



Upper Nidderdale Primary Federation

Music

Intent, Implementation and Impact
Long Term Plans & Progression

EYFS, KS1 and KS2 - Updated September 2024



At Upper Nidderdale Primary Federation, we will all approach everything we do in the CHAMPS way, help every child flourish into a caring, confident and resilient young person who has a **love of learning** and:

Chooses the right way and takes **responsibility** for their own actions

Honest in everything they do and shows **compassion** for others

Achieves the best they can with the talents they have and develop their **wisdom**

Manners shown to everyone and treats everyone with **respect**

Perseveres when situations are difficult and shows **courage** when they are challenged

Safety and knowing how to keep safe on and offline to ensure that everyone is kept physically and emotionally safe. This shows the special relationship we have with each other, where as a **community**, we look after each other, keeping each other safe – **Koinonia**

As Rights Respecting schools, our intents are based around the following articles;

Article 23

You have the right to special education if you have a disability.

Article 28

All children have the right to a good quality education.

Article 29

All children have the right to an education that helps to develop their talents and abilities.

Music

Intent

"Children use music to help maintain emotional and social well-being and celebrate culture and community in ways which involve entertaining or understanding themselves and making sense of the world around them. Children should develop their understanding, make musical judgements, apply their new learning, develop their aural memory, express themselves physically, emotionally and through discussion and create their own musical ideas."

Burnard and Murphy, 2017

The National Curriculum for music aims to ensure that all children:

- perform, listen to, review and evaluate music
- be taught to sing, create and compose music
- understand and explore how music is created, produced and communicated

Children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We are committed to developing a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life. We are committed to ensuring children understand the value and importance of music in the wider community and are able to use their musical skills, knowledge, and experiences to involve themselves in music, in a variety of different contexts.

- **Perform - Young Voices,**
 - **Rural Schools Royal Hall Concert**
 - **Bands**

Music

Intent

Our high-quality music curriculum engages and inspires our pupils to develop a love of music and their talent as musicians whilst, at the same time, increasing their self-confidence, creativity and sense of achievement. As our pupils progress, they develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best of a wide range of music. Star schools will deliver a music curriculum that:

- Allows pupils the opportunity to 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**
- Enables pupils to 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**
- Gives pupils the opportunity to understand and explore how music is created, produced, and communicated, including through the interrelated dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notation.**

Music

Ofsted Research Review - Music (June 2021)

The review states that to develop musical knowledge, it is better to give pupils regular, spaced out re-encounters with lesson content rather than to block the time, to help them build knowledge in long-term memory.

A high quality Music curriculum will include;

- A high-quality music education depends on allocating sufficient curriculum time to teach the music curriculum.
- Adequate curriculum time will support teachers in enabling learning to take place - the 'Model Music Curriculum' suggests an hour a week.
- Repetition of key curricular content with the gradual introduction of new ideas, methods and concepts.
- Large amounts of practice.
- Extensive listening to help develop pupils' expressive intentions.
- Opportunities to gain knowledge of musical culture and repertoire, which is part of a broad education and joy in and of itself.

Music

Ofsted Research Review - Music (June 2021)

Knowledge of Music

As well as developing the procedural knowledge of how to perform and compose, the curriculum should allow pupils to learn about musical culture and history.

Good Music Provision is underpinned by three learning environments;

- The taught curriculum
- Instrument tuition - in groups and one to one.
- Musical 'events' and opportunities, such as singing in concerts, shows and collective worship.

Music

Implementation

The music curriculum ensures children sing, listen, play, perform and evaluate. This is embedded in the classroom activities as well as the weekly singing assemblies, various concerts and performances, the learning of instruments, and the joining of one of our many musical ensembles. The elements of music are taught in the classroom lessons so that children are able to use some of the language of music to dissect it, and understand how it is made, played, appreciated and analysed. In the classroom children learn how to play an instrument, from all four main instrument groups of wind, strings, percussion and keyboards. In doing so to understand the different principle of each method of creating notes, as well as how to read basic music notation. They also learn how to compose, focusing on different dimensions of music, which in turn feeds their understanding when listening, playing, or analysing music. Composing or performing using body percussion and vocal sounds is also part of the curriculum, which develops the understanding of musical elements without the added complexity of an instrument.

Impact

Whilst in school, children have access to a varied programme, which allows them to discover areas of strength, as well as areas they might like to improve upon. The integral nature of music and the learner creates an enormously rich palette from which a child may access fundamental abilities such as: achievement, self-confidence, interaction with and awareness of others, and self-reflection. Music will also develop an understanding of culture and history, both in relation to children individually, as well as ethnicities from across the world. Children are able to enjoy music in as many ways as they choose - either as listener, creator or performer. They can dissect music and comprehend its parts. They can sing and feel a pulse. They have an understanding of how to further develop skills less known to them, should they ever develop an interest in their lives.

Different Types Of Knowledge in Music

Throughout our curriculum we refer to three classes of knowledge – **substantive knowledge, disciplinary knowledge, and tacit knowledge**.

Through the acquisition of these three classes of knowledge, children learn and remember what is being taught through our music curriculum and, therefore, make progress.

Substantive knowledge sets out the subject-specific content that is to be learned - i.e. the Music National Curriculum. It is the '**know what**' and '**know how**' of Music.

This can be divided into **Declarative knowledge** ('know what') and **procedural knowledge** ('know how').

Declarative knowledge includes: notation, keys and chords or of the works and songs that illuminate musical culture. **Declarative knowledge** enables pupils to 'know like a musician'.

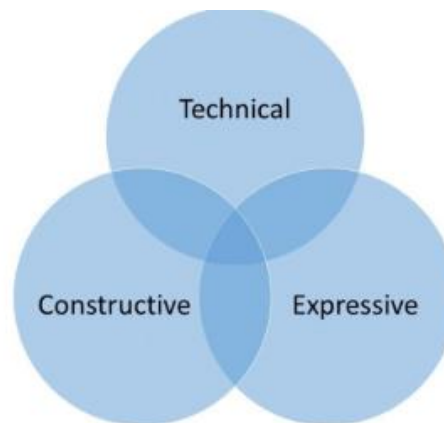
Procedural knowledge – such as playing an instrument or being fluent in using multi-tracking software, is the foundation of performing and composing. Well-developed procedural knowledge depends on pupils acquiring an array of automated procedures that they need to develop technical and expressive competence on an instrument (including the voice).

Tacit knowledge can be described as experiences, ideas, and skills that an individual has but cannot be put into words. As Polanyi put it, 'we know more than we can tell.' (M Polanyi, 'The tacit dimension', Doubleday & Company, 1966). It is intuitive and hence very difficult to articulate in a tangible form. Sometimes we know certain things, but we are not aware of it. Through our music curriculum we provide many opportunities for our pupils to develop their tacit knowledge through listening, through association, and through shared experiences.

Disciplinary knowledge contains the three pillars of music progression: **technical progression, constructive progression and expressive progression**. Our school music curriculum sets out pathways for progression that enable our pupils to develop their musical knowledge.

We believe that progress in music requires pupils to develop musically across 3 pillars that interrelate in musicianship. - The first pillar is the **'technical'** development necessary for pupils to translate their intentions successfully into sound. This will often involve instrumental playing or singing but, occasionally, focusses on music technology. - The second, is the **'constructive'** pillar. This refers to knowledge of how musical components come together both analytically and in the creative process. - Thirdly, the **'expressive'** pillar. This focusses on the more indefinable aspects of music: quality, meaning, and creativity.

