MUSIC Curriculum Learning Sequence and Intent - A specific plan of what we want pupils to know and be able to do

|  |  |
| --- | --- |
| **Intent** | At Newhampton Federation we aim to inspire creativity, self-expression and encourages our children on their musical journeys as well as giving them opportunities to connect with others. We hope to foster a life long love of music by exposing them to diverse musical experiences and igniting a passion for music. By listening and responding to different musical styles, finding their voices as singers and performers and as composers, all will enable them to become confident, reflective musicians.  The aims of our Music curriculum are to develop pupils who: • Enjoy and have an appreciation for music. • Listen to, review and evaluate music across a range of historical periods, genres, cultures, styles and traditions. • Can sing and use their voices to create different effects. • Create and compose music, both on their own and with others. • Use a range of musical language. • Make judgements and express personal preferences about the quality and style of music. • Take part in performances with an awareness of audience. |
| **What does enrichment look like in this subject?** | Music lessons will be enriched through offering children experiences of live music in different contexts; visits and visitors, activities, whole class and private music tuition opportunities that to go beyond the planed music curriculum. Teachers will plan opportunities and experiences that may not fit into the National Curriculum, but are outside its boundaries to further enhance the joy and wonder our pupils experience through the expressive arts. We welcome in a Shropshire Music Service practitioner to deliver the teaching and learning to children throughout the school (Welshampton) and through years 2 – 6 (Newtown) and Shropshire Music Service work closely with the music co-ordinator to ensure high quality teaching throughout both schools. |
| **Golden Threads**  **Values** | **I can express my creativity and make choices about how I do this.** |
| **Golden Threads**  **Attitudes** | **I Can Do It**  **Persistence – Resilience - Be Organised - Get Along - Confidence** |
| **Golden Threads**  **British Values** | **Mutual tolerance and respect. Individual liberty. Rule of law and Democracy** |
| **Curriculum design/**  **implementation**    **Top Ten!** | 1. **Cycle of learning –** This cycle of intent is based on a 3 year programme. This is to take account of the way our year groups are organised into classes. 2. **Frequency of teaching and learning – a topic each term** 3. **Learning, working and talking like a musician -** The promotion of creativity and exposure to a rich and diverse music curriculum is essential to the successful acquisition of knowledge and understanding. That means being introduced to the key vocabulary and skills that a musician would use. 4. **Knowledge organisers and vocabulary development –** we useknowledge organisers which outline the specific knowledge and vocabulary all pupils must master. This knowledge contained within the organisers is reviewed regularly to support learners’ ability to lock in learning and increase space in the working memory. 5. **Published support –** Teachers use a range of support materials to help deliver an exciting curriculum**.** Medium Term planning –teachers should use the medium term plans from Kapow 6. **Planning learning outcomes –** Teachers decide what learning outcomes their classes produce based on their interests, current world events and strong meaningful links to other curriculum areas. 7. **Progression of skills and knowledge –** Alongside this intent document, runs a progression document that details the skills and knowledge pupils will experience. 8. **Enquiry based learning –** Each topic focuses on the development of key musical skills**.** 9. **Cumulative curriculum –** Knowledge builds on knowledge. The more you know, the easier it is to acquire more knowledge. Therefore, our curriculum is sequenced cumulatively, always building upon prior knowledge. The curriculum is a spiral in which the paths of knowledge and understanding are deepened over time in increasingly complex ways. This spaced repetition over time with constant retrieval is what we use to make learning stick. 10. **Incidental work –** Knowledge and understanding are woven into pupils’ everyday learning through early morning work, ‘What’s in the news’ discussions, assemblies and cultural experience days. |
| **Impact** | Our music curriculum is high quality, well thought out and is planned to demonstrate progression. If pupils are keeping up with the curriculum, they are to be making good or better progress. In addition, we measure the impact of our curriculum through the following methods:  ♣ A reflection by teachers and pupils on standards achieved against the planned outcomes;♣ Tracking of knowledge through appraisals and observations; ♣ Pupil discussions about their learning. ♣ We look for pupils being happy learners within art who have experience of a wide range of learning challenges within the subject and know appropriate responses to them. Pupils talk enthusiastically about their learning in music and are eager to further their learning in the next stages of their education. They will have retained knowledge and skills that is pertinent to music within a real life context. They understand what music is about and how music ‘happens’ in the real world and how it has shaped the world around them. |
| **Additional information** | **Learning Environment –** Collective Worship will have music at the heart of it, both as a time to listen to a variety of world music and reflect on it, and also through quality singing. Music will also be in the corridors allowing pupils to listen to familiar and new music. Teachers and pupils will have access to a wide range of music through our school website, including recommended listening from the Model Music Curriculum. |

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **EYFS** | **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** |
| Context for learning- Expressive Arts and Design | Starting Out Singing and Playing  Performance (linked to Christmas) | Beat & Rhythm  Dynamics | Musical  Structures  Class Composing | Starting Out Singing and Playing  Performance (linked to Christmas) | Beat & Rhythm  Dynamics | Musical  Structures  Class Composing | Starting Out Singing and Playing  Performance (linked to Christmas) | Beat & Rhythm  Dynamics | Musical  Structures  Class Composing |
| **Learning Sequence** | **Nursery**  Listen with increased attention to sounds. Remember and sing entire songs. Sing the pitch of a tone sung by another person (‘pitch match’). Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs.  **Reception**  Sing in a group or on their own, increasingly matching the pitch and following the melody. | **Nursery**  Play instruments with increasing control to express their feelings and ideas.  **Reception**  Play instruments finding the beat of a piece of music, sometimes with support.  Repeat simple rhythms. | **Nursery**  Respond to what they have heard, expressing their thoughts and feelings.  Create their own songs or improvise a song around one they know.  **Reception**  Listen attentively, move to and talk about music, expressing their feelings and responses.  Explore, use and refine a variety of musical effects to express their ideas and feelings. Create collaboratively, sharing ideas, resources and skills. | **Nursery**  Listen with increased attention to sounds. Remember and sing entire songs. Sing the pitch of a tone sung by another person (‘pitch match’). Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs.  **Reception**  Sing in a group or on their own, increasingly matching the pitch and following the melody. | **Nursery**  Play instruments with increasing control to express their feelings and ideas.  **Reception**  Play instruments finding the beat of a piece of music, sometimes with support.  Repeat simple rhythms. | **Nursery**  Respond to what they have heard, expressing their thoughts and feelings.  Create their own songs or improvise a song around one they know.  **Reception**  Listen attentively, move to and talk about music, expressing their feelings and responses.  Explore, use and refine a variety of musical effects to express their ideas and feelings. Create collaboratively, sharing ideas, resources and skills. | **Nursery**  Listen with increased attention to sounds. Remember and sing entire songs. Sing the pitch of a tone sung by another person (‘pitch match’). Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs.  **Reception**  Sing in a group or on their own, increasingly matching the pitch and following the melody. | **Nursery**  Play instruments with increasing control to express their feelings and ideas.  **Reception**  Play instruments finding the beat of a piece of music, sometimes with support.  Repeat simple rhythms. | **Nursery**  Respond to what they have heard, expressing their thoughts and feelings.  Create their own songs or improvise a song around one they know.  **Reception**  Listen attentively, move to and talk about music, expressing their feelings and responses.  Explore, use and refine a variety of musical effects to express their ideas and feelings. Create collaboratively, sharing ideas, resources and skills. |
| Core Unit Skills | **Nursery**  Uses voice freely within play to make a variety of sounds, e.g. chanting, singing.  Joins in with parts of well-known songs and rhymes. Sings a wide range of songs.  Begins to sing cuckoo notes (3rd) and to pitch-match, following a melodic shape.  Anticipates and sings words and phrases in songs.  Sings and chants with and to others.  Enjoys sharing learnt songs with familiar people.  **Reception**  Makes a wide range of vocal sounds including speaking, whispering, and singing.  Joining in with familiar rhymes and songs with near pitch accuracy.  Sings cuckoo notes (3rd) and a wider range of notes (5th), pitch-matching most of the time.  Sings the shape of a melody.  Enjoys experimenting with changing a song, e.g. loudly to quietly.  Enjoys singing with others, gradually more in time and in tune.  Internalises songs and sings from memory.  Sings solo in a variety of situations.  Performs in a group to an audience. | **Nursery**  Explores a wide range of instruments and sound-makers, and experiments with different ways of playing them.  Starts to control sounds on instruments e.g. loud or quiet.  Experiences beat via upper body movements, followed by movement with feet, walking on spot.  Plays simple rhythms by copying. Responds to and copies others when playing instruments.  Starts and stops with support.  **Reception**  Play instruments confidently and with control in a variety of ways.  Learns how sounds can be changed, e.g. how to play loudly and quietly. Changes the sounds they play with control, e.g. loud or quiet, including when following a leader or pictures.  Moves towards making regular beats to music or whilst singing.  Plays simple rhythmic patterns, e.g. syllables of words.  Starts and stop to a variety of signals, e.g. from a leader, pictures.  Plays instruments with an awareness of others and follows directions.  Starts and stop to a variety of signals, e.g. from a leader, pictures.  Plays instruments with an awareness of others and follows directions. | **Nursery**  Makes own choices about instruments to play.  Adds sound effects to stories using instruments, voice, and body percussion.  Invents own rhythm or melodic patterns in music making. Suggests words, body percussion or actions to insert in songs  **Reception**  Selects instruments or vocal sounds to represent specific things, e.g. environmental sounds. Chooses how to play the sound they want to make e.g. shaking or tapping loudly or quietly.  Creates songs or adds words to make alternative versions of familiar songs  Improvises different ways to play instruments and use their voices. Makes up music to represent environmental sounds, e.g. rain, animals, or simple moods, e.g. happy, sad. | **Nursery**  Uses voice freely within play to make a variety of sounds, e.g. chanting, singing.  Joins in with parts of well-known songs and rhymes. Sings a wide range of songs.  Begins to sing cuckoo notes (3rd) and to pitch-match, following a melodic shape.  Anticipates and sings words and phrases in songs.  Sings and chants with and to others.  Enjoys sharing learnt songs with familiar people.  **Reception**  Makes a wide range of vocal sounds including speaking, whispering, and singing.  Joining in with familiar rhymes and songs with near pitch accuracy.  Sings cuckoo notes (3rd) and a wider range of notes (5th), pitch-matching most of the time.  Sings the shape of a melody.  Enjoys experimenting with changing a song, e.g. loudly to quietly.  Enjoys singing with others, gradually more in time and in tune.  Internalises songs and sings from memory.  Sings solo in a variety of situations.  Performs in a group to an audience. | **Nursery**  Explores a wide range of instruments and sound-makers, and experiments with different ways of playing them.  Starts to control sounds on instruments e.g. loud or quiet.  Experiences beat via upper body movements, followed by movement with feet, walking on spot.  Plays simple rhythms by copying  Responds to and copies others when playing instruments.  Starts and stops with support.  **Reception**  Play instruments confidently and with control in a variety of ways.  Learns how sounds can be  changed, e.g. how to play loudly and quietly  Changes the sounds they play with control, e.g. loud or quiet, including when following a leader or pictures.  Moves towards making regular beats to music or whilst singing.  Plays simple rhythmic patterns, e.g. syllables of words.  Starts and stop to a variety of signals, e.g. from a leader, pictures.  Plays instruments with an awareness of others and follows directions.  Starts and stop to a variety of signals, e.g. from a leader, pictures.  Plays instruments with an awareness of others and follows directions. | **Nursery**  Makes own choices about instruments to play.  Adds sound effects to stories using instruments, voice, and body percussion.  Invents own rhythm or melodic patterns in music making.  Suggests words, body percussion or actions to insert in songs  **Reception**  Selects instruments or vocal sounds to represent specific things, e.g. environmental sounds.  Chooses how to play the sound they want to make e.g. shaking or tapping loudly or quietly.  Creates songs or adds words to make alternative versions of familiar songs  Improvises different ways to play instruments and use their voices.  Makes up music to represent environmental sounds, e.g. rain, animals, or simple moods, e.g. happy, sad. | **Nursery**  Uses voice freely within play to make a variety of sounds, e.g. chanting, singing.  Joins in with parts of well-known songs and rhymes. Sings a wide range of songs.  Begins to sing cuckoo notes (3rd) and to pitch-match, following a melodic shape.  Anticipates and sings words and phrases in songs.  Sings and chants with and to others.  Enjoys sharing learnt songs with familiar people.  **Reception**  Makes a wide range of vocal sounds including speaking, whispering, and singing.  Joining in with familiar rhymes and songs with near pitch accuracy.  Sings cuckoo notes (3rd) and a wider range of notes (5th), pitch-matching most of the time.  Sings the shape of a melody.  Enjoys experimenting with changing a song, e.g. loudly to quietly.  Enjoys singing with others, gradually more in time and in tune.  Internalises songs and sings from memory.  Sings solo in a variety of situations.  Performs in a group to an audience. | **Nursery**  Explores a wide range of instruments and sound-makers, and experiments with different ways of playing them.  Starts to control sounds on instruments e.g. loud or quiet.  Experiences beat via upper body movements, followed by movement with feet, walking on spot.  Plays simple rhythms by copying  Responds to and copies others when playing instruments.  Starts and stops with support.  **Reception**  Play instruments confidently and with control in a variety of ways.  Learns how sounds can be changed, e.g. how to play loudly and quietly  Changes the sounds they play with control, e.g. loud or quiet, including when following a leader or pictures.  Moves towards making regular beats to music or whilst singing.  Plays simple rhythmic patterns, e.g. syllables of words.  Starts and stop to a variety of signals, e.g. from a leader, pictures.  Plays instruments with an awareness of others and follows directions.  Starts and stop to a variety of signals, e.g. from a leader, pictures.  Plays instruments with an awareness of others and follows directions. | **Nursery**  Makes own choices about instruments to play.  Adds sound effects to stories using instruments, voice, and body percussion.  Invents own rhythm or melodic patterns in music making.  Suggests words, body percussion or actions to insert in songs  **Reception**  Selects instruments or vocal sounds to represent specific things, e.g. environmental sounds.  Chooses how to play the sound they want to make e.g. shaking or tapping loudly or quietly.  Creates songs or adds words to make alternative versions of familiar songs  Improvises different ways to play instruments and use their voices.  Makes up music to represent environmental sounds, e.g. rain, animals, or simple moods, e.g. happy, sad. |
