



Believe. Achieve. Succeed Together.

Iver Village Junior School
Implementing the Music teaching
Guidance 2023

Article 28, 29

Education must develop every child's personality, talents and abilities to the full

Intent Statement

At IVJS we strive to provide all pupils with the opportunity to feel like a real musician! Through our exciting curriculum, and the support of a talented. Specialist music teacher our pupils become critics, composers and performers of music from their classroom! Throughout their time at IVJS, pupils will have listening to and appraised many different music genres, learnt to play a variety of instruments and composed and performed their won pieces of music. This not only provides pupils with the joy of music but develops their critical thinking skills as they are encouraged to justify their opinions of music and their choices when composing. At IVJS we strive to offer our children experiences they may not access elsewhere and this includes introducing them to music they may not normally choose to listen to!

Implementation

At IVJS we follow the programme Charanga using the English Model Music Curriculum because it follows a cyclical cycle and provides teachers with comprehensive resources to teach and deliver focus lessons with appropriate vocabulary and knowledge despite not being subject specialists.

We work with Slough Music Trust who provide specialist music teachers to help enhance our curriculum through providing children with the opportunities to play a variety of instruments including the violin.

Curriculum Design

National Curriculum:

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

Pupils should be taught to:

- play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
- improvise and compose music for a range of purposes using the 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.

Music curriculum and Iver Village Junior School

Cyclical curriculum and repetition:

The spiral design of this scheme provides the opportunity for children to be immersed in music-making activities that deepen over the course of the 4 years. More specifically, musical elements and concepts that are introduced to the young children are continually revisited in more complex and intricate ways as children progress through subsequent year groups. As lessons progress through the units and year groups, key learning is repeated, musical skills are reinforced and learning deepens. Children quickly become familiar with the musical activities, through which they acquire new, or reinforce previous, musical knowledge and understanding.

This spiralled approach leads to more secure, deeper learning and musical mastery, enabling children to develop their knowledge and understanding of music as it relates to culture and their world experiences both in and outside of school.

So, to support intense and rapid learning, the musical activities are designed in one of two ways:

1. The activities can be a repeat of the previous week, in order to embed and rehearse key musical skills
2. The activities can be a repeat of previous musical skills but have different content, in order to strengthen and apply previous musical learning.

Key concepts:

Concepts	KS1	LKS2	UKS2
Exploring Sounds	<ul style="list-style-type: none">● Creating and responding to vocal sounds.● Exploring how to change sounds on instruments● Creating vocal and body percussion sounds● Explore and control dynamics, duration and timbre with instruments.● Explore voices to create descriptive musical effects.● Listen in detail to a piece of music, identifying instruments.● Explore different sound sources and materials.	<ul style="list-style-type: none">● Select descriptive sounds to accompany a poem● Choose different timbres to make an accompaniment● Use beatbox techniques to imitate the sound of a drum kit.● Identify different instrument groups● Listen to and learn about renaissance instruments● Learn how sounds are produced and how instruments are classified● Copy and create a wide range of vocal sounds to incorporate into a	<ul style="list-style-type: none">● Learn about and explore techniques used in movie soundtracks● Control short, loud sounds on a variety of instruments

	<ul style="list-style-type: none"> ● Explore timbre and texture to understand how sounds can be descriptive. ● Match descriptive sounds to images ● Identify ways of producing sounds ● Combine sounds to create a musical effect. 	song.	
Composing	<ul style="list-style-type: none"> ● Create a soundscape using instruments ● Play percussion instruments at different tempi ● Create a picture in sound ● Use instruments to create descriptive sounds ● Use voices to create descriptive sounds ● Perform and create simple three and four beat rhythms using a simple score ● Create play and combine simple word rhythms 	<ul style="list-style-type: none"> ● Explore layers and layering using a graphic score ● Improvise descriptive music ● Combine body percussion as a song accompaniment ● Improvise melodies with a given set of 5 notes ● Compose a fanfare ● Improvise to an ostinato accompaniment ● Create and perform from a simple score 	<ul style="list-style-type: none"> ● Use the musical dimensions to create and perform music ● Evaluate and refine compositions ● Create sounds for a movie
Performing	<ul style="list-style-type: none"> ● Respond to music through movement ● Control vocal dynamics, duration and timbre ● Accompany a song with vocal, body percussion and instrument ostinato ● Prepare and improve a performance using movement, voice and percussion. ● Use instruments expressively in response to stimuli ● Chant and sing in two parts while playing a steady beat ● Combine voices and movement to 	<ul style="list-style-type: none"> ● Sing in two-part harmony. ● Accompany a song with a melodic ostinato on tuned percussion. ● Sing a song with three simple independent parts ● Learn to sing partner songs ● Combine singing, playing and dancing in a performance. ● Perform rhythmic ostinato 	<ul style="list-style-type: none"> ● Sing and play percussion in a group piece with changes in tempo and dynamics ● Perform music together in synchronisation ● Convey lyrical meaning through expressive singing in a part song with echoes. ● Demonstrate planning, directing and rehearsal skill through allocated roles such as technicians and researchers. ● Develop, rehearse and perform a mini-musical ● Sing a song in unison and three-part harmony ● Rehearse, improve and analyse an ensemble performance with attention to balance and staying in time.

	perform a chant and a song		
Beat	<ul style="list-style-type: none"> • Listen to a steady beat and respond with movement • Listen to and repeat back rhythmic patterns on instruments and body percussion. • Recognise and respond to changes in tempo in music • Identify and keep a steady beat using instruments • Play and control changes in tempo • Invent and perform new rhythms to a steady beat • Identify a repeated rhythm pattern 	<ul style="list-style-type: none"> • Identify the metre of a song • Understand syncopation and clap improvised off-beat rhythms. 	<ul style="list-style-type: none"> • Identify changes in tempo and their effect • Demonstrate understanding of beat and syncopation through singing and body percussion • Develop ensemble playing, focusing on steady beats and placing notes accurately together
Pitch	<ul style="list-style-type: none"> • Identify and respond to changes in pitch • Perform changes in pitch using whole body movement and voice • Understanding and performing pitch direction • Reading simple pitch notation • Playing pitch lines on tuned percussion • Sing with expression, paying attention to the pitch shape of the melody • Identify rising and falling pitch 	<ul style="list-style-type: none"> • Understand and use pitch notations • Reading pitch notation 	<ul style="list-style-type: none"> • Learn to sing minor and major note patterns accurately • Play and improvise using the whole tone scale • Hear and understand features of the whole tone scale • Demonstrate understanding of pitch through singing from simple staff notation • Sing with attention to accuracy in rhythm, pitch and dynamics
Structure	<ul style="list-style-type: none"> • Identify a sequence of sounds in a piece of music • Identify metre by recognising it's pattern • Understand musical structure by listening and responding through movement • Explore different ways to organise 	<ul style="list-style-type: none"> • Compare and contrast the structure of pieces of music • Identify key features of music. • Describe the structure of an orchestral piece of music • Analyse and compare music from different traditions 	<ul style="list-style-type: none"> • Demonstrate an understanding of the effect of music • Develop techniques of performing rap using texture and rhythm • Devise, combine and structure rhythms through dance • Explore and analyse a song arrangement and its structure

