate good singing posture.</li> <li>✓ I can sing songs from memory.</li> <li>✓ I am able to copy back intervals of an octave and fifth (high, low).</li> <li>✓ I can sing in unison.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Sing, rap or rhyme as part of a choir/group knowing rap is a spoken word and different to melody (singing).</li> <li>✓ Begin to demonstrate good singing posture – standing up straight with relaxed shoulders.</li> <li>✓ Sing unit songs from memory.</li> <li>✓ Perhaps have a go at singing a solo and know the difference to singing in a group.</li> <li>✓ Try to understand the meaning of the song.</li> <li>✓ Try to follow the leader or conductor.</li> <li>✓ Add actions and/or movement to a song.</li> </ul>
<b>Instruments</b>	<ul style="list-style-type: none"> <li>✓ I am able to 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.</li> <li>✓ I can explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.</li> <li>✓ If appropriate: I can explore standard notation, using crotchets, quavers and minims, and simple combinations of:</li> </ul> <p>C, D, E, F, G F, G, A G, B, D D, E, F#, G, A</p>	<ul style="list-style-type: none"> <li>✓ Rehearse and learn to play a simple melodic instrumental part by ear.</li> <li>✓ Play a part on a tuned or untuned instrument by ear.</li> <li>✓ Learn to treat instruments carefully and with respect.</li> <li>✓ Rehearse and perform their parts within the context of the unit song.</li> <li>✓ Learn to play together with everybody while keeping in time with a steady beat.</li> <li>✓ Perform short, repeating rhythm patterns (ostinati or riffs) while keeping in time with a steady beat.</li> </ul>

	D, A, C	
<b>Improvisation</b> (creating)	<ul style="list-style-type: none"> <li>✓ I can explore improvisation within a major and minor scale using the notes: C, D, E D, E, A F, G, A D, F, G</li> <li>✓ I can improvise simple vocal patterns using 'Question and Answer' phrases.</li> <li>✓ I understand the difference between creating a rhythm pattern and a pitch pattern.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Explore improvisation within a major and minor scale, using the notes: C, D, E D, E, A F, G, A D, F, G</li> <li>✓ Explore and begin to create personal musical ideas using the given notes for the unit.</li> <li>✓ Understand that improvisation is about the children making up their own very simple tunes on the spot.</li> <li>✓ Follow a steady beat and stay 'in time'.</li> <li>✓ Improvise simple vocal patterns using 'question and answer' phrases.</li> <li>✓ Understand the difference between creating a rhythm pattern and a pitch pattern meaning a pulse/beat or a noted pattern.</li> </ul>
<b>Composition</b>	<ul style="list-style-type: none"> <li>✓ I can explore and create graphic scores: </li> <li>✓ I can create musical sound effects and short sequences of sounds in response to music and video stimulus.</li> <li>✓ I can create a story, choosing and playing classroom instruments and/or sound makers.</li> <li>✓ I can recognise how graphic notation can represent created sounds. Explore and invent your own symbols.</li> <li>✓ I can use music technology, if available, to capture, change and combine sounds (e.g., Singing Fingers).</li> <li>✓ Use simple notation if appropriate: and create a simple melody using crotchets and minims:</li> </ul> <p>C, D C, D, E C, D, E, F C, D, E, F, G</p> <ul style="list-style-type: none"> <li>✓ Start and end on the note C</li> </ul>	<ul style="list-style-type: none"> <li>✓ Begin to understand that composing is like writing a story with music using symbols and marks to give meaning.</li> <li>✓ I can use a variety of technology to record the sounds I make and know that the microphone allows me to record and listen back to the sounds I make. This equipment is used by artists to record.</li> <li>✓ Explore sounds and create their own melody.</li> <li>✓ Perform their simple composition/s using two, three, four or five notes.</li> <li>✓ Use simple notation if appropriate:</li> <li>✓ Create a simple melody using crotchets and minims.</li> </ul> <p>C, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C.</p>

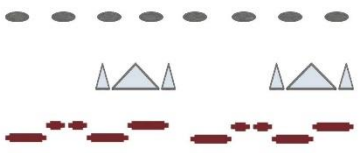
	F, G F, G, A F, G, A, C F, G, A, C, D ✓ Start and end on the note F D, F D, F, G D, F, G, A D, F, G, A, C ✓ Start and end on the note D	
<b>Performing and Share</b>	<ul style="list-style-type: none"> <li>✓ I can practise, rehearse and share a song that has been learned in the lesson, from memory or with notation, and with confidence.</li> <li>✓ I can decide on any actions, instrumental parts/improvisatory ideas/composed passages to be practised and included in the performance.</li> <li>✓ I can Talk about what the song means and why it was chosen to share.</li> <li>✓ I can talk about the difference between rehearsing a song and performing it.</li> <li>✓ I can listen to others perform.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Rehearse a song and perform it to an audience, explaining why the song was chosen.</li> <li>✓ Add actions and perhaps movement to the song.</li> <li>✓ Perform the song from memory.</li> <li>✓ Follow the leader or conductor.</li> <li>✓ Talk about the performance afterwards, expressing what was enjoyed and what they think could have been better.</li> <li>✓ When planning, rehearsing, introducing and performing the song:</li> <li>✓ Introduce the performance.</li> <li>✓ Begin to play tuned and untuned instruments musically within the performance.</li> <li>✓ Begin to use the voice expressively and creatively by singing simple songs.</li> <li>✓ Begin to play together as a group /band /ensemble.</li> <li>✓ Show their understanding of the Musical Spotlight and Social Question, and how they have influenced the performance.</li> </ul>

Strands	Year 2	
	Substantive Knowledge	Disciplinary Knowledge
<b>Listen and Appraise</b> Respond/Analyse	<ul style="list-style-type: none"> <li>✓ I can mark the beat of a listening piece (e.g., Boléro by Ravel) by tapping or clapping and recognising tempo, as well as changes in tempo.</li> <li>✓ I can move/walk in time to the beat of a piece of music.</li> <li>✓ I will identify the beat groupings in the music you sing and listen, e.g., 2-time, 3-time etc.</li> <li>✓ I am able to move and dance with the music confidently.</li> <li>✓ I can talk about how the music makes me feel.</li> <li>✓ I am able to find different steady beats.</li> <li>✓ I can describe tempo as fast or slow.</li> <li>✓ I can describe dynamics as loud or quiet.</li> <li>✓ I can join in sections of the song, e.g., call and response.</li> <li>✓ I can start to talk about the style (genre) of a piece of music.</li> <li>✓ I can recognise some band and orchestral instruments.</li> <li>✓ I am starting to talk about where music might fit into the world.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Find and try to keep a steady beat.</li> <li>✓ Invent different actions to move in time with the music.</li> <li>✓ Move, dance and respond with their bodies in any way they can.</li> <li>✓ Describe their thoughts and feelings when hearing the music.</li> <li>✓ Describe what they see in their individual imaginations when listening to the piece of music.</li> <li>✓ Talk about why they like or don't like the music.</li> <li>✓ Talk about any other music they have heard that is similar.</li> <li>✓ Identify a fast or slow tempo.</li> <li>✓ Mark the beat of a listening piece by tapping or clapping, and recognise tempo as well as changes in tempo.</li> <li>✓ Identify loud and quiet sounds as an introduction to understanding dynamics.</li> <li>✓ Walk in time to the beat of a piece of music.</li> <li>✓ Describe differences in tempo and dynamics with more confidence.</li> <li>✓ Recognise some band and orchestral instruments.</li> <li>✓ Continue to talk about where music might fit into the world.</li> </ul>



		<ul style="list-style-type: none"> <li>✓ Begin to understand that there are different styles of music.</li> <li>✓ Discuss the style(s) of the music.</li> <li>✓ Discuss what the song or piece of music might be about.</li> </ul>
<b>Musicianship</b> Your concept of approaching music <ul style="list-style-type: none"> <li>• Pulse &amp; rhythmic,</li> <li>• tonal,</li> <li>• notation,</li> <li>• creativity</li> <li>• executive skills</li> </ul>	<ul style="list-style-type: none"> <li>✓ I am able to use body percussion, instruments and voices in the key centres of: C major, G major and A minor.</li> <li>✓ I can find and keep a steady beat.</li> <li>✓ I am able to copy back simple rhythmic patterns using long and short.</li> <li>✓ I am able to copy back simple melodic patterns using high and low.</li> <li>✓ I can complete vocal warm-ups with a copy back option to use Solfa (Do Re Mi Fa Sol La Te Da).</li> <li>✓ I can sing short phrases independently.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Use body percussion, instruments and voices.</li> <li>✓ Move in time and keep a steady beat together.</li> <li>✓ Create their own rhythmic and melodic patterns.</li> <li>✓ Continue to copy back simple rhythmic patterns using long and short.</li> <li>✓ Continue to copy back simple melodic patterns using high and low.</li> <li>✓ Understand the difference between creating a rhythm pattern and a pitch pattern.</li> <li>✓ Sing short phrases independently.</li> <li>✓ Continue to learn to watch and follow a steady beat.</li> <li>✓ Begin to understand that the speed of the beat can change, creating a faster or slower pace (tempo).</li> <li>✓ Play copy-back rhythms, copy a leader, and invent rhythms for others to copy on untuned and tuned percussion.</li> <li>✓ Create rhythms using word phrases as a starting point.</li> <li>✓ Recognise long and short sounds, and match them to syllables and movement.</li> </ul>
<b>Singing</b>	<ul style="list-style-type: none"> <li>✓ I can sing as part of a choir.</li> <li>✓ I can have a go at singing a solo.</li> <li>✓ I can demonstrate good singing posture.</li> <li>✓ Sing songs from memory.</li> <li>✓ Sing with more pitch accuracy.</li> <li>✓ Understand and follow the leader or conductor.</li> <li>✓ Sing and try to communicate the meaning of the words.</li> <li>✓ Listen for being 'in time' or 'out of time'.</li> <li>✓ Add actions and perhaps movement to a song.</li> </ul>	<ul style="list-style-type: none"> <li>✓ I can sing as part of a choir.</li> <li>✓ I can demonstrate good singing posture.</li> <li>✓ I can sing songs from memory and/or from notation.</li> <li>✓ I can sing to communicate the meaning of the words.</li> <li>✓ I can sing in unison and sometimes in parts, and with more pitching accuracy.</li> <li>✓ I understand and follow the leader or conductor.</li> <li>✓ I can add actions to a song.</li> <li>✓ I can move confidently to a steady beat.</li> <li>✓ I am able to talk about feelings created by the music/song.</li> <li>✓ I can recognise some band and orchestral instruments.</li> <li>✓ I can describe tempo as fast or slow.</li> <li>✓ I can join in sections of the song, e.g., chorus.</li> <li>✓ I am beginning to understand where the music fits in the world.</li> </ul>