| Singing | **Autumn 1**  S.1 Sings with increasing confidence, fluency and expression, songs from different traditions, genres and times. Uses own voice in a variety of ways including vocal warm-ups.  S.2 Sings accurately and in tune with a limited pitch range, following a melody or interval jumps.  S.4 Sings in unison and short solos.  Autumn 2  S.2 Sings songs and speaks chants with increasing expression. Sings with clear diction and breathing.  S.4 Follows musical instructions  S.5 Performs confidently in a group and may occasionally perform solo. Shows an awareness audience and a sense of occasion during special performances | **Spring 1**  Consolidate S.1, S.2  Spring 2  **Spring 2**  S.2 Sings accurately and in tune with a limited pitch range, following a melody or interval jumps.  S.4 Maintains a simple part in a large group with two or more layers. | **Summer 1**  Consolidate previously learnt skills  Summer 2  **Summer 3**  S.4 Sings in unison and in short solos. Maintains a simple part in a group with two or more layers  S.6 Recognises different song structures | **Autumn 1**  S.1 Sings with increasing confidence, fluency and expression, songs from different traditions, genres and times. Uses own voice in a variety of ways including vocal warm-ups.  S.2 Sings accurately and in tune with a limited pitch range, following a melody or interval jumps.  S.4 Sings in unison and short solos.  Autumn 2  S.2 Sings songs and speaks chants with increasing expression. Sings with clear diction and breathing.  S.4 Follows musical instructions  S.5 Performs confidently in a group and may occasionally perform solo. Shows an awareness audience and a sense of occasion during special performances | **Spring 1**  Consolidate S.1, S.2  Spring 2  **Spring 2**  S.2 Sings accurately and in tune with a limited pitch range, following a melody or interval jumps.  S.4 Maintains a simple part in a large group with two or more layers. | **Summer 1**  Consolidate previously learnt skills  Summer 2  **Summer 3**  S.4 Sings in unison and in short solos. Maintains a simple part in a group with two or more layers  S.6 Recognises different song structures | **Autumn 1**  S.1 Sings with increasing confidence, fluency and expression, songs from different traditions, genres and times. Uses own voice in a variety of ways including vocal warm-ups.  S.2 Sings accurately and in tune with a limited pitch range, following a melody or interval jumps.  S.4 Sings in unison and short solos.  Autumn 2  S.2 Sings songs and speaks chants with increasing expression. Sings with clear diction and breathing.  S.4 Follows musical instructions  S.5 Performs confidently in a group and may occasionally perform solo. Shows an awareness audience and a sense of occasion during special performances | **Spring 1**  Consolidate S.1, S.2  Spring 2  **Spring 2**  S.2 Sings accurately and in tune with a limited pitch range, following a melody or interval jumps.  S.4 Maintains a simple part in a large group with two or more layers. | **Summer 1**  Consolidate previously learnt skills  Summer 2  **Summer 3**  S.4 Sings in unison and in short solos. Maintains a simple part in a group with two or more layers  S.6 Recognises different song structures |
| Performance | **Autumn 1**  P.1 Makes sounds confidently in different contexts by banging, shaking, or blowing, using body and objects.  P.2 Shows control in holding, naming, and playing instruments.  P.2 Learns how sounds can be changed and plays instruments in a variety of ways.  P.5 Plays instruments with an awareness of others.  P.5 Starts and stops to a variety of signals.  P.8 Copies ways to play instruments and suggests new ways based on knowledge of how instruments work  **Autumn 2**  P.7 Performs with an awareness of a group and to an audience. | **Spring 1**  P.2 Plays a steady beat, internalising pulse. Indicates a steady beat by movement including in silence.  P.3 Performs a simple rhythmic pattern and ostinato to an internalised pulse.  P.5 Maintains own part in a group piece playing rhythm on rhythm and holding a beat.  P.6 Plays using various notation as support  **Spring 2**  P.4 Performs simple melodies and pitched ostinato to an internalised pulse.  P.5 Recognises the melodic line and an accompaniment in a texture.  P.6 Plays using various notation as support.  P.8 Selects appropriate instruments and plays in a variety of ways. | **Summer 1**  P.1 Confidently explores and creates sound  P.2 Plays instruments with clarity, controlling subtle changes in dynamics and tempo.  P.5 Follows a leader directing changes and start/stop.  P.7 Performs with an awareness of a group and to an audience.  P.8 Selects appropriate instruments and plays in a variety of ways.  **Summer 2**  P.5 Follows a leader directing changes and start/stop.  P.6 Plays using various notation as support. | **Autumn 1**  P.1 Makes sounds confidently in different contexts by banging, shaking, or blowing, using body and objects.  P.2 Shows control in holding, naming, and playing instruments.  P.2 Learns how sounds can be changed and plays instruments in a variety of ways.  P.5 Plays instruments with an awareness of others.  P.5 Starts and stops to a variety of signals.  P.8 Copies ways to play instruments and suggests new ways based on knowledge of how instruments work  **Autumn 2**  P.7 Performs with an awareness of a group and to an audience. | **Spring 1**  P.2 Plays a steady beat, internalising pulse. Indicates a steady beat by movement including in silence.  P.3 Performs a simple rhythmic pattern and ostinato to an internalised pulse.  P.5 Maintains own part in a group piece playing rhythm on rhythm and holding a beat.  P.6 Plays using various notation as support  **Spring 2**  P.4 Performs simple melodies and pitched ostinato to an internalised pulse.  P.5 Recognises the melodic line and an accompaniment in a texture.  P.6 Plays using various notation as support.  P.8 Selects appropriate instruments and plays in a variety of ways. | **Summer 1**  P.1 Confidently explores and creates sound  P.2 Plays instruments with clarity, controlling subtle changes in dynamics and tempo.  P.5 Follows a leader directing changes and start/stop.  P.7 Performs with an awareness of a group and to an audience.  P.8 Selects appropriate instruments and plays in a variety of ways.  **Summer 2**  P.5 Follows a leader directing changes and start/stop.  P.6 Plays using various notation as support. | **Autumn 1**  P.1 Makes sounds confidently in different contexts by banging, shaking, or blowing, using body and objects.  P.2 Shows control in holding, naming, and playing instruments.  P.2 Learns how sounds can be changed and plays instruments in a variety of ways.  P.5 Plays instruments with an awareness of others.  P.5 Starts and stops to a variety of signals.  P.8 Copies ways to play instruments and suggests new ways based on knowledge of how instruments work  **Autumn 2**  P.7 Performs with an awareness of a group and to an audience. | **Spring 1**  P.2 Plays a steady beat, internalising pulse. Indicates a steady beat by movement including in silence.  P.3 Performs a simple rhythmic pattern and ostinato to an internalised pulse.  P.5 Maintains own part in a group piece playing rhythm on rhythm and holding a beat.  P.6 Plays using various notation as support  **Spring 2**  P.4 Performs simple melodies and pitched ostinato to an internalised pulse.  P.5 Recognises the melodic line and an accompaniment in a texture.  P.6 Plays using various notation as support.  P.8 Selects appropriate instruments and plays in a variety of ways. | **Summer 1**  P.1 Confidently explores and creates sound  P.2 Plays instruments with clarity, controlling subtle changes in dynamics and tempo.  P.5 Follows a leader directing changes and start/stop.  P.7 Performs with an awareness of a group and to an audience.  P.8 Selects appropriate instruments and plays in a variety of ways.  **Summer 2**  P.5 Follows a leader directing changes and start/stop.  P.6 Plays using various notation as support. |
| Improvising and Composing | **Autumn 1**  IC.1 Explores and improvises sounds or musical patterns with voice, body, or instruments.  **Autumn 2**  IC.1 Explores and improvises sounds or musical patterns with voice, body, or instruments. | **Spring 1**  IC.6 Improvises with growing confidence rhythms or simple tunes within musical structures.  **Spring 2**  IC.6 Improvises with growing confidence rhythms or simple tunes within musical structures. | **Summer 1**  IC.1 Explores and improvises sounds or musical patterns with voice, body or instruments.  IC.2 Selects and orders sounds effectively to represent ideas and feelings, or to tell a story.  IC.3 Creates rhythms, melodies, lyrics or accompaniments within simple or given musical structures.  IC.4 Improvises, with growing confidence and control with voice and instruments to demonstrate musical changes or contrasts.  IC.5 Improvises or composes effectively to communicate ideas or moods.  IC.7 Composes and performs solo or with a class or group, contributing ideas to create songs, chants and pieces.  IC.8 Uses given or own notation (graphic symbols or rhythm notation to improvise, compose and record compositions).  **Summer 2**  IC.3 Creates rhythms, melodies, lyrics or accompaniments within simple or given musical structures. | **Autumn 1**  IC.1 Explores and improvises sounds or musical patterns with voice, body, or instruments.  **Autumn 2**  IC.1 Explores and improvises sounds or musical patterns with voice, body, or instruments. | **Spring 1**  IC.6 Improvises with growing confidence rhythms or simple tunes within musical structures.  **Spring 2**  IC.6 Improvises with growing confidence rhythms or simple tunes within musical structures. | **Summer 1**  IC.1 Explores and improvises sounds or musical patterns with voice, body or instruments.  IC.2 Selects and orders sounds effectively to represent ideas and feelings, or to tell a story.  IC.3 Creates rhythms, melodies, lyrics or accompaniments within simple or given musical structures.  IC.4 Improvises, with growing confidence and control with voice and instruments to demonstrate musical changes or contrasts.  IC.5 Improvises or composes effectively to communicate ideas or moods.  IC.7 Composes and performs solo or with a class or group, contributing ideas to create songs, chants and pieces.  IC.8 Uses given or own notation (graphic symbols or rhythm notation to improvise, compose and record compositions).  **Summer 2**  IC.3 Creates rhythms, melodies, lyrics or accompaniments within simple or given musical structures. | **Autumn 1**  IC.1 Explores and improvises sounds or musical patterns with voice, body, or instruments.  **Autumn 2**  IC.1 Explores and improvises sounds or musical patterns with voice, body, or instruments. | **Spring 1**  IC.6 Improvises with growing confidence rhythms or simple tunes within musical structures.  **Spring 2**  IC.6 Improvises with growing confidence rhythms or simple tunes within musical structures. | **Summer 1**  IC.1 Explores and improvises sounds or musical patterns with voice, body or instruments.  IC.2 Selects and orders sounds effectively to represent ideas and feelings, or to tell a story.  IC.3 Creates rhythms, melodies, lyrics or accompaniments within simple or given musical structures.  IC.4 Improvises, with growing confidence and control with voice and instruments to demonstrate musical changes or contrasts.  IC.5 Improvises or composes effectively to communicate ideas or moods.  IC.7 Composes and performs solo or with a class or group, contributing ideas to create songs, chants and pieces.  IC.8 Uses given or own notation (graphic symbols or rhythm notation to improvise, compose and record compositions).  **Summer 2**  IC.3 Creates rhythms, melodies, lyrics or accompaniments within simple or given musical structures. |
| Critical Engagement | Autumn 1  CE.1 Listens to and comments on, high quality live and recorded music from different traditions, genres, styles and times with increasing focus and attention to detail.  CE.4 Responds to music through movement  to show understanding of mood, ideas, or musical features.  Autumn 2  CE.5 Listens to own music, commenting on it in order to improve it. | Spring 1  Consolidate CE.1, CE.4  CE.2 Listens to several layers of sound, identifying musical elements or features and discussing their effect.  CE.3 Listens and recalls simple tunes, played or notated rhythms with increasing accuracy.  Spring 2  Consolidate CE.1, CE.4  CE.2 Listens to several layers of sound, identifying musical elements or features and discussing their effect.  CE.3 Listens and recalls simple tunes, played or notated rhythms with increasing accuracy. | Summer 1  CE.2 Listens to several layers of sound, identifying musical elements or features and discussing their effect.  CE.5 Listens to own music, commenting on it in order to improve it.  Summer 2  Consolidate CE.1  CE.2 Listens to several layers of sound, identifying musical elements or features and discussing their effect.  CE.4 Responds to music through movement to show understanding of mood, ideas, or musical features. | Autumn 1  CE.1 Listens to and comments on, high quality live and recorded music from different traditions, genres, styles and times with increasing focus and attention to detail.  CE.4 Responds to music through movement  to show understanding of mood, ideas, or musical features.  Autumn 2  CE.5 Listens to own music, commenting on it in order to improve it. | Spring 1  Consolidate CE.1, CE.4  CE.2 Listens to several layers of sound, identifying musical elements or features and discussing their effect.  CE.3 Listens and recalls simple tunes, played or notated rhythms with increasing accuracy.  Spring 2  Consolidate CE.1, CE.4  CE.2 Listens to several layers of sound, identifying musical elements or features and discussing their effect.  CE.3 Listens and recalls simple tunes, played or notated rhythms with increasing accuracy. | Summer 1  CE.2 Listens to several layers of sound, identifying musical elements or features and discussing their effect.  CE.5 Listens to own music, commenting on it in order to improve it.  Summer 2  Consolidate CE.1  CE.2 Listens to several layers of sound, identifying musical elements or features and discussing their effect.  CE.4 Responds to music through movement to show understanding of mood, ideas, or musical features. | Autumn 1  CE.1 Listens to and comments on, high quality live and recorded music from different traditions, genres, styles and times with increasing focus and attention to detail.  CE.4 Responds to music through movement  to show understanding of mood, ideas, or musical features.  Autumn 2  CE.5 Listens to own music, commenting on it in order to improve it. | Spring 1  Consolidate CE.1, CE.4  CE.2 Listens to several layers of sound, identifying musical elements or features and discussing their effect.  CE.3 Listens and recalls simple tunes, played or notated rhythms with increasing accuracy.  Spring 2  Consolidate CE.1, CE.4  CE.2 Listens to several layers of sound, identifying musical elements or features and discussing their effect.  CE.3 Listens and recalls simple tunes, played or notated rhythms with increasing accuracy. | Summer 1  CE.2 Listens to several layers of sound, identifying musical elements or features and discussing their effect.  CE.5 Listens to own music, commenting on it in order to improve it.  Summer 2  Consolidate CE.1  CE.2 Listens to several layers of sound, identifying musical elements or features and discussing their effect.  CE.4 Responds to music through movement to show understanding of mood, ideas, or musical features. |