The content of our curriculum supports pupils in developing these 3 pillars, which, in turn, support the activities of performing, composing and listening.



Technical	Constructive	Expressive
<ul style="list-style-type: none">• Competence in controlling sound (voice, instrument, technology)• Use of musical communication systems eg staff notation	<ul style="list-style-type: none">• Knowledge of the musical elements of music eg pitch, tempo, timbre, dynamics, structure, duration• Knowledge of the components of composition	<ul style="list-style-type: none">• Musical appreciation• Musical creativity• Knowledge of music from across the world and time

Substantive Knowledge

- **Declarative Knowledge**
Notation, time signatures, keys and chords of the work and songs that illuminate musical culture.
- **Procedural Knowledge** – Performing, playing instruments, singing and composing.
- **Tacit Knowledge** – Listening, emotions and imagination.

Disciplinary Knowledge

- **Technical**
Competence in controlling sound (voice, instrument)
- **Procedural Knowledge** – Performing, playing instruments, singing and composing.
- **Tacit Knowledge** – Listening, emotions and imagination.

SEND

Adaptions in

Music

SEND Adaptions for Music

Cognition and Learning

Communication and Interaction

Subject Challenges for SEND	SEND Provision	Subject Challenges for SEND	SEND Provision
<p>Demands of written instructions</p> <p>Lesson content</p>	<p>Teachers will ensure that pupils are supported with the written aspects of music – such as the use of symbols – by using larger print, colour codes, multi-sensory reinforcement and a greater emphasis on developing aural memory skills.</p> <p>Teachers will offer alternatives to written recording i.e. drawing, mind maps, visual prompts, digital images etc.</p> <p>Teachers will use pre-teaching for key words and technical vocabulary and symbols to ensure that all pupils have a clear understanding and are able to access the lesson.</p> <p>Teachers will recap learning from the previous lesson so that the amount of material that pupils need to remember is reduced.</p>	<p>Sensitivity to noise</p>	<p>Teachers will ensure that there is a low arousal are for pupils who may need it. Whilst it is desirable for all pupils to come together to make music, some SEN pupils may benefit from opportunities to work alone or in smaller groups without as much sensory overload.</p>

SEND Adaptions for Music

Sensory and Physical		SEMH	
Subject Challenges for SEND	SEND Provision	Subject Challenges for SEND	SEND Provision
<p>Fine motor skills/physical difficulties.</p> <p>Sensory reactions to sound</p>	<p>Adaptions to instruments that children are required to play. Teachers will explore access to adapted instruments or ICT to overcome difficulties with manipulative or mobility skills.</p> <p>Staff will be aware of pupils that may require to be seated further away from the source of the sound or offer ear defenders.</p> <p>Charanga offers a signed along collection as an additional way to access the music curriculum.</p>	<p>Low self-esteem in Musical ability.</p>	<p>Teachers can access SEND Freestyle on Charanga. This library brings together bespoke versions of the most popular Charanga resources. These are lighter versions that can provide a seamless pathway into the main sections and act as a pre-teach.</p>

SMSC and British Values in Music

Music → SMSC Links

Spiritual

- Make links between learning in other curriculum areas, such as painting/drawing to a piece of music, using music to create dramatic pieces.
- Consider how music makes us feel and how it can 'move us' deeply.
- Explore creativity through gymnastic, dance etc.
- Allow pupils to show their delight and curiosity in music.

Moral

- Explore how music can convey human emotions such as sadness, anger, joy etc.
- Appreciate the self-discipline to learn a musical instrument.
- Show respect for a whole range of music.
- Appreciate the self-discipline required to learn a musical instrument.

Social

- Explore how an orchestra or choir works together e.g. performing together and following instructions.
- Appreciate how music is used in different ways in different settings, such as for pleasure, for worship, to relax.

Cultural

- Give all pupils an opportunity to learn a musical instrument and to take part regularly in singing.
- Appreciate musical expressions from different times and places.
- Encourage pupils to listen and respond to traditions from around the world.
- Listen and respond to music which forms our cultural heritage.
- Respect the musical heritage of different cultures.
- Have an understanding of British Musical heritage.

Music → Fundamental British Values

The British values that we as a school uphold throughout our curriculum are an intrinsic part of our music curriculum and are woven throughout all lessons.

The music curriculum encourages individuality both in terms of children's opinions about music shared, and in the way that it enables children to cultivate individual tastes in music. One of the main aims in the delivery of the music education in our school is to ensure that the children have confidence in their right to enjoy any kind of music and to ensure that we encourage freedom of choice when delivering lessons. The children have a clear understanding of the need to respect others' opinions, whatever our own may be, when sharing our own personal tastes in music.

Our music curriculum enables the children to explore music in a range of faiths and cultures and the children are also invited to share their own experiences of this with their peers. The children are also taught about how music is used to support national events. We allow the children freedom of choice when selecting music to listen to and study at various points throughout the year and we actively encourage the children to widen their understanding of music in a range of genres.

When critiquing and evaluating the performances of others, the children do so in a respectful and thoughtful manner. In all lessons, the children understand that school rules must be followed and that we work in a democratic way, ensuring that all pupils have a voice.

The choir also works hard to support the local community, regularly singing at events in the local area, across Harrogate and beyond. They often sing at charitable events and are taught to have an understanding of the importance of this in terms of spreading happiness and support to those in need.

Progression in Music Vocabulary

Music Vocabulary Progression

EYFS	Key Stage One	Lower Key Stage Two	Upper Key Stage Two
<p>Action Beat Clap Listen Join In Loud Melody Pulse Quiet Smooth Sound Speed</p>	<p>Chant Click Composition Duration Emotion Fast High Humming Instrument Introduction Long Loud Low Melody Pattern Percussion Perform Pitch Pulse Repetition Review Rhythm Score Soft Sound Steady Symbol Tempo Texture Timbre Whisper</p>	<p>Bars Beat Chorus Composition Conductor Contrast Crotchet Dynamics Expression Graduations Improvisation Lower Louder Melodic Melody Minim Note value Orchestra Ostinato Percussion Pulse Quaver Repeat Signs Rhythmic Stave Time signature Tuned Untuned Verse</p>	<p>Acapella Accuracy Balance Beat Canon Chords Coda Combinations Drone Ensemble Genres Graphic Score Harmony Instrumental Ostinato Repeated Notes Semibreve Semi-quaver Staff Notation Syncopated Tempo Variations</p>

Progression in Music National Curriculum

National Curriculum

Key Stage One

Pupils should be taught to:

- Use their voices expressively and creatively by singing songs and speaking chants and rhymes.
- Play tuned and untuned instruments musically.
- Listen with concentration and understanding to a range of high-quality live and recorded music.
- Experiment with, create, select and combine sounds using the inter-related dimensions of music.

National Curriculum

Key Stage Two

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.

- 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.

Cultural Capital in Music

We strive to equip pupils with the knowledge and cultural capital they need to succeed in life. Cultural capital is the accumulation of knowledge, behaviours, and skills that children can draw upon and which demonstrates their cultural awareness, knowledge and competence. For students to aspire and be successful academically and in the wider areas of their lives, they need to be given rich and sustained opportunities to develop their cultural capital and music is a subject that is able to help children achieve this.