		<ul style="list-style-type: none"> <li>✓ I am beginning to talk about and understand the style of the music.</li> <li>✓ I 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).</li> </ul>
<b>Instruments</b>	<ul style="list-style-type: none"> <li>✓ I can rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major and G major.</li> <li>✓ I can play a tuned instrument such as a Glockenspiel/Recorder</li> </ul> <p>I can rehearse and learn a simple instrumental part by ear or from notation, using the notes G, A, B, B<math>\flat</math>, C, E and F</p>	<ul style="list-style-type: none"> <li>✓ Rehearse and learn to play a simple melodic instrumental part by ear.</li> <li>✓ Play a part on a tuned or untuned instrument by ear (Either Part 1, Part 2 or the optional Easy Part).</li> <li>✓ Rehearse and perform their parts within the context of the unit song.</li> <li>✓ Learn to treat instruments carefully and with respect.</li> <li>✓ Play together as a group while keeping in time with a steady beat.</li> <li>✓ Perform short, repeating rhythm patterns (ostinati or riffs) while keeping in time with a steady beat.</li> </ul>
<b>Improvisation</b> (creating)	<ul style="list-style-type: none"> <li>✓ I can explore improvisation within a major scale using the notes: C, D, E C, G, A G, A, B</li> <li>✓ F, G, A</li> </ul>	<ul style="list-style-type: none"> <li>✓ Explore improvisation within a major scale, using the notes: C, D, E C, G, A G, A, B F, G, A</li> <li>✓ Begin to create personal musical ideas using the given notes.</li> <li>✓ Understand that improvisation is about the children making up their own very simple tunes on the spot.</li> <li>✓ Follow a steady beat and stay 'in time'.</li> <li>✓ Work with partners and in the class to improvise simple 'question and answer' phrases, to be sung and played on untuned percussion, creating a musical conversation.</li> </ul>
<b>Composition</b>	<ul style="list-style-type: none"> <li>✓ I can create musical sound effects and short sequences of sounds in response to music and video stimulus.</li> <li>✓ I can use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Continue to understand that composing is like writing a story with music.</li> <li>✓ Perform their simple composition/s using two, three, four or five notes.</li> <li>✓ Start their tune/s on note one and end it on note one.</li> <li>✓ Use simple notation if appropriate:</li> <li>✓ Create a simple melody using crotchets and minims.</li> </ul>

	 <ul style="list-style-type: none"> <li>✓ I can create a story, choosing and playing classroom instruments.</li> <li>✓ I can create and perform my own rhythm patterns with stick notation, including crotchets, quavers and minims.</li> <li>✓ I can use music technology, if available, to capture, change and combine sounds (e.g., Singing Fingers).</li> <li>✓ I can use notation if appropriate: and create a simple melody using crotchets and minims:</li> </ul> <p>C, D C, D, E C, D, E, F C, D, E, F, G ✓ Start and end on the note C (C major)</p> <p>G, A G, A, B G, A, B, D G, A, B, D, E ✓ Start and end on the note G (Pentatonic on G)</p> <p>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>	<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)</p> <p>F, G, A F, G, A, C F, G, A, C, D ✓ Start and end on the note F.</p> <p>D, F D, F, G D, F, G, A D, F, G, A, C ✓ Start and end on the note D. ✓ Begin to explore and create using graphic scores: ✓ Create musical sound effects and short sequences of sounds in response to music and video stimuli. ✓ Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. ✓ 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.</p>
<b>Performing and Share</b>	<ul style="list-style-type: none"> <li>✓ I can practise, rehearse and share a song that has been learned in the lesson, from memory or with notation, and with confidence.</li> <li>✓ I can decide on any actions, instrumental parts/improvisatory ideas/composed passages to be practised and included in the performance.</li> <li>✓ I can talk about what the song means and why it was chosen to share.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Rehearse a song and then perform it to an audience, explaining why the song was chosen.</li> <li>✓ Add actions to the song.</li> <li>✓ Show a simple understanding of the Musical Spotlight and Social Question, and how they have influenced the performance.</li> <li>✓ Perform the song from memory.</li> </ul>

	<ul style="list-style-type: none"> <li>✓ I can talk about the difference between rehearsing a song and performing it.</li> <li>✓ I understand the importance of listening to other performances and applauding at the end.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Follow the leader or conductor.</li> <li>✓ Continue to play tuned and untuned instruments musically within the performance.</li> <li>✓ Continue to use the voice expressively and creatively by singing simple songs.</li> <li>✓ Continue to play together as a group /band /ensemble.</li> <li>✓ Talk about the performance afterwards; saying what they enjoyed and what they think could have been better.</li> </ul>
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### Key Stage 2:

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 inter-related 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.

Strands	Year 3	
	Substantive Knowledge	Disciplinary Knowledge

<b>Listen and appraise</b>	<ul style="list-style-type: none"> <li>✓ I am able to share my thoughts and feelings about the music together with my class.</li> <li>✓ I can find the beat or groove of the music.</li> <li>✓ I can walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</li> <li>✓ I can invent different actions to move in time with the music.</li> <li>✓ I am able to talk about what the song or piece of music means.</li> <li>✓ I can identify some instruments I can hear playing.</li> <li>✓ I can identify if it's a male or female voice singing the song.</li> <li>✓ I can talk about the style of the music.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Talk about the style of the music.</li> <li>✓ Share their thoughts and feelings about the music together.</li> <li>✓ Find the beat or groove of the music.</li> <li>✓ Invent different actions to move in time with the music.</li> <li>✓ Talk about what the song or piece of music means.</li> <li>✓ Talk about the style of the music.</li> <li>✓ Identify and describe their feelings when hearing the music, including why they like or don't like the music.</li> <li>✓ Use appropriate musical language to describe and discuss the music.</li> <li>✓ Start to use musical concepts and elements more confidently when talking about the music.</li> <li>✓ Recognise that some instruments are band instruments and some are orchestral instruments.</li> <li>✓ Identify specific instruments if they can.</li> <li>✓ Talk about where the music fits into the world.</li> <li>✓ Think about and discuss why the song or piece of music was written and what it might mean.</li> <li>✓ Discuss the style of the music and any other music they have heard that is similar.</li> </ul>
<b>Musicianship</b> Your concept of approaching music <ul style="list-style-type: none"> <li>• Pulse &amp; rhythmic,</li> <li>• tonal,</li> <li>• notation,</li> <li>• creativity</li> </ul> executive skills	<ul style="list-style-type: none"> <li>✓ I can use body percussion, instruments and voices in the key centres of: C major, F major, G major and A minor. And in the time signatures of: 2/4, 3/4 and 4/4.</li> <li>✓ I can find and keep a steady beat.</li> <li>✓ I can copy back and improvise simple rhythmic patterns using minims, crotchets, quavers and their rests.</li> <li>✓ Copy back and improvise simple melodic patterns using the notes: C, D, E G, A, B F, G, A A, B, C</li> </ul>	<ul style="list-style-type: none"> <li>✓ Use body percussion, instruments and voices.</li> <li>✓ Explore the time signatures of 2/4, 3/4 and 4/4.</li> <li>✓ Internalise, keep and move in time with a steady beat in 4/4, 3/4 and 2/4 time.</li> <li>✓ Find and keep a steady beat.</li> <li>✓ Listen and copy more complex rhythmic patterns by ear or from notation.</li> <li>✓ Copy back more complex melodic patterns.</li> <li>✓ Copy back and improvise with rhythmic patterns using minims, crotchets, quavers and their equivalent rests.</li> <li>✓ Copy back and improvise simple rhythmic patterns using semibreves, minims, dotted crotchets, crotchets, quavers and their rests.</li> <li>✓ Copy back and improvise simple melodic patterns using the notes: C, D, E G, A, B F, G, A A, B, C</li> </ul>