| Key Musical pieces and Genres | Learn to sing Traditional Nursery Rhymes, action songs and finger rhymes.  ‘Flight of the Bumblebee’ by Rimsky Korsakov. (Fast)  ‘Hungarian Dance no.5’ by Brahms (fast and slow)  ‘Little Train of Caipira’ by Villa Lobos (changing tempo)  ‘Adagio for Strings’ by Barber (Slow)  Carnival of Animals by Saint San (pitch / tempo).  ‘The Syncopated Clock’ by Leroy Anderson (claves)  ‘Four Seasons’ by Vivaldi  ‘Raindrop Prelude’ by Chopin  ‘Snow’ by Debussy  ‘Troika’ by Prokofiev  ‘Playful Pizzicato’, ‘Storm’ by Britten | Continue to learn to sing Traditional Nursery Rhymes, action songs and finger rhymes.  Music with a strong beat e.g. brass band marching music  ‘Colonel Bogey March’ by Kenneth Alford  ‘Radetzky March’ by Strauss  ‘Entry of the Gladiators’ by Julius Fucik  ‘March of the Toreadors’ by Bizet  The Theme from The Great Escape  ‘March’ from Nutcracker by Tchaikovsky  ‘Wild Horsemen’ by Schumann  ‘Sleigh Ride’ by Leroy Anderson  ‘Syncopated Clock’ by Leroy Anderson  Selected movements from ‘The Carnival of the Animals’ by Saint Saens.  Bird and Grandad from ‘Peter and the Wolf’ by Prokoviev  ‘Musette’ by Bach  ‘Raindrop Prelude’ by Chopin  A selection of music from ABRSM Classical 100  Minute of Listening | Continue to learn to sing Traditional Nursery Rhymes, action songs and finger rhymes.  ‘Run Run!’ by Pinto (ABA)  ‘The Syncopated Clock’ by Leroy Anderson (ABA)  ‘No More Monkeys’ by Asheba decreasing numbers  ‘Bjork’ – It’s oh so Quiet  Hippo Song (SMS)  A selection of music from ABRSM Classic 100  One Minute of Listening  Music to use as a stimulus for composition:  ‘Hoe Down’ from Rodeo by Copeland  ‘Little Train of Caipira’ by Villa Lobos  ‘In the Hall of the Mountain King’ by Grieg  ‘Carnival of the Animals’ by Saint Saens  ‘Lark Ascending’ by Vaughan Williams  ‘The Snow is Dancing’ by Debussy  ‘Storm’ by Britten. | Learn to sing Traditional Nursery Rhymes, action songs and finger rhymes.  ‘Flight of the Bumblebee’ by Rimsky Korsakov. (Fast)  ‘Hungarian Dance no.5’ by Brahms (fast and slow)  ‘Little Train of Caipira’ by Villa Lobos (changing tempo)  ‘Adagio for Strings’ by Barber (Slow)  Carnival of Animals by Saint San (pitch / tempo).  ‘The Syncopated Clock’ by Leroy Anderson (claves)  ‘Four Seasons’ by Vivaldi  ‘Raindrop Prelude’ by Chopin  ‘Snow’ by Debussy  ‘Troika’ by Prokofiev  ‘Playful Pizzicato’, ‘Storm’ by Britten | Continue to learn to sing Traditional Nursery Rhymes, action songs and finger rhymes.  Music with a strong beat e.g. brass band marching music  ‘Colonel Bogey March’ by Kenneth Alford  ‘Radetzky March’ by Strauss  ‘Entry of the Gladiators’ by Julius Fucik  ‘March of the Toreadors’ by Bizet  The Theme from The Great Escape  ‘March’ from Nutcracker by Tchaikovsky  ‘Wild Horsemen’ by Schumann  ‘Sleigh Ride’ by Leroy Anderson  ‘Syncopated Clock’ by Leroy Anderson  Selected movements from ‘The Carnival of the Animals’ by Saint Saens.  Bird and Grandad from ‘Peter and the Wolf’ by Prokoviev  ‘Musette’ by Bach  ‘Raindrop Prelude’ by Chopin  A selection of music from ABRSM Classical 100  Minute of Listening | Continue to learn to sing Traditional Nursery Rhymes, action songs and finger rhymes.  ‘Run Run!’ by Pinto (ABA)  ‘The Syncopated Clock’ by Leroy Anderson (ABA)  ‘No More Monkeys’ by Asheba decreasing numbers  ‘Bjork’ – It’s oh so Quiet  Hippo Song (SMS)  A selection of music from ABRSM Classic 100  One Minute of Listening  Music to use as a stimulus for composition:  ‘Hoe Down’ from Rodeo by Copeland  ‘Little Train of Caipira’ by Villa Lobos  ‘In the Hall of the Mountain King’ by Grieg  ‘Carnival of the Animals’ by Saint Saens  ‘Lark Ascending’ by Vaughan Williams  ‘The Snow is Dancing’ by Debussy  ‘Storm’ by Britten. | Learn to sing Traditional Nursery Rhymes, action songs and finger rhymes.  ‘Flight of the Bumblebee’ by Rimsky Korsakov. (Fast)  ‘Hungarian Dance no.5’ by Brahms (fast and slow)  ‘Little Train of Caipira’ by Villa Lobos (changing tempo)  ‘Adagio for Strings’ by Barber (Slow)  Carnival of Animals by Saint San (pitch / tempo).  ‘The Syncopated Clock’ by Leroy Anderson (claves)  ‘Four Seasons’ by Vivaldi  ‘Raindrop Prelude’ by Chopin  ‘Snow’ by Debussy  ‘Troika’ by Prokofiev  ‘Playful Pizzicato’, ‘Storm’ by Britten | Continue to learn to sing Traditional Nursery Rhymes, action songs and finger rhymes.  Music with a strong beat e.g. brass band marching music  ‘Colonel Bogey March’ by Kenneth Alford  ‘Radetzky March’ by Strauss  ‘Entry of the Gladiators’ by Julius Fucik  ‘March of the Toreadors’ by Bizet  The Theme from The Great Escape  ‘March’ from Nutcracker by Tchaikovsky  ‘Wild Horsemen’ by Schumann  ‘Sleigh Ride’ by Leroy Anderson  ‘Syncopated Clock’ by Leroy Anderson  Selected movements from ‘The Carnival of the Animals’ by Saint Saens.  Bird and Grandad from ‘Peter and the Wolf’ by Prokoviev  ‘Musette’ by Bach  ‘Raindrop Prelude’ by Chopin  A selection of music from ABRSM Classical 100  Minute of Listening | Continue to learn to sing Traditional Nursery Rhymes, action songs and finger rhymes.  ‘Run Run!’ by Pinto (ABA)  ‘The Syncopated Clock’ by Leroy Anderson (ABA)  ‘No More Monkeys’ by Asheba decreasing numbers  ‘Bjork’ – It’s oh so Quiet  Hippo Song (SMS)  A selection of music from ABRSM Classic 100  One Minute of Listening  Music to use as a stimulus for composition:  ‘Hoe Down’ from Rodeo by Copeland  ‘Little Train of Caipira’ by Villa Lobos  ‘In the Hall of the Mountain King’ by Grieg  ‘Carnival of the Animals’ by Saint Saens  ‘Lark Ascending’ by Vaughan Williams  ‘The Snow is Dancing’ by Debussy  ‘Storm’ by Britten. |
| British Values & Spiritual, Moral, Social and Cultural | Spiritual: keen to learn new skills, express ideas and feelings, reflection, express own emotions, confidence, taking risks,  Moral: explain the reason for rules, understand consequences of not following the rules  Social: turn taking, work and play cooperatively, resilience, respecting others, sharing success  Social: teamwork, to understand social conventions of a performance, celebrate success, perseverance, cooperation,  Cultural: singing solo, willingness to participate and respond positively to music appreciation of different traditions, songs and rhymes | Spiritual: being brave, singing solo, learning new skills, show sensitivities to others needs, respecting other opinions, express thoughts and feelings about music through movement, express opinions about music,  Moral: to understand the consequences of their actions, knowing how to look after and play instruments correctly, to appreciate the value of instruments, understand the need for rules when moving around in a space and the consequences of not following them  Social: joining in with others, sharing instruments, helping peers, making suggestions, listen to others’ ideas, make suggestions regarding how music playing can improve, listen with increasing attention to  Cultural: sharing songs from home, Listen to a range of music from different countries and times | Spiritual: being creative and imaginative, expressing feelings, questioning, listening to other opinions,  Moral: sharing, expressing opinions, respecting others’ opinions,  Social: teamwork, cooperation, celebrating success,  Cultural: listening to music from around the world, | Spiritual: keen to learn new skills, express ideas and feelings, reflection, express own emotions, confidence, taking risks,  Moral: explain the reason for rules, understand consequences of not following the rules  Social: turn taking, work and play cooperatively, resilience, respecting others, sharing success  Social: teamwork, to understand social conventions of a performance, celebrate success, perseverance, cooperation,  Cultural: singing solo, willingness to participate and respond positively to music appreciation of different traditions, songs and rhymes | Spiritual: being brave, singing solo, learning new skills, show sensitivities to others needs, respecting other opinions, express thoughts and feelings about music through movement, express opinions about music,  Moral: to understand the consequences of their actions, knowing how to look after and play instruments correctly, to appreciate the value of instruments, understand the need for rules when moving around in a space and the consequences of not following them  Social: joining in with others, sharing instruments, helping peers, making suggestions, listen to others’ ideas, make suggestions regarding how music playing can improve, listen with increasing attention to  Cultural: sharing songs from home, Listen to a range of music from different countries and times | Spiritual: being creative and imaginative, expressing feelings, questioning, listening to other opinions,  Moral: sharing, expressing opinions, respecting others’ opinions,  Social: teamwork, cooperation, celebrating success,  Cultural: listening to music from around the world, | Spiritual: keen to learn new skills, express ideas and feelings, reflection, express own emotions, confidence, taking risks,  Moral: explain the reason for rules, understand consequences of not following the rules  Social: turn taking, work and play cooperatively, resilience, respecting others, sharing success  Social: teamwork, to understand social conventions of a performance, celebrate success, perseverance, cooperation,  Cultural: singing solo, willingness to participate and respond positively to music appreciation of different traditions, songs and rhymes | Spiritual: being brave, singing solo, learning new skills, show sensitivities to others needs, respecting other opinions, express thoughts and feelings about music through movement, express opinions about music,  Moral: to understand the consequences of their actions, knowing how to look after and play instruments correctly, to appreciate the value of instruments, understand the need for rules when moving around in a space and the consequences of not following them  Social: joining in with others, sharing instruments, helping peers, making suggestions, listen to others’ ideas, make suggestions regarding how music playing can improve, listen with increasing attention to  Cultural: sharing songs from home, Listen to a range of music from different countries and times | Spiritual: being creative and imaginative, expressing feelings, questioning, listening to other opinions,  Moral: sharing, expressing opinions, respecting others’ opinions,  Social: teamwork, cooperation, celebrating success,  Cultural: listening to music from around the world, |

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **KS1** | **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** |
| Context for learning- Music | Starting Out Singing and Playing  Performance (linked to Christmas) | Beat & Rhythm  Dynamics | Musical  Structures  Class Composing | Starting Out Singing and Playing  Performance (linked to Christmas) | Beat & Rhythm  Dynamics | Musical  Structures  Class Composing | Starting Out Singing and Playing  Performance (linked to Christmas) | Beat & Rhythm  Dynamics | Musical  Structures  Class Composing |
| Learning Intent | To introduce using the voice in a variety of ways and playing with others using basic percussion instruments together whilst encouraging careful listening to a variety of sounds in music.  To perform music to a variety of audiences, follow simple musical instructions and to know how to improve their performance and to work towards a share goal. | To sing, play and move with a strong sense of the beat individually and in a group, to identify and respond to different durations including silence and begin to read simple notation.  To identify simple dynamic changes and to play with increasing accuracy a range of untuned instruments. | To learn songs and/or chants, listen and move to a range of music and compose music that is organised within different musical structures.  To work together as a class to create new lyrics and accompaniments to known songs and/or chants and to explore sounds and create music that represents a specific idea and/or mood | To introduce singing and playing with others using simple songs basic percussion instruments together whilst encouraging careful listening to a variety of sounds in music.  For children to perform music to a variety of audiences, follow simple musical instructions and to know how to improve their performance and to work towards a share goal. | To sing, play and move with a strong sense of the beat individually and in a group, to identify and respond to different durations including silence and begin to read simple notation  To identify simple dynamic changes and to play with increasing accuracy a range of untuned instruments. | To learn songs and/or chants, listen and move to a range of music and compose music that is organised within different musical structures.  To work together as a class to create new lyrics and accompaniments to known songs and/or chants and to create music that represents a specific idea and/or mood |  |  |  |
| **Learning Sequence** | **Autumn 1**  Enjoys joining in with chants, rhyme and singing simple songs  Sings broadly in tune within a limited pitch range (octave) and with the sense of the shape of a melody or interval jumps.  Sings in unison, in small and large groups, and may sing solo.  Follows simple musical instructions (e.g. start and stop).  Enjoys playing and exploring sounds.  Responds to sounds of different duration.  Follows instructions on when to play.  Matches selected sounds with pictured source.  Explores sounds with voice, body or instruments  Listens with growing focus to a range of high quality live and recorded music.  Listens out for, and responds to, sounds that differ, e.g. in dynamics, pitch, timbre, tempo, etc.  Responds to sounds or music through physical movements.  **Autumn 2**  Uses own voice in a variety of ways, with growing confidence, exploring the sounds a speaking and singing voice make.  Begins to control steady expressive changes in songs and chants  Sings in time with others, with or without accompaniment.  Performs in a group with a good sense of pulse and rhythm knowing when to start and stop  Beginning to be aware of an audience during special performances  Follows instructions on when to play  Performs in a group with good sense of pulse and rhythm  Contributes ideas to a composition and perform  Listens with growing focus to a range of high quality live and recorded music.  Listens and share comments and opinions about music including to own work. | **Spring 1**  Enjoys joining in with chants, rhymes and singing simple songs.  Begins to control steady expression changes in songs and chants (e.g. dynamics, tempo)  Keeps a steady pulse.  Controls and demonstrates changes in dynamics and tempo.  Recognises difference between long and short sounds.  Recognises and copies simple patterns of long/short sounds.  Plays from a picture score  Improvises simple rhythms or tunes  Listens out for, and responds to, sounds that differ, e.g. in dynamics, pitch, timbre, tempo, etc  Recalls simple rhythmic and melodic phrases.  Responds to sounds or music through physical movements.  **Spring 2**  Imitates melodic patterns in echoes  Begins to control steady expressive changes in songs and chants  Sings in unison, in small and large groups, and may sing solo.  (Identifies and) Selects high/low, ascending/descending pitches where appropriate.  Plays simple melodic patterns  Plays from a picture score  Improvises simple tunes  Listens out for, and responds to, sounds that differ, e.g. in dynamics, pitch, timbre, tempo, etc  Recalls simple rhythmic and melodic phrases.  Responds to sounds or music through physical movements. | **Summer 1**  Uses own voice in a variety of ways, with growing confidence, exploring the sounds a speaking and singing voice make.  Sings in time with others, with or without accompaniment.  Performs in a group with a good sense of pulse and rhythm knowing when to start and stop  Recognise that the sections of a song may be the same of different (e.g. verse and chorus, cumulative song)  Shows control, playing clearly and with increased confidence  Plays from a picture score.  Improvises within given songs, chants and ostinati.  Listens with growing focus to a range of high quality live and recorded music.  Responds to sounds or music through physical movements.  **Summer 2**  Uses own voice in a variety of ways, with growing confidence, exploring the sounds a speaking and singing voice make.  Enjoys playing and exploring sounds.  Selects instrumental timbres to create sounds effect  Uses sound words or phrases to describes selected sounds and the ways in which they are produced.  Selects sounds to represent ideas and feelings  Improvise to demonstrate a simple musical idea (loud/quiet, fast/slow, high/low).  Improvise or compose to communicate ideas or moods  Contributes ideas to a composition and perform this solo or as a class or group  Uses pictures, graphic symbols, or rhythm notation as support to improvise, compose or record own work.  Listens and share comments and opinions about music including to own work. | **Autumn 1**  Enjoys joining in with chants, rhyme and singing simple songs  Sings broadly in tune within a limited pitch range (octave) and with the sense of the shape of a melody or interval jumps.  Sings in unison, in small and large groups, and may sing solo.  Follows simple musical instructions (e.g. start and stop).  Enjoys playing and exploring sounds.  Responds to sounds of different duration.  Follows instructions on when to play.  Matches selected sounds with pictured source.  Explores sounds with voice, body or instruments  Listens with growing focus to a range of high quality live and recorded music.  