	music		
Notation	<ul style="list-style-type: none"> • Understand pitch through singing, movement and note names. 	<ul style="list-style-type: none"> • Read simple rhythm notation • Match short rhythmic phrases with rhythm notation • Play and sing repeated patterns from staff notation. • Compose and notate pentatonic melodies on a graphic score • Play a piece with melody, chords, bass and rhythm parts from graphic, rhythm and staff notation • Recognise rhythm patterns in staff notation • Identify metre in a piece of music 	<ul style="list-style-type: none"> • Interpret graphic notation on various sound makers understanding their qualities and capabilities

Key Knowledge:

Music Aims:

- Know and understand how sounds are made and then organised into musical structures
- Know how music is made through a variety of instruments
- Know how music is composed and written down
- Know how music is influenced by the time, place, culture and purpose for which it was written
- Develop the interrelated skills of performing, composing, appraising and appreciating music

Musical Elements	KS1 (Prior knowledge and understanding)	Year 3	Year 4	Year 5	Year 6
Pulse / beat / Metre	<p>Watch and follow a steady beat.</p> <p>Find a steady beat.</p> <p>Recognise the time signature 4/4 by ear and notation.</p> <p>Understand that the speed of the beat can change, creating a faster or slower pace (tempo).</p>	<p>Recognise and move in time with the beat.</p> <p>Play the steady beat on percussion instruments.</p> <p>Recognise the 'strong' beat.</p> <p>Play in time with a steady beat in 2/4, 4/4 and 3/4.</p>	<p>Recognise and move in time with a steady beat.</p> <p>Play in time with a steady beat and identify the metres 2/4, 4/4 and 3/4.</p> <p>Respond to the 'offbeat' or 'backbeat'.</p>	<p>Recognise and move in time with the changing speed of a steady beat.</p> <p>Play in time with a steady beat and identify the metre 2/4, 4/4, 3/4, 5/4 and 6/8.</p> <p>Respond to the 'offbeat' or 'backbeat'.</p>	<p>Recognise and move in time with the changing speed of a steady beat.</p> <p>Play in time with a steady beat and identify the metres 2/4, 4/4, 3/4, 6/8 and 5/4.</p> <p>Identify syncopation and swing.</p>
Rhythm	<p>Recognise long sounds and short sounds, and match them to syllables and movement.</p> <p>Play copy back rhythms, copying a leader, and invent rhythms for others to copy on untuned and tuned percussion.</p> <p>Create rhythms using word phrases as a starting point.</p>	<p>Recognise by ear and notation: minims, crotchets, quavers and their rests.</p> <p>Copy simple rhythm patterns created from minims, crotchets, quavers and their rests.</p> <p>Create simple rhythm patterns by ear and using simple notation from minims, crotchets, quavers and their rests.</p> <p>Alternate between a steady beat and rhythm.</p>	<p>Recognise by ear and notation:</p> <ul style="list-style-type: none"> • Semibreves, minims, crotchets, quavers and semiquavers • Dotted minims and dotted crotchets <p>Copy simple rhythm patterns created from semibreves, minims, crotchets, quavers and rests.</p> <p>Create rhythm patterns by ear and using simple notation, that use semibreves, minims, crotchets and quavers.</p> <p>Understand and explain the difference between beat and rhythm.</p> <p>Recall the most memorable rhythms in a song or piece of music.</p>	<p>Recognise by ear and notation:</p> <ul style="list-style-type: none"> • Minims, dotted crotchets, quavers and their rests <p>Recognise by ear and notation:</p> <ul style="list-style-type: none"> • 6/8 rhythm patterns • Dotted crotchets, triplet quavers, dotted triplet quavers, quavers and their rests <p>Recognise dotted rhythm in melodies.</p> <p>Copy simple rhythm patterns using the above rhythms.</p> <p>Create rhythm patterns by ear and using simple notation, that use the above rhythm patterns.</p> <p>Recall the most memorable rhythms in a</p>	<p>Recognise by ear and notation:</p> <ul style="list-style-type: none"> • Minims, crotchets, quavers, semiquavers and their rests <p>Recognise by ear and notation:</p> <ul style="list-style-type: none"> • 6/8 rhythm patterns • Dotted crotchets, triplet quavers, dotted triplet quavers, quavers and their rests <p>Recognise by ear and notation:</p> <ul style="list-style-type: none"> • 9/8 rhythm patterns • Dotted crotchets, triplet quavers and quaver notes and their rests <p>Recognise dotted rhythm in melodies.</p> <p>Copy simple rhythm patterns using the above rhythms.</p>