		<ul style="list-style-type: none"> <li>✓ Understand the beginnings of formal notation, linking sounds to symbols, and understand that music has its own language.</li> <li>✓ Start learning about basic music theory:</li> <li>✓ Introduce and understand the differences between crotchets and paired quavers.</li> <li>✓ Play and sing in the time signatures of 2/4, 3/4 and 4/4.</li> <li>✓ Create rhythms using word phrases as a starting point.</li> <li>✓ Identify the names of some pitched notes on a stage.</li> <li>✓ Identify if a song is major or minor in tonality.</li> </ul>
<b>Singing</b>	<ul style="list-style-type: none"> <li>✓ I can sing as part of a choir.</li> <li>✓ I am learning to sing a widening range of unison songs, of varying styles and structures.</li> <li>✓ I can demonstrate good singing posture.</li> <li>✓ I can perform actions confidently and in time to a range of action songs.</li> <li>✓ I can sing songs from memory and/or from notation.</li> <li>✓ I can sing with awareness of following the beat.</li> <li>✓ I can sing with attention to clear diction.</li> <li>✓ I can sing expressively, with attention to the meaning of the words.</li> <li>✓ I can sing in unison.</li> <li>✓ I understand and follow the leader or conductor.</li> <li>✓ I can copy back simple melodic phrases using the voice</li> </ul>	<ul style="list-style-type: none"> <li>✓ Sing as part of a choir and in unison.</li> <li>✓ Have a go at singing a solo.</li> <li>✓ Demonstrate good singing posture.</li> <li>✓ Sing the unit songs from memory.</li> <li>✓ Sing with attention to clear diction.</li> <li>✓ Sing more expressively, with attention to breathing and phrasing.</li> <li>✓ Discuss what the song or piece of music might be about.</li> <li>✓ Follow the leader or conductor confidently.</li> <li>✓ Sing with attention to the meaning of the words.</li> <li>✓ Listen for being 'in time' or 'out of time', with an awareness of following the beat.</li> <li>✓ Perform actions confidently and in time.</li> <li>✓ Sing a widening range of unison songs, of varying styles and structures.</li> </ul>
<b>Instruments &amp; notation</b>	<ul style="list-style-type: none"> <li>✓ I can 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.</li> <li>✓ I can develop facility in playing tuned percussion or a melodic instrument, such as a piano, glockenspiel, violin or recorder.</li> <li>✓ I can learn a simple instrumental part by ear or from notation, using the notes C, D, E, F, F#, G, G#, A, B and Bb.</li> <li>✓ I can explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.</li> <li>✓ I can explore standard notation, using minims, semibreves, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of:</li> </ul>	<ul style="list-style-type: none"> <li>✓ 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.</li> <li>✓ Develop facility in playing tuned percussion or a melodic instrument, such as the violin or recorder.</li> <li>✓ Play a part on a tuned instrument by ear or from notation.</li> <li>✓ Play the instrumental part they are comfortable with and swap when appropriate.</li> <li>✓ Treat instruments carefully and with respect.</li> <li>✓ Play the right notes with secure rhythms.</li> <li>✓ Play together as a group while keeping the beat.</li> <li>✓ Listen to and follow musical instructions from a leader.</li> <li>✓ Play their instruments with good posture and technique.</li> </ul>

	<p>C, D, E, F, G, A, B</p> <p>F, G, A, B<math>\flat</math>, C</p> <p>G, A, B, C, D, E</p> <p>E, F<math>\sharp</math>, G<math>\sharp</math>, A, B</p> <ul style="list-style-type: none"> <li>✓ I can read and respond to semibreves, minims, crotchets and paired quavers.</li> <li>✓ Identify: <ul style="list-style-type: none"> <li>• Stave</li> <li>• Treble clef</li> <li>• Time signature</li> <li>• Lines and spaces on the stave</li> </ul> </li> <li>✓ I can identify and understand the differences between crotchets and paired quavers.</li> <li>✓ I can apply spoken word to rhythms, understanding how to link each syllable to one musical note</li> </ul>	
<b>Improvisation</b>	<ul style="list-style-type: none"> <li>✓ I can explore improvisation within a major scale using the notes: <p>C, D, E</p> <p>C, D, E, F, G</p> <p>C, D, E, G, A</p> <p>G, A, B</p> <p>G, A, B, D, E</p> <p>G, A, B, C, D</p> <p>F, G, A</p> <p>F, G, A, C, D</p> </li> <li>✓ I am becoming 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'</li> <li>✓ I am able to respond using a limited note-range.</li> <li>✓ I can compose over a simple groove.</li> <li>✓ I can compose over a drone (long sustained sound).</li> <li>✓ I can structure musical ideas (egg using echo or 'Question and Answer' phrases) to create music that has a beginning, middle and end.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Explore improvisation within a major scale, using the notes: <p>C, D, E</p> <p>C, D, E, F, G</p> <p>C, D, E, G, A</p> <p>G, A, B G, A, B, D, E</p> <p>G, A, B, C, D</p> <p>F, G, A F, G, A, C, D</p> </li> <li>✓ Structure musical ideas</li> <li>✓ (Egg using echo or 'question and answer' phrases) to create music that has a beginning, middle and end.</li> <li>✓ When improvising, follow a steady beat and stay 'in time'.</li> <li>✓ Become more skilled in improvising; perhaps try more notes and rhythms, including rests or silent beats.</li> <li>✓ Think about creating music with 'phrases' made up of notes, rather than simply lots of notes played one after the other.</li> </ul>
<b>Composition</b>	<ul style="list-style-type: none"> <li>✓ I can create music and/or sound effects in response to music and video stimulus.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Create a simple melody using crotchets, minims and perhaps paired quavers: C, D</li> </ul>

	<ul style="list-style-type: none"> <li>✓ I can use music technology, if available, to capture, change and combine sounds.</li> <li>✓ I can compose over a simple chord progression.</li> <li>✓ I can compose over a simple groove.</li> <li>✓ I can compose over a drone (long sustained noise/note/sound).</li> <li>✓ I can start to use simple structures within compositions, e.g., introduction, verse, chorus or AB form.</li> <li>✓ I am able to use simple dynamics.</li> <li>✓ I can compose song accompaniments on tuned and untuned percussion, using known rhythms and note values.</li> <li>✓ I can create a simple melody using crotchets, minims and perhaps paired quavers:</li> </ul> <p>C, D</p> <p>C, D, E</p> <p>C, D, E, G</p> <p>C, D, E, G, A</p> <ul style="list-style-type: none"> <li>✓ Start and end on the note C (Pentatonic on C)</li> </ul> <p>C, D</p> <p>C, D, E</p> <p>C, D, E, F</p> <p>C, D, E, F, G</p> <ul style="list-style-type: none"> <li>✓ Start and end on the note C (C major)</li> </ul> <p>F, G</p> <p>F, G, A</p> <p>F, G, A, B<math>\flat</math></p> <p>F, G, A, B<math>\flat</math>, C</p> <ul style="list-style-type: none"> <li>✓ Start and end on the note F (F major)</li> </ul> <p>G, A</p> <p>G, A, B</p> <p>G, A, B, D</p> <p>G, A, B, D, E</p> <ul style="list-style-type: none"> <li>✓ Start and end on the note G (Pentatonic on G)</li> </ul>	<p>C, D, E</p> <p>C, D, E, G</p> <p>C, D, E, G, A</p> <p>Start and end on the note C (pentatonic on C).</p> <p>C, D</p> <p>C, D, E</p> <p>C, D, E, F</p> <p>C, D, E, F, G</p> <p>Start and end on the note C (C major).</p> <p>F, G</p> <p>F, G, A</p> <p>F, G, A, B<math>\flat</math></p> <p>F, G, A, B<math>\flat</math>, C</p> <p>Start and end on the note F (F major).</p> <p>G, A</p> <p>G, A, B</p> <p>G, A, B, D</p> <p>G, A, B, D, E</p> <p>Start and end on the note G (pentatonic on G).</p> <p>F, G</p> <p>F, G, A</p> <p>F, G, A, C</p> <p>F, G, A, C, D</p> <p>Start and end on the note F (pentatonic on F).</p> <ul style="list-style-type: none"> <li>✓ Explore and create graphic scores:</li> <li>✓ Create musical sound effects and short sequences of sounds in response to music and video stimuli.</li> <li>✓ Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.</li> <li>✓ Create a story, choosing and playing classroom instruments.</li> <li>✓ Create and perform your own rhythm patterns with stick notation, including crotchets, quavers and minims.</li> <li>✓ Use music technology, if available, to capture, change and combine sounds.</li> <li>✓ Start to use simple structures within compositions, egg introduction, verse and chorus or AB form.</li> </ul>
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		<ul style="list-style-type: none"> <li>✓ Use simple dynamics.</li> <li>✓ Create a tempo instruction.</li> <li>✓ Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values.</li> <li>✓ Use simple rhythmic combinations of minims, crotchets and paired quavers with their corresponding rests to create rhythm patterns.</li> <li>✓ Music Notepad Compose a standalone piece of music which includes:</li> <li>✓ A time signatures</li> <li>✓ A treble clef</li> <li>✓ Four or six bars</li> <li>✓ The correct notes for the scale and key signature</li> <li>✓ Rhythmic combinations of minims, crotchets and paired quavers, with their corresponding rests</li> <li>✓ Expression /dynamics - A melody that starts and ends on note one</li> <li>✓ A description of how their melodies were created.</li> </ul>
<b>Perform and Share</b>	<ul style="list-style-type: none"> <li>✓ I can practise, rehearse and share a song that has been learned in the lesson, from memory or with notation, and with confidence.</li> <li>✓ I can play and perform melodies following staff notation, using a small range, as a whole class or in small groups.</li> <li>✓ I can include any actions, instrumental parts/improvisatory ideas/composed passages within the rehearsal and in the performance.</li> <li>✓ I am able to talk about what the song means and why it was chosen to share.</li> <li>✓ I can reflect on feelings about sharing and performing, e.g., excitement, nerves, enjoyment.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Plan, rehearse and perform for an audience a song that has been learnt in the lesson, from memory or with notation, and with confidence.</li> <li>✓ Explain why the song was chosen.</li> <li>✓ Show their understanding of the Musical Spotlight and Social Question, and how they have influenced their performance.</li> <li>✓ Follow the leader or conductor.</li> <li>✓ Talk about the strengths of the performance, how they felt and what they would like to change.</li> <li>✓ Introduce the performance with an understanding of what the song is about and comment on any other relevant connections.</li> <li>✓ Include any actions, instrumental parts/improvisatory ideas/composed passages within the rehearsal and in the performance.</li> <li>✓ Reflect on feelings about sharing and performing, e.g. excitement, nerves, enjoyment, etc.</li> </ul>