Listens out for, and responds to, sounds that differ, e.g. in dynamics, pitch, timbre, tempo, etc.  Responds to sounds or music through physical movements  **Autumn 2**  Uses own voice in a variety of ways, with growing confidence, exploring the sounds a speaking and singing voice make.  Begins to control steady expressive changes in songs and chants  Sings in time with others, with or without accompaniment.  Performs in a group with a good sense of pulse and rhythm knowing when to start and stop  Beginning to be aware of an audience during special performances  Follows instructions on when to play  Performs in a group with good sense of pulse and rhythm  Contributes ideas to a composition and perform  Listens with growing focus to a range of high quality live and recorded music.  Listens and share comments and opinions about music including to own work. | **Spring 1**  Enjoys joining in with chants, rhymes and singing simple songs.  Begins to control steady expression changes in songs and chants (e.g. dynamics, tempo)  Keeps a steady pulse.  Controls and demonstrates changes in dynamics and tempo.  Recognises difference between long and short sounds.  Recognises and copies simple patterns of long/short sounds.  Plays from a picture score  Improvises simple rhythms or tunes  Listens out for, and responds to, sounds that differ, e.g. in dynamics, pitch, timbre, tempo, etc  Recalls simple rhythmic and melodic phrases.  Responds to sounds or music through physical movements.  **Spring 2**  Imitates melodic patterns in echoes noticing difference in dynamics  Begins to control steady expressive changes in songs and chants  Plays simple melodic patterns  Plays from a picture score  Improvises simple tunes  Listens out for, and responds to, sounds that differ, e.g. in dynamics, pitch, timbre, tempo, etc  Recalls simple rhythmic and melodic phrases.  Responds to sounds or music through physical movements. | **Summer 1**  Uses own voice in a variety of ways, with growing confidence, exploring the sounds a speaking and singing voice make.  Sings in time with others, with or without accompaniment.  Performs in a group with a good sense of pulse and rhythm knowing when to start and stop  Recognise that the sections of a song may be the same of different (e.g. verse and chorus, cumulative song)  Shows control, playing clearly and with increased confidence  Plays from a picture score.  Improvises within given songs, chants and ostinati.  Listens with growing focus to a range of high quality live and recorded music.  Responds to sounds or music through physical movements.  **Summer 2**  Uses own voice in a variety of ways, with growing confidence, exploring the sounds a speaking and singing voice make.  Enjoys playing and exploring sounds.  Selects instrumental timbres to create sounds effect  Uses sound words or phrases to describes selected sounds and the ways in which they are produced.  Selects sounds to represent ideas and feelings  Improvise to demonstrate a simple musical idea (loud/quiet, fast/slow, high/low).  Improvise or compose to communicate ideas or moods  Contributes ideas to a composition and perform this solo or as a class or group  Uses pictures, graphic symbols, or rhythm notation as support to improvise, compose or record own work.  Listens and share comments and opinions about music including to own work. |  |  |  |
| Core Skills  Rhythm Notation | Crotchets (e.g. *tea*)  Crotchet rests  Quavers (*coffee*) | | | | | | | | |
| Core Skills  Pitch Notation | Music blobs – where height indicates lower / higher pitch  Musical notes – crotchet and quaver | | | | | | | | |
| Core Skills  General Vocabulary to describe | Pitch, High, Low, Tempo, fast, slow, Texture, Loud, Quiet, Soft | | | | | | | | |
| Vocabulary | **Autumn 1**  Instrument names. Shake, scrape, tap, bang, etc. Loud, quiet, fast/, slow, high, low, short, long, jumpy, smooth.  **Autumn 2**  Performance, play, audience, performers, conductor, introduction, chorus, verse, repeat, solo, choir, stage, loud, quiet, watch, stop. | **Spring 1**  Beat, pulse, in time, rhythm, long, short, silence.  Actions  **Spring 2**  Notes, keys, same, different, louder, softer, pianissimo, forte. | **Summer 1**  Invent, make up, compose, ideas, new words, lyrics, actions, in time, movements, score, timbre, tempo, solo, group  **Summer 2**  Verse, chorus, first, second, part, section, sandwich, phrase. Echo, copy, Call and response, repeat, introduction. Loud, quiet, pitched, unpitched, beat, no beat, fast, slow, jumpy/, smooth, high, low, lullaby, traditional | **Autumn 1**  Getting louder, quieter, getting faster, slower, medium, silence, rest, tempo, texture, layers  **Autumn 2**  Perform, practice, rehearse, audience, show, assembly, musicians, conductor, introduction, chorus, verse, repeat, solo, choir, stage. | **Spring 1**  Beat, rhythm, long, short, silence,  Crotchet, quavers, rest, rhythm, notes  Tempo, ostinato, duration, call and response  **Spring 2**  Dynamics, pitch, higher, lower, louder, quieter, softer, duration, crescendo, drone, phrase, pitched and unpitched instruments. Names of common orchestral instruments | **Summer 1**  Verse, chorus, round, sandwich, ABA, AB, echo, call and response, Cumulative, repeating, introduction, coda  **Summer 2**  Score, notation, tone, timbre, tempo, solo, group, choir. Leader. |  |  |  |
| Singing | **Autumn 1**  S.1 Enjoys joining in with chants, rhymes and singing simple songs.  S.2 Sings broadly in tune within limited range (octave) and with the sense of the shape of a melody or interval jumps  S.4 Sings in unison in small and large groups and may sing solo.  Follows simple musical instructions.  **Autumn 2**  S.1 Uses own voice in a variety of ways, with growing confidence, exploring the sounds a speaking and a singing voice make.  S.3 Begins to control steady expressive changes in songs/chants.  S.4 Sings in time with others, with or without accompaniment  S.5 Performs in a group with a good sense of pulse and rhythm. Beginning to be aware of an audience. | **Spring 1**  S.1 Enjoys joining in with chants, rhymes and singing simple songs.  S.3 Begins to control steady expressive changes in songs/chants.  **Spring 2**  S.3. Begins to control steady expressive changes in songs and chants (e.g. dynamics, tempo). | **Summer 1**  S.1 Uses own voice in a variety of ways, with growing confidence, exploring the sounds a speaking and a singing voice make  S.4 Sings in time with others, with or without accompaniment  S.6 Recognise the sections of a song  **Summer 2**  S.1 Uses own voice in a variety of ways, with growing confidence, exploring the sounds a speaking and a singing voice make | **Autumn 1**  S.1 Enjoys joining in with chants, rhymes and singing simple songs.  S.2 Sings broadly in tune within limited range (octave) and with the sense of the shape of a melody or interval jumps  S.4 Sings in unison in small and large groups and may sing solo.  Follows simple musical instructions.  **Autumn 2**  S.1 Uses own voice in a variety of ways, with growing confidence, exploring the sounds a speaking and a singing voice make.  S.3 Begins to control steady expressive changes in songs/chants.  S.4 Sings in time with others, with or without accompaniment  S.5 Performs in a group with a good sense of pulse and rhythm. Beginning to be aware of an audience. | **Spring 1**  S.1 Enjoys joining in with chants, rhymes and singing simple songs.  S.3 Begins to control steady expressive changes in songs/chants.  **Spring 2**  S.3. Begins to control steady expressive changes in songs and chants (e.g. dynamics, tempo). | **Summer 1**  S.1 Uses own voice in a variety of ways, with growing confidence, exploring the sounds a speaking and a singing voice make  S.4 Sings in time with others, with or without accompaniment  S.6 Recognise the sections of a song  **Summer 2**  S.1 Uses own voice in a variety of ways, with growing confidence, exploring the sounds a speaking and a singing voice make |  |  |  |
| Performance | **Autumn 1**  P.1 Enjoys playing and exploring sounds  P.3 Responds to sounds of different duration  P.5 Follows instructions on when to play.  P.8 Matches selected sounds with picture.  **Autumn 2**  P.5 Follows instructions on when to play.  P.7 Performs in a group with good sense of pulse. | **Spring 1**  P.2 Keeps a steady beat. Controls gradual changes in dynamics and tempo.  P.3 Recognises and copies patterns of long and short  P.6 Plays from a picture score.  **Spring 2**  P1 Enjoys playing and exploring sounds.  P2 Controls and demonstrates changes in dynamics and tempo  Shows control, playing clearly and with increasing confidence | **Summer 1**  P.2 Shows control playing clearly and with increasing confidence  P.6 Plays from a picture score.  **Summer 2**  P.1 Enjoys playing and exploring sound  P.2 Selects instrumental timbres to create sound effects  P.8 Uses sound words or phrases to describe selected sounds and the ways in which they are produced. | **Autumn 1**  P.1 Enjoys playing and exploring sounds  P.3 Responds to sounds of different duration  P.5 Follows instructions on when to play.  P.8 Matches selected sounds with picture.  **Autumn 2**  P.5 Follows instructions on when to play.  P.7 Performs in a group with good sense of pulse. | **Spring 1**  P.2 Keeps a steady beat. Controls gradual changes in dynamics and tempo.  P.3 Recognises and copies patterns of long and short  P.6 Plays from a picture score.  **Spring 2**  P1 Enjoys playing and exploring sounds.  P2 Controls and demonstrates changes in dynamics and tempo  Shows control, playing clearly and with increasing confidence | **Summer 1**  P.2 Shows control playing clearly and with increasing confidence  P.6 Plays from a picture score.  **Summer 2**  P.1 Enjoys playing and exploring sound  P.2 Selects instrumental timbres to create sound effects  P.8 Uses sound words or phrases to describe selected sounds and the ways in which they are produced. |  |  |  |
| Improvising and Composing | **Autumn 1**  IC.1 Explores sounds with voice, body and instruments  **Autumn 2**  IC.7 Contributes ideas to a composition and perform | **Spring 1**  IC.6 Improvises simple rhythms and tunes  **Spring 2**  IC.1 Explores sounds with voice, body, or instruments  IC4 Improvises to demonstrate a simple musical idea (loud/quiet, fast/slow, high/low).  IC 5  Improvises or composes to communicate ideas or moods. | **Summer 1**  IC.3 Improvises within given songs, chants or stinato  **Summer 2**  IC.2 Selects sounds to represent ideas and feelings  IC.4 Improvise to demonstrate simple idea  IC.5 Improvises to communicate ideas/moods  IC.7 Contributes ideas to group composition  IC8 Uses notation to support composition | **Autumn 1**  IC.1 Explores sounds with voice, body and instruments  **Autumn 2**  IC.7 Contributes ideas to a composition and perform | **Spring 1**  IC.6 Improvises simple rhythms and tunes  **Spring 2**  IC.1 Explores sounds with voice, body, or instruments  IC4 Improvises to demonstrate a simple musical idea (loud/quiet, fast/slow, high/low).  IC 5  Improvises or composes to communicate ideas or moods. | **Summer 1**  IC.3 Improvises within given songs, chants or stinato  **Summer 2**  IC.2 Selects sounds to represent ideas and feelings  IC.4 Improvise to demonstrate simple idea  IC.5 Improvises to communicate ideas/moods  IC.7 Contributes ideas to group composition  IC8 Uses notation to support composition |  |  |  |
| Critical Engagement | **Autumn 1**  CE.1 Listens with growing focus to a range of live and recorded music.  CE.2 Listens out for and responds to sounds that differ e.g. in pitch, dynamics  CE.4 Responds to sounds/music through physical movements  **Autumn 2**  CE.1 Listens with growing focus to a range of live and recorded music.  CE.5 Listens and share comments and opinions about music including own work | **Spring 1**  CE.2 Listens out for and responds to sounds that differ e.g. in pitch, dynamics  CE.3 Recalls simple rhythmic and melodic phrases  CE.4 Responds to sounds/music through physical movements  **Spring 2**  **CE1** Listens with growing focus to a range to high quality live and recorded music.  CE 2 Listens out for, and responds to, sounds that differ, e.g. in dynamics, pitch, timbre, tempo, etc. | **Summer 1**  CE.1 Listens with growing focus to a range of live and recorded music.  CE.4 Responds to sounds/music through physical movements  **Summer 2**  CE. 5 Listens and shares comments and opinions about music inc own work | **Autumn 1**  CE.1 Listens with growing focus to a range of live and recorded music.  CE.2 Listens out for and responds to sounds that differ e.g. in pitch, dynamics  CE.4 Responds to sounds/music through physical movements  **Autumn 2**  CE.1 Listens with growing focus to a range of live and recorded music.  CE.5 Listens and share comments and opinions about music including own work | **Spring 1**  CE.2 Listens out for and responds to sounds that differ e.g. in pitch, dynamics  CE.3 Recalls simple rhythmic and melodic phrases  CE.4 Responds to sounds/music through physical movements  **Spring 2**  **CE1** Listens with growing focus to a range to high quality live and recorded music.  CE 2 Listens out for, and responds to, sounds that differ, e.g. in dynamics, pitch, timbre, tempo, etc. | **Summer 1**  CE.1 Listens with growing focus to a range of live and recorded music.  CE.4 Responds to sounds/music through physical movements  **Summer 2**  CE. 5 Listens and shares comments and opinions about music inc own work |  |  |  |
| Key Musical pieces and Genres | **Autumn 1**  Selected movements from Carnival of the Animals by Saint-Saens: to demonstrate contrasts.  **Autumn 2**  Backing tracks for your class performance  Africa by Jazzile Perpetuum  The Sorceror’s Apprentice by Dukas. | **Spring 1**  March of the Kitchen Utensils by Vaughan Williams The Syncopated Clock by Leroy Anderson  Entry of the Gladiators by Julius Fucik  Theme from Wallace and Gromit by Julian Nott  Rumour Has It by Adele  **Spring 2**  Dance of the Sugar Plum Fairy by Tchaikovsky  Musette by Bach  Playful Pizzicato by Britten  The Snow is Dancing by Debussy  Elephant, Aviary from Carnival of the Animals | **Summer 1**  Alpha by Vangelis  Fossils from Carnival of the Animals  The Syncopated Clock by Leroy Anderson  Run Run! By Pinto  **Summer 2**  The Little Train of the Caipira by Villa Lobos  Waltzing Cat by Leroy Anderson  The Typewriter by Leroy Anderson  Gardens in the Rain by Debussy.  Its oh so quiet by Bjork. | **Autumn 1**  Movements from The Nutcracker Suite by Tchaikovsky  • The March  • The Dance of the Sugar Plum Fairy  • The Russian Dance  **Autumn 2**  Listen to recording of the class performance.  • Watch Earth by Hans Zimmer (BBC Ten Pieces),  • Choirs Got Talent (selection of choir auditions). | **Spring 1**  Raga Abhogi  • Celebrations after a good Harvest (Let’s Go Zudio)  • Berne Patrol by Elgar Howarth  • Mambo from West Side Story by Bernstein  **Spring 2**   |  | | --- | | Movements from Carnival of the Animals by Saint Saens  • Piano Players  • Aquarium  • Grand Finale: how many animals can pupils recognise?  • Ah, vous dirai-je, Madam by Mozart | | **Summer 1**  Jarabe Tapatio by El Mariachi Mexico  • Norwegian Dance by Greig  • Uyamemza traditional African song  • Colonel Bogey March by Ricketts  **Summer 2**  Night on a Bare Mountain by Mussorgsky  • In the Hall of the Mountain King by Grieg  • Flight of the Bumblebee by Rimsky Korsakov  • Pines of Rome by Respighi.  • City of Stars from La La Land Soundtrack | **Autumn 1**  **Autumn 2** | **Spring 1**  **Spring 2** | **Summer 1**  **Summer 2** |