				song or piece of music.	Create rhythm patterns by ear and using simple notation, that use the above rhythm patterns. Recall the most memorable rhythms in a song or piece of music.
Pitch: Melody	<p>Identify the high notes and low notes in a melody.</p> <p>Join in part of a melody.</p> <p>Rehearse and play a simple instrumental melody as a part to go with a song.</p> <p>Identify the names of the notes on a glockenspiel: C, D, E, F, G, A, B, C.</p> <p>Use body percussion and untuned and tuned percussion instruments with a song, and listen to how the sounds blend together.</p> <p>Identify and play by ear or notation notes in the tonality of C major.</p>	<p>Show the shape of a melody as rising and falling in pitch.</p> <p>Learn to sing a melody by ear or from notation.</p> <p>Learn to rehearse and play a melodic instrumental part by ear or from notation.</p> <p>Identify the names of the pitched notes on a staff: C, D, E, F, F#, G, A, B, Bb, C.</p> <p>Identify the scales of:</p> <p>C major G major F major</p> <p>Identify if a scale is major or minor.</p> <p>Copy simple melodies by ear or from reading notation.</p> <p>Create melodies by ear and notate them.</p> <p>Explore and play by ear or from notation:</p> <ul style="list-style-type: none"> • 5-note scale • Pentatonic scale 	<p>Identify and explain what a melody is.</p> <p>Learn to sing and follow a melody by ear and from notation.</p> <p>Understand melodic movement up and down as pitch.</p> <p>Learn to play one or more of four differentiated melodic instrumental parts, by ear and from notation.</p> <p>Identify the names of the pitched notes on a staff: C, D, E, Eb, F#, G, A, B, Bb, C, C#, D</p> <p>Identify the following scales by ear or from notation:</p> <p>C major F major G major A minor</p> <p>Copy simple melodies by ear or from reading notation.</p> <p>Create melodies by ear and notate them.</p> <p>Identify and talk about the way vocals are used in a song.</p> <p>Identify and explain:</p> <ul style="list-style-type: none"> • Harmony: two or more notes heard at the same time • Second part: a second musical part, 	<p>Identify and explain steps, jumps and leaps in the pitch of a melody.</p> <p>Learn to sing and follow a melody by ear and from notation.</p> <p>Learn to play one or more of four differentiated melodic instrumental parts by ear and from notation.</p> <p>Identify the names of the pitched notes on a staff: C, D, E, Eb, F#, G, A, B, Bb, C, C#, D</p> <p>Identify the following scales by ear or from notation:</p> <p>C major F major D minor G major Eb major C minor</p> <p>Copy simple melodies by ear or from reading notation.</p> <p>Create melodies by ear and notate them.</p> <p>Add new chords II and VI from a given tonality.</p>	<p>Identify major and minor tonality by ear and from notation.</p> <p>Learn to play one or more of four differentiated melodic instrumental parts, by ear and from notation.</p> <p>Identify the names of the pitched notes on a staff: C, D, E, Eb, F#, G, A, B, Bb, C, C#, D</p> <p>Identify the following scales by ear or from notation:</p> <p>A minor G major D major D minor F major</p> <p>Identify an interval of a major triad: 3rd, 5th.</p> <p>Identify an octave by ear or notation.</p> <p>Copy simple melodies by ear or from reading notation.</p> <p>Create melodies by ear and notate them.</p> <p>Use chords C, F, G and A minor by ear or from notation.</p> <p>Identify the tonal centres of:</p>

			usually a melodic line, that creates harmony Explore chords I, IV and V in instrumental accompaniments. Explore intervals of 3rd, 5th and octaves. Identify the following tonal centres by ear or from notation: C major F major G major A minor Identify and demonstrate a major and minor scale.	Identify tone by ear or from notation. Identify intervals 3rd, 5th and 7th. Identify the tonal centres of: C major and C minor F major D minor and D major E _b major Identify and demonstrate the following scales by ear and from notation: Major scale Minor scale Pentatonic scale	A minor G major D major D minor F major Identify and demonstrate the following scales by ear and from notation: Major scale Minor scale Pentatonic scale Blues scale
Tempo	Recognise the difference between the speed of a steady beat, a fast beat and a slow beat. Change the speed of a steady beat, moving from fast to slow, slow to fast. Understand that the speed of the beat can change, creating a faster or slower pace.	Recognise the difference between the speed of a steady beat, a fast beat and a slow beat. Change the speed of a steady beat, moving from fast to slow, slow to fast. Control the speed of a steady beat, getting faster and getting slower.	Recognise the difference between the speed of a steady beat, a fast beat and a slow beat. Change the speed of a steady beat moving from fast to slow, slow to fast. Control the speed of a steady beat, getting faster and getting slower. Direct the class in controlling the speed of a steady beat in a class performance.	Recognise the difference between the speed of a steady beat, a fast beat and a slow beat. Change the speed of a steady beat, moving from fast to slow, slow to fast. Control the speed of a steady beat, getting faster and getting slower. Direct the class in controlling the speed of a steady beat in a class performance. Recognise the connection between tempi and musical styles.	Recognise the difference between the speed of a steady beat, a fast beat and a slow beat. Change the speed of a steady beat, moving from fast to slow, slow to fast. Control the speed of a steady beat, getting faster and getting slower. Direct the class in controlling the speed of a steady beat in a class performance. Recognise the connection between tempi and musical styles.
Dynamics	Identify loud and quiet sections of music, and discuss what makes the music loud and quiet. Understand the meaning of loud and quiet (forte and piano).	Listen out and respond to forte (loud) sections of music. Identify instruments playing loud dynamics when listening to the music.	Identify gradation of dynamics and use the correct vocabulary to describe crescendo and diminuendo.	Identify dynamics and how they change the mood and feel of the music: forte, piano, mezzo forte, mezzo piano, crescendo and	Identify how dynamics change the mood and feel of music using vocabulary: forte, piano, mezzo forte, mezzo piano, crescendo

		Use dynamics to help communicate the meaning of a song.		diminuendo.	and diminuendo. Identify how dynamics can support the structure of a song or piece of music, eg diminuendo leading into a new section and change of mood. Identify the connection between dynamics and texture, eg adding more players and/or singers make the music louder.
Timbre	Know the difference between a speaking voice and a singing voice. Identify friends from the sound of their voice.	Choose particular instruments for rehearsal and performing. Identify the sound of different tuned and untuned percussion instruments.	Explain tone colour: the instruments or voices heard that can be recognised by their unique qualities. Recognise the following groups of instruments: a marching band and a symphony orchestra and its separate families: woodwind, brass, percussion and strings. Identify the following instruments by ear and through a range of media: banjo, acoustic guitar, tuned and untuned percussion, steel pans, clarinet, trombone, trumpet, piano, keyboard, bass drums, tuba, piccolo, bass guitar, synthesizer and electric guitar. Recognise the difference between the sound of male and female voices.	Recognise the following ensembles: <ul style="list-style-type: none"> • Gospel choir and soloist • Rock band • Symphony orchestra • A Cappella group Identify the following instruments by ear and through a range of media: drum kit, electric guitar, electric bass guitar, acoustic guitar, keyboard or Hammond organ, synthesizer, saxophone, trumpet, harmonica, banjo, accordion, tuned and untuned percussion, steel pans and instruments of the orchestra such as clarinet, tuba, violin, trombone and flute. Recognise the difference between the	Recognise the following ensembles: <ul style="list-style-type: none"> • Pop group • A Cappella group • Gospel choir Identify instruments that add particular colour to a song or piece of music. Identify the following instruments by ear and through a range of media: <ul style="list-style-type: none"> • Band instruments such as keyboard, electric or Hammond organ, saxophone, trumpet, electric guitar, electric bass guitar, drum kit, vocals, drum machine and synthesizer. • Instruments of the orchestra from the strings, woodwind, brass and tuned and untuned percussion families, particularly