Strands	Year 4	
	Substantive knowledge	Disciplinary Knowledge
<b>Listen and appraise</b>	<ul style="list-style-type: none"> <li>✓ I am able to talk about the words of a song.</li> <li>✓ I can think about why the song or piece of music was written.</li> <li>✓ I can find and demonstrate the steady beat.</li> <li>✓ I can identify 2/4, 3/4, and 4/4 metre.</li> <li>✓ I can identify the tempo as fast, slow or steady.</li> <li>✓ I can recognise the style of music I are listening to.</li> <li>✓ Discuss the structures of songs.</li> <li>✓ Identify:               <ul style="list-style-type: none"> <li>• Call and response</li> <li>• A solo vocal or instrumental line and the rest of the ensemble</li> <li>• A change in texture</li> <li>• Articulation on certain words</li> <li>• Programme music                   <ul style="list-style-type: none"> <li>✓ I can explain what a main theme is and identify when it is repeated.</li> <li>✓ I know and understand what a musical introduction is and its purpose.</li> <li>✓ I can recall by ear memorable phrases heard in the music.</li> <li>✓ I am able to identify major and minor tonality.</li> <li>✓ I can recognise the sound and notes of the pentatonic scale by ear and from notation.</li> <li>✓ I can describe legato and staccato.</li> <li>✓ I am able to recognise the following styles and any important musical features that distinguish the style: 20<sup>th</sup> and 21<sup>st</sup> Century Orchestral, Reggae, Soul, R&amp;B, Pop, Folk, Jazz, Disco, Musicals, Classical, Rock, Gospel, Romantic, Choral, Funk and Electronic Dance Music.</li> </ul> </li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>✓ Talk about the words of the song.</li> <li>✓ Think about why the song or piece of music was written.</li> <li>✓ Find and demonstrate the steady beat.</li> <li>✓ Identify 2/4, 3/4, and 4/4 metre.</li> <li>✓ Identify the tempo as fast, slow or steady.</li> <li>✓ Discuss the structures of songs.</li> <li>✓ Explain what a main theme is and identify when it is repeated.</li> <li>✓ Identify:               <ul style="list-style-type: none"> <li>✓ Call and response</li> <li>✓ A solo vocal/instrumental line and the rest of the ensemble</li> <li>✓ A change in texture - The articulation of certain words</li> <li>✓ Programme music</li> <li>✓ Know and understand what a musical introduction is and its purpose.</li> <li>✓ Recall by ear memorable phrases heard in the music.</li> <li>✓ Identify major and minor tonalities.</li> <li>✓ Recognise the sound and notes of the pentatonic scale by ear and from notation.</li> <li>✓ Describe legato and staccato.</li> <li>✓ Recognise the style of music they are listening to.</li> <li>✓ Recognise the following styles and any important musical features that distinguish each style: 20th and 21st Century Orchestral, Reggae, Soul, R&amp;B, Pop, Folk, Jazz, Disco, Musicals, Classical, Rock, Gospel, Romantic, Choral, Funk and Electronic Dance Music.</li> </ul> </li> </ul>
<b>Musicianship</b>	<ul style="list-style-type: none"> <li>✓ I can use body percussion, instruments and voices in the key centres of: C major, F major, G major and A minor and in the time signatures of: 2/4, 3/4 and 4/4.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Explore improvisation within major and minor scales, using the notes: C, D, E D, E, A F, G, A</li> </ul>

<p>Your concept of approaching music</p> <ul style="list-style-type: none"> <li>• Pulse &amp; rhythmic</li> <li>• tonal,</li> <li>• notation,</li> <li>• creativity</li> </ul> <p>executive skills</p>	<ul style="list-style-type: none"> <li>✓ I can find and keep a steady beat.</li> <li>✓ I am able to listen and copy rhythmic patterns made of semibreves, minims, dotted crotchets, crotchets, quavers, semiquavers and their rests, by ear or from notation.</li> <li>✓ I can copy back melodic patterns using the notes: C, D, E C, D, E, G, A G, A, B G, A, B, D, E F, G, A A, B, C, D, E, F, G</li> </ul>	<p>D, F, G</p> <ul style="list-style-type: none"> <li>✓ Explore and begin to create personal musical ideas using the given notes for the unit.</li> <li>✓ Understand that improvisation is about the children making up their own very simple tunes on the spot.</li> <li>✓ Follow a steady beat and stay 'in time'.</li> <li>✓ Improvise simple vocal patterns using 'question and answer' phrases.</li> <li>✓ Understand the difference between creating a rhythm pattern and a pitch pattern.</li> </ul>
<b>Singing</b>	<ul style="list-style-type: none"> <li>✓ I can rehearse and learn songs from memory and/or with notation.</li> <li>✓ I can sing in different time signatures: 2/4, 3/4 and 4/4.</li> <li>✓ I can sing as part of a choir with awareness of size: the larger, the thicker and richer the musical texture.</li> <li>✓ I can demonstrate good singing posture.</li> <li>✓ I can demonstrate vowel sounds, blended sounds and consonants.</li> <li>✓ I can sing 'on pitch' and 'in time'.</li> <li>✓ I can sing expressively, with attention to breathing and phrasing.</li> <li>✓ I can sing expressively, with attention to staccato and legato.</li> <li>✓ I am able to talk about the different styles of singing used for different styles of song.</li> <li>✓ I am able to talk about how the songs and their styles connect to the world.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Sing as part of a choir with awareness of size: the larger the choir, the thicker and richer the musical texture.</li> <li>✓ Rehearse and learn songs from memory and/or with notation.</li> <li>✓ Sing in different time signatures: 2/4, 3/4 and 4/4.</li> <li>✓ Demonstrate good singing posture.</li> <li>✓ Demonstrate vowel sounds, blended sounds and consonants.</li> <li>✓ Sing 'on pitch' and 'in time'.</li> <li>✓ Sing expressively, with attention to breathing and phrasing.</li> <li>✓ Sing expressively, with attention to staccato and legato.</li> <li>✓ Talk about the different styles of singing used for different styles of song.</li> <li>✓ Talk about how the songs and their styles connect to the world</li> </ul>
<b>Instruments &amp; notation</b>	<ul style="list-style-type: none"> <li>✓ I can 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.</li> <li>✓ I can 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</li> <li>✓ I can explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.</li> <li>✓ I can explore standard notation, using semibreves, minims, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B</li> </ul>	<ul style="list-style-type: none"> <li>✓ Rehearse and learn to play a simple melodic instrumental part, by ear or from notation, in C major, F major, G major, D major and D minor.</li> <li>✓ Rehearse and perform their parts within the context of the unit song.</li> <li>✓ Treat instruments carefully and with respect.</li> <li>✓ Play the right notes with secure rhythms.</li> <li>✓ Play together as a group while keeping the beat.</li> <li>✓ Listen to and follow musical instructions from a leader.</li> <li>✓ Play their instruments with good posture and technique.</li> </ul>

	<p>F, G, A, B<math>\flat</math>, C</p> <p>G, A, B, C, D, E, F<math>\sharp</math></p> <p>D, E, F<math>\sharp</math>, G, A, B, C</p> <ul style="list-style-type: none"> <li>✓ I am able to read and respond to semibreves, minims, dotted crotchets, crotchets, quavers and semiquavers.</li> <li>✓ Identify:</li> <li>• Stave</li> <li>• Treble clef</li> <li>• Time signature</li> <li>✓ I can identify and understand the differences between minims, crotchets, paired quavers and rests.</li> <li>✓ I can read and perform pitch notation within a range.</li> <li>✓ I am able to follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.</li> </ul>	
<b>Improvisation</b>	<ul style="list-style-type: none"> <li>✓ I am able to explore improvisation within a major scale using the notes:</li> </ul> <p>C, D, E</p> <p>C, D, E, G, A</p> <p>C, D, E, F, G</p> <p>D, E, F<math>\sharp</math>, A, B</p> <p>D, E, F, G, A</p> <ul style="list-style-type: none"> <li>✓ I am able to 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.</li> <li>✓ I can improvise over a simple chord progression.</li> <li>✓ I can improvise over a groove.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Explore improvisation within a major scale, using the notes: C, D, E</li> </ul> <p>C, D, E, G, A</p> <p>C, D, E, F, G</p> <p>D, E, F<math>\sharp</math></p> <p>D, E, F<math>\sharp</math>, A, B</p> <ul style="list-style-type: none"> <li>✓ Explore improvisation within a major scale, using more notes.</li> <li>✓ Improvise using a limited range of pitches on the instruments they are learning, making use of musical features, including smooth (legato) and detached (staccato) articulation.</li> <li>✓ Improvise over a simple chord progression /groove.</li> </ul>
<b>Composition</b>	<ul style="list-style-type: none"> <li>✓ I can 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.</li> <li>✓ I can compose over a simple chord progression.</li> <li>✓ I am able to compose over a groove.</li> <li>✓ I can create music in response to music and video stimulus.</li> <li>✓ I am able to use music technology (Garage Band), if available, to capture, change and combine sounds.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Create a melody using crotchets, minims, quavers and their rests.</li> <li>✓ Use a pentatonic scale:</li> </ul> <p>C, D</p> <p>C, D, E</p> <p>C, D, E, G</p> <p>C, D, E, G, A</p> <ul style="list-style-type: none"> <li>✓ Start and end on the note C (pentatonic on C).</li> </ul> <p>C, D</p> <p>C, D, E</p>