| British Values & Spiritual, Moral, Social and Cultural | **Autumn 1**  Spiritual: Enjoyment and fascination of learning, resilience  Moral: Recognising between right and wrong  Social: Willingness to participate, working with others  Cultural: Respond positively to a range of musical opportunities  **Autumn 2**  Spiritual: Willingness to reflect  Moral: Turn taking, sharing, behaviour consequences, evaluation  Social: Work with others towards a goal, sense of community, celebrate success  Cultural: How performance fits into a culture | **Spring 1**  Spiritual: Being creative, questioning, enjoyment  Moral: Sharing, express opinions, reflection  Social: Independence, cooperation, mutual respect  Cultural: Appreciation of musical influences and differences around the world  **Spring 2**  Spiritual: Being creative, questioning, enjoyment  Moral: Sharing, express opinions, reflection  Social: Independence, cooperation, mutual respect  Cultural: Appreciation of different musical influences from around the world, appreciation of traditions | **Summer 1**  Spiritual: Questioning, creative, express emotions, interpretation  • Moral: Respect for others, express opinions  • Social: Collaboration, responsibility  • Cultural: Appreciation of different musical influences  **Summer 2**  Spiritual: Being creative, imaginative, deep thinking, listen to opinions  • Moral: Reflection, evaluation, respecting others  • Social: Working to a shared goal, responsibility, independence  • Cultural: Compose music in different styles | **Autumn 1**  • Spiritual: Enjoyment and fascination of learning, resilience  • Moral: Recognising between right and wrong  • Social: Willingness to participate, working with others,  • Cultural: Respond positively to a range of musical opportunities.  **Autumn 2**  • Spiritual: Willingness to reflect  • Moral: Turn taking, sharing, behaviour consequences, evaluation  • Social: Work with others towards a specific goal, sense of community, celebrate success  • Cultural: How performance fits into a culture | **Spring 1**  • Spiritual: Being creative, questioning, enjoyment  • Moral: Sharing, express opinions, reflection  • Social: Independence, cooperation, mutual respect  • Cultural: Appreciation of different musical influences form around the world, appreciation of traditions  **Spring 2**  • Spiritual: Being creative, questioning, enjoyment  • Moral: Sharing, express opinions, reflection  • Social: Independence, cooperation, mutual respect  • Cultural: Appreciation of different musical influences form around the world, appreciation of traditions | **Summer 1**  Spiritual: Being creative, imaginative, deep thinking, listen to opinions  • Moral: Reflection, evaluation, respecting others  • Social: Working to a shared goal, responsibility, independence  • Cultural: Compose music in different styles  **Summer 2**  • Spiritual: Questioning, creative, express emotions, interpretation  • Moral: Respect for others, express opinions  • Social: Collaboration, responsibility  • Cultural: Appreciation of different musical influences |  |  |  |

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Lower KS2 (year 3/4)** | **1** | **2** | **3** | **4** | **5** | **6** | **7**  ***Coming Soon…*** | **8** | **9** |
| Context for learning- Music | Ukulele | Sea Shanties  Pitch Skills | Folk Whistle | Percussion | Ukulele | The Blues  Pitch Skills | Pop Music  Pitch Skills | Ukulele | Folk Whistle |
| Learning Intent | To gain the knowledge and skills needed to perform simple songs on the ukulele using C and Am | To gain an understanding of Sea Shanties, their background and their function | To gain the knowledge and skills needed to perform songs on the folk whistle using notes B and A | To begin to develop the knowledge and skills needed to use a pair of drum sticks (with practise pad), using standard music notation | To gain the knowledge and skills needed to perform simple songs on the ukulele using Am, C and F chords | To gain an understanding of Blues music, it’s characteristics and origins |  | To gain the knowledge and skills needed to perform simple songs on the ukulele using Am, C and F chords | To gain the knowledge and skills needed to perform songs on the folk whistle using notes B and A |
| **Learning Sequence** | Understanding that certain frets (coloured dots) need to be pressed/ covered up to create chords and that the fretting hand must be in a position to make the chords as easy to play as possible. To play with an awareness of pulse (playing on just beat 1). Can play Am and C chord with support. | To build on the ongoing skills of singing, playing and careful listening. Ensemble skills will be developed through singing a wide range of sea shanties. There will be opportunities to respond to listening music through movement, discussion or artwork. | Work towards a special performance using singing and playing skills learnt so far. The unit will help develop ensemble skills and the children’s ability to rehearse and improve their own work. At the same time the children should experience a sense of occasion and understand the importance of how to present themselves to an audience. | Develop rhythmic skills and a sense of pulse and metre. Through playing percussion instruments the children will learn about beats, note values, rhythms and notation. They will create and perform simple patterns and ostinati whilst developing their ability to maintain their own part in a group. | Understanding that certain frets (coloured dots) need to be pressed/ covered up to create chords and that the fretting hand must be in a position to make the chords as easy to play as possible.  To work towards simple rhythms using crotchets and quavers.  Can recall chords C, Am and F from memory and can form them within the context of a song, with an awareness of pulse. Is beginning to play C and Am from memory. | To build on the ongoing skills of singing, playing and careful listening. Ensemble skills will be developed through singing a wide range of . There will be opportunities to respond to listening music through movement, discussion or artwork. |  | Understanding that certain frets (coloured dots) need to be pressed/ covered up to create chords and that the fretting hand must be in a position to make the chords as easy to play as possible. To play with an awareness of pulse (playing on just beat 1). Can play Am and C chord with support. | Work towards a special performance using singing and playing skills learnt so far. The unit will help develop ensemble skills and the children’s ability to rehearse and improve their own work. At the same time the children should experience a sense of occasion and understand the importance of how to present themselves to an audience. |
| Core Unit Skills | Is aware that the ukulele is made up of different parts and is beginning to name them. To name and play chords C and Am. | Is aware that Sea Shanties were used to help sailors do their work on board ships.  Understands that sailors travelled around the globe | ***Need to speak to TK to identify core skills for this stage*** | Is aware that drum sticks should be help in a specific way for good technique, but is not yet able to demonstrate this Is beginning to understand the need for good posture when playing but still needs regular reminders to do this while playing. | Can identify and name most parts of the Ukulele. To name and play chords C, Am and F. | Is aware that The Blues Music came out of the American civil war and evolved from traditional African story telling and spiritual, gospel and work songs. To be able to sing and perform blues music understanding it’s call and response structure. |  | Is aware that the ukulele is made up of different parts and is beginning to name them. To name and play chords C and Am. |  |
| Core Skills  Rhythm Notation | Introduce dotted notes / introduce syncopation (quaver rest)  semi quavers (*cappuccino*) | | | | | | | | |
| Core Skills  Pitch Notation | Notation on a stave – with correlation between higher/lower note and pitch.  Playing from notation with support (e.g. note names below or above stave) | | | | | | | | |
| Core Skills  General Vocabuarly | Beat, dynamics, pitch, timbre, compose, verse, chorus, call and response, verse and chorus, melody, duration tempo, rest, notation, improvise, ostinato, drone, texture, structure, stave, minim, crochet and semibreve, drone, ostinato, Crescendo, Dimminuendo, Accelerando, Deccelerando | | | | | | | | |
| Vocabulary | Chord, fret, C major, A Minor, Ukulele, strings, frets, neck, body, tuning pegs, bridge, fret board | Musical elements words, singing words e.g. posture, breathing, | Fingering, folk whistle, tube or body, mouth piece | Beat, pulse, metre, rhythm, duration, long, short, riff, ostinato, tempo, texture, crotchet, quaver, minim, semibreve, syncopation. | Chord, fret, C major, A Minor, F major, Ukulele, strings, frets, neck, body, tuning pegs, bridge, fret board | Musical elements words, singing words e.g. posture, breathing.  Chords, blues scales |  | Chord, fret, C major, A Minor, Ukulele, strings, frets, neck, body, tuning pegs, bridge, fret board | Fingering, folk whistle, tube or body, mouth piece |
| Singing | Enjoys joining in with chants, rhymes and singing simple songs.  Sings in unison, in small and large groups, and may sing solo.  Sings in time with others, with own accompaniment.  Follows simple musical instructions (e.g. start and stop).  Performs in a group with a good sense of pulse and rhythm, knowing when to start and stop.  Beginning to be aware of an audience during special performances.  Recognises the sections of a song may be the same or different (e.g. verse and chorus, cumulative song). | Enjoys joining in with chants, rhymes and singing simple songs.  Uses own voice in a variety of ways, with growing confidence, exploring the sounds a speaking, and singing voice make.  Sings broadly in tune within a limited pitch range (octave) and with the sense of the shape of a melody or intervals jumps.  Imitates melodic patterns in echoes.  Begins to control steady expressive changes in songs and chants (e.g. dynamics, tempo).  Sings in unison, in small and large groups, and may sing solo.  Sings in time with others, with or without an accompaniment.  Follows simple musical instructions (e.g. start and stop).  Recognises the sections of a song may be the same or different (e.g. verse and chorus, cumulative song). | **N/A** | Enjoys joining in with chants, rhymes and singing simple songs.  Sings in unison, in small and large groups, and may sing solo.  Sings in time with others, with own accompaniment.  Follows simple musical instructions (e.g. start and stop).  Performs in a group with a good sense of pulse and rhythm, knowing when to start and stop.  Beginning to be aware of an audience during special performances.  Recognises the sections of a song may be the same or different (e.g. verse and chorus, cumulative song). | Sings accurately in tune within a limited pitch range, following a melody or interval jumps.  Follows musical instructions (e.g. dynamic changes).  Performs confidently in a group and may occasionally perform a solo.  Shows an awareness of audience and a sense of occasion during special performances.  Recognises different song structures (call and response, verse, and chorus, cumulative).  Differentiates between contrasting sections (e.g. verse and chorus) and show awareness of simple phrase structure or repetition. | Enjoys joining in with chants, rhymes and singing simple songs.  Uses own voice in a variety of ways, with growing confidence, exploring the sounds a speaking, and singing voice make.  Sings broadly in tune within a limited pitch range (octave) and with the sense of the shape of a melody or intervals jumps.  Imitates melodic patterns in echoes.  Begins to control steady expressive changes in songs and chants (e.g. dynamics, tempo).  Sings in unison, in small and large groups, and may sing solo.  Sings in time with others, with or without an accompaniment.  Follows simple musical instructions (e.g. start and stop).  Recognises the sections of a song may be the same or different (e.g. verse and chorus, cumulative song). |  | Enjoys joining in with chants, rhymes and singing simple songs.  Sings in unison, in small and large groups, and may sing solo.  Sings in time with others, with own accompaniment.  Follows simple musical instructions (e.g. start and stop).  Performs in a group with a good sense of pulse and rhythm, knowing when to start and stop.  Beginning to be aware of an audience during special performances.  Recognises the sections of a song may be the same or different (e.g. verse and chorus, cumulative song). | N/A |
| Performing | Follows instructions on when to play.  Plays from a picture score and beginning to recognise and read formal notation with support.  Performs in a group with good sense of pulse and rhythm  Matches selected sounds with their pictured source  Uses sound words or phrases to describe selected sounds and the ways in which they are produced | Enjoys playing and exploring sounds  Keeps a steady pulse  Controls and demonstrates changes in dynamics and tempo Shows control, playing clearly and with increasing confidence. Identifies and selects high/low, high/low ascending/ descending pitches where appropriate.  Responds to sounds of different duration  Recognises difference between long and short sounds. Recognises and copies simple patterns of long/short sounds. | Follows instructions on when to play.  Plays from a picture score and beginning to recognise and read formal notation with support.  Performs in a group with good sense of pulse and rhythm  Matches selected sounds with their pictured source  Uses sound words or phrases to describe selected sounds and the ways in which they are produced. Keeps a steady pulse  Controls and demonstrates changes in dynamics and tempo Shows control, playing clearly and with increasing confidence. Responds to sounds of different duration  Recognises difference between long and short sounds. Recognises and copies simple patterns of long/short sounds.  Plays from a picture score and beginning to recognise and read formal notation with support. Uses B and A | Follows instructions on when to play. Is starting to understand pulse, and can identify beat 1, and is aware that notation is used to play a variety of rhythms/ patterns. Beginning to recognise and read formal notation with support and matches selected sounds with their pictured source.  Performs in a group with good sense of pulse and rhythm.  Uses sound words or phrases to describe selected sounds and the ways in which they are produced. | Follows the leader in starting and stopping and is an active member of the class during ensemble work.  Maintains own part in a group piece playing rhythm on rhythm and holding a beat  Recognises the melodic line and an accompaniment in a texture  Plays using various notation as support (Graphic scores, rhythm notation e.g. crotchets and quavers)  Performs with an awareness of a group and to an audience  Selects appropriate instruments and plays in a variety of ways | Enjoys playing and exploring sounds  Keeps a steady pulse  Controls and demonstrates changes in dynamics and tempo Shows control, playing clearly and with increasing confidence. Identifies and selects high/low, high/low ascending/ descending pitches where appropriate.  Responds to sounds of different duration  Recognises difference between long and short sounds. Recognises and copies simple patterns of long/short sounds. |  | Follows instructions on when to play.  Plays from a picture score and beginning to recognise and read formal notation with support.  Performs in a group with good sense of pulse and rhythm  Matches selected sounds with their pictured source  Uses sound words or phrases to describe selected sounds and the ways in which they are produced | Follows instructions on when to play.  Plays from a picture score and beginning to recognise and read formal notation with support.  Performs in a group with good sense of pulse and rhythm  Matches selected sounds with their pictured source  Uses sound words or phrases to describe selected sounds and the ways in which they are produced. Keeps a steady pulse  Controls and demonstrates changes in dynamics and tempo Shows control, playing clearly and with increasing confidence. Responds to sounds of different duration  Recognises difference between long and short sounds. Recognises and copies simple patterns of long/short sounds.  Plays from a picture score and beginning to recognise and read formal notation with support. Uses B and A |