			Understand the importance of the vocal warm-up and its impact on the tone of the voice.	sound of male and female voices. Recognise tone colour and rapping.	violin, cello, double bass, flute, clarinet, oboe, saxophone, trumpet, trombone, French horn, tuba, drums (timpani), glockenspiel, xylophone and piano. • Other instruments such as steel
Texture	Understand that singing and playing together creates a musical texture. Add body percussion accompaniments.	Understand that singing and playing together creates a musical texture. Add body percussion accompaniments. Listen to the accompaniment to a song. Identify large numbers of people playing and singing. Listen out for solo players.	Identify and explain texture: the number of voices or instruments playing and the richness of the sound they create. Identify male and female solo voices and backing vocals, and talk about the different textures they create in the music. Understand and demonstrate the effect that repeated rhythmic or melodic patterns (as riffs/ostinati) have on the texture of a piece of music. Explain the term 'unison' and the difference between unison and solo.	Identify solos and instrumental breaks in songs and music. Talk about solo voices, backing vocals and different vocal textures. Identify changes in texture. Talk about the different textures created by intervals and chords.	Sing and play instruments in different-sized groups. Identify solos and instrumental breaks in songs and music. Talk about solo voices, backing vocals and different vocal textures. Refer to repeated rhythmic or melodic patterns as riffs/ostinati. Talk about the different textures created by intervals and chords. Understand how texture builds throughout a piece, as voices are layered.
Structure (Form)	Join in with a repeated section of a song: the chorus, the response. Join in with the main tune when it is repeated.	Show the different sections of a song structure or piece of music through actions.	Identify and explain the following structural terms: verse, chorus, bridge, repeat signs, chorus and final chorus, improvisation, call and response, and AB form within musical structures.	Identify and explain the structural terms: verse, chorus, bridge, repeat signs, chorus and final chorus, improvisation, call and response, and AB form within musical structures.	Talk about how musical styles often have the same musical structure, eg Folk music: verse and chorus; Rock and Pop music: verse, chorus, bridge and instrumental break.

			<p>Identify the instrumental break and its purpose in a song. Recognise phrases and repeated sections. Discuss the purpose of a bridge section.</p>	<p>Identify the instrumental break and its purpose in a song. Recognise phrases and repeated sections. Discuss the purpose of a bridge section.</p>	<p>Talk about the purpose of musical structures. Identify where changes in texture and tonality help emphasise the contrasting sections in a song. Recognise that changing the tonality at different points within the song creates different sections to the structure.</p>
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Key Skills:

Music Aims:

- Know and understand how sounds are made and then organised into musical structures
- Know how music is made through a variety of instruments
- Know how music is composed and written down
- Know how music is influenced by the time, place, culture and purpose for which it was written
- Develop the interrelated skills of performing, composing, appraising and appreciating music

Knowledge/skills	KS1 (Prior knowledge and understanding)	Year 3	Year 4	Year 5	Year 6
Understanding Music	<p>Use body percussion, instruments and voices.</p> <p>In the key centres of: C major, G major and A minor.</p> <p>Find and keep a steady beat.</p> <p>Copy back simple rhythmic patterns using long and short.</p> <p>Copy back simple melodic patterns using high and low.</p> <p>Complete vocal warm-ups with a copy back option to use Solfa.</p> <p>Sing short phrases independently.</p>	<p>Use body percussion, instruments and voices.</p> <p>In the key centres of: C major, F major, G major and A minor.</p> <p>In the time signatures of: 2/4, 3/4 and 4/4.</p> <p>Find and keep a steady beat.</p> <p>Copy back and improvise simple rhythmic patterns using minims, crotchets, quavers and their rests.</p> <p>Copy back and improvise simple melodic patterns using the notes: C, D, E G, A, B F, G, A A, B, C</p>	<p>Use body percussion, instruments and voices.</p> <p>In the key centres of: C major, F major, G major and A minor.</p> <p>In the time signatures of: 2/4, 3/4 and 4/4.</p> <p>Find and keep a steady beat.</p> <p>Listen and copy rhythmic patterns made of semibreves, minims, dotted crotchets, quavers, semiquavers and their rests, by ear or from notation.</p> <p>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</p>	<p>Use body percussion, instruments and voices.</p> <p>In the key centres of: C major, G major, D major, F major and A minor.</p> <p>In the time signatures of: 2/4, 3/4, 4/4, 5/4 and 6/8.</p> <p>Find and keep a steady beat.</p> <p>Listen and copy rhythmic patterns made of dotted minims, minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, semiquavers and their rests, by ear or from notation.</p> <p>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#</p>	<p>Use body percussion, instruments and voices.</p> <p>In the key centres of: C major, G major, D major, A minor and D minor.</p> <p>In the time signatures of: 2/4, 3/4, 4/4, 5/4 and 6/8.</p> <p>Find and keep a steady beat.</p> <p>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.</p> <p>Copy back melodic patterns using the notes: D, E, F, G, A C, D, E, F, G, A, B G, A, B, C, D, E, F# D, E, F#, G, A, B, C# A, B, C, D, E, F, G</p>
Listening	Mark the beat of a listening piece (eg	Share your thoughts and feelings about the music together.	Talk about the words of a song.	Talk about feelings created by the music.	Talk about feelings created by the music.