In Music, we do this by learning exposing the children to music from great musicians and composers throughout time. We listen and appraise the music. How did it make us feel and why/ We listen to live and recorded versions of the music and discuss the instruments that have been used. We also use our growing musical knowledge and vocabulary to talk about pitch, tempo and dynamics etc.

We use this opportunity to learn about the composer and where they feature in the history of music.

Progression & Connected Knowledge in Music

Understanding Music

	Rec	Year 1	Year 2
	<p>Use body percussion, instruments and voices.</p>	<p>Use body percussion, instruments and voices.</p> <p>Find and keep a steady beat together.</p> <p>Know the difference between creating a rhythm pattern and a pitch pattern.</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 warmups with a copy back option to use Solfa</p>	<p>Use body percussion, instruments and voices.</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 warmups with a copy back option to use Solfa.</p> <p>Sing short phrases independently.</p>

Understanding Music

	Year 3	Year 4	Year 5	Year 6
	<p>Use body percussion, instruments and voices.</p> <p>In the time signatures of: 2/4, 3/4 and 4/4. 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 time signatures of: 2/4, 3/4 and 4/4. Find and keep a steady beat.</p> <p>Listen and copy rhythmic patterns made of semibreves, minims, dotted crotchets, 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, B, C, D, E, F, G</p>	<p>Use body percussion, instruments and voices.</p> <p>In the time signatures of: 2/4, 3/4, 4/4, 5/4 and 6/8. 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, 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 time signatures of: 2/4, 3/4, 4/4, 5/4 and 6/8. 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

	Rec	Year 1	Year 2
		<p>Move and dance with the music. Find the steady beat.</p> <p>Talk about feelings created by the music. Recognise some band and orchestral instruments.</p> <p>Describe tempo as fast or slow. Describe dynamics as loud and quiet.</p> <p>Join in sections of the song, eg chorus. Begin to know where the music fits in the world.</p> <p>Begin to know about different</p>	<p>Mark the beat of a listening piece (eg 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. Describe tempo as fast or slow.</p> <p>Describe dynamics as loud or quiet. 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>

Listening (1)

	Year 3	Year 4	Year 5	Year 6
	<p>Share thoughts and feelings about music.</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>Talk about the style of the music.</p>	<p>Talk about the words of a song.</p> <p>Find and demonstrate the steady beat. Identify 2/4, 3/4, and 4/4 metre. Identify the tempo as fast, slow or steady.</p> <p>Explain what a main theme is and identify when it is repeated.</p> <p>Know 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>Talk about the feelings created by music.</p> <p>Justify a personal opinion with reference to Musical Elements.</p> <p>Find and demonstrate the steady beat. Identify 2/4, 3/4, 6/8 and 5/4 metre. Identify the musical style of a song or piece of music.</p> <p>Identify instruments by ear and through a range of media. 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>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>Talk about the feelings created by music.</p> <p>Identify 2/4, 4/4, 3/4, 6/8 and 5/4. Identify the musical style of a song using some musical vocabulary to discuss its Musical Elements.</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. Explain a bridge passage and its position in a song.</p> <p>Identify major and minor tonality, chord triads I, IV and V, and interval</p>

Listening (2)

	Year 3	Year 4	Year 5	Year 6
		<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 Electronic Dance Music.</p>	<p>Know 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, Pop, Minimalism, Rock n' Roll, South African, Contemporary Jazz, Reggae, Film Music, Hip Hop, Funk, Romantic and Musicals</p>	<p>Explain the role of a main theme in musical structure.</p> <p>Know what a musical introduction and outro is, and its purpose.</p> <p>Identify the sound of a Gospel choir and soloist, Rock band, symphony orchestra and A Cappella groups.</p> <p>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.</p>

Singing

	Rec	Year 1	Year 2
	<p>Sing, rap, rhyme, chant and use spoken word.</p>	<p>Sing, rap, rhyme, chant and use spoken word.</p> <p>Demonstrate good singing posture. Sing songs from memory. Copy back intervals of an octave and fifth (high, low).</p> <p>Sing in unison.</p>	<p>Sing as part of a choir.</p> <p>Demonstrate good singing posture. Sing songs from memory and/or from notation.</p> <p>Sing to communicate the meaning of the words.</p> <p>Sing in unison and sometimes in parts, and with more pitching accuracy.</p> <p>Understand and follow the leader or conductor.</p> <p>Add actions to a song.</p> <p>Move confidently to a steady beat.</p> <p>Talk about feelings created by the music/song.</p> <p>Recognise some band and orchestral instruments.</p> <p>Describe tempo as fast or slow.</p> <p>Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to leaders directions or visual symbols crescendo, decrescendo and pause.</p>

Singing (1)

	Year 3	Year 4	Year 5	Year 6
	<p>Sing as part of a choir.</p> <p>Sing a widening range of unison songs, of varying styles and structures.</p> <p>Demonstrate good singing posture. Perform actions confidently and in time to a range of action songs.</p> <p>Sing songs from memory and/or from notation.</p> <p>Sing with awareness of following the beat. Sing with attention to clear diction.</p> <p>Sing expressively, with attention to the meaning of the words.</p> <p>Sing in unison.</p> <p>Understand and follow the leader or conductor.</p> <p>Copy back simple melodic phrases using the voice.</p>	<p>Rehearse and learn songs from memory and/or with notation.</p> <p>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.</p> <p>Demonstrate good singing posture</p> <p>Demonstrate vowel sounds, blended sounds and consonants.</p> <p>Sing 'on pitch' and 'in time'. Sing expressively, with attention to breathing and phrasing.</p> <p>Sing expressively, with attention to staccato and legato.</p> <p>Talk about the different styles of singing used for different styles of song.</p> <p>Talk about how the songs and their styles connect to the world.</p>	<p>Rehearse and learn songs from memory and/or with notation.</p> <p>Sing in 2/4, 3/4, 4/4 and 6/8 time.</p> <p>Sing in unison and parts, and as part of a smaller group.</p> <p>Sing 'on pitch' and 'in time'. Sing a second part in a song. Self correct if lost or out of time</p> <p>Sing expressively, with attention to breathing and phrasing.</p> <p>Sing expressively, with attention to dynamics and articulation.</p> <p>Develop confidence as a soloist.</p> <p>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.</p> <p>Respond to a leader or conductor</p>	<p>Rehearse and learn songs from memory and/or with notation.</p> <p>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.</p> <p>Continue to sing in parts where appropriate. Sing in 2/4, 4/4, 3/4, 5/4 and 6/8.</p> <p>Sing with and without an accompaniment. Sing syncopated melodic patterns. Demonstrate and maintain good posture and breath control whilst singing.</p> <p>Sing expressively, with attention to breathing and phrasing. Sing expressively, with attention to dynamics and articulation.</p>

	Year 3	Year 4	Year 5	Year 6
Singing (2)				<p>Lead a singing rehearsal.</p> <p>Talk about the different styles of singing used for the different styles of songs sung in this year.</p> <p>Discuss with others how connected you are to the music and songs, and how the songs and styles are connected to the world.</p>

	Rec	Year 1	Year 2
Notation	<p>Explore ways of representing high and low sounds.</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>If appropriate, explore standard notation – share crotchets and quavers and simple combinations of: C, D, E, F, G, F, G, A G, B, D D, E, F#, G, A D, A, C</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 crotchets, quavers, minims and semibreves, and simple combinations of: C, D, E, F, G, A, B G, A, B, C, D, E, F# F, G, A, Bb, C, D, E A, B, C, D, E</p> <p>Identify hand signals as notation and recognise music notation on a staff of 5 lines.</p>

