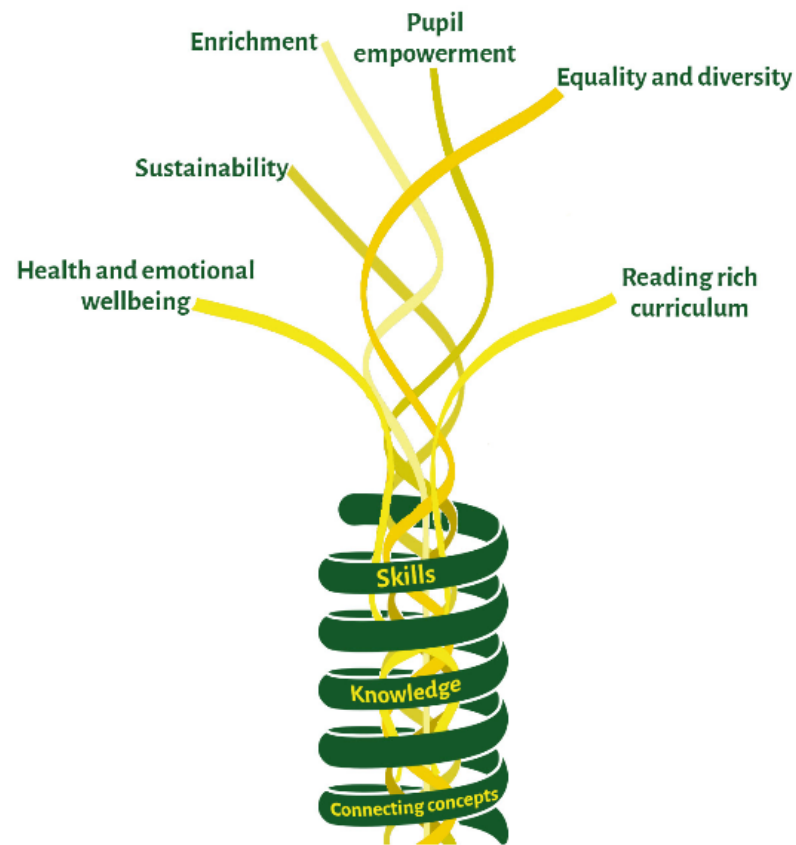




Music at Kenton Primary School



Our Golden Threads



Music Intent

“Music education can help spark a child’s imagination or ignite a lifetime of passion. When you provide a child with new worlds to explore and challenges to tackle, the possibilities are endless. Music education should not be a privilege for a lucky few, it should be part of every child’s world of possibility- Hilary Clinton.”

Music teaching at Kenton Primary school aims to progress development of musical concepts, knowledge and skills. We believe that music plays an integral role in helping children to feel part of a community, and provide opportunities for all children to create, play, perform and enjoy music both in class and to an audience. We want children to experience a range of compositions and to have felt the music, moved to it and expressed themselves and sung along with it. We want to ensure children have the foundations of music to support them in their future.

Music Implementation

Music is a universal language that embodies one of the highest forms of creativity. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon. (The National Curriculum)

Children showcase their talent and their understanding of performing with awareness of others through assemblies, wider school community shows and national singing events. Lessons enable children to develop their skills, appreciate a wide variety of music and begin to appraise a range of musical genres.

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 judgments and express personal preferences about the quality and style of music.
- Take part in performances with an awareness of the audience.

Using the scheme Charanga, Music is taught every half-term across the school and every child participates. Teaching is well thought out and adapted to ensure that every child can participate and make progress within their music education. Using Charanga, we have identified the clear learning outcomes for each stage of our pupils’ music education. Our curriculum is therefore sequenced and planned to give every child the opportunity to progress to and past these points. The knowledge and skills build upon prior learning to ensure every child is making progress within their musical education. The skills taught throughout our music curriculum are singing, playing