	<p>Boléro by Ravel) by tapping or clapping and recognising tempo, as well as changes in tempo.</p> <p>Walk in time to the beat of a piece of music.</p> <p>Identify the beat groupings in the music you sing and listen, eg 2-time, 3-time etc.</p> <p>Move and dance with the music confidently.</p> <p>Talk about how the music makes you feel.</p> <p>Find different steady beats.</p> <p>Describe tempo as fast or slow.</p> <p>Describe dynamics as loud or quiet.</p> <p>Join in sections of the song, eg call and response.</p> <p>Start to talk about the style of a piece of music.</p> <p>Recognise some band and orchestral instruments.</p> <p>Start to talk about where music might fit into the world.</p>	<p>Find the beat or groove of the music.</p> <p>Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</p> <p>Invent different actions to move in time with the music.</p> <p>Talk about what the song or piece of music means.</p> <p>Identify some instruments you can hear playing.</p> <p>Identify if it's a male or female voice singing the song.</p> <p>Talk about the style of the music</p>	<p>Think about why the song or piece of music was written.</p> <p>Find and demonstrate the steady beat.</p> <p>Identify 2/4, 3/4, and 4/4 metre.</p> <p>Identify the tempo as fast, slow or steady.</p> <p>Recognise the style of music you are listening to.</p> <p>Discuss the structures of songs.</p> <p>Identify:</p> <ul style="list-style-type: none"> • Call and response • A solo vocal or instrumental line and the rest of the ensemble • A change in texture • Articulation on certain words • Programme music <p>Explain what a main theme is and identify when it is repeated.</p> <p>Know and understand what a musical introduction is and its purpose.</p> <p>Recall by ear memorable phrases heard in the music.</p> <p>Identify major and minor tonality.</p> <p>Recognise the sound and notes of the pentatonic scale by ear and from notation.</p> <p>Describe legato and staccato.</p> <p>Recognise the following styles and any important musical features that distinguish the style: 20th and 21st Century Orchestral, Reggae, Soul, R&B, Pop, Folk, Jazz, Disco, Musicals, Classical, Rock, Gospel, Romantic, Choral, Funk and</p>	<p>Justify a personal opinion with reference to Musical Elements.</p> <p>Find and demonstrate the steady beat.</p> <p>Identify 2/4, 3/4, 6/8 and 5/4 metre.</p> <p>Identify the musical style of a song or piece of music.</p> <p>Identify instruments by ear and through a range of media.</p> <p>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.</p> <p>Explain a bridge passage and its position in a song.</p> <p>Recall by ear memorable phrases heard in the music.</p> <p>Identify major and minor tonality.</p> <p>Recognise the sound and notes of the pentatonic and Blues scales, by ear and from notation.</p> <p>Explain the role of a main theme in musical structure.</p> <p>Know and understand what a musical introduction is and its purpose.</p> <p>Explain rapping.</p> <p>Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestral, Gospel,</p>	<p>Justify a personal opinion with reference to Musical Elements.</p> <p>Identify 2/4, 4/4, 3/4, 6/8 and 5/4.</p> <p>Identify the musical style of a song using some musical vocabulary to discuss its Musical Elements.</p> <p>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.</p> <p>Discuss the structure of the music with reference to verse, chorus, bridge and an instrumental break.</p> <p>Explain a bridge passage and its position in a song.</p> <p>Recall by ear memorable phrases heard in the music.</p> <p>Identify major and minor tonality, chord triads</p>
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			Electronic Dance Music.	Pop, Minimalism, Rock n' Roll, South African, Contemporary Jazz, Reggae, Film Music, Hip Hop, Funk, Romantic and Musicals.	I, IV and V, and intervals within a major scale. Explain the role of a main theme in musical structure. Know and understand what a musical introduction and outro is, and its purpose. Identify the sound of a Gospel choir and soloist, Rock band, symphony orchestra and A Cappella groups. Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestral, Soul, Pop, Hip Hop, Jazz: Swing, Rock, Disco, Romantic, Zimbabwean Pop, R&B, Folk, Gospel, Salsa, Reggae, Musicals and Film Music.
Singing	Sing as part of a choir. Demonstrate good singing posture. Sing songs from memory and/or from notation. Sing to communicate the meaning of the words. Sing in unison and sometimes in parts, and with more pitching accuracy. Understand and follow the leader or	Sing as part of a choir. Sing a widening range of unison songs, of varying styles and structures. Demonstrate good singing posture. Perform actions confidently and in time to a range of action songs. Sing songs from memory and/or from notation. Sing with awareness of following the beat. Sing with attention to clear diction.	Rehearse and learn songs from memory and/or with notation. Sing in different time signatures: 2/4, 3/4 and 4/4. Sing as part of a choir with awareness of size: the larger, the thicker and richer the musical texture. Demonstrate good singing posture. Demonstrate vowel sounds, blended	Rehearse and learn songs from memory and/or with notation. Sing in 2/4, 3/4, 4/4 and 6/8 time. Sing in unison and parts, and as part of a smaller group. Sing 'on pitch' and 'in time'. Sing a second part in a song. Self-correct if lost or out of time. Sing expressively, with attention to	Rehearse and learn songs from memory and/or with notation. Sing a broad range of songs as part of a choir, including those that involve syncopated rhythms, with a good sense of ensemble and performance. This should