	<ul style="list-style-type: none"> <li>✓ I can start to use simple structures within compositions, e.g., introduction, verse, chorus or AB form.</li> <li>✓ I can use simple dynamics.</li> <li>✓ I am able to compose song accompaniments on tuned and untuned percussion, using known rhythms and note values.</li> <li>✓ I can create a melody using crotchets, minims, quavers and their rests. Use a pentatonic scale:</li> </ul> <p>C, D C, D, E C, D, E, G C, D, E, G, A ✓ Start and end on the note C (Pentatonic on C)</p> <p>C, D C, D, E C, D, E, F C, D, E, F, G ✓ Start and end on the note C (C major)</p> <p>A, B A, B, C A, B, C, D A, B, C, D, E ✓ Start and end on the note A (A minor)</p> <p>D, E D, E, F D, E, F, G D, E, F, G, A ✓ Start and end on the note D (D minor)</p> <p>G, A G, A, B G, A, B, D G, A, B, D, E ✓ Start and end on the note G (Pentatonic on G)</p>	<p>C, D, E, F C, D, E, F, G ✓ Start and end on the note C (C major).</p> <p>A, B A, B, C A, B, C, D A, B, C, D, E ✓ Start and end on the note A (A minor).</p> <p>D, E D, E, F D, E, F, G D, E, F, G, A ✓ Start and end on the note D (D minor).</p> <p>G, A G, A, B G, A, B, D G, A, B, D, E ✓ Start and end on the note G (pentatonic on G). ✓ Successfully create a melody in keeping with the style of the backing track. ✓ This could include: ✓ Composing over a simple chord progression ✓ Composing over a simple groove ✓ Composing over a drone. ✓ Include a home note to give a sense of an ending; coming home. ✓ Use music technology, if available, to capture, change and combine sounds. ✓ Start to use simple structures within compositions, e.g., introduction, verse and chorus or AB form. ✓ Use simple dynamics. ✓ Create a tempo instruction. ✓ 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. ✓ Begin to understand the structure of the composition.</p>
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		<ul style="list-style-type: none"> <li>✓ Explain its musical shape, identifying melodic intervals (a melody that leaps) and melodic steps (a melody that moves to the next note).</li> <li>✓ Perform their simple composition/s using their own choice of notes.</li> <li>✓ Music Notepad Compose a standalone piece of music which includes: <ul style="list-style-type: none"> <li>✓ A time signatures</li> <li>✓ A treble clef</li> <li>✓ Four or six bars</li> <li>✓ The correct notes for the scale and key signature</li> <li>✓ Rhythmic combinations of minims, crotchets and paired quavers, with their corresponding rests</li> </ul> </li> <li>✓ Expression/dynamics - Structured musical ideas (e.g., using echo or 'question and answer' phrases) to create music that has a beginning, middle and end</li> <li>✓ A melody that starts and ends on note one</li> <li>✓ A description of how their melodies were created.</li> <li>✓</li> </ul>
<b>Perform and Share</b>	<ul style="list-style-type: none"> <li>✓ Rehearse and enjoy the opportunity to share what has been learnt in the lessons.</li> <li>✓ Perform, with confidence, a song from memory or using notation.</li> <li>✓ Play and perform melodies following staff notation, using a small range, as a whole class or in small groups.</li> <li>✓ Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance.</li> <li>✓ Explain why the song was chosen, including its composer and the historical and cultural context of the song.</li> <li>✓ Communicate the meaning of the words and articulate them clearly.</li> <li>✓ Reflect on the performance and how well it suited the occasion.</li> <li>✓ Discuss and respond to any feedback; consider how future performances might be different.</li> <li>✓</li> </ul>	<ul style="list-style-type: none"> <li>✓ I can rehearse and enjoy the opportunity to share what has been learned in the lessons.</li> <li>✓ I am able to perform, with confidence, a song from memory or using notation.</li> <li>✓ I can play and perform melodies following staff notation, using a small range, as a whole class or in small groups.</li> <li>✓ I can include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance.</li> <li>✓ I can explain why the song was chosen, including its composer and the historical and cultural context of the song.</li> <li>✓ I can communicate the meaning of the words and articulate them clearly.</li> <li>✓ I am able to use the structure of the song to communicate its mood and meaning in the performance.</li> <li>✓ I can talk about what the rehearsal and performance has taught me.</li> </ul>

		<ul style="list-style-type: none"> <li>✓ I can understand how the individual fits within the larger group ensemble.</li> <li>✓ I am able to reflect on the performance and how well it suited the occasion.</li> <li>✓ I can discuss and respond to any feedback; consider how future performances might be different.</li> </ul>
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Strands	Year 5	
	Substantive Knowledge	Disciplinary Knowledge
<b>Listen and appraise</b>	<ul style="list-style-type: none"> <li>✓ I can talk about feelings created by the music.</li> <li>✓ I am able to justify a personal opinion with reference to Musical Elements.</li> <li>✓ I can find and demonstrate the steady beat.</li> <li>✓ I can identify 2/4, 3/4, 6/8 and 5/4 metre.</li> <li>✓ I can identify the musical style of a song or piece of music.</li> <li>✓ I can identify instruments by ear and through a range of media.</li> <li>✓ I can 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.</li> <li>✓ I am able to explain a bridge passage and its position in a song.</li> <li>✓ I can recall by ear memorable phrases heard in the music.</li> <li>✓ I can identify major and minor tonality.</li> <li>✓ I can recognise the sound and notes of the pentatonic and Blues scales, by ear and from notation.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Talk about feelings created by the music.</li> <li>✓ Justify a personal opinion with reference to the musical elements.</li> <li>✓ Find and demonstrate the steady beat.</li> <li>✓ Identify 2/4, 3/4, 4/4, 6/8 and 5/4 metre.</li> <li>✓ Identify instruments by ear and through a range of media.</li> <li>✓ Discuss the structure of the music with reference to the verses, bridge, repeat signs, chorus and final chorus, improvisation, call and response, and AB form.</li> <li>✓ Explain a bridge passage and its position in a song.</li> <li>✓ Recall by ear memorable phrases heard in the music.</li> <li>✓ Explain the role of a main theme in musical structure</li> <li>✓ Understand what a musical introduction is and know its purpose.</li> <li>✓ Explain rapping.</li> </ul>

	<ul style="list-style-type: none"> <li>✓ I can explain the role of a main theme in musical structure.</li> <li>✓ I know and understand what a musical introduction is and its purpose.</li> <li>✓ I can explain rapping.</li> <li>✓ I can recognise the following styles and any key musical features that distinguish the style: 20<sup>th</sup> and 21<sup>st</sup> Century Orchestral, Gospel, Pop, Minimalism, Rock n' Roll, South African, Contemporary Jazz, Reggae, Film Music, Hip Hop, Funk, Romantic and Musicals</li> </ul>	<ul style="list-style-type: none"> <li>✓ Identify major and minor tonalities.</li> <li>✓ Recognise the sound and notes of the pentatonic and Blues scales, by ear and from notation.</li> <li>✓ Identify the musical style of a song or piece of music.</li> <li>✓ Recognise the following styles and any key musical features that distinguish each style: 20<sup>th</sup> and 21<sup>st</sup> Century Orchestral, Gospel,</li> <li>✓ Pop, Minimalism, Rock 'n'</li> <li>✓ Roll, South African Pop,</li> <li>✓ Jazz: Contemporary,</li> <li>✓ Reggae, Film Music, Hip Hop, Funk, Romantic and Musicals</li> </ul>
<b>Musicianship</b> Your concept of approaching music <ul style="list-style-type: none"> <li>• Pulse &amp; rhythmic,</li> <li>• tonal,</li> <li>• notation,</li> <li>• creativity</li> </ul> executive skills	<ul style="list-style-type: none"> <li>✓ I can use body percussion, instruments and voices in the key centres of: C major, G major, D major, F major and A minor .and in the time signatures of: 2/4, 3/4, 4/4, 5/4 and 6/8.</li> <li>✓ I can find and keep a steady beat.</li> <li>✓ I am able to listen and copy rhythmic patterns made of dotted minims, minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semiquavers and their rests, by ear or from notation.</li> <li>✓ I can 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#</li> </ul>	<ul style="list-style-type: none"> <li>✓ Use body percussion, instruments and voices.</li> <li>✓ Explore the time signatures of 2/4, 3/4, 4/4, 5/4 and 6/8.</li> <li>✓ Find and keep a steady beat.</li> <li>✓ Listen and copy rhythmic patterns made of dotted minims, minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semiquavers and their rests, by ear or from notation.</li> <li>✓ 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#</li> <li>✓ Find and keep a steady beat.</li> <li>✓ Listen and copy rhythmic patterns made of dotted minims, minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semiquavers and their rests, by ear or from notation.</li> <li>✓ Copy back various melodic patterns.</li> </ul>
<b>Singing</b>	<ul style="list-style-type: none"> <li>✓ I can rehearse and learn songs from memory and/or with notation.</li> <li>✓ I can sing in 2/4, 3/4, 4/4 and 6/8 time.</li> <li>✓ I can sing in unison and parts, and as part of a smaller group.</li> <li>✓ I can sing 'on pitch' and 'in time'.</li> <li>✓ I can sing a second part in a song.</li> <li>✓ I can self-correct if lost or out of time.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Sing in unison and parts, and as part of a smaller group.</li> <li>✓ Sing a second part in a song.</li> <li>✓ Rehearse and learn songs from memory and/or with notation.</li> <li>✓ Sing in 2/4, 3/4, 4/4, 5/4 and 6/8 metre.</li> <li>✓ Sing 'on pitch' and 'in time'.</li> </ul>



	<ul style="list-style-type: none"> <li>✓ I can sing expressively, with attention to breathing and phrasing.</li> <li>✓ I can sing expressively, with attention to dynamics and articulation.</li> <li>✓ I can develop confidence as a soloist.</li> <li>✓ I can talk about the different styles of singing used for different styles of song.</li> <li>✓ I can talk confidently about how connected you feel to the music and how it connects in the world.</li> <li>✓ I can respond to a leader or conductor.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Self-correct if lost or out of time.</li> <li>✓ Sing expressively, with attention to breathing and phrasing.</li> <li>✓ Sing expressively, with attention to dynamics and articulation.</li> <li>✓ Develop confidence as a soloist.</li> <li>✓ Talk about the different styles of singing used for different styles of song.</li> <li>✓ Talk confidently about how connected they feel to the music and how it connects to the world.</li> <li>✓ Respond to a leader or conductor.</li> </ul>
<b>Instruments &amp; notation</b>	<ul style="list-style-type: none"> <li>✓ I can rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, Major, G major, E<math>\flat</math> major, C minor and D minor.</li> <li>✓ I can 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.</li> <li>✓ I can play an instrument and learn to play one of four differentiated instrumental parts by ear or from notation, in</li> <li>✓ the tonal centres of C major, F major, G major, E<math>\flat</math> major, C minor and D minor.</li> <li>✓ I can explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.</li> <li>✓ I can explore standard notation, using minims, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: <ul style="list-style-type: none"> <li>C, D, E, F, G, A, B</li> <li>F, G, A, B<math>\flat</math>, C, D, E</li> <li>G, A, B, C, D, E, F<math>\sharp</math></li> <li>C, G, A<math>\flat</math>, B<math>\flat</math></li> <li>G, G<math>\sharp</math>, A, B<math>\flat</math>, C</li> <li>D, E, F, G, A, B, C</li> <li>E<math>\flat</math>, F, G, A<math>\flat</math>, B<math>\flat</math>, C, D<math>\flat</math></li> </ul> </li> <li>✓ I can identify: <ul style="list-style-type: none"> <li>• Stave</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>✓ 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, E<math>\flat</math> major, C minor and D minor.</li> <li>✓ Play a part on a tuned instrument, by ear or from notation.</li> <li>✓ Treat instruments carefully and with respect.</li> <li>✓ Play the right notes with secure rhythms.</li> <li>✓ Rehearse and perform their parts within the context of the unit song.</li> <li>✓ Play together as a group while keeping the beat.</li> <li>✓ Listen to and follow musical instructions from a leader.</li> <li>✓ Play their instruments with good posture.</li> <li>✓ Begin to understand how to rehearse a piece of music in order to improve.</li> </ul>