| Improvising and Composing | Explores sounds with voice, body, or instruments.  Selects sounds to represent ideas and feelings.  Improvises to demonstrate a simple musical idea (loud/quiet, fast/slow, high/low).  Contributes ideas to a composition and perform this solo or as a class or group.  Is starting to understand pulse, and can identify beat 1, and is aware that notation is used to play a variety of rhythms/ strumming patterns.  Uses pictures, graphic symbols, or rhythm notation as support to improvise, compose or record own music. | Uses pictures, graphic symbols, or rhythm notation as support to improvise, compose or record own music.and beginning to recognise and use formal notation with support. Beginning to be aware of an audience during special performances.  Improvises to demonstrate a simple musical idea (loud/quiet, fast/slow, high/low) using simple tunes. Contributes ideas to a composition and perform this solo or as a class or group. | Improvises simple rhythms or tunes. Contributes ideas to a composition and perform this solo or as a class or group. Uses pictures, graphic symbols, or rhythm notation as support to improvise, compose or record own music. Identifies and selects high/low, high/low ascending/ descending pitches where appropriate. Uses B and A notes. | Explores sounds with voice, body, or instruments.  Selects sounds to represent ideas and feelings.  Improvises to demonstrate a simple musical idea (loud/quiet, fast/slow, high/low).  Contributes ideas to a composition and perform this solo or as a class or group.  Uses pictures, graphic symbols, or rhythm notation as support to improvise, compose or record own music. | Explores and improvises sounds or musical patterns with voice, body or instruments *and music technology.*  Creates rhythms, melodies, lyrics, *loops,* or accompaniments within simple or given musical structures.  Improvises, with growing confidence and control with voice, instruments, or *music technology* to demonstrate musical changes or contrasts.  Composes and performs solo or with class or group, contributing ideas to create songs, chants, or pieces. | Uses pictures, graphic symbols, or rhythm notation as support to improvise, compose or record own music.and beginning to recognise and use formal notation with support. Beginning to be aware of an audience during special performances.  Improvises to demonstrate a simple musical idea (loud/quiet, fast/slow, high/low) using simple tunes. Contributes ideas to a composition and perform this solo or as a class or group. |  | Explores sounds with voice, body, or instruments.  Selects sounds to represent ideas and feelings.  Improvises to demonstrate a simple musical idea (loud/quiet, fast/slow, high/low).  Contributes ideas to a composition and perform this solo or as a class or group.  Is starting to understand pulse, and can identify beat 1, and is aware that notation is used to play a variety of rhythms/ strumming patterns.  Uses pictures, graphic symbols, or rhythm notation as support to improvise, compose or record own music. | Improvises simple rhythms or tunes. Contributes ideas to a composition and perform this solo or as a class or group. Uses pictures, graphic symbols, or rhythm notation as support to improvise, compose or record own music. Identifies and selects high/low, high/low ascending/ descending pitches where appropriate. Uses B and A notes. |
| Critical Engagement | Listens to, and comments on, high quality live and recorded music from different traditions, genre, styles and times with increasing focus and attention to detail.  Listens to own music, commenting on it in order to improve it. | Listens with growing focus to a range to high quality live and recorded music.  Listens out for, and responds to, sounds that differ, e.g. in dynamics, pitch, timbre, tempo, etc. Recalls simple Listens and shares comments and opinions about music, including to own work.  melodic phrases. | Listens with growing focus to a range to high quality live and recorded music.  Listens out for, and responds to, sounds that differ, e.g. in dynamics, pitch, timbre, tempo, etc.  Listens and shares comments and opinions about music, including to own work.  Responds to sounds or music through physical movements. | Listens to, and comments on, high quality live and recorded music from different traditions, genre, styles and times with increasing focus and attention to detail. Listens out for, and responds to, sounds that differ, e.g. in dynamics, pitch, timbre, tempo, etc. Recalls simple rhythmic and melodic phrases. Listens to own music, commenting on it in order to improve it. | Listens to, and comments on, high quality live and recorded music from different traditions, genre, styles and times with increasing focus and attention to detail.  Listens to own music, commenting on it in order to improve it. | Listens with growing focus to a range to high quality live and recorded music.  Listens out for, and responds to, sounds that differ, e.g. in dynamics, pitch, timbre, tempo, etc. Recalls simple Listens and shares comments and opinions about music, including to own work.  melodic phrases. |  | Listens to, and comments on, high quality live and recorded music from different traditions, genre, styles and times with increasing focus and attention to detail.  Listens to own music, commenting on it in order to improve it. | Listens with growing focus to a range to high quality live and recorded music.  Listens out for, and responds to, sounds that differ, e.g. in dynamics, pitch, timbre, tempo, etc.  Listens and shares comments and opinions about music, including to own work.  Responds to sounds or music through physical movements. |
| Key Musical pieces and Genres | George Formby – When I’m Cleaning Windows  Ho Hey – The Lumineers  Ukulele Orchestra of Great Britain | **Sea Shanties from around the world**  Drunken Sailor  A Sailor went to Sea  Row row row your boat | **Folk and gospel music**  Amazing Grace, Oh When the Saints, Swing Low Sweet Chariot. | ***Coming Soon…*** | Ukulele Orchestra of Great Britain  Senortia – Shaun Medes and Camila Cabella  Thunder – Imagine Dragons  Bad Habits – Ed Sheeran | **Key Listening: A variety of blues performers**   * **Nina Simone,** * **B.B. King** * **Muddy Waters** * **Ma Rainey** * **Ray Charles** |  | George Formby – When I’m Cleaning Windows  Ho Hey – The Lumineers  Ukulele Orchestra of Great Britain | **Folk and gospel music**  Amazing Grace, Oh When the Saints, Swing Low Sweet Chariot. |
| British Values & Spiritual, Moral, Social and Cultural |  |  |  |  |  |  |  |  |  |

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Upper KS2 (yr 5)** | **1** | **2** | **3** | **4** | | **5** | **6** | **7** | **8** | **9** |
| Context for learning- Music | Sea Shanties | Folk Whistle | Guitar | Percussion | | Ukulele | The Blues | Guitar | Folk Whistle | Pop Music  ***Coming Soon…*** |
| Learning Intent | To gain an understanding of Sea Shanties, their background and their function | To gain the knowledge and skills needed to perform songs on the folk whistle using note B, A and G | To gain the knowledge and skills needed to perform simple songs on the guitar using C and G chords | To gain the knowledge and skills needed to use a pair of drum sticks (with practise pad), using standard music notation | | To gain the knowledge and skills needed to perform simple songs on the ukulele using Am, C and F chords | To gain an understanding of Blues music, it’s characteristics and origins | To gain the knowledge and skills needed to perform simple songs on the guitar using C and G chords | To gain the knowledge and skills needed to perform songs on the folk whistle using note B, A and G |  |
| **Learning Sequence** | This unit aims to reinforce and extend ongoing musical skills, such as vocal development, listening and ensemble skills. The unit should build on previous musical experiences and introduce new musical genres and notation skills. | To demonstrate the ability of pupils to perform in a group with confidence and expression, building up to a live performance or a recording of playing a tuned instrument. Skills should be developed in performing with others, following a musical lead, listening and appraising their own music. | Understanding that certain frets (coloured dots) need to be pressed/ covered up to create chords and that the fretting hand must be in a position to make the chords as easy to play as possible. To work towards simple rhythms using crotchets and quavers.  Can recall chords C and G from memory and can form them within the context of a song, with an awareness of pulse. | Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. Understand the differences between 2/4, 3/4 and 4/4 time signatures. Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations. | | Understanding that certain frets (coloured dots) need to be pressed/ covered up to create chords and that the fretting hand must be in a position to make the chords as easy to play as possible. To work towards simple rhythms using crotchets and quavers.  Can recall chords C, Am and F from memory and can form them within the context of a song, with an awareness of pulse. | To build on the ongoing skills of singing, playing and careful listening. Ensemble skills will be developed through singing a wide range of . There will be opportunities to respond to listening music through movement, discussion or artwork. | Understanding that certain frets (coloured dots) need to be pressed/ covered up to create chords and that the fretting hand must be in a position to make the chords as easy to play as possible. To work towards simple rhythms using crotchets and quavers.  Can recall chords C and G from memory and can form them within the context of a song, with an awareness of pulse. | To demonstrate the ability of pupils to perform in a group with confidence and expression, building up to a live performance or a recording of playing a tuned instrument. Skills should be developed in performing with others, following a musical lead, listening and appraising their own music. |  |
| Core Skills  Rhythm Notation | Combinations of 2 semi quavers with 1 quaver – (*lemonade:* 2 semi quavers, quaver), or (*blackcurrant*: quaver, 2 semi quavers) | | | | | | | | | |
| Core Skills  Pitch Notation | Identifying middle C. Counting up / down from middle C to identify notes. Identifying both pitch *and* note duration from notation. Applying both to play a melody | | | | | | | | | |
| Core Skills  General Vocabulary | Beat, dynamics, pitch, timbre, compose, verse, chorus, call and response, verse and chorus, melody, duration, tempo, rest, notation, improvise texture, structure, stave, minim, crochet and semibreve, drone, ostinato, harmony, accompaniment, solo, unison, time signature, treble clef, scale, *Forte, Fortissimo, Piano, Pianissimo, Metso,* L*argo, Andante, Allegro* | | | | | | | | | |
| Core Unit Skills | Can identify and name at least one type of Sea Shanty and is aware that the songs were used to assist with doing the difficult, physically demanding jobs on board ships.  Knows that these songs were developed, over time, as the transport developed to help the ships be safer and more productive. | Is aware that the folk whistle is made up of several parts. Begin to name part of the folk whistle. | Can identify and name most of the parts of the Guitar. Can recall chords C, Am and F from memory and can form them within the context of a song, with an awareness of pulse. Can play C and G Chord | Can hold sticks correctly with a loose grip, and controls the sticks to a good standard. Can sit correctly, with good posture, and play effectively. | Can identify and name most parts of the Ukulele. To name and play chords C, Am and F. | | Is aware that The Blues Music came out of the American civil war and evolved from traditional African story telling and spiritual, gospel and work songs. To be able to sing and perform blues music understanding it’s call and response structure. | Can identify and name most of the parts of the Guitar. Can recall chords C, Am and F from memory and can form them within the context of a song, with an awareness of pulse. Can play C and G Chord | ***Need to speak to TK to identify core skills for this stage*** |  |
| Vocabulary | Breathing, posture, articulation, diction, projection. Phrases, expression, crescendo. | Posture, expression, confidence, projection. Conductor, rehearse, recording. |  | Beat, dynamics, timbre, compose, call and response, crotchet, quaver, semi-quaver, syncopation, tempo, rest (quaver / crotchet), notation, improvise | Chord, fret, C major, A Minor, F major, Ukulele, strings, frets, neck, body, tuning pegs, bridge, fret board | | Breathing, posture, articulation, diction, projection. Phrases, expression, crescendo.  Walking base, Syncopation, 12 bar blues, improvisation, swing rhythm |  | Posture, expression, confidence, projection. Conductor, rehearse, recording. |  |
| Singing | Sings, with increasing confidence, fluency and expression, songs from different traditions, genre, and times  Uses own voice in a variety of ways, including vocal warm ups.  Sings accurately in tune within a limited pitch range, following a melody or interval jumps.  Sings songs and speaks chants with increasing expression (e.g. dynamics, tone, phrasing).  Sings with clear diction and breathing.  Sings in unison and in short solos.  Maintains a simple part in a large group with two or more layers (rounds, drones, and ostinato).  Follows musical instructions (e.g. dynamic changes).  Recognises different song structures (call and response, verse, and chorus, cumulative).  Differentiates between contrasting sections (e.g. verse and chorus) and show awareness of simple phrase structure or repetition. | **N/A** | Sings, with increasing confidence, fluency and expression, songs from different traditions, genre, and times  Uses own voice in a variety of ways, including vocal warm ups.  Sings accurately in tune within a limited pitch range, following a melody or interval jumps.  Sings songs and speaks chants with increasing expression (e.g. dynamics, tone, phrasing).  Sings with clear diction and breathing.  Sings in unison and in short solos.  Maintains a simple part in a large group with two or more layers (rounds, drones, and ostinato).  Follows musical instructions (e.g. dynamic changes).  Performs confidently in a group and may occasionally perform a solo.  Shows an awareness of audience and a sense of occasion during special performances.  Recognises different song structures (call and response, verse, and chorus, cumulative).  Differentiates between contrasting sections (e.g. verse and chorus) and show awareness of simple phrase structure or repetition. | Sings accurately in tune within a limited pitch range, following a melody or interval jumps.  Follows musical instructions (e.g. dynamic changes).  Performs confidently in a group and may occasionally perform a solo.  Shows an awareness of audience and a sense of occasion during special performances.  Recognises different song structures (call and response, verse, and chorus, cumulative).  Differentiates between contrasting sections (e.g. verse and chorus) and show awareness of simple phrase structure or repetition. | Follows musical instructions (e.g. dynamic changes).  Performs confidently in a group and may occasionally perform a solo.  Shows an awareness of audience and a sense of occasion during special performances.  Recognises different song structures (call and response, verse, and chorus, cumulative).  Differentiates between contrasting sections (e.g. verse and chorus) and show awareness of simple phrase structure or repetition. | | Sings, with increasing confidence, fluency and expression, songs from different traditions, genre, and times  Uses own voice in a variety of ways, including vocal warm ups.  Sings accurately in tune within a limited pitch range, following a melody or interval jumps.  Sings songs and speaks chants with increasing expression (e.g. dynamics, tone, phrasing).  Sings with clear diction and breathing.  Sings in unison and in short solos.  Maintains a simple part in a large group with two or more layers (rounds, drones, and ostinato).  Follows musical instructions (e.g. dynamic changes).  Recognises different song structures (call and response, verse, and chorus, cumulative).  Differentiates between contrasting sections (e.g. verse and chorus) and show awareness of simple phrase structure or repetition. | Sings, with increasing confidence, fluency and expression, songs from different traditions, genre, and times  Uses own voice in a variety of ways, including vocal warm ups.  Sings accurately in tune within a limited pitch range, following a melody or interval jumps.  Sings songs and speaks chants with increasing expression (e.g. dynamics, tone, phrasing).  Sings with clear diction and breathing.  Sings in unison and in short solos.  Maintains a simple part in a large group with two or more layers (rounds, drones, and ostinato).  Follows musical instructions (e.g. dynamic changes).  Performs confidently in a group and may occasionally perform a solo.  Shows an awareness of audience and a sense of occasion during special performances.  Recognises different song structures (call and response, verse, and chorus, cumulative).  Differentiates between contrasting sections (e.g. verse and chorus) and show awareness of simple phrase structure or repetition. | N/A |  |