	<p>conductor. Add actions to a song. Move confidently to a steady beat. Talk about feelings created by the music/song. Recognise some band and orchestral instruments. Describe tempo as fast or slow. Join in sections of the song, eg chorus. Begin to understand where the music fits in the world. Begin to talk about and understand the style of the music. Know the meaning of dynamics (loud/quiet) and tempo (fast/slow), and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (eg crescendo, decrescendo, pause).</p>	<p>Sing expressively, with attention to the meaning of the words. Sing in unison. Understand and follow the leader or conductor. Copy back simple melodic phrases using the voice.</p>	<p>sounds and consonants. Sing 'on pitch' and 'in time'. Sing expressively, with attention to breathing and phrasing. Sing expressively, with attention to staccato and legato. Talk about the different styles of singing used for different styles of song. Talk about how the songs and their styles connect to the world.</p>	<p>breathing and phrasing. Sing expressively, with attention to dynamics and articulation. Develop confidence as a soloist. Talk about the different styles of singing used for different styles of song. Talk confidently about how connected you feel to the music and how it connects in the world. Respond to a leader or conductor.</p>	<p>include observing rhythm, phrasing, accurate pitching and appropriate style. Continue to sing in parts where appropriate. Sing in 2/4, 4/4, 3/4, 5/4 and 6/8. Sing with and without an accompaniment. Sing syncopated melodic patterns. Demonstrate and maintain good posture and breath control whilst singing. Sing expressively, with attention to breathing and phrasing. Sing expressively, with attention to dynamics and articulation. Lead a singing rehearsal. Talk about the different styles of singing used for the different styles of songs sung in this year. Discuss with others how connected you are to the music and songs, and how the songs and styles are connected to the world.</p>
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<p>Notation</p>	<p>Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.</p> <p>Explore standard notation, using minims, crotchets, quavers, minims and semibreves, and simple combinations of:</p> <p>C, D, E, F, G, A, B G, A, B, C, D, E, F# F, G, A, Bb, C, D, E A, B, C, D, E</p> <p>Identify hand signals as notation, and recognise music notation on a staff of five lines.</p>	<p>Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.</p> <p>Explore standard notation, using minims, semibreves, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of:</p> <p>C, D, E, F, G, A, B F, G, A, Bb, C G, A, B, C, D, E E, F#, G#, A, B</p> <p>Read and respond to semibreves, minims, crotchets and paired quavers.</p> <p>Identify:</p> <ul style="list-style-type: none"> • Staff • Treble clef • Time signature • Lines and spaces on the staff <p>Identify and understand the differences between crotchets and paired quavers.</p> <p>Apply spoken word to rhythms, understanding how to link each syllable to one musical note.</p>	<p>Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.</p> <p>Explore standard notation, using semibreves, minims, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of:</p> <p>C, D, E, F, G, A, B F, G, A, Bb, C G, A, B, C, D, E, F# D, E, F#, G, A, B, C</p> <p>Read and respond to semibreves, minims, dotted crotchets, crotchets, quavers and semiquavers.</p> <p>Identify:</p> <ul style="list-style-type: none"> • Staff • Treble clef • Time signature <p>Identify and understand the differences between minims, crotchets, paired quavers and rests.</p> <p>Read and perform pitch notation within a range.</p> <p>Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.</p>	<p>Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.</p> <p>Explore standard notation, using minims, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of:</p> <p>C, D, E, F, G, A, B F, G, A, Bb, C, D, E G, A, B, C, D, E, F# C, G, Ab, Bb G, G#, A, Bb, C D, E, F, G, A, B, C Eb, F, G, Ab, Bb, C, Db</p> <p>Identify:</p> <ul style="list-style-type: none"> • Staff • Treble clef • Time signature <p>Read and respond to minims, crotchets, quavers, dotted quavers and semiquavers.</p> <p>Recognise how notes are grouped when notated.</p> <p>Identify the staff and symbols on the staff (such as the treble clef), the name of the notes on lines and in spaces, barlines, a flat sign and a sharp sign.</p> <p>Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers.</p> <p>Understand the differences between 2/4,</p>	<p>Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.</p> <p>Explore standard notation, using dotted semibreves, dotted minims, minims, triplet crotchets, dotted crotchets, crotchets, dotted quavers, quavers and semiquavers, and simple combinations of:</p> <p>C, D, E, F, G, A, B F, G, A, Bb, C, D, E F, G, Ab, Bb, C, D, Eb G, A, Bb, C, D, E, F G, A, B, C, D, E, F# D, E, F, G, A D, E, F#, A, B, C# E, F#, G, G#, A, B, C, C# Eb, F, G, Ab, Bb, C, D</p> <p>Identify:</p> <ul style="list-style-type: none"> • Staff • Treble clef • Time signature <p>Read and respond to minims, crotchets, quavers, dotted quavers and semiquavers.</p> <p>Recognise how notes are grouped when</p>
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				3/4 and 4/4 time signatures. Read and perform pitch notation within an octave (eg C-C'/do-do).	notated. Identify the staff and symbols on the staff (such as the treble clef), the name of the notes on lines and in spaces, barlines, a flat sign and a sharp sign.
Playing Instruments	Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major and G major.	Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major and E major. Develop facility in playing tuned percussion or a melodic instrument, such as a Ocarina	Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major and D major.	Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major, E \flat major, C minor and D minor. Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one staff and using notes within the middle C-C'/do-do range. This should initially be done as a whole class, with greater independence gained each lesson through smaller group performance.	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 \flat major, D minor and F minor. Play a melody following staff notation written on one staff and using notes within an octave range (do-do); make decisions about dynamic range, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano).
Creating: Improvising	Explore improvisation within a major scale using the notes: C, D, E C, G, A	Explore improvisation within a major scale using the notes: C, D, E C, D, E, F, G C, D, E, G, A	Explore improvisation within a major scale using the notes: C, D, E C, D, E, G, A C, D, E, F, G	Explore improvisation within a major scale, using the notes: C, D, E \flat , F, G C, D, E, F, G C, D, E, G, A	Explore improvisation within a major scale, using the notes: C, D, E, F, G

