

What we teach...
Our Music curriculum fulfils the requirements of the National Curriculum and Is fully inclusive to every child; it ensures the progressive development of knowledge and skills, promotes singing, instrument playing, improvising, composing, transcribing and appraising music. It enables all children to experience success and enjoyment of music We want our children to develop resilience through appropriate challenges; irrespective of their personal starting points, our pupils will have the opportunity to begin to learn a wide range of musical instruments within a class setting. They will persevere by building on previous knowledge and skills, developing patience and learning to overcome challenges. They will appreciate the work that goes into music and the benefits it brings to everyday life.
How we teach....
High-quality lessons are planned and delivered by a specialist music teacher during PPA. Lessons are carefully planned for progression in accordance with Model Music Curriculum (March 2021) and Charanga. Wherever possible, music lessons will complement the term's topic. The music teacher uses a range of differentiated resources to ensure all children can achieve the learning objective and gain confidence in their musical abilities at their own rate. Each class will also have a 45-60min music lesson every fortnight and a 30min whole song singing assembly weekly, led by the music teacher and additional members of staff. In addition, all assemblies will begin and end with focused listening (music with accompanying PPT detailing key features) which covers a wide range of styles and genres. If a child receives peripatetic lessons, they are typically 15-20min duration weekly. There is a weekly choir club at lunchtime that is open to anyone that loves to sing.
What children learn....
Ongoing formative assessment takes place within each music lesson. This includes teacher observations, questioning, discussions, marking and feedback of written work. Children have access to Charanga Music World where the music teacher can set assignments and monitor progress. Children are encouraged to review their work, listen to/watch recordings of themselves as part of their learning. Teacher assessments are made by the music teacher using evidence throughout the year against the following: Singing, performing, improvising, composing, listening & appraising, transcribing. If a child has individual music lessons at school the music teacher will use information from other teachers to support assessment.

Singing -knowledge

Singing in a group can be called a choir and a leader/conductor is a person the choir/group follow. A group of instruments (or voice and instruments) is an ensemble, it is important to be able to hear how other players/singers sound together in order to perform as a successful ensemble.

Music & songs can make you feel different things

Singing/playing as part of an ensemble requires listening to each other

Performing is sharing music with an audience, and you need to have planned & practised everything

Texture - solo singer= thin, group= thick

A performance is planned and different for each occasion

Singing can be lead or backing vocals and covers lots of different styles (e.g. rap). Everyone can sing the same part at the same time (unison), same part at different times (a round) or 2,3-, or 4-part songs where each part is different (vocal harmony)

Music is written using time signatures to show how many beats in a bar (e.g. marches are 2 or 4 beats, waltzes have 3 beats in a bar) and the first beat of a bar is emphasised unless the music is syncopated, when the rhythm will be more complex and emphasis will be on the 'off beats' (any beat that isn't the 1st, typically 2nd and 4th)

Music can be played at different speeds (tempo) and a longer piece of music can be divided into smaller sections which may have different tempo.

Singing -skills

Yr3	Yr4	Yr 5	Yr6
Wide range of unison songs of varying styles and structure with a pitch range of do- so (5 notes), tunefully, with expression. Perform actions confidently and in time to the beat. Walk, move or clap a steady beat, changing the speed of the beat as the tempo changes. Perform in school assemblies.	Continue to sing a broad range of unison songs with the range of an octave (8 notes), pitching the voice accurately and following directions for getting louder and quieter. Sing rounds and partner songs in different time signatures. Begin to sing repertoire with small and large leaps. Perform a range of songs in school assemblies and school performance opportunities.	Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style. Sing 3-part rounds, partner songs, and songs with a verse and a chorus. Perform a range of songs in school assemblies and school performance opportunities.	Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitch and appropriate style. Continue to sing 3- and 4-part rounds or partner songs, experiment with positioning singers randomly within the group-i.e. no longer in discrete parts-in order to develop greater listening skills, balance between parts and vocal independence. Perform in the Year 6 musical at the end of the year.

Performing- knowledge

Singing/playing as part of an ensemble requires listening to each other. A performance is planned and different for each occasion

To know and be able to talk about the instruments used in class & treat them with respect.