| Performance | Confidently explores and creates sounds.  Plays a steady beat, internalising pulse. Indicates steady beat by movement including in silence.  Plays instruments with clarity, controlling subtle changes in dynamics and tempo including crescendo/ diminuendo. accelerando/rallentando. Performs simple melodies and pitched ostinati to an internalised pulse. Follows the leader in starting and stopping and is an active member of the class during ensemble work.  Performs confidently in a group and may occasionally perform a solo.  Shows an awareness of audience and a sense of occasion during special performances. | Follows the leader in starting and stopping and is an active member of the class during ensemble work.  Maintains own part in a group piece playing rhythm on rhythm and holding a beat  Recognises the melodic line and an accompaniment in a texture  Plays using various notation as support (Graphic scores, rhythm notation e.g. crotchets and quavers)  Performs with an awareness of a group and to an audience  Selects appropriate instruments and plays in a variety of ways  Plays a steady beat, internalising pulse. Indicates steady beat by movement including in silence.  Plays instruments with clarity, controlling subtle changes in dynamics and tempo including crescendo/ diminuendo. accelerando/rallentando  Performs simple melodies and pitched ostinati to an internalised pulse. Uses B, A and G | Follows the leader in starting and stopping and is an active member of the class during ensemble work.  Maintains own part in a group piece playing rhythm on rhythm and holding a beat  Recognises the melodic line and an accompaniment in a texture  Plays using various notation as support (Graphic scores, rhythm notation e.g. crotchets and quavers) Performs with an awareness of a group and to an audience Selects appropriate instruments and plays in a variety of ways. Can play to a steady pulse and can read and understand simple rhythms and apply them to the ukulele, with some understanding of dynamics. Can play open-string melody, read from TAB.  Uses given or own notation (graphic symbols or rhythm notation) to improvise, compose and record compositions. | Follows the leader in starting and stopping and is an active member of the class during ensemble work. Can play to a steady pulse and can read and understand simple rhythms and apply them to their sticks and practise pad, with some understanding of dynamics. Plays using various notation as support (Graphic scores, rhythm notation e.g. crotchets and quavers) and plays in a variety of ways.  Performs with an awareness of a group and to an audience | Follows the leader in starting and stopping and is an active member of the class during ensemble work.  Maintains own part in a group piece playing rhythm on rhythm and holding a beat  Recognises the melodic line and an accompaniment in a texture  Plays using various notation as support (Graphic scores, rhythm notation e.g. crotchets and quavers)  Performs with an awareness of a group and to an audience  Selects appropriate instruments and plays in a variety of ways | | Confidently explores and creates sounds.  Plays a steady beat, internalising pulse. Indicates steady beat by movement including in silence.  Plays instruments with clarity, controlling subtle changes in dynamics and tempo including crescendo/ diminuendo. accelerando/rallentando. Performs simple melodies and pitched ostinati to an internalised pulse. Follows the leader in starting and stopping and is an active member of the class during ensemble work.  Performs confidently in a group and may occasionally perform a solo.  Shows an awareness of audience and a sense of occasion during special performances. | Follows the leader in starting and stopping and is an active member of the class during ensemble work.  Maintains own part in a group piece playing rhythm on rhythm and holding a beat  Recognises the melodic line and an accompaniment in a texture  Plays using various notation as support (Graphic scores, rhythm notation e.g. crotchets and quavers)  Performs with an awareness of a group and to an audience. | Follows the leader in starting and stopping and is an active member of the class during ensemble work.  Maintains own part in a group piece playing rhythm on rhythm and holding a beat  Recognises the melodic line and an accompaniment in a texture  Plays using various notation as support (Graphic scores, rhythm notation e.g. crotchets and quavers)  Performs with an awareness of a group and to an audience  Selects appropriate instruments and plays in a variety of ways  Plays a steady beat, internalising pulse. Indicates steady beat by movement including in silence.  Plays instruments with clarity, controlling subtle changes in dynamics and tempo including crescendo/ diminuendo. accelerando/rallentando  Performs simple melodies and pitched ostinati to an internalised pulse. Uses B, A and G |  |
| Improvising and Composing | Creates melodies within simple or given musical structures. Improvises, with growing confidence and control with voice to demonstrate musical changes or contrasts. Improvises and composes effectively to communicate ideas or moods. Composes and performs solo or with class or group, contributing ideas to create songs, chants, or pieces. Composes and performs solo or with class or group, contributing ideas to create songs, chants, or pieces. Uses given or own notation (graphic symbols or rhythm notation) to improvise, compose and record compositions. | Composes and performs solo or with class or group, contributing ideas to create songs, chants, or pieces. Uses given or own notation (graphic symbols or rhythm notation) to improvise, compose and record compositions. Can compose using B, A and G. | Explores and improvises sounds or musical patterns with voice, body or instruments *and music technology.*  Creates rhythms, melodies, lyrics, *loops,* or accompaniments within simple or given musical structures.  Improvises, with growing confidence and control with voice, instruments, or *music technology* to demonstrate musical changes or contrasts.  Composes and performs solo or with class or group, contributing ideas to create songs, chants, or pieces. | Explores and improvises sounds or musical patterns with voice, body or instruments *and music technology.*  Creates rhythms, *loops,* or accompaniments within simple or given musical structures.  Improvises, with growing confidence and control with voice or *music technology* to demonstrate musical changes or contrasts.  Composes and performs solo or with class or group, contributing ideas to create songs, chants, or pieces.  Uses given or own notation (graphic symbols or rhythm notation) to improvise, compose and record compositions. | Explores and improvises sounds or musical patterns with voice, body or instruments *and music technology.*  Creates rhythms, melodies, lyrics, *loops,* or accompaniments within simple or given musical structures.  Improvises, with growing confidence and control with voice, instruments, or *music technology* to demonstrate musical changes or contrasts.  Composes and performs solo or with class or group, contributing ideas to create songs, chants, or pieces. | | Creates melodies within simple or given musical structures. Improvises, with growing confidence and control with voice to demonstrate musical changes or contrasts. Improvises and composes effectively to communicate ideas or moods. Composes and performs solo or with class or group, contributing ideas to create songs, chants, or pieces. Composes and performs solo or with class or group, contributing ideas to create songs, chants, or pieces. Uses given or own notation (graphic symbols or rhythm notation) to improvise, compose and record compositions. | Explores and improvises sounds or musical patterns with voice, body or instruments *and music technology.*  Creates rhythms, melodies, lyrics, *loops,* or accompaniments within simple or given musical structures.  Improvises, with growing confidence and control with voice, instruments, or *music technology* to demonstrate musical changes or contrasts.  Composes and performs solo or with class or group, contributing ideas to create songs, chants, or pieces. | Composes and performs solo or with class or group, contributing ideas to create songs, chants, or pieces. Uses given or own notation (graphic symbols or rhythm notation) to improvise, compose and record compositions. Can compose using B, A and G. |  |
| Critical Engagement | Listens to, and comments on, high quality live and recorded music from different traditions, genre, styles and times with increasing focus and attention to detail. Listens and recalls simple tunes, played or notated rhythms with increasing accuracy. Listens to own music, commenting on it in order to improve it. | Listens to, and comments on, high quality live and recorded music from different traditions, genre, styles and times with increasing focus and attention to detail.  Listens to several layers of sound, identifying musical elements or features and discussing their effect.  Listens to own music, commenting on it in order to improve it. | Listens to, and comments on, high quality live and recorded music from different traditions, genre, styles and times with increasing focus and attention to detail.  Listens to own music, commenting on it in order to improve it. | Listens to, and comments on, high quality live and recorded music from different traditions, genre, styles and times with increasing focus and attention to detail. Responds to music through movement to show understanding of mood, ideas, or musical features (e.g. beat, crescendos).  Listens to own music, commenting on it in order to improve it. | Listens to, and comments on, high quality live and recorded music from different traditions, genre, styles and times with increasing focus and attention to detail.  Listens to own music, commenting on it in order to improve it. | | Listens to, and comments on, high quality live and recorded music from different traditions, genre, styles and times with increasing focus and attention to detail. Listens and recalls simple tunes, played or notated rhythms with increasing accuracy. Listens to own music, commenting on it in order to improve it. | Listens to, and comments on, high quality live and recorded music from different traditions, genre, styles and times with increasing focus and attention to detail.  Listens to own music, commenting on it in order to improve it. | Listens to, and comments on, high quality live and recorded music from different traditions, genre, styles and times with increasing focus and attention to detail.  Listens to several layers of sound, identifying musical elements or features and discussing their effect.  Listens to own music, commenting on it in order to improve it. |  |
| Key Musical pieces and Genres | **Sea Shanties from around the world**  Fishermen’s Friends  Shenandoah  South Australia | **Rock and Roll**  Johnny Cash – Ring of Fire  Elvis Priestly | Strummed and Plucked Music from around the World  *Banjo, Sitar, Spanish Guitar* | **Coming soon…** | Ukulele Orchestra of Great Britain  Senortia – Shaun Medes and Camila Cabella  Thunder – Imagine Dragons  Bad Habits – Ed Sheeran | | **Key Listening: A variety of blues performers**   * **Nina Simone,** * **B.B. King** * **Muddy Waters** * **Ma Rainey**   **Ray Charles** | Famous Musicians – Guitarist  Eric Clapton, Jimmy Hendrix, Dave Gilmore, Slash, Brian May, Led Zeplin | **Rock and Roll**  Johnny Cash – Ring of Fire  Elvis Priestly |  |
| British Values & Spiritual, Moral, Social and Cultural |  |  |  |  |  | |  |  |  |  |

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Upper KS2 (yr 6)** | **1** | **2** | **3** | **4** | | **5** | **6** | **7** | **8** | **9** |
| Context for learning- Music | Folk Whistle | Guitar | Sea Shanties | Percussion | | Ukulele | The Blues | Folk Whistle | Pop Music  ***Coming soon…*** | Guitar |
| Learning Intent | To gain the knowledge and skills needed to perform songs on the folk whistle using note B, A and G with crotchet and quaver rhythms, with dynamic instruction. | To gain the knowledge and skills needed to perform simple songs on the ukulele using C, G and Em | Can identify and name both types of Sea Shanty (Capstan and Halyard) and can explain clearly what their function was (to pull/ push together) while doing their jobs.  Can explain why the sailors were moving around the globe (trade) and how these songs reflected society, historical landmarks and personal feelings at the time. | To gain the knowledge, skills and confidence needed to use a pair of drum sticks (with practise pad), using standard music notation | | To gain the knowledge and skills needed to perform simple songs on the ukulele using C, F, G and Am | To gain an understanding of Blues music, it’s characteristics and origins | To gain the knowledge and skills needed to perform songs on the folk whistle using note B, A and G with crotchet and quaver rhythms, with dynamic instruction. |  | To gain the knowledge and skills needed to perform simple songs on the ukulele using C, G and Em |
| **Learning Sequence** | To demonstrate the ability of pupils to perform in a group with confidence and expression building up to a live performance or a recording of musical material in singing and/or playing in parts. Skills should be developed in performing with others, following a musical lead, listening and appraising their own music. | Can name and understand the function of different parts of a guitar. Can quickly and confidently form chords C, G and Em and can play them with feeling, fluency and control. | To reinforce and extend ongoing musical skills, such as vocal development, control in playing tuned and untuned instruments, listening and ensemble skills. The unit should build on previous musical experiences and introduce new musical genres and notation skills. | Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. Read and play confidently from rhythm notation cards and rhythmic scores in up to four parts that contain known rhythms and note durations. Read and play from notation a four-bar phrase, confidently identifying note Performing - Reading Notation names and durations. | | Can quickly and confidently form chords C, Am and F and can play them with feeling, fluency and control.  Am, C, F and G Chords | To build on the ongoing skills of singing, playing and careful listening. Ensemble skills will be developed through singing a wide range of . There will be opportunities to respond to listening music through movement, discussion or artwork. | To demonstrate the ability of pupils to perform in a group with confidence and expression building up to a live performance or a recording of musical material in singing and/or playing in parts. Skills should be developed in performing with others, following a musical lead, listening and appraising their own music. |  | Can name and understand the function of different parts of a guitar. Can quickly and confidently form chords C, G and Em and can play them with feeling, fluency and control. |
| Core Unit Skills | Can identify and name all parts of the folk whistle and is beginning to understand their function/ what they do. | Can name and understand the function of different parts of a guitar. Can quickly and confidently form chords C, G and Em and can play them with feeling, fluency and control. | Can identify and name both types of Sea Shanty (Capstan and Halyard) and can explain clearly what their function was (to pull/ push together) while doing their jobs.  Can explain why the sailors were moving around the globe (trade) and how these songs reflected society, historical landmarks and personal feelings at the time. | Can hold sticks correctly with a loose grip, and controls the sticks effectively and is beginning to understand why good technique impacts playing. Sits correctly and understands the impact good posture has on their playing | Can identify and name all parts of the ukulele and is beginning to understand their function. | | Is aware that The Blues Music came out of the American civil war and evolved from traditional African story telling and spiritual, gospel and work songs. To be able to sing and perform blues music understanding it’s call and response structure. | Can identify and name all parts of the folk whistle and is beginning to understand their function/ what they do. |  | Can name and understand the function of different parts of a guitar. Can quickly and confidently form chords C, G and Em and can play them with feeling, fluency and control. |
| Core Skills  Rhythm Notation | Combinations of 2 semi quavers with 1 quaver – (*lemonade:* 2 semi quavers, quaver), or (*blackcurrant*: quaver, 2 semi quavers), Triplets (coconut) | | | | | | | | | |
| Core Skills  Pitch Notation | Identifying middle C. Counting up / down from middle C to identify notes. Identifying both pitch *and* note duration from notation. Applying both to play a melody | | | | | | | | | |
| Core Skills  General Vocabulary | Beat, dynamics, timbre, compose, call and response, crotchet, quaver, minim, and semibreve, semi-quaver, time signature, syncopation, tempo, rest (quaver / crotchet), notation, treble clef, sharp and flat, improvise, verse, chorus, call and response, verse and chorus, melody, duration, tempo, rest, notation, improvise, texture, structure, stave, drone, ostinato, harmony, accompaniment, cappella, chord, staccato, accent, dotted rhythm, *Forte, Fortissimo, Piano, Pianissimo, Metso,* L*argo, Andante, Allegro* | | | | | | | | | |
| Specific Vocabulary | Posture, expression, confidence, projection.  Arrangement, sections, parts Conductor, performance, show, rehearse, dress rehearsal. |  | Breathing, posture, larynx, jaw, lungs, articulation, diction, projection. |  | Chord, fret, C major, A Minor, F major, Ukulele, strings, frets, neck, body, tuning pegs, bridge, fret board, | | Breathing, posture, articulation, diction, projection. Phrases, expression, crescendo.  Walking base, Syncopation, 12 bar blues, improvisation, swing rhythm | Posture, expression, confidence, projection.  Arrangement, sections, parts, Conductor, performance, show, rehearse, dress rehearsal. | Posture, expression, confidence, projection. Arrangement, sections, parts, Conductor, performance, show, rehearse, dress rehearsal. |  |