Notation (1)

	Year 3	Year 4	Year 5	Year 6
	<p>Explore ways of representing high and low sounds, and long and short sounds using appropriate means of notation.</p> <p>Explore standard notation, using minims, semibreves, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, G, A, B_b, 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: Stave, Treble clef, Time signature, Lines and spaces on the stave</p> <p>Identify and know the differences between crotchets and paired quavers.</p> <p>Apply spoken word to rhythms, knowing 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 appropriate means of notation.</p> <p>Explore standard notation, using semibreves, minims, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, G, A, B_b, 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: Stave, treble clef, time signature, lines and spaces on the stave.</p> <p>Identify and know the differences between minims, crotchets, paired quavers and rests.</p> <p>Read and performs pitch notation within a range.</p>	<p>Explore ways of representing high and low sounds, and long and short sounds using appropriate means of notation.</p> <p>Explore standard notation, using minims, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, G, A, B_b, C, D, E G, A, B, C, D, E, F_# C, G, A_b, B_b G, G_#, A, B_b, C D, E, F, G, A, B, C E_b, F, G, A_b, B_b, C, D_b</p> <p>Identify: Stave, Treble clef, Time signature.</p> <p>Read and respond to minims, crotchets, quavers, dotted quavers and semiquavers.</p> <p>Recognise how notes are grouped when notated.</p>	<p>Explore ways of representing high and low sounds, and long and short sounds using 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: C, D, E, F, G, A, B F, G, A, B_b, C, D, E F, G, A_b, B_b, C, D, E_b G, A, B_b, C, D, E, F G, A, B, C, D, E, F_# D, E, F, G, A D, E, F_#, A, B, C_# E, F_#, G, G_#, A, B, C, C_# E_b, F, G, A_b, B_b, C, D</p> <p>Identify: Stave, Treble clef, Time signature</p>

Notation (2)

	Year 3	Year 4	Year 5	Year 6
		<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>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.</p> <p>Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers.</p> <p>Know the differences between 2/4, 3/4 and 4/4 time signatures.</p> <p>Read and perform pitch notation within an octave (eg C-C'/do- do).</p>	<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 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.</p>

	Rec	Year 1	Year 2
Playing Instruments	Explore using percussion instruments.	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.	Rehearse and learn to play a simple melodic instrumental part by ear or from notation in C major, F major and G major.

Playing Instruments

	Year 3	Year 4	Year 5	Year 6
	<p>Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major and E major. Develop facility in playing tuned percussion or a melodic instrument, such as a violin or recorder</p>	<p>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</p>	<p>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.</p> <p>Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave and using notes within the middle C–C'/do–do range. This should initially be done as a whole class, with greater independence gained each lesson through smaller group performance.</p>	<p>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.</p> <p>Play a melody following staff notation written on one stave and using notes within an octave range (do–do); make decisions about dynamic range, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano).</p>

	Rec	Year 1	Year 2
<p style="text-align: center;">Creating: Improvising</p>		<p>Explore improvisation within a major and minor scale using the notes: C, D, E D, E, A F, G, A D, F, G</p> <p>Improvise simple vocal patterns using 'Question and Answer' phrases.</p> <p>Know the difference between creating a rhythm pattern and a pitch pattern.</p>	<p>Explore improvisation within a major scale using the notes: C, D, E C, G, A G, A, B F, G, A</p> <p>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>

Creating: Improvising

	Year 3	Year 4	Year 5	Year 6
	<p>Explore improvisation within a major scale using the notes: C, D, E C, D, E, F, G C, D, E, G, A G, A, B G, A, B, D, E G, A, B, C, D F, G, A F, G, A, C, D</p> <p>Become more skilled in improvising (using voices, tuned and untuned percussion, and instruments played in whole class/group/individual/instrumental teaching), inventing short 'on-the spot' responses using a limited note-range.</p> <p>Compose over a simple groove.</p> <p>Structure musical ideas (eg using echo or 'Question and Answer' phrases) to create music that has a beginning, middle and end.</p>	<p>Explore improvisation within a major scale using the notes: C, D, E C, D, E, G, A C, D, E, F, G D, E, F#, A, B D, E, F, G, A</p> <p>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.</p> <p>Improvise over a simple chord progression. Improvise over a groove.</p>	<p>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</p> <p>Improvise over a simple groove, responding to the beat and creating a satisfying melodic shape.</p> <p>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>Explore improvisation within a major scale, using the notes: C, D, E, F, G G, A, Bb, C, D G, A, B, C, D F, G, A, C, D</p> <p>Improvise over a groove, responding to the beat, creating a satisfying melodic shape with varied dynamics and articulation.</p>

	Rec	Year 1	Year 2
Creating: Composing	<p>Explore and create sounds using body percussion and instruments in the provision.</p>	<p>Explore and create graphic scores.</p> <p>Create musical sound effects and short sequences of sounds in response to music and video stimulus.</p> <p>Create a story, choosing and playing classroom instruments and/or soundmakers.</p> <p>Recognise how graphic notation can represent created sounds. Explore and invent your own symbols.</p> <p>Use music technology, if available, to capture, change and combine sounds.</p> <p>Use simple notation if appropriate:</p> <p>Create a simple melody using crotchets and minims.</p>	<p>Explore and create graphic scores.</p> <p>Create musical sound effects and short sequences of sounds in response to music and video stimulus.</p> <p>Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.</p> <p>Create a story, choosing and playing classroom instruments. Create and perform your own rhythm patterns with stick notation, including crotchets, quavers and minims.</p> <p>Use music technology, if available, to capture, change and combine sounds.</p> <p>Use notation if appropriate:</p> <p>Create a simple melody using crotchets and minims.</p>

Creating: Composing (1)

	Year 3	Year 4	Year 5	Year 6
	<p>Create music and/or sound effects in response to music and video stimulus.</p> <p>Use music technology to capture, change and combine sounds.</p> <p>Compose over a simple chord progression. Compose over a simple groove.</p> <p>Start to use simple structures within compositions, eg introduction, verse, chorus or AB form.</p> <p>Use simple dynamics.</p> <p>Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values.</p> <p>Create a simple melody using crotchets, minims and perhaps paired quavers</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.</p> <p>Compose over a simple chord progression.</p> <p>Compose over a groove. Create music in response to music and video stimulus.</p> <p>Use music technology, if available, to capture, change and combine sounds.</p> <p>Start to use simple structures within compositions, eg introduction, verse, chorus or AB form.</p> <p>Use simple dynamics. Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values.</p> <p>Create a melody using crotchets, minims, quavers and their rests. Use a pentatonic scale.</p>	<p>Create music in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds.</p> <p>Start to use structures within compositions, eg introduction, multiple verse and chorus sections, AB form or ABA form (ternary form).</p> <p>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.</p> <p>Use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet).</p> <p>Use full scales in different keys.</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.</p> <p>Either of these melodies can be enhanced with rhythmic or simple chordal accompaniment.</p> <p>Create a simple chord progression.</p> <p>Compose a ternary (ABA form) piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.</p> <p>Create music in response to music and video stimulus.</p> <p>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).</p>

**Creating:
Composing (2)**

Year 3

Year 4

Year 5

Year 6

Know 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 semi-quavers, plus all equivalent rests.