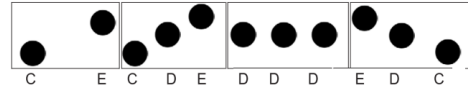
To recognise groups of instruments: wood wind (e.g. flute, clarinet, recorder, saxophone) brass (e.g. trumpet, trombone, tuba, French Horn), string (violin, viola, cello, double bass) and percussion {any instrument that is struck or shaken to produce a sound). Percussion is divided into tuned and untuned; tuned percussion instruments can play a range of pitches to produce a tune e.g. glockenspiel, xylophone.

Texture - solo = thin, group = thick

Music is typically created using rhythm and melody (melody is the 'tune'). When music is written on a staff (5 lines separated by 4 spaces), it is formal notation. The notes on the staff are: C, D, E, F, G, A, B, C. A triad is a group of 3 notes typically the 1st, 3rd & 5th (e.g. C, E, G). Chords are usually triads, the first note is the root & so a chord of C would have the notes C, E, G. Chords can be major or minor key (minor sounds 'sad' or 'blue')

A pentatonic scale is a series of 5 notes (played separately), usually the 1st, 2nd, 3rd, 5th & 6th notes of an 8 note scale)

Performing-skills

Yr3	Yr4	Yr 5	Yr6
Develop facility in playing tuned percussion or a melodic instrument such as a recorder. Play and perform melodies following staff notation using a small range (e.g. c-e) as a whole class or in small groups. Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes e.g.  Individually copy stepwise melodic phrases with accuracy at different speeds, extend to question and answer phrase.	Develop facility in the basic skills of a musical instrument over a sustained learning period. (violin, ukulele) Play and perform melodies following formal notation using a small range (e.g. c-g) whole class or small groups. Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts. Copy short melodic phrases including those using the pentatonic scale (e.g. CDEGA)	Play melodies on tuned percussion, or melodic instruments following formal notation written on one stave and using notes within c-c' range. This should be done as a whole class with greater independence gained each lesson through smaller group performance. Understand how triads are formed & play. Perform simple chord accompaniments to familiar songs Perform a range of pieces combining instruments to form mixed ensembles.	Play a melody following staff notation written on one stave and using notes within an octave (8 note) range. Make decisions about dynamics (e.g. loud or quiet) Accompany using chords or a bass line (single notes written on stave). Play own melodic composition.

Improvising •-knowledge

To know that improvisation means making up tunes or rhythms on the spot.

To know that using one or two notes confidently & rhythmically is better than lots!

To improvise using notes you are given

To begin to use riffs you have heard before

An echo or 'call and repeat' phrase **is a** direct copy back, question and answer or 'call and response' phrases need a different tune (i.e. do not simply repeat the phrase!)

A drone is a continuous sound, it could be a single note or a chord and could be sustained (held) over a certain number of beats or the same note repeated frequently to give the impression of a continuous sound.

Music terms are written in Italian, dynamics refer to how the music is played. Legato= smooth/flowing. Staccato = sharp, detached. Forte (f) = loud. Piano (p) = quiet. Mezzo Forte (mf) = moderately loud. Mezzo Piano (mp)= moderately quiet.

Chords are triads comprised of 1st, 3rd and 5th note of a scale (ascending sequence of 8 notes e.g. C, D, E, F, G, A, B, C).

Improvising-skills

Yr3	Yr4	Yr5	Yr6
Become more skilled in improvising using voices or tuned percussion using a limited note range. Inventing short 'on-the-spot' rhythmic patterns for a group to copy, or own responses to a musical 'call'.	Improvise on a limited number of pitches on the instrument they are learning, making use of musical features including legato and staccato. Begin to make decisions about overall structure of improvisations.	Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. Improvise over a basic backing track responding to a beat, creating a satisfying melodic shape.	Extend improvisation skills, working in small groups to: Create music with multiple sections that include repetition and contrast. Experiment with a wider range of dynamics. Use chord changes as part of an improvised sequence.