	<p>G, A, B F, G, A Work with a partner and in the class to improvise simple 'Question and Answer' phrases, to be sung and played on untuned percussion, creating a musical conversation.</p>	<p>G, A, B G, A, B, D, E G, A, B, C, D F, G, A F, G, A, C, D Become more skilled in improvising (using voices, tuned and untuned percussion, and instruments played in wholeclass/group/individual/instrumental teaching), inventing short 'on-the-spot' responses using a limited note-range. Compose over a simple groove. Compose over a drone. Structure musical ideas (eg using echo or 'Question and Answer' phrases) to create music that has a beginning, middle and end.</p>	<p>D, E, F#, A, B D, E, F, G, A Improvise on a limited range of pitches on the instrument you are now learning, making use of musical features, including smooth (legato) and detached (staccato) articulation. Improvise over a simple chord progression. Improvise over a groove.</p>	<p>F, G, A, Bb, C D, E, F, G, A Improvise over a simple groove, responding to the beat and creating a satisfying melodic shape. Experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano).</p>	<p>G, A, Bb, C, D G, A, B, C, D F, G, A, C, D Improvise over a groove, responding to the beat, creating a satisfying melodic shape with varied dynamics and articulation.</p>
<p>Creating: Composing</p>	<p>Explore and create graphic scores: Create musical sound effects and short sequences of sounds in response to music and video stimulus. Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. Create a story, choosing and playing classroom instruments. Create and perform your own rhythm patterns with stick notation, including crotchets, quavers and minims. Use music technology, if available, to capture, change and combine sounds. Use notation if appropriate:</p>	<p>Create music and/or sound effects in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Compose over a simple chord progression. Compose over a simple groove. Compose over a drone. Start to use simple structures within compositions, eg introduction, verse, chorus or AB form. Use simple dynamics. Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values. Create a simple melody using crotchets, minims and perhaps paired quavers: C, D C, D, E C, D, E, G C, D, E, G, A</p>	<p>Combine known rhythmic notation with letter names, to create short, pentatonic phrases using a limited range of five pitches, suitable for the instruments being learnt. Compose over a simple chord progression. Compose over a groove. Create music in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Start to use simple structures within compositions, eg introduction, verse, chorus or AB form. Use simple dynamics. Compose song accompaniments on tuned and untuned percussion, using</p>	<p>Create music in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Start to use structures within compositions, eg introduction, multiple verse and chorus sections, AB form or ABA form (ternary form). Use chords to compose music to evoke a specific atmosphere, mood or environment. Use simple dynamics. Use rhythmic variety. Compose song accompaniments, perhaps using basic chords. Use a wider range of dynamics,</p>	<p>Plan and compose an 8 or 16-beat melodic phrase, using the pentatonic scale (eg C, D, E, G, A), and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody. Either of these melodies can be enhanced with rhythmic or simple chordal accompaniment. Create a simple chord progression.</p>

	<p>Create a simple melody using crotchets and minims: C, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C (C major) G, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G) F, G F, G, A F, G, A, C F, G, A, C, D Start and end on the note F (Pentatonic on F)</p>	<p>Start and end on the note C (Pentatonic on C) C, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C (C major) F, G F, G, A F, G, A, B\flat F, G, A, B\flat, C Start and end on the note F (F major) G, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G)</p>	<p>Known rhythms and note values. Create a melody using crotchets, minims, quavers and their rests. Use a pentatonic scale: C, D C, D, E C, D, E, G C, D, E, G, A Start and end on the note C (Pentatonic on C) C, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C (C major) A, B A, B, C A, B, C, D A, B, C, D, E Start and end on the note A (A minor) D, E D, E, F D, E, F, G D, E, F, G, A Start and end on the note D (D minor) G, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G)</p>	<p>including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet). Use full scales in different keys. Understand how chord triads are formed and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments. Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, plus all equivalent rests. Use a pentatonic and a full scale. Use major and minor tonality: F, G F, G, A F, G, A, B\flat F, G, A, B\flat, C Start and end on the note F (F major) G, A G, A, B G, A, B, C G, A, B, C, D Start and end on the note G (G major) G, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G) D, E D, E, F D, E, F, G D, E, F, G, A Start and end on the note D (D minor) E\flat, F E\flat, F, G E\flat, F, G, B\flat E\flat, F, G, B\flat, C</p>	<p>Compose a ternary (ABA form) piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved. Create music in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Start to use structures within compositions, eg introduction, multiple verse and chorus sections, AB form or ABA form (ternary form). Use simple dynamics. Use rhythmic variety. Compose song accompaniments, perhaps using basic chords. Use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet). Use full scales in different keys.</p>
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				Start and end on the note E _b (E _b major)	<p>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:</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, 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>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, A_b F, G, A_b, B_b F, G, A_b, B_b, C Start and end on the note F (F minor)</p>
Performing	Practise, rehearse and share a song that has been learned in the lesson, from	Practise, rehearse and share a song that has been learned in the lesson, from memory or	Rehearse and enjoy the opportunity to share what has been learned in the lessons.	Create, rehearse and present a holistic performance for a specific purpose, for a	Create, rehearse and present a holistic

	<p>memory or with notation, and with confidence. Decide on any actions, instrumental parts/improvisatory ideas/composed passages to be practised and included in the performance. Talk about what the song means and why it was chosen to share. Talk about the difference between rehearsing a song and performing it.</p>	<p>with notation, and with confidence. Play and perform melodies following staff notation, using a small range, as a whole class or in small groups. Include any actions, instrumental parts/improvisatory ideas/composed passages within the rehearsal and in the performance. Talk about what the song means and why it was chosen to share. Reflect on feelings about sharing and performing, eg excitement, nerves, enjoyment.</p>	<p>Perform, with confidence, a song from memory or using notation. Play and perform melodies following staff notation, using a small range, as a whole class or in small groups. Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance. Explain why the song was chosen, including its composer and the historical and cultural context of the song. Communicate the meaning of the words and articulate them clearly. Use the structure of the song to communicate its mood and meaning in the performance. Talk about what the rehearsal and performance has taught the student. Understand how the individual fits within the larger group ensemble. Reflect on the performance and how well it suited the occasion. Discuss and respond to any feedback; consider how future performances might be different.</p>	<p>friendly but unknown audience. Perhaps perform in smaller groups, as well as the whole class. Perform a range of repertoire pieces and arrangements combining acoustic instruments, to form mixed ensembles, including a school orchestra. Perform from memory or with notation, with confidence and accuracy. Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance. Explain why the song was chosen, including its composer and the historical and cultural context of the song. A student leads part of the rehearsal and part of the performance. Record the performance and compare it to a previous performance; explain how well the performance communicated the mood of each piece. Discuss and talk musically about the strengths and weaknesses of a performance. Collect feedback from the audience and reflect how future performances might be different.</p>	<p>performance for a specific event, for an unknown audience. Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience. Create, rehearse and present a holistic performance, with a detailed understanding of the musical, cultural and historical contexts. Perform from memory or with notation. Understand the value of choreographing any aspect of a performance. A student or a group of students rehearse and lead parts of the performance. Understand the importance of the performing space and how to use it. Record the performance and compare it to a previous performance. Collect feedback from the audience and</p>
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					reflect how the audience believed in the performance. Discuss how the performance might change if it was repeated in a larger/smaller performance space.
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Key Vocabulary:

KS1	Year 3	Year 4	Year 5	Year 6
Keyboard Drums Bass electric guitar saxophone trumpet pulse, rhythm pitch improvise compose audience question and answer melody dynamics tempo perform/performance audience rap 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 pentatonic scale imagination	Keyboard electric guitar bass drum 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 syncopation structure tune/head note values note names, pulse, rhythm solo ballad verse interlude strings piano guitar bass, drums melody cover synthesizer deck backing loops scratching unison melody cover pitch tempo dynamics timbre texture bass line brass section harmony melody	style indicators melody compose improvise cover pulse rhythm pitch tempo dynamics timbre texture structure dimensions of music producer improvise/improvisation by ear melody riff solo ostinato phrases unison civil rights gender equality unison harmony

Medium term planning:

KS2 Music Overview		Subject Overview 2023 - 2024	
Objectives to cover (Directly from NC)	Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory. Pupils should be taught to: <ul style="list-style-type: none"> • 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. 		
	Autumn Term	Spring Term	Summer Term
Year 3	Developing Notation Skills (Ocarinas) Enjoying Improvisation	Composing using your imagination Sharing Musical Experiences	Learning more about Musical styles Recognising different sounds
Year 4	Interesting time signatures Combining elements to make music	Developing pulse and groove through improvisation Creating simple melodies together	Connecting Notes and Feelings Purpose, identity and Expression in Music
Year 5	Getting started with Music tech Emotions and Musical styles	Exploring Key and time signatures Introducing Chords	Words, Meaning and Expression Identifying important musical elements
Year 6	Developing Melodic Phrases Understanding Structure and Form	Gaining Confidence through Performance Exploring Notation further	Using Chords and Structure Respecting Each other through composition (Djembe Course)

Lesson Design

All Music lessons follow a similar structure to support pupils in developing a depth of understanding and opportunity.

Each unit is made up of a selection of the following activities:

- Baseline Quiz
- Activity 1: Musicianship Options
 - 1a. Understanding Music
 - 1b. Improvise together
- Activity 2: Listen and respond
- Activity 3: Learn to Sing the Song
- Activity 4: Plan your instruments with the Song
- Activity 5: Composing and Improvising
- Activity 6: Perform the Song
- End of unit Quiz

Each Weekly lesson will always involve the following activities:

1. Understanding Music
2. Listen and respond
3. Learn to sing a song
4. Perform the Song

Classroom Practice

<i>Retrieval practice</i>	At the start of every lesson teachers will re-visit key learning from previous lessons to ensure concepts are repeated and embedded into long term memory.
<i>Modelling:</i>	Teachers will model the key expectations for pupils including responding to music, giving reasons for their opinions, playing instruments following the music script. Teachers will be open about finding music challenging and making mistakes and how they over come this.
<i>Questioning</i>	Questions will be focussed around giving their opinions on music and justifying them. Teachers will use propping questions to help children justify their responses.
<i>Scaffolding:</i>	Teachers will consider the barriers to music – especially linked to sensory processing difficulties and physical difficulties. Providing means to access learning without being overwhelmed.
<i>Practise</i>	Children will practice singing songs and playing instruments throughout each lesson. The structure of the lessons means that children will be able to practise, revisiting key skills on a weekly basis.
<i>Oracy</i>	Pupils will apply and enhance their developing Oracy skills in all music units, which require cooperation and discussion throughout. Through music lessons, children engage with views, beliefs and opinions that are different from their own in considered ways. We encourage children to take ownership of their performances and to think critically about their own and others' music-making.

Knowledge Organiser - Unit 1 Year 3



Musical Spotlight: Writing Music Down

Name:

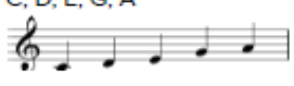
Social Question: How Does Music Bring Us Closer Together?

Class:

Understanding Music

Tempo:	Andante — at a walking pace (100bpm)
Time signature:	4/4 — there are four crotchet beats in a bar
Key signature:	G major — there is one sharp in the key signature (♯)
Rhythmic patterns using:	Minims, crotchets and quavers

Improvise Together

Time signature:	2/4
Key signature:	C major
Notes:	C, D, E, G, A 

SONG 1 Home Is Where The Heart Is Style: Country

Time signature: 4/4 — there are four crotchet beats in a bar

Key signature: C major — there are no sharps or flats in the key signature



Circle the part you played:

Part 1: C, D, E, F, G, A, B

Part 2: C, D, E, F, G, A, B

(Recorder): C, F, G, A, B

Part 3: C, D, E, F, G, A, B

(Recorder): C, F, G, A, B

Part 4: C, D

(Recorder): F, G, A

Circle the notes you improvised with:

C, D, E, F, G

SONG 2 Let's Work It Out Together Style: Pop

Time signature: 4/4 — there are four crotchet beats in a bar

Key signature: C major — there are no sharps or flats in the key signature



Circle the part you played:

Part 1: C, D, E, F, G, A

Part 2: C, D, E, F, G, A

(Recorder): E, F, G, A, C

Part 3: C, E, F, G, A

(Recorder): E, G, A, C

Part 4: C

(Recorder): G

Circle the notes you composed with:

C, D, E, G, A

SONG 3 Please Be Kind Style: Pop

Time signature: 4/4 — there are four crotchet beats in a bar

Key signature: C major — there are no sharps or flats in the key signature



Discuss together what this song was about. Write down three words about the song:

Adaptive teaching:

The main aim for adaptive teaching within Music is providing appropriate and timely scaffolding to allow for all pupils to access the lesson. The table below identifies some of the ways scaffolding is provided during music lessons.

Knowledge organisers and worked examples	See above
Physical Resources	Ear defenders, variety of musical instruments
Visual supports	Word banks, music scripts
Adult support	Where needed including for Sensory overload, movement breaks and ability to read and understand the music.

Additional Opportunities

As part of our music offer we provide children with the opportunities to develop their love of music further through:

- IROCK - a company that comes in and provides rock and pop band lessons
- After school clubs including learning to play the Ukulele
- Choir
- 1:1 individual lesson through Slough Music Service
- Learn a song a week

Support for teachers:

Subject knowledge	National College - Primary Music: A deep dive into curriculum intent/implementation/impact
Pedagogy	National College - The power of music to change lives: The New National Plan for Music Education