Use pentatonic and a full scale. Use major and minor tonality.

Use simple dynamics. Use rhythmic variety. Compose song accompaniments, perhaps using basic chords.

Use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet).

Use full scales in different keys.

Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, and all equivalent rests.

Use a pentatonic and a full scale.

Use major and minor tonality:

	Rec	Year 1	Year 2
Performing	<p>Perform songs to friends and parents.</p>	<p>Choose a song/songs to perform to a well known audience.</p> <p>Prepare a song to perform.</p> <p>Communicate the meaning of the song. Add actions to the song.</p> <p>Play some simple instrumental parts.</p>	<p>Practice, rehearse and share a song that has been learned in the lesson, from memory or with notation, and with confidence.</p> <p>Decide on any actions, instrumental parts/improvisatory ideas/composed passages to be practised and included in the performance.</p> <p>Talk about what the song means and why it was chosen to share.</p> <p>Talk about the difference between rehearsing a song and performing it.</p>

Performing (1)

	Year 3	Year 4	Year 5	Year 6
	<p>Practice, rehearse and share a song that has been learned in the lesson, from memory or with notation, and with confidence.</p> <p>Play and perform melodies following staff notation, using a small range, as a whole class or in small groups.</p> <p>Include any actions, instrumental parts/improvisatory ideas/composed passages within the rehearsal and in the performance.</p> <p>Talk about what the song means and why it was chosen to share.</p> <p>Reflect on feelings about sharing and performing, eg excitement, nerves, enjoyment.</p>	<p>Rehearse and enjoy the opportunity to share what has been learned in the lessons.</p> <p>Perform, with confidence, a song from memory or using notation.</p> <p>Play and perform melodies following staff notation, using a small range, as a whole class or in small groups.</p> <p>Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance.</p> <p>Explain why the song was chosen, including its composer and the historical and cultural context of the song.</p> <p>Communicate the meaning of the words and articulate them clearly.</p> <p>Use the structure of the song to communicate its mood and meaning in the performance.</p>	<p>Create, rehearse and present a holistic performance for a specific purpose, for a friendly but unknown audience.</p> <p>Perhaps perform in smaller groups, as well as the whole class.</p> <p>Perform a range of repertoire pieces and arrangements combining acoustic instruments, to form mixed ensembles including a school orchestra.</p> <p>Perform from memory or with notation, with confidence and accuracy.</p> <p>Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance.</p> <p>Explain why the song was chosen, including its composer and the historical and cultural context of the song.</p>	<p>Create, rehearse and present a holistic performance for a specific event, for an unknown audience.</p> <p>Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.</p> <p>Create, rehearse and present a holistic performance, with a detailed understanding of the musical, cultural and historical contexts.</p> <p>Perform from memory or with notation.</p> <p>Know the value of choreographing any aspect of a performance.</p> <p>A student or a group of students rehearse and lead parts of the performance.</p> <p>Know the importance of the performing space and how to use it.</p>

Performing (2)

	Year 3	Year 4	Year 5	Year 6
		<p>Talk about what the rehearsal and performance has taught the student.</p> <p>Know how the individual fits within the larger group ensemble.</p> <p>Reflect on the performance and how well it suited the occasion.</p> <p>Discuss and respond to any feedback; consider how future performances might be different.</p>	<p>A student leads part of the rehearsal and part of the performance.</p> <p>Record the performance and compare it to a previous performance; explain how well the performance communicated the mood of each piece.</p> <p>Discuss and talk musically about the strengths and weaknesses of a performance.</p> <p>Collect feedback from the audience and reflect how future performances might be different.</p>	<p>Record the performance and compare it to a previous performance.</p> <p>Collect feedback from the audience and reflect how the audience believed in the performance.</p> <p>Discuss how the performance might change if it was repeated in a larger/smaller performance space</p>

**Progression &
Connected
Knowledge of
Musical
Elements**

	Rec	Year 1	Year 2
Pulse/Beat/Metre	<p>Watch, follow and move to a steady beat</p>	<p>Watch, follow, feel and move to a steady beat with others.</p> <ul style="list-style-type: none"> • Find and enjoy moving to music in different ways. • Respond to the pulse in recorded/live music through movement and dance 	<ul style="list-style-type: none"> • Watch and follow a steady beat. • Find a steady beat. • Recognise the time signature 4/4 by ear and notation. • Know that the speed of the beat can change, creating a faster or slower pace (tempo).

Pulse/Beat/Metre

Year 3

Recognise and move in time with the beat.

- Play the steady beat on percussion instruments.
- Recognise the 'strong' beat.
- Play in time with a steady beat in 2/4, 4/4 and 3/4.

Year 4

Recognise and move in time with a steady beat.

- Play in time with a steady beat and identify the metres 2/4, 4/4 and 3/4.
- Respond to the 'offbeat' or 'backbeat'.

Year 5

Recognise and move in time with the changing speed of a steady beat

- Play in time with a steady beat and identify the metre 2/4, 4/4, 3/4, 5/4 and 6/8.
- Respond to the 'offbeat' or 'backbeat'.

Year 6

Recognise and move in time with the changing speed of a steady beat.

- Play in time with a steady beat and identify the metres 2/4, 4/4, 3/4, 6/8 and 5/4.
- Identify syncopation and swing

	Rec	Year 1	Year 2
Rhythm	<ul style="list-style-type: none"> Clap copycat rhythms led by the teacher. 	<ul style="list-style-type: none"> Recognise and clap long sounds and short sounds, and simple combinations. Perform short, copycat rhythm patterns accurately, led by the teacher. Perform short, repeating rhythm patterns (ostinati and riffs) while keeping in time with a steady beat. Perform word pattern chants; create, retain and perform your own rhythm patterns. 	<ul style="list-style-type: none"> Recognise long sounds and short sounds, and match them to syllables and movement. Play copy back rhythms, copying a leader, and invent rhythms for others to copy on untuned and tuned percussion. Create rhythms using word phrases as a starting point.

Rhythm

	Year 3	Year 4	Year 5	Year 6
	<ul style="list-style-type: none">• Recognise by ear and notation: minims, crotchets, quavers and their rests.• Copy simple rhythm patterns created from minims, crotchets, quavers and their rests.• Create simple rhythm patterns by ear and using simple notation from minims, crotchets, quavers and their rests.• Alternate between a steady beat and rhythm.	<ul style="list-style-type: none">• Recognise by ear and notation:<ul style="list-style-type: none">- Semibreves, minims, crotchets, quavers and semiquavers.- Dotted minims and dotted crotchets.• Copy simple rhythm patterns created from semibreves, minims, crotchets, quavers and rests. Create rhythm patterns by ear and using simple notation, that use semibreves, minims, crotchets and quavers.• Recall the most memorable rhythms in a song or piece of music.• Know and explain the difference between beat and rhythm.	<ul style="list-style-type: none">• Recognise by ear and notation: - Minims, dotted crotchets, crotchets, quavers and their rests.• Recognise by ear and notation: 6/8 rhythm patterns. Dotted crotchets, triplet quavers, dotted quavers, quavers and their rests.• Recognise dotted rhythm in melodies.• Copy simple rhythm patterns using the above rhythms.• 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.	<ul style="list-style-type: none">• Recognise by ear and notation: - Minims, dotted crotchets, crotchets, quavers and their rests.• Recognise by ear and notation: 6/8 rhythm patterns. Dotted crotchets, triplet quavers, dotted quavers, quavers and their rests.• Recognise by ear and notation: 9/8 rhythm patterns. Dotted crotchets, triplet quavers, and quaver notes and their rests.• Recognise dotted rhythm in melodies.• Copy simple rhythm patterns using the above rhythms.• Create rhythm patterns by ear and using simple notation that use the above patterns.• Recall the most memorable rhythms in a song or piece of music.