	<ul style="list-style-type: none"> <li>• Treble clef</li> <li>• Time signature</li> <li>✓ I can read and respond to minims, crotchets, quavers, dotted quavers and semiquavers.</li> <li>✓ I can recognise how notes are grouped when notated.</li> <li>✓ I am able to identify the stave and symbols on the stave (such as the treble clef), the name of the notes on lines and in spaces, bar lines, a flat sign and a sharp sign.</li> <li>✓ I further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers.</li> <li>✓ I understand the differences between 2/4-, 3/4- and 4/4-time signatures.</li> <li>✓ I can read and perform pitch notation within an octave (e.g., C–C'/do–do).</li> </ul>	
<b>Improvisation</b>	<ul style="list-style-type: none"> <li>✓ I can 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</li> <li>✓ I can improvise over a simple groove, responding to the beat and creating a satisfying melodic shape.</li> <li>✓ I am able to experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano).</li> </ul>	<ul style="list-style-type: none"> <li>✓ Explore improvisation within a major and minor scale, using the following 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</li> <li>✓ Improvise over a simple groove, responding to the beat and creating a satisfying melodic shape.</li> <li>✓ Experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano).</li> <li>✓ Follow a steady beat and stay 'in time'.</li> <li>✓ Become more skilled in improvising; perhaps try more notes and rhythms.</li> <li>✓ Become more skilled in improvising; perhaps try to use melodic jumps (intervals) that might get higher and lower.</li> <li>✓ Explore rhythm patterns created from quavers, crotchets, semiquavers, minims and their rests. Include rests or silent beats.</li> <li>✓ Think about creating music with 'phrases' made up of notes, rather than just lots of notes played one after the other.</li> </ul>

		<ul style="list-style-type: none"> <li>✓ Include smooth (legato) and detached (staccato) articulation when playing notes.</li> </ul>
<b>Composition</b>	<ul style="list-style-type: none"> <li>✓ I can create music in response to music and video stimulus.</li> <li>✓ I can use music technology, if available, to capture, change and combine sounds.</li> <li>✓ I am starting to use structures within compositions, e.g., introduction, multiple verse and chorus sections, AB form or ABA form (ternary form).</li> <li>✓ I can use chords to compose music to evoke a specific atmosphere, mood or environment.</li> <li>✓ I can use simple dynamics.</li> <li>✓ I can use rhythmic variety.</li> <li>✓ I compose song accompaniments, perhaps using basic chords.</li> <li>✓ I use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet).</li> <li>✓ I can use full scales in different keys.</li> <li>✓ I understand how chord triads are formed and play them on tuned percussion, melodic instruments or keyboards.</li> <li>✓ I can perform simple, chordal accompaniments.</li> <li>✓ I can create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, plus all equivalent rests.</li> </ul> <p>Use a pentatonic and a full scale. Use major and minor tonality:</p> <p>F, G  F, G, A  F, G, A, B<math>\flat</math>  F, G, A, B<math>\flat</math>, C  ✓ Start and end on the note F (F major)</p> <p>G, A  G, A, B  G, A, B, C  G, A, B, C, D  ✓ Start and end on the note G (G major)</p> <p>G, A  G, A, B  G, A, B, D</p>	<ul style="list-style-type: none"> <li>✓ Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, plus all equivalent rests.</li> <li>✓ Use a pentatonic and a full scale.</li> <li>✓ Use major and minor tonality: F, G</li> </ul> <p>F, G, A  F, G, A, B<math>\flat</math>  F, G, A, B<math>\flat</math>, 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).</p> <p>G, A  G, A, B  G, A, B, D  G, A, B, D, E  ✓ Start and end on the note G (pentatonic on G).  ✓ 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, as well as major and minor tonalities.  ✓ Understand the structure of the composition.  ✓ Explain its musical shape, identifying melodic intervals (a melody that leaps) and melodic steps (a melody that moves to the next note).  ✓ Include a home note to give a sense of an ending; coming home.</p>

	<p>G, A, B, D, E  ✓ Start and end on the note G (Pentatonic on G)</p> <p>D, E  D, E, F  D, E, F, G  D, E, F, G, A  ✓ Start and end on the note D (D minor)</p> <p>E<math>\flat</math>, F  E<math>\flat</math>, F, G  E<math>\flat</math>, F, G, B<math>\flat</math>  E<math>\flat</math>, F, G, B<math>\flat</math>, C  ✓ Start and end on the note E<math>\flat</math> (E<math>\flat</math> major)</p>	<ul style="list-style-type: none"> <li>✓ Perform their simple composition/s, using their own choice of notes.</li> <li>✓ Successfully create a melody in keeping with the style of the backing track.</li> <li>✓ Create their composition/s with an awareness of the basic chords in the backing track.</li> <li>✓ Music Notepad</li> <li>✓ Compose a standalone piece of music which includes:</li> <li>✓ A time signature - A treble</li> <li>✓ clef</li> <li>✓ Four, six or eight bars</li> <li>✓ The correct notes for the scale and key signature</li> <li>✓ Rhythmic combinations of semibreves, minims, crotchets and paired quavers, with their corresponding rests</li> <li>✓ Expression/dynamics</li> <li>✓ Structured musical ideas (e.g. using echo or 'question and answer' phrases) to create music that has a beginning, middle and end</li> <li>✓ A melody that starts and ends on note one - A description of how their melodies were created.</li> <li>✓</li> </ul>
<b>Perform and Share</b>	<ul style="list-style-type: none"> <li>✓ I can create, rehearse and present a holistic performance for a specific purpose, for a friendly but unknown audience.</li> <li>✓ Perhaps perform in smaller groups, as well as the whole class.</li> <li>✓ I can perform a range of repertoire pieces and arrangements combining acoustic instruments, to form mixed ensembles, including a school orchestra.</li> <li>✓ I can perform from memory or with notation, with confidence and accuracy.</li> <li>✓ I can include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance.</li> <li>✓ I am able to explain why the song was chosen, including its composer and the historical and cultural context of the song.</li> <li>✓ I can lead a part of the rehearsal and part of the performance.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Create, rehearse and present a holistic performance for a specific purpose, for a friendly but unfamiliar audience.</li> <li>✓ Perhaps perform in smaller groups, as well as with the whole class.</li> <li>✓ Perform a range of repertoire pieces and arrangements, combining acoustic instruments to form mixed ensembles, including a school orchestra.</li> <li>✓ Perform from memory or with notation, with confidence and accuracy.</li> <li>✓ Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance.</li> <li>✓ Explain why the song was chosen, including its composer and the historical and cultural context of the song.</li> </ul>

	<ul style="list-style-type: none"> <li>✓ I can record the performance and compare it to a previous performance; explain how well the performance communicated the mood of each piece.</li> <li>✓ I can discuss and talk musically about the strengths and weaknesses of a performance.</li> <li>✓ I can collect feedback from the audience and reflect how future performances might be different.</li> </ul>	<ul style="list-style-type: none"> <li>✓ A student will lead part of the rehearsal and part of the performance.</li> <li>✓ Record the performance and compare it to a previous performance; explain how well the performance communicated the mood of each piece.</li> <li>✓ Discuss and talk musically about the strengths and weaknesses of a performance.</li> <li>✓ Collect feedback from the audience and reflect on how future performances might be different.</li> </ul>
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Strands	Year 6	
	Substantive Knowledge	Disciplinary Knowledge
Listen and appraise	<ul style="list-style-type: none"> <li>✓ I can talk about feelings created by the music.</li> <li>✓ I can justify a personal opinion with reference to Musical Elements.</li> <li>✓ I can identify 2/4, 4/4, 3/4, 6/8 and 5/4.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Talk about feelings created by the music.</li> <li>✓ Justify a personal opinion with reference to the musical elements.</li> <li>✓ Identify 2/4, 3/4, 4/4, 6/8 and 5/4 metre.</li> </ul>