| Singing | N/A | Sings confidently, fluently and imaintaining a strong pulse, songs from a range of traditions, genre, and times.  Understands why and how to warm up the voice.  Sings accurately in tune within a wider pitch range (\*octave and half\*) and appropriate individual vocal range.  Uses dynamics, phrasing, emphasis, and accents to create intended effects.  Sings with an awareness of breathing, posture, and diction.  Sings confidently in unison and solo.  Maintains an independent part in a small group with several layers and being aware of other parts (rounds, drones, ostinato, and harmony).  Follows more complex musical instructions (e.g. in part singing).  Performs confidently in a group and solo with expression and variety.  Performs in a way that reflects the meaning and impact of the lyrics to an audience.  Understands more complex song structures.  Identifies phrases through breathing appropriately. | Sings confidently, fluently and maintaining a strong pulse, songs from a range of traditions, genre, and times.  Understands why and how to warm up the voice.  Sings accurately in tune within a wider pitch range (\*octave and half\*) and appropriate individual vocal range.  Uses dynamics, phrasing, emphasis, and accents to create intended effects.  Sings with an awareness of breathing, posture, and diction.  Sings confidently in unison and solo.  Maintains an independent part in a small group with several layers and being aware of other parts (rounds, drones, ostinato, and harmony).  Follows more complex musical instructions (e.g. in part singing).  Understands more complex song structures.  Identifies phrases through breathing appropriately. | Sings confidently, fluently and maintaining a strong pulse, songs from a range of traditions, genre, and times.  Sings confidently in unison and solo.  Performs confidently in a group and solo with expression and variety. | Sings confidently, fluently and maintaining a strong pulse, songs from a range of traditions, genre, and times.  Sings confidently in unison and solo.  Performs confidently in a group and solo with expression and variety. | | Sings, with increasing confidence, fluency and expression, songs from different traditions, genre, and times  Uses own voice in a variety of ways, including vocal warm ups.  Sings accurately in tune within a limited pitch range, following a melody or interval jumps.  Sings songs and speaks chants with increasing expression (e.g. dynamics, tone, phrasing).  Sings with clear diction and breathing.  Sings in unison and in short solos.  Maintains a simple part in a large group with two or more layers (rounds, drones, and ostinato).  Follows musical instructions (e.g. dynamic changes).  Recognises different song structures (call and response, verse, and chorus, cumulative).  Differentiates between contrasting sections (e.g. verse and chorus) and show awareness of simple phrase structure or repetition. | **N/A** |  | Sings confidently, fluently and imaintaining a strong pulse, songs from a range of traditions, genre, and times.  Understands why and how to warm up the voice.  Sings accurately in tune within a wider pitch range (\*octave and half\*) and appropriate individual vocal range.  Uses dynamics, phrasing, emphasis, and accents to create intended effects.  Sings with an awareness of breathing, posture, and diction.  Sings confidently in unison and solo.  Maintains an independent part in a small group with several layers and being aware of other parts (rounds, drones, ostinato, and harmony).  Follows more complex musical instructions (e.g. in part singing).  Performs confidently in a group and solo with expression and variety.  Performs in a way that reflects the meaning and impact of the lyrics to an audience.  Understands more complex song structures.  Identifies phrases through breathing appropriately. |
| Performance | Can perform solo and lead the ensemble effectively and confidently.  Leads a group and follows a leader directing changes in musical expression  Maintains an independent part in an ensemble  Understands how the texture might vary  Plays using notation as support (Staff & rhythm notation, graphic scores)  Performs confidently in a group and solo, with expression and variety.  Organises sounds effectively using a variety of instruments or *music technology* and styles. Plays with others keeping to a common pulse.  Plays instruments with confidence and expression. Performs complex melodies and pitched accompaniments to an internalised pulse, Feels the beat easily and is able to read and play a variety more challenging melodies using B, A and G with crotchet and quaver rhythms, with dynamic instruction. | Can perform solo and lead the ensemble effectively and confidently.  Leads a group and follows a leader directing changes in musical expression  Maintains an independent part in an ensemble  Understands how the texture might vary  Plays using notation as support (Staff & rhythm notation, graphic scores)  Performs confidently in a group and solo, with expression and variety.  Organises sounds effectively using a variety of instruments or *music technology* and styles. | Confidently explores and creates sounds.  Plays with others keeping to a common pulse.  Plays instruments with confidence and expression  Performs complex melodies and pitched accompaniments to an internalised pulse  Feels the beat easily and is able to read and play a variety more challenging melodies. Can perform solo and lead the ensemble (Shanty Person) effectively and confidently with expression and variety. Performs in a way that reflects the meaning and impact of the lyrics to an audience | Can perform solo and lead the ensemble effectively and confidently and follows a leader directing changes in musical expression. Feels the beat easily and is able to read and play a variety of more complex rhythms accurately with dynamic instruction.  Maintains an independent part in an ensemble  Understands how the texture might vary  Plays using notation as support (Staff & rhythm notation, graphic scores). Performs confidently in a group and solo, with expression and variety. | Feels the beat easily and is able to read and play a variety of rhythms accurately with dynamic instruction. Can play fretted melody on 1 string from TAB.  Can perform solo and lead the ensemble effectively and confidently.  Leads a group and follows a leader directing changes in musical expression  Maintains an independent part in an ensemble  Understands how the texture might vary  Plays using notation as support (Staff & rhythm notation, graphic scores)  Performs confidently in a group and solo, with expression and variety.  Organises sounds effectively using a variety of instruments or *music technology* and styles | | Confidently explores and creates sounds.  Plays a steady beat, internalising pulse. Indicates steady beat by movement including in silence.  Plays instruments with clarity, controlling subtle changes in dynamics and tempo including crescendo/ diminuendo. accelerando/rallentando. Performs simple melodies and pitched ostinati to an internalised pulse. Follows the leader in starting and stopping and is an active member of the class during ensemble work.  Performs confidently in a group and may occasionally perform a solo.  Shows an awareness of audience and a sense of occasion during special performances. | Can perform solo and lead the ensemble effectively and confidently.  Leads a group and follows a leader directing changes in musical expression  Maintains an independent part in an ensemble  Understands how the texture might vary  Plays using notation as support (Staff & rhythm notation, graphic scores)  Performs confidently in a group and solo, with expression and variety.  Organises sounds effectively using a variety of instruments or *music technology* and styles. Plays with others keeping to a common pulse.  Plays instruments with confidence and expression. Performs complex melodies and pitched accompaniments to an internalised pulse, Feels the beat easily and is able to read and play a variety more challenging melodies using B, A and G with crotchet and quaver rhythms, with dynamic instruction. |  | Can perform solo and lead the ensemble effectively and confidently.  Leads a group and follows a leader directing changes in musical expression  Maintains an independent part in an ensemble  Understands how the texture might vary  Plays using notation as support (Staff & rhythm notation, graphic scores)  Performs confidently in a group and solo, with expression and variety.  Organises sounds effectively using a variety of instruments or *music technology* and styles. |
| Improvising and Composing | Composes and perform solos and with others effectively and imaginatively to create songs, chants, or pieces. Uses notation (graphic scores, rhythm, or staff notation) to support & record composition to improvise, compose and record own compositions. Can compose a balanced 4 bar melody using notes B, A and G and can present it clearly. | Selects, orders, combines, and changes sounds, imaginatively and with expression, to represent ideas, moods, or feelings, or tell a story.  Creates and combines rhythms, melodies, harmonies, *loops,* or lyrics within own musical pieces effectively.  Improvises imaginatively and expressively with voice, instruments or *music technology* using inter-related dimensions of music.  Composes and perform solos and with others effectively and imaginatively to create songs, chants, or pieces | Creates melodies within simple or given musical structures effectively. Improvises imaginatively and expressively with voice using inter-related dimensions of music. Improvises and composes imaginatively to communicate ideas & moods. Improvises tunes within musical structures (e.g. a beat, ostinato, or chord sequence) confidently and imaginatively. Composes and perform solos and with others effectively and imaginatively to create songs, chants, or pieces. Uses notation (graphic scores, rhythm, or staff notation) to support & record composition to improvise, compose and record own compositions. | Selects, orders, combines, and changes sounds, imaginatively and with expression, to represent ideas, moods, or feelings, or tell a story.  Creates and combines rhythms and *loops* within own musical pieces effectively.  Improvises imaginatively and expressively with instruments or *music technology* using inter-related dimensions of music.  Composes and perform solos and with others effectively and imaginatively to create songs, chants, or pieces.  Uses notation (graphic scores, rhythm, or staff notation) to support & record composition to improvise, compose and record own compositions. | Selects, orders, combines, and changes sounds, imaginatively and with expression, to represent ideas, moods, or feelings, or tell a story.  Creates and combines rhythms, melodies, harmonies, *loops,* or lyrics within own musical pieces effectively.  Improvises imaginatively and expressively with voice, instruments or *music technology* using inter-related dimensions of music.  Composes and perform solos and with others effectively and imaginatively to create songs, chants, or pieces  Uses notation (graphic scores, rhythm, or staff notation) to support & record composition to improvise, compose and record own compositions. | | Creates melodies within simple or given musical structures. Improvises, with growing confidence and control with voice to demonstrate musical changes or contrasts. Improvises and composes effectively to communicate ideas or moods. Composes and performs solo or with class or group, contributing ideas to create songs, chants, or pieces. Composes and performs solo or with class or group, contributing ideas to create songs, chants, or pieces. Uses given or own notation (graphic symbols or rhythm notation) to improvise, compose and record compositions. | Composes and perform solos and with others effectively and imaginatively to create songs, chants, or pieces. Uses notation (graphic scores, rhythm, or staff notation) to support & record composition to improvise, compose and record own compositions. Can compose a balanced 4 bar melody using notes B, A and G and can present it clearly. |  | Selects, orders, combines, and changes sounds, imaginatively and with expression, to represent ideas, moods, or feelings, or tell a story.  Creates and combines rhythms, melodies, harmonies, *loops,* or lyrics within own musical pieces effectively.  Improvises imaginatively and expressively with voice, instruments or *music technology* using inter-related dimensions of music.  Composes and perform solos and with others effectively and imaginatively to create songs, chants, or pieces |
| Critical Engagement | Listens to and evaluates a range of high quality live and recorded music from different traditions, genre, styles and times with concentration and discernment, and share opinions, using musical language.  Listens to several layers of sound, identifying musical elements or features, discussing their effect, and justifying ideas.  Listens to own work and others with discernment, and share opinions, using these ideas to improve own work. | Listens to and evaluates a range of high quality live and recorded music from different traditions, genre, styles and times with concentration and discernment, and share opinions, using musical language.  Listens to own work and others with discernment, and share opinions, using these ideas to improve own work. | Listens to and evaluates a range of high quality live and recorded music from different traditions, genre, styles and times with concentration and discernment, and share opinions, using musical language. Listens and accurately recalls melodies, rhythms, notated music, or separate parts in a group. Listens to own work and others with discernment, and share opinions, using these ideas to improve own work. | Listens to and evaluates a range of high quality live and recorded music from different traditions, genre, styles and times with concentration and discernment, and share opinions, using musical language. Responds to music through movement to show understanding of mood, ideas, or musical features (e.g. beat, crescendos). Listens to own work and others with discernment, and share opinions, using these ideas to improve own work. | Listens to and evaluates a range of high quality live and recorded music from different traditions, genre, styles and times with concentration and discernment, and share opinions, using musical language.  Listens to own work and others with discernment, and share opinions, using these ideas to improve own work. | | Listens to, and comments on, high quality live and recorded music from different traditions, genre, styles and times with increasing focus and attention to detail. Listens and recalls simple tunes, played or notated rhythms with increasing accuracy. Listens to own music, commenting on it in order to improve it. | Listens to and evaluates a range of high quality live and recorded music from different traditions, genre, styles and times with concentration and discernment, and share opinions, using musical language.  Listens to several layers of sound, identifying musical elements or features, discussing their effect, and justifying ideas.  Listens to own work and others with discernment, and share opinions, using these ideas to improve own work. |  | Listens to and evaluates a range of high quality live and recorded music from different traditions, genre, styles and times with concentration and discernment, and share opinions, using musical language.  Listens to own work and others with discernment, and share opinions, using these ideas to improve own work. |
| Key Musical pieces and Genres | **Traditional World Music**  Land of the Silver Birch – Traditional Native American Folk Song  Galway Girl – Ed Sheeran  Parting Glass  Reem Kelani – Sprinting Gazelle |  | **Sea inspired composition**  Britten – Peter Grimes  La Mer – Debussy |  | Ukulele Orchestra of Great Britain  Counting Stars – One Republic  Let it Be – The Beatles  Someone you Loved – Lewis Capaldi | | **Key Listening: A variety of blues performers**   * **Nina Simone,** * **B.B. King** * **Muddy Waters** * **Ma Rainey**   **Ray Charles** | **Traditional World Music**  Land of the Silver Birch – Traditional Native American Folk Song  Galway Girl – Ed Sheeran  Parting Glass  Reem Kelani – Sprinting Gazelle |  | Famous Musicians – Guitarist  Eric Clapton, Jimmy Hendrix, Dave Gilmore, Slash, Brian May, Led Zeplin |
| British Values & Spiritual, Moral, Social and Cultural |  |  |  |  |  | |  |  |  |  |