	Rec	Year 1	Year 2
Pitch/Melody	<ul style="list-style-type: none"> Sing along to melodies led by the teacher. 	<ul style="list-style-type: none"> Recognise, sing and play high and low- pitched notes. Explore singing and playing C D E from the C major scale. Explore singing and playing F G A from the F major scale. 	<ul style="list-style-type: none"> Identify the high notes and low notes in a melody. Join in part of a melody. Rehearse and play a simple instrumental melody as a part to go with a song. Identify the names of the notes on a glockenspiel: C, D, E, F, G, A, B, C. Use body percussion and untuned and tuned percussion instruments with a song, and listen to how the sounds blend together. Identify and play by ear or notation notes in the tonality of C major.

Pitch/Melody

	Year 3	Year 4	Year 5	Year 6
	<ul style="list-style-type: none"> • Show the shape of a melody as rising and falling in pitch. • Learn to sing a melody by ear or from notation. • Learn to rehearse and play a melodic instrumental part by ear or from notation. • Identify the names of the pitched notes on a staff: C, D, E, F, F#, G, A, B, Bb, C. • Identify the scales of C major, G major and F major. • Identify if a scale is major or minor • Copy simple melodies by ear or from reading notation. • Create melodies by ear and notate them. 	<ul style="list-style-type: none"> • Identify and explain what a melody is. • Learn to sing and follow a melody by ear and from notation. • Know melodic movement up and down as pitch. • Learn to play one or more of four differentiated melodic instrumental parts, by ear and from notation. • Identify the names of the pitched notes on a staff: C, D, E, Eb, F#, G, A, B, Bb, C, C#, D • Identify the following scales by ear or from notation: C major, F major, G major, A minor. • Copy simple melodies by ear or from reading notation. • Create melodies by ear and notate them. • Identify and talk about the way vocals are used in a song. • Identify and explain: Harmony – two or more notes heard at the same time, second part usually a melodic line that creates harmony. 	<ul style="list-style-type: none"> • Identify and explain steps, jumps and leaps in the pitch of a melody. • Learn to sing and follow a melody by ear and from notation. Learn to play one or more of four differentiated melodic instrumental parts by ear and from notation. • Identify the names of the pitched notes on a staff: C, D, E, Eb, F#, G, A, B, Bb, C, C#, D • Identify the following scales by ear or from notation: C major, F major, D minor, G major, Eb major, C minor. • Copy simple melodies by ear or from reading notation. • Create melodies by ear and notate them • Identify tone by ear or from notation. • Identify the tonal centers of C major and C minor, F major, D minor Eb major. • Identify and demonstrate the following scales by ear and from notation: Major scale, Minor scale, Pentatonic scale 	<ul style="list-style-type: none"> • Identify major and minor tonality by ear and from notation. • Learn to play one or more of four differentiated melodic instrumental parts, by ear and from notation. • Identify the names of the pitched notes on a staff: C, D, E, Eb, F#, G, A, B, Bb, C, C#, D • Identify the following scales by ear or from notation: A minor, G major, D major, D minor. F major. • Identify an octave by ear or notation. • Copy simple melodies by ear or from reading notation. Create melodies by ear and notate them. • Use chords C, F, G and A minor by ear or from notation. • Identify the tonal centers of: 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 and pentatonic scale.

	Rec	Year 1	Year 2
Tempo	<ul style="list-style-type: none">Recognise fast and slow beats led by the teacher.	<ul style="list-style-type: none">Recognise, the difference between the speed of a steady beat, a fast beat and a slow beat.	<ul style="list-style-type: none">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.Know that the speed of the beat can change, creating a faster or slower pace.

Tempo

	Year 3	Year 4	Year 5	Year 6
	<ul style="list-style-type: none">• 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.	<ul style="list-style-type: none">• 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.	<ul style="list-style-type: none">• 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 tempo and musical styles.	<ul style="list-style-type: none">• 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 connections between tempo and musical style.• Recognise an effective use of the tempo at the end of a song.

	Rec	Year 1	Year 2
Dynamics	<ul style="list-style-type: none">• Talk about loud sounds and quiet sounds	<ul style="list-style-type: none">• Talk about loud sounds and quiet sounds and give some examples.	<ul style="list-style-type: none">• Identify loud and quiet sections of music, and discuss what makes the music loud and quiet.• Know the meaning of loud and quiet (forte and piano).

Dynamics

Year 3

- Listen out and respond to forte (loud) sections of music.
- Identify instruments playing loud dynamics when listening to the music.
- Use dynamics to help communicate the meaning of a song.

Year 4

- Identify gradation of dynamics and use the correct vocabulary to describe crescendo and diminuendo.

Year 5

- Identify dynamics and how they change the mood and feel of the music: forte, piano, mezzo forte, mezzo piano, crescendo and diminuendo.

Year 6

- Identify how dynamics change the mood and feel of music using vocabulary: forte, piano, mezzo forte, mezzo piano, crescendo 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 makes the music louder

	Rec	Year 1	Year 2
Timbre	<ul style="list-style-type: none"> Identify different sounds in the environment , indoors and outside. 	<ul style="list-style-type: none"> Identify different sounds in the environment, indoors and outside. Identify the sounds of the instruments played in school. Identify some of the sounds of the instruments heard when listening to music. 	<ul style="list-style-type: none"> Know the difference between a speaking voice and a singing voice. Identify friends from the sound of their voice.

Timbre

	Year 3	Year 4	Year 5	Year 6
	<ul style="list-style-type: none">• Choose particular instruments for rehearsal and performing.• Identify the sound of different tuned and untuned percussion instruments.• Identify large numbers of people playing and singing.• Listen out for solos players.	<ul style="list-style-type: none">• 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. Know the importance of the vocal warm-up and its impact on the tone of the voice.	<ul style="list-style-type: none">• Recognise the following ensembles: - 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 sound of male and female voices.• Recognise tone colour and rapping.	<ul style="list-style-type: none">• Recognise the following ensembles: - Gospel choir and soloist - Pop group - A Cappella group• 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:• 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 violin, cello, double bass, flute, clarinet, oboe, saxophone, trumpet, trombone, French horn, tuba, drums (timpani), glockenspiel, xylophone and piano.

	Rec	Year 1	Year 2
Texture	<ul style="list-style-type: none">• Sing together.	<ul style="list-style-type: none">• Sing together.• Listen out for combinations of instruments together.	<ul style="list-style-type: none">• Know that singing and playing together creates a musical texture.• Add body percussion instruments.