	<ul style="list-style-type: none"> <li>✓ I can identify the musical style of a song using some musical vocabulary to discuss its Musical Elements.</li> <li>✓ I can identify the following instruments by ear and through a range of media: bass guitar, electric guitar, percussion, sections of the orchestra such as brass, woodwind and strings, electric organ, congas, pianos and synthesizers, and vocal techniques such as scat singing.</li> <li>✓ I can discuss the structure of the music with reference to verse, chorus, bridge and an instrumental break.</li> <li>✓ I can explain a bridge passage and its position in a song.</li> <li>✓ I can recall by ear memorable phrases heard in the music.</li> <li>✓ I can identify major and minor tonality, chord triads I, IV and V, and intervals within a major scale.</li> <li>✓ I can explain the role of a main theme in musical structure.</li> <li>✓ I know and understand what a musical introduction and outro is, and its purpose.</li> <li>✓ I can identify the sound of a Gospel choir and soloist, Rock band, symphony orchestra and A Cappella groups.</li> <li>✓ I can recognise the following styles and any key musical features that distinguish the style: 20<sup>th</sup> and 21<sup>st</sup> Century Orchestral, Soul, Pop, Hip Hop, Jazz: Swing, Rock, Disco, Romantic, Zimbabwean, Pop, R&amp;B, Folk, Gospel, Salsa, Reggae, Musicals and Film Music.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Identify the following instruments by ear and through a range of media: bass guitar; electric guitar; percussion; sections of the orchestra such as brass, woodwind and strings; electric organ; congas; piano and synthesisers; and vocal techniques such as scat singing.</li> <li>✓ Identify the sound of a</li> <li>✓ Gospel choir and soloist, a Rock band, a symphony orchestra and A cappella groups.</li> <li>✓ Discuss the structure of the music with reference to the verse, chorus, bridge and instrumental break.</li> <li>✓ Explain a bridge passage and its position in a song.</li> <li>✓ Recall by ear memorable phrases heard in the music.</li> <li>✓ Explain the role of a main theme in musical structure.</li> <li>✓ Understand what a musical introduction and outro are and know their purpose.</li> <li>✓ Identify major and minor tonalities and chord triads.</li> <li>✓ Identify the musical style of a song, using some musical vocabulary to discuss its musical elements.</li> <li>✓ Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century</li> <li>✓ Orchestral, Soul, Pop, Hip</li> <li>✓ Hop, Jazz: Swing, Rock,</li> <li>✓ Disco, Romantic,</li> <li>✓ Zimbabwean Pop, R&amp;B,</li> <li>✓ Folk, Gospel, Salsa, Reggae, Musicals and Film Music</li> </ul>
<b>Musicianship</b> Your concept of approaching music <ul style="list-style-type: none"> <li>• Pulse &amp; rhythmic,</li> <li>• tonal,</li> <li>• notation,</li> <li>• creativity</li> </ul> executive skills	<ul style="list-style-type: none"> <li>✓ I can use body percussion, instruments and voices.</li> <li>✓ I am able to use the key centres of: C major, G major, D major, A minor and D minor.</li> <li>✓ And the time signatures of: 2/4, 3/4, 4/4, 5/4 and 6/8.</li> <li>✓ I can find and keep a steady beat.</li> <li>✓ I am able to 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.</li> <li>✓ I can copy back melodic patterns using the notes: D, E, F, G, A C, D, E, F, G, A, B</li> </ul>	<ul style="list-style-type: none"> <li>✓ Use body percussion, instruments and voices.</li> <li>✓ Explore the time signatures of 2/4, 3/4, 4/4, 5/4 and 6/8.</li> <li>✓ Find and keep a steady beat.</li> <li>✓ 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.</li> <li>✓ 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#</li> </ul>

	<p>G, A, B, C, D, E, F#</p> <p>D, E, F#, G, A, B, C#</p> <p>A, B, C, D, E, F, G</p>	<p>D, E, F#, G, A, B, C#</p> <p>A, B, C, D, E, F, G</p> <ul style="list-style-type: none"> <li>✓ 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.</li> </ul>
<b>Singing</b>	<ul style="list-style-type: none"> <li>✓ I can rehearse and learn songs from memory and/or with notation.</li> <li>✓ I can 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.</li> <li>✓ I can continue to sing in parts where appropriate.</li> <li>✓ I can sing in 2/4, 4/4, 3/4, 5/4 and 6/8.</li> <li>✓ I casing with and without an accompaniment.</li> <li>✓ I can sing syncopated melodic patterns.</li> <li>✓ I can demonstrate and maintain good posture and breath control whilst singing.</li> <li>✓ I can sing expressively, with attention to breathing and phrasing.</li> <li>✓ I can sing expressively, with attention to dynamics and articulation.</li> <li>✓ I can lead a singing rehearsal.</li> <li>✓ I can talk about the different styles of singing used for the different styles of songs sung in this year.</li> <li>✓ I am able to discuss with others how connected you are to the music and songs, and how the songs and styles are connected to the world.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Rehearse and learn songs from memory and/or with notation.</li> <li>✓ 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.</li> <li>✓ This should include observing rhythm, phrasing, accurate pitching and appropriate style.</li> <li>✓ Continue to sing in parts, where appropriate.</li> <li>✓ Sing in 2/4, 3/4, 4/4, 5/4 and 6/8.</li> <li>✓ Demonstrate and maintain good posture and breath control whilst singing.</li> <li>✓ Sing with and without an accompaniment.</li> <li>✓ Sing syncopated melodic patterns.</li> <li>✓ Lead a singing rehearsal.</li> <li>✓ Talk about the different styles of singing used in the various styles of song visited throughout this year.</li> <li>✓ Discuss with one another how connected they are to the music and songs, and how the songs and styles are connected to the world.</li> </ul>
<b>Instruments &amp; notation</b>	<ul style="list-style-type: none"> <li>✓ I can 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<math>\flat</math> major, D minor and F minor.</li> <li>✓ I can 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 (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano).</li> </ul>	<ul style="list-style-type: none"> <li>✓ 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<math>\flat</math> major, D minor and F minor.</li> <li>✓ Play a melody, following staff notation written on one stave and using notes within an octave range; make decisions about dynamic range, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano).</li> <li>✓ Play a part on a tuned instrument, by ear or from notation.</li> </ul>

	<ul style="list-style-type: none"> <li>✓ I can play an instrument 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<math>\flat</math> major, D minor and F minor.</li> <li>✓ I can explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.</li> <li>✓ I can explore standard notation, using dotted semibreves, dotted minims, minims, triplet crotchets, dotted crotchets, crotchets, dotted quavers, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, G, A, B<math>\flat</math>, C, D, E F, G, A<math>\flat</math>, B<math>\flat</math>, C, D, E<math>\flat</math> G, A, B<math>\flat</math>, C, D, E, F G, A, B, C, D, E, F<math>\sharp</math> D, E, F, G, A D, E, F<math>\sharp</math>, A, B, C<math>\sharp</math> E, F<math>\sharp</math>, G, G<math>\sharp</math>, A, B, C, C<math>\sharp</math> E<math>\flat</math>, F, G, A<math>\flat</math>, B<math>\flat</math>, C, D</li> <li>✓ I can identify: <ul style="list-style-type: none"> <li>• Stave</li> <li>• Treble clef</li> <li>• Time signature <ul style="list-style-type: none"> <li>✓ I can read and respond to minims, crotchets, quavers, dotted quavers and semiquavers.</li> <li>✓ I can recognise how notes are grouped when notated.</li> <li>✓ I can identify the stave and symbols on the stave (such as the treble clef), the name of the notes on lines and in spaces, bar lines, a flat sign and a sharp sign</li> </ul> </li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>✓ Treat instruments carefully and with respect.</li> <li>✓ Play the right notes with secure rhythms. Rehearse and perform their parts within the context of the unit song.</li> <li>✓ Play together with everybody while keeping the beat.</li> <li>✓ Listen to and follow musical instructions from a leader.</li> <li>✓ Play their instruments with good posture.</li> <li>✓ Understand how to rehearse a piece of music in order to improve.</li> <li>✓ Play a more complex part.</li> </ul>
<b>Improvisation</b>	<ul style="list-style-type: none"> <li>✓ I can explore improvisation within a major scale, using the notes: C, D, E, F, G G, A, B<math>\flat</math>, C, D G, A, B, C, D F, G, A, C, D</li> <li>✓ I am able to improvise over a groove, responding to the beat, creating a satisfying melodic shape with varied dynamics and articulation.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Explore improvisation within a major scale, using the notes: C, D, E, F, G G, A, B<math>\flat</math>, C, D G, A, B, C, D F, G, A, C, D</li> <li>✓ Improvise over a groove, responding to the beat, creating a satisfying melodic shape with varied dynamics and articulation.</li> </ul>



		<ul style="list-style-type: none"> <li>✓ Follow a steady beat and stay 'in time'.</li> <li>✓ Become more skilled in improvising, perhaps trying more notes and rhythms.</li> <li>✓ Include rests or silent beats.</li> <li>✓ Think about creating music with 'phrases' made up of notes, rather than just lots of notes played one after the other.</li> <li>✓ Challenge themselves to play for longer periods, both as soloists and in response to others in a group.</li> </ul>
<b>Composition</b>	<ul style="list-style-type: none"> <li>✓ I can plan and compose an 8 or 16-beat melodic phrase, using the pentatonic scale (e.g., C, D, E, G, A), and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody.</li> <li>✓ I can make choices of either of these melodies can be enhanced with rhythmic or simple chordal accompaniment.</li> <li>✓ I can create a simple chord progression.</li> <li>✓ I can compose a ternary (ABA form) piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.</li> <li>✓ I can create music in response to music and video stimulus.</li> <li>✓ I can use music technology, if available, to capture, change and combine sounds.</li> <li>✓ I can start to use structures within compositions, e.g., introduction, multiple verse and chorus sections, AB form or ABA form (ternary form).</li> <li>✓ I can use simple dynamics.</li> <li>✓ I can use rhythmic variety.</li> <li>✓ I can compose song accompaniments, perhaps using basic chords.</li> <li>✓ I can use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet).</li> <li>✓ I can use full scales in different keys.</li> <li>✓ I can 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:</li> </ul> <p>C, D</p>	<ul style="list-style-type: none"> <li>✓ Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, plus all equivalent rests.</li> <li>✓ Use a pentatonic and a full scale.</li> <li>✓ Use major and minor tonality:</li> </ul> <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).  G, Bb  G, Bb, C  G, Bb, C, D  G, Bb, C, D, F  Start and end on the note G (minor 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>