Composing- knowledge

A composition is created & recorded in some way (e.g. letter names, symbols, formal notation).

notation: recognise connection between sound and symbol & use to record composition

Rhythmic notation: formal symbols indicating note duration

e.g. semiquaver = $\frac{1}{4}$ beat, quaver = $\frac{1}{2}$ beat, crotchet = 1 beat, minim = 2 beat, semibreve = 4 beat)

Pentatonic refers to 5 notes, usually 1st, 2nd, 3rd, 5th and 6th in a scale e.g., C, D, E, G, A.



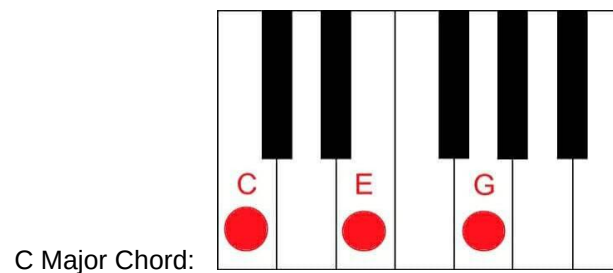
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Percussion is divided into tuned and untuned; tuned percussion instruments can play a range of pitches to produce a tune e.g. glockenspiel, xylophone.

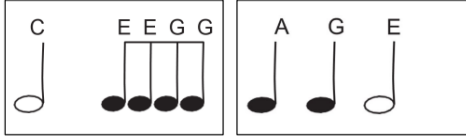
When music is written on a stave (5 lines separated by 4 spaces), it is formal notation.

A major scale {8 ascending notes} or chord (group of 3 notes played together) has a 'happy' sound.



Musical form refers to the structure of a piece. Ternary means three part typically written A-B-A. (opening section, contrast, repeat of opening section)

Composing -skills

Yr 3	Yr 4	Yr 5	Yr 6
Compose a 4-beat rhythm and play on untuned percussion. Combine known rhythmic notation with letter names to create rising and falling phrases using just 3 notes. Compose in response to images or a graphic score.	Compose a rhythm and combine with letter names to create short pentatonic phrases suitable for their instrument. Arrange individual notation cards of known note values to create sequences of 2, 3 or 4 beat phrases, arranged into bars e.g.  Compose music to create a specific mood.	Compose a rhythm and turn it into a strumming pattern using down and up strums, then play it on the ukulele. Working in pairs, compose a piece that tells a story. Use chords to compose music to evoke a specific atmosphere, mood or environment. Capture and record creative ideas using graphic symbols, rhythmic notation, staff notation.	Compose and notate an 8 or 16 beat melodic phrase using the pentatonic scale and incorporating rhythmic variety. Play this melody on own instrument (recorder). Use a range of compositional devices such as drones and ostinato to compose a musical piece. Compose a piece using music technology, showing a variety of layers and a structure with contrasting sections.

Listen & appraise-knowledge

To know (5) songs/pieces of music & who sang/wrote them

To know style of (5) songs/music

What are lyrics about, musical dimensions (texture, dynamics, tempo, rhythm, pitch), identify sections, name instruments heard (instrument families)

Historical context of songs/music

Style indicators of songs/music (characteristics)