Texture

	Year 3	Year 4	Year 5	Year 6
	<ul style="list-style-type: none">• Know 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	<ul style="list-style-type: none">• 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.• Know 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.	<ul style="list-style-type: none">• 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.	<ul style="list-style-type: none">• 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.• Know how texture builds throughout a piece as voices are layered

**Long Term
Music
Planning
Key Stage One**

KS 1 Music - Long Term Overview

	AUTUMN	SPRING	SUMMER
2024-2025	<p><u>Hands, Feet, Heart - South African styles</u></p> <p>South African music and Freedom Songs. Nelson Mandela as a famous and influential person in our lifetimes. Historical context of musical styles.</p>	<p><u>Wanna Play In A Band - Rock</u></p> <p>Teamwork, working together. The Beatles - impact of the group - history and musical style. Historical context of musical styles.</p>	<p><u>Friendship Song</u> - Warm up songs, improvisation, performing and composing.</p>
	<p><u>Rhythm In The Way We Walk and The Banana Rap - Reggae, Hip Hop</u></p> <p>Action songs that link to the foundations of music</p>	<p><u>Round and Round - Latin Bosa Nova, Film music, Big Band Jazz, Mash-up, Latin fusion</u></p> <p>Latin American style of music - Countries from around the world. Film music. Historical context of musical styles.</p>	<p><u>Reflect, Rewind and Replay - Great Composers</u></p> <p>Peter and the Wolf - Sergei Prokofiev</p> <p>Flight of the Bumble Bee - Nikolai Rimsky-Korsakov</p>

KS 1 Music - Long Term Overview

	AUTUMN	SPRING	SUMMER
2025-2026	<p><u>Hey You! - Old School Hip Hop</u></p> <p>Topic and cross curricular links: Option to make up (compose) your own rap or words to the existing rap, that could link to any topic in school, graffiti art, literacy, breakdancing or 80s Hip Hop culture in general. Historical context of musical styles</p>	<p><u>In the Groove</u> - Classic listen and appraise activities with warm up games - singing in different styles blues, baroque, Latin, Bhangra, folk and funk</p>	<p><u>Your Imagination</u> - Listening and appraising alongside using a composing tool.</p>
	<p><u>Ho Ho - Christmas, Big Band, Motown, Elvis, Freedom Songs</u></p> <p>Topic and cross curricular links: Christmas. Literacy - Christmas vocabulary. Historical context of musical styles.</p>	<p><u>Zootime</u> - Musical games with an integrated dimensions of music - pulse, pitch, rhythm etc.</p>	<p><u>Reflect, Rewind and Replay - Great Composers</u></p> <p><u>Carnival of the Animals - Camille Saint-Saens</u></p> <p><u>The Dance of the Sugar Plum Fairy - Tchaikovsky</u></p>

**Long Term
Music
Planning
Lower Key
Stage Two**

Lower KS 2 Music - Long Term Overview

	AUTUMN	SPRING	SUMMER
2024 - 2025	<p><u>Mamma Mia - ABBA</u></p> <p>Topic and cross curricular links: Structure of songs linked to literacy. Music and styles of the 70s and 80s Analysing performance</p>	<p><u>Three Little Birds - Reggae</u></p> <p>Topic and cross curricular links: Animals Jamaica Poetry Historical context of musical styles</p>	<p><u>Bringing Us Together - Disco</u></p> <p>Topic and cross curricular links: Friendship Being kind to one another Respect Accepting everybody Peace, hope and unity</p>
	<p><u>Glockenspiel Stage 1</u></p> <p>_Learning basic instrumental skills by playing tunes in varying styles</p> <p>Topic and cross curricular links: Introduction to the language of music, theory and composition.</p>	<p><u>Lean On Me - Gospel</u></p> <p>Topic and cross curricular links: Gospel in its historical context ie from Beethoven to slavery, Elvis to the Urban Gospel of Beyonce and different choirs like the London Community Gospel Choir. Analysing performance</p>	<p><u>Reflect, Rewind and Replace - Great composers</u></p> <p>The Four Seasons - Antonio Vivaldi</p>

Lower KS 2 Music - Long Term Overview

	AUTUMN	SPRING	SUMMER
2025-2026	<p><u>Let Your Spirit Fly - R&B, Michael Jackson, Western Classical, Musicals, Motown, Soul</u></p> <p>Topic and cross curricular links: Historical context of musical styles.</p>	<p><u>Stop!</u></p> <p>Stop! -a rap song about bullying - interrelated dimensions of music</p>	<p>Black Bird</p> <p>All the learning in this unit is focused around one song: Blackbird by The Beatles - a song about civil rights.</p> <p>Composing and performing.</p>
	<p><u>Glockenspiel Stage 1 -</u> Learning basic instrumental skills by playing tunes in varying styles</p> <p>Topic and cross curricular links: Introduction to the language of music, theory and composition.</p>	<p><u>The Dragon Song</u></p> <p>A song about kindness and respect and friendship - Improvising, composing and performing.</p>	<p><u>Reflect, Rewind and Replay - Great Composers</u></p> <p>The Planet Suite - Gustav Holst</p>

**Long Term
Music
Planning
Upper Key
Stage Two**

Upper KS 2 Music - Long Term Overview

	AUTUMN	SPRING	SUMMER
2024 - 2025	<p><u>Happy - Pop/Motown</u></p> <p>Topic and cross curricular links: What makes us happy? Video/project with musical examples.</p>	<p><u>You've Got a Friend - The Music of Carole King</u></p> <p>Topic and cross curricular links: Her importance as a female composer in the world of popular music.</p>	<p><u>Dancin' In The Street - Motown</u></p> <p>Topic and cross curricular links: The history of Motown and its importance in the development of Popular music.</p>
	<p><u>Classroom Jazz</u></p> <p>Christmas music focusing on two tunes and improvising.</p>	<p><u>Make You Feel My Love - Pop Ballads</u></p> <p>Topic and cross curricular links: Historical context for ballads.</p>	<p><u>Reflect, Replay and Rewind - Great Composers</u></p> <p>Hedwig's Theme - John Williams</p> <p>Carmen Overture - Bizet</p> <p>Eine Kleine Nachtmusik - Mozart</p>

Upper KS 2 Music - Long Term Overview

	AUTUMN	SPRING	SUMMER
2025-2026	<p><u>Livin' On A Prayer - Rock</u></p> <p>Topic and cross curricular links: How rock music developed from the Beatles onwards. Analysing performance.</p>	<p><u>New Year Carol</u></p> <p>Based on Benjamin Britten's Friday Afternoons: A New Year Carol</p>	<p><u>Music and Me</u></p> <p>Focusing on inspirational women working in music, and part of Brighter Sound's pioneering gender equality initiative <u>Both Sides Now</u>.</p>
	<p><u>Classroom Jazz 1</u></p> <p>Christmas music focusing on two tunes and improvising.</p>	<p><u>Fresh Prince Of Bel Air - Hip Hop</u></p> <p>Option to make up (compose) own rap or words to the existing rap, that could link to any topic in school, graffiti art, literacy, breakdancing and 80s Hip hop culture in general. Historical context of musical styles.</p>	<p><u>Reflect, Rewind and Replay → Great Composers</u></p> <p>Ode to Joy - Beethoven</p> <p>Canon in D Major- Pachelbel</p> <p>Swan lake - Tchaikovsky</p>

Agreed End Points

We have plotted end points for each year group to ensure that children keep on track for the end of Key Stage end points. In this way we can get children ready for the next stage of their education

Our end points ensure that our curriculum is purposefully structured and logically sequenced, and new knowledge builds on previous knowledge - links can be made across different areas of study.

EYFS

ELGs in Purple

Expressive Arts & Design
Being Imaginative & Expressive

- Pupils can sing a range of well-known nursery rhymes and songs.
- Pupils can perform songs, rhymes, poems and stories with others, and - when appropriate - try to move in time with music.

Music	Year One	Year Two
Performing	<ul style="list-style-type: none"> • Rehearse and perform with others using untuned instruments and voices to sing songs, speak chants and rhymes. • Perform with confidence cumulative songs (songs with a simple melody that changes each verse). 	<ul style="list-style-type: none"> • Play tuned and untuned instruments. • Use their voices expressively to rehearse and perform with others. • Can start and finish together and can keep a steady pulse.
Listening & Reviewing	<ul style="list-style-type: none"> • Understand how sounds can be made in different ways and described using given and invented symbols. • Listen to contrasting songs (such as a lullaby and a dance tune) with concentration, remembering specific instrumental names and sounds. 	<ul style="list-style-type: none"> • Listen with concentration to music of a longer duration and recognise simple structures- beginning, middle and end. • Understand that music can be used for particular purposes and occasions.
Creating and Composing	<ul style="list-style-type: none"> • Experiment with creating and copying musical patterns. • Begin to explore the sounds of their voices and various musical instruments, recognising the differences between singing and speaking and wood, metal, drum and shaker sounds. 	<ul style="list-style-type: none"> • Experiment with creating their own musical patterns and begin to identify one strand (section) of music or more. • Begin to improve their own or others work.
Understanding and Exploring	<ul style="list-style-type: none"> • Begin to explore their feelings about music using dance and expressive language. • Develop an understanding that music has been composed throughout history. 	<ul style="list-style-type: none"> • Recognise and match sounds with pictures of different instruments. • Explore a variety of vocal qualities through singing and speaking. • Begin to use onomatopoeia sound words to describe selected sounds and the ways on which they are produced.
Inter-related Dimensions	<ul style="list-style-type: none"> • Identify high and low pitches, sounds of long and short duration and recognise the difference between long and short sounds. • Identify silence and sounds that are quiet and the differences between fast and slow sounds. 	<ul style="list-style-type: none"> • Recognise the difference between a steady beat and no beat and identify sections within a piece of music which sound the same or different. • Understand that tempo means speed, and identify the tempo of music as fast, moderate, slow, getting faster or getting slower.

Music	Year Three	Year Four
Performing	<ul style="list-style-type: none"> • Sing songs, speak chants and rhymes in unison, with clear diction, control of pitch and musical expression presenting performances with an awareness of the audience. • Play tuned and untuned instruments with increasing control and rhythmic accuracy, responding through gestures or movement to changes in the speed of the beat. 	<ul style="list-style-type: none"> • Sing solo songs demonstrating call and response form, speak chants and rhymes in unison with clear diction, control of pitch, a sense of phrase and musical expression. • Identify contrasting sections of a song, such as the verse and a refrain (chorus).
Listening & Reviewing	<ul style="list-style-type: none"> • Listen with extended concentration and begin to express their opinion on a range of live and recorded music. • Begin to understand how music can be organised to communicate different moods and effects (e.g. listening to loud, fast music will create a different feeling to listening to slow, quiet music) 	<ul style="list-style-type: none"> • Review their own ideas and feelings about music using art, movements, dance, expressive vocabulary and musical language. • Understand that time and place can influence how and why music is created, performed and heard. Listen to and review music from a culture different to their own.
Creating and Composing	<ul style="list-style-type: none"> • Begin to improvise and develop rhythmic and melodic material when composing, improving their own and others' work in relation to its intended effect. • Begin to create and combine a variety of the inter-related dimensions when composing. 	<ul style="list-style-type: none"> • Improvise and develop rhythmic and melodic material when composing. • Experiment with gestures to show the overall contour of the pitch of a melody as it moves upwards, downwards or stays the same. • Combine a variety of musical elements when composing using staff and other musical notations.
Understanding and Exploring	<ul style="list-style-type: none"> • Explore and compare sounds of groups of musical instruments, identifying the differences between them e.g. strings, woodwind etc. • Begin to explore the history of music, understanding that time and place can influence how and why music is created, performed and heard. • Explore music from a culture different to their own. 	<ul style="list-style-type: none"> • Explore and compare sounds from different instrumental families (percussion, woodwind, brass, string), name a variety of instruments • Hear different instruments in a piece of music and compare the tones as brassy or wooden. • Sequence various famous composers on a timeline.
Inter-related Dimensions	<ul style="list-style-type: none"> • Understand that dynamics means volume and can recognise various different levels. • Understand that texture refers to the difference between thick (many sounds) and thin (few) layers of sound. • Experience how music can be produced in different ways, including through ICT and described through relevant established and invented notations. 	<ul style="list-style-type: none"> • Identify through gestures such as clapping or using percussion, the strong / first beat whilst singing. • Keep a steady beat and maintain rhythmic accuracy holding their own beat against another contrasting part. • Recognise pitch movement by step, leaps or as repeats.

Music	Year Five	Year Six
Performing	<ul style="list-style-type: none"> Independently sing songs, speak chants and rhymes in unison and two parts, with increasing clear diction, control of pitch, a sense of phrase and musical expression. Perform a variety of repeated rhythmic patterns (ostinato) on percussion instruments. 	<ul style="list-style-type: none"> Independently sing songs, speak chants and rhymes in unison and two parts, with confident clear diction, control of pitch, a sense of phrase and musical expression. Practise, rehearse and present a variety of solo and ensemble performances with confidence and awareness of the audience
Listening & Reviewing	<ul style="list-style-type: none"> Begin to make suggestions of how the inter-related dimensions can be enhanced within musical structures to communicate different moods and effects Demonstrate a better understanding of the history of music. Begin to make appropriate suggestions of suitable pieces for music for various occasions. 	<ul style="list-style-type: none"> Know that time and place can influence the way music is created, performed and heard. Can make informed suggestions of suitable pieces of music for various occasions. Develop a better understanding of the history of music. Begin to investigate the different eras of music
Creating and Composing	<ul style="list-style-type: none"> Improvise and develop a wider range of rhythmic and melodic material when composing. Choose, combine and organise a variety of the inter-related dimension of musical elements when composing with staff and other musical notations, such as graphic scores and / or using ICT. 	<ul style="list-style-type: none"> Improvise with their voice or on a musical instrument both solo and ensemble to develop a wide range of rhythmic and melodic material when composing. Can compose for different moods and use dynamic levels such as accents (sudden loud or sudden quiet notes).
Understanding and Exploring	<ul style="list-style-type: none"> Begin to explore and compare a variety of contrasting sounds, recognising where the texture (thick (many sounds) and thin (few) layers of sound) varies in a song or piece of music 	<ul style="list-style-type: none"> Explore and compare a variety of sounds in a piece of music, identifying the prominent melodies.
Inter-related Dimensions	<ul style="list-style-type: none"> Recognise a musical phrase is like a musical sentence and can identify its duration as short or long. Can identify a silence in a rhythmic pattern with a gesture such as raised hand. Begin to use various Italian musical terms such as crescendo, diminuendo, forte and piano. 	<ul style="list-style-type: none"> Recognise a metre (the way in which beats are grouped) of three (such as in a Waltz) or four (most pop songs) and begin to recognise a change of metre within a piece. Use Italian musical terms for gradually getting louder crescendo and gradually getting quieter diminuendo.