	<p>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  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)</p>	<p>F, G, A, Bb  F, G, A, Bb, C  Start and end on the note F (F major).  F, G  F, G, A  F, G, A, C  F, G, A, C, D  Start and end on the note F (pentatonic on F).  ✓ Plan and compose an eight or 16-beat melodic phrase using a  ✓ pentatonic scale, e.g., C, D, E, G, A, and incorporate rhythmic variety and interest.  ✓ Play this melody on available tuned percussion and/or orchestral instruments.  ✓ Notate this melody.  ✓ Either of these melodies can be enhanced with rhythmic or simple chordal accompaniment.  ✓ 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.  ✓ Use music technology, if available, to capture, change and combine sounds.  ✓ Create music in response to music and video stimuli.  ✓ Start to use and understand structures within compositions, e.g. introductions, multiple verse and chorus sections, AB form or ABA form (ternary form).  ✓ 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 a pentatonic and a full scale, as well as major and minor tonalities.</p>
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		<ul style="list-style-type: none"> <li>✓ Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, plus all equivalent rests.</li> <li>✓ Explain its musical shape, identifying melodic intervals (a melody that leaps) and melodic steps (a melody that moves to the next note).</li> <li>✓ Include a home note to give a sense of an ending; coming home.</li> <li>✓ Perform their simple composition/s, using their own choice of notes.</li> <li>✓ Successfully create a melody in keeping with the style of the backing track and describe how their melodies were created.</li> <li>✓ Create their composition/s with an awareness of the basic chords in the backing track.</li> <li>✓ Music Notepad</li> <li>✓ Compose a standalone piece of music which includes:</li> <li>✓ A time signatures</li> <li>✓ A treble clef</li> <li>✓ Four, six, eight or 12 bars</li> <li>✓ The correct notes for the scale and key signature</li> <li>✓ Rhythmic combinations of semibreves, minims, crotchets, paired quavers, semiquavers and their rests</li> <li>✓ Expression/dynamics</li> <li>✓ Structured musical ideas (e.g., using echo or 'question and answer' phrases) to create music that has a beginning, middle and end.</li> <li>✓ A melody that starts and ends on note one.</li> <li>✓ A description of how their melodies were created.</li> <li>✓</li> </ul>
<b>Perform and Share</b>	<ul style="list-style-type: none"> <li>✓ I can create, rehearse and present a holistic performance for a specific event, for an unknown audience.</li> <li>✓ I can perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Create, rehearse and present a holistic performance for a specific event, for an unfamiliar audience, with a detailed understanding of the musical, cultural and historical contexts.</li> <li>✓ Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.</li> </ul>

	<ul style="list-style-type: none"> <li>✓ I can create, rehearse and present a holistic performance, with a detailed understanding of the musical, cultural and historical contexts.</li> <li>✓ I can perform from memory or with notation.</li> <li>✓ I understand the value of choreographing any aspect of a performance.</li> <li>✓ I can lead individually or in a group of students rehearse and lead parts of the performance.</li> <li>✓ I understand the importance of the performing space and how to use it.</li> <li>✓ I can record the performance and compare it to a previous performance.</li> <li>✓ I can collect feedback from the audience and reflect how the audience believed in the performance.</li> <li>✓ I am able to discuss how the performance might change if it was repeated in a larger/smaller performance space.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Perform from memory or with notation.</li> <li>✓ Understand the value of choreographing any aspect of a performance.</li> <li>✓ Understand the importance of the performing space and how to use it.</li> <li>✓ Rehearse and lead parts of the performance, individually or as a group</li> <li>✓ Record the performance and compare it to a previous one.</li> <li>✓ Collect feedback from the audience and reflect on how the audience believed in/supported the performance.</li> <li>✓ Discuss how the performance might change if it were repeated in a larger/smaller performance space.</li> </ul>
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Technology to be used:

Singing Fingers

Incredibox

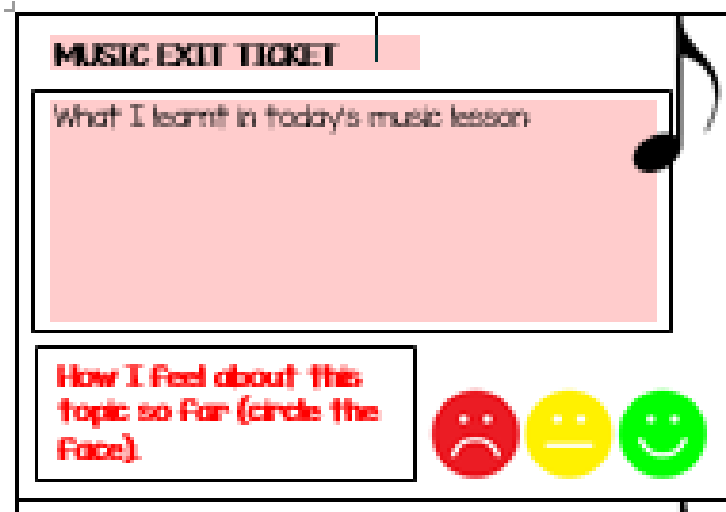
Piano Maestro by Joy Tunes Groovepad Drum Pad Machine

	Whole School Enrichment Opportunities 2023-2024
Term	Event:
1	Harvest Festivals, Dover Play Day (Orchestra) and a whole school music assembly
2	Christmas Carols, nativities, Singing to AGE UK, Christingles, music clubs and a whole school music assembly.
3	Whole school music assembly for parents.
4	Easter Services and whole school music assembly.
5	Singing with Collaboration schools and whole school music assembly for parents.
6	End of Year Leaver's assembly, Year 6 Productions, Kent Music Roadshow, Multicultural Festival, Charlton's Got Talent and Singing with Dover

## Music Curriculum Map 2023-2024 MMC2

Additional Resources	Counting	The importance of communication	Your place in your family	Friends and people we meet	School • Heroes • The solar system • Space • Freedom	Understanding feelings
	<ul style="list-style-type: none"> <li>Days of the week</li> <li>Parts of the body</li> <li>Counting backwards from 10</li> <li>Animals from around the world</li> <li>Insects</li> <li>Our planets</li> <li>PSHE</li> <li>Stories</li> <li>Shapes</li> </ul>	<ul style="list-style-type: none"> <li>Working and playing together</li> <li>Stories</li> <li>Caring about other people</li> <li>Music from different parts of the world</li> <li>Playing in a band together</li> <li>Nature: the sun</li> <li>Identity and accepting one another</li> </ul>	<ul style="list-style-type: none"> <li>Making friends and understanding each other</li> <li>Using your imagination</li> <li>Life in different countries</li> <li>The way people lived</li> <li>Families</li> <li>Nature, the environment</li> <li>Connections with the past</li> </ul>	<ul style="list-style-type: none"> <li>How people and children used to live</li> <li>Connecting with the past</li> <li>Music from different cultures</li> <li>Music and dancing</li> <li>Music and freedom</li> </ul>		<ul style="list-style-type: none"> <li>Friendship, kindness and respect</li> <li>Standing up for democracy and eliminating oppression</li> <li>Knowing our cultural roots</li> <li>Engaging to protect and care for our planet earth: ecosystems, recycling, etc</li> </ul>

## Assessment for Music



**MUSIC EXIT TICKET**

What I learnt in today's music lesson:

How I feel about this topic so far (circle the Face).

☹️ 😐 😊

We use exit tickets at the end of each lesson as we feel that this allows children to reflect upon their learning, reinforce their learning from the session and allows teachers to respond and bridge gaps of those learners that need additional support.

We also track children's learning every long term (term 2,4,6) whether they are working towards, expected or working at greater depth.

We believe teachers are the fundamental way of assessing children via high level of questioning, responding to feedback from children and also pupil voice. Charanga allows teachers to set challenges too for those children who are working at greater depth.

We also video record performances internally so the children can see the difference between their performance/learning at the start and then the finished performance at the end of the term.

The children also respond to their learning by recording in a music journal.

An example of a Knowledge Organiser these are used throughout each topic for children to refer to. This is an example of a Year 5 theme.

*Knowledge Organiser*  
Music  
Year 5 Term 1  
**Melody and Harmony in Music**

**What I should already know:**

- I can copy increasingly challenging rhythms using body percussion and untuned instruments.
- I can understand some formal, written notation which includes crotchets, minims and paired quavers and their equivalent rests on a [stave](#).
- I can sing/perform with an understanding of simple time, time signatures.
- I can copy back and improvise a rhythm using varied note lengths and their equivalent rests.
- I can identify some pitched note names on the treble stave.

**What I should know by the end of this topic:**

- I can confidently find and keep a steady beat. I can listen and appraise, justifying my reasons for finding instruments, preferences, structure, major and minor key.
- I understand how pulse, rhythm and pitch work together.
- I can listen and copy back more complex rhythmic patterns including triplets as a call and response exercise, both aurally and visually.
- I can understand some formal, written notation which includes semibreves, triplets and dotted crotchets recognising their position on a [stave](#).
- I can perform with good pitch, on time, expressively, individually or in groups and respond to the conductor.
- I can copy back complex melodic patterns as a call and response exercise, both aurally and visually singing and listening are at the heart of each lesson. Play, improvise and compose using a selection of these notes: C, D, E, F, G, A, B, C.

**Key skills I will develop are:**

Understanding Music	Improvising Together
<b>Notes:</b> Major - C D E F G A B C Min: A B C D E F G A B	<b>Time signatures:</b> 4/4
<b>Time signatures:</b> 4/4 - Beat and bar marked with crotchets	<b>Key signatures:</b> A minor
<b>Rhythm patterns:</b> A minor - Beat and bar marked with crotchets	<b>Notes:</b> A B C D E F G
<b>Higher pitched notes:</b> Minors, major crotchets, minims and quavers	

Listening finding and keeping a steady beat  
Copy back Improvisation  
Singing  
Playing instruments  
Reading notation  
Pulse/Beat Rhythm Pitch Tempo Dynamics texture timbre structure

**Vocabulary**

major minor notes 20th and 21st Century Gospel, Orchestral

vocal choir crotchet quaver minim unison beat

pulse rhythm tempo fast slow pitch high low dynamic

loud soft chorus time signature improvise