Listen & appraise-skills

	Yr3	Yr4	Yr5	Yr6
Western classical tradition & film	Music for Royal Fireworks (Handel) - Baroque Nutcracker (Tchaikovsky)- Romantic Egyptian Dance (Saint-Saens) - Romantic	Danse Macabre (Saint Saens) - Romantic Ride Of the Valkyries (Wagner) - Romantic If I Had a Heart (Viking TV theme) Caprice no.24 (Paganini) - Classical	Symphony No. 5 (Beethoven)- Classical Rondo alla Turca (Mozart)- Classical Jupiter (Holst) - 20th C Dr Who TV Theme (Ron Grainer & Delia Derbyshire) Star Wars film score (John Williams) Hedwig's Theme/Jaws (John Williams)- film Connect It- (Anna Meredith) 21 st C	Greensleeves-Renaissance Ode to Joy (Beethoven)- Classical Symphony No.1 in E Minor (Florence Price) – 20th C Apocalypto-music from the film Zorba's Dance-them from film
Popular music	Firework (Katy Perry) – pop Amazing Egyptians- pop Oh When The Saints (Gospel) Swing Low (Gospel} Alleluia (Spiritual) We Will Rock You (Stone Age parody) Count On Me (Bruno Mars)- pop Believer (Imagine Dragons)- pop/rock Waterloo (ABBA)- disco	Lean On Me (Bill Withers)- Soul Respect (Aretha Franklin)- Soul Viking Rock- pop Ordinary- (Cover by Karolina Protsenko)- pop Galway Girl (Ed Sheeran)- folk-Irish pop	Pack Up Your Troubles/It's a Long way to Tipperary- Music Hall Songs We'll Meet Again (Vera Lynn) - WW2 In The Mood (Glenn Milelr) Pompeii (Bastille)- pop Dance Monkey (Tones and I)- pop Take On Me (a-ha)- 80s synth/pop Runaway Blues (Ma Rainey) - blues	Yellow Submarine (The Beatles)- pop-rock Eye Of The Tiger (Survivor) – rock Green Green Grass (George Ezra)- folk-pop Rap- Fresh Prince of Belair, You Can't Touch This, Blinded By Your Grace (Stormzy), Big Mac Rap, Rapper's Delight.

Musical traditions	Kye Kye Kule (African) Zimbole (African) Pearly Shells (Hawaiian) Domminy (Egyptian} Komi (Egyptian}	Stille Nacht (German carol) Irish jigs (Fiddle music) Celtic blessing (Rutter}	Ravi Shankar playing Sitar (Indian) Baris (Indonesian Gamelan)	Xtoles (Mayan) Bouwuki (Greek dance music) Seikilos (Greek 200BC)
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Transcribing music-knowledge

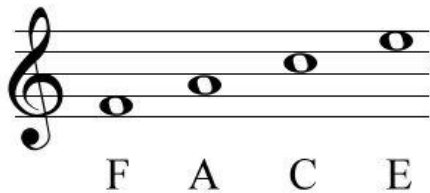
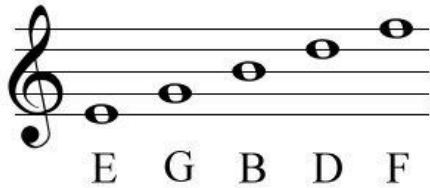
Music needs to be recorded in some way so it can be performed again.

Everyone needs to follow the same system when playing music

Music can be written on a staff (5 lines separated by 4 spaces)

The clef is the symbol at the start of the staff which indicates note range. There are different clefs but the two main ones are treble or bass.

Treble clef notes on lines are: E, G, B, D, F and on spaces: F, A, C, E. Notes are read from BOTTOM of the staff to the top.



Note durations: Semibreve = 4 beats, Minim = 2 beats, Crotchet = 1 beat, Quaver = 1/2 beat. Semiquaver = 1/4 beat

Rests/ pauses in music need to be written using a recognised symbol.

Music is written using time signatures to show how many beats in a bar
(e.g. marches are 2 or 4 beats, waltzes have 3 beats in a bar)

4	3	2
4	4	4

Transcribing music-skills

Yr3	Yr4	Yr 5	Yr6
Introduce the stave, lines and spaces and clef. Use dot notation to show higher or lower pitch. Introduce and understand the differences between crotchets (1 beat) and paired quavers (2 half beats). Apply word chants to rhythms, understanding how to link each syllable to one musical note.	Introduce and understand the differences between minims, crotchets, paired quavers and rests. Read and perform pitch notation within a defined range (e.g. C-G). Follow and perform simple rhythmic scores to a steady beat, maintain individual parts accurately within the rhythmic texture achieving a sense of ensemble.	Further understand differences between semibreves, minims, crotchets, crotchet rests, paired quavers and semiquavers. Understand differences between 2/4, 3/4 and 4/4 time signatures. Read and perform pitch notation within an octave. Read and play short rhythmic phrases at sight using conventional symbols for rhythm and note durations.	Further understand differences between semibreves, minims, crotchets, quavers and semiquavers and rests. Further develop skills to read and perform pitch notation within an octave Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations. Read and play from notation a four-bar phrase, confidently identifying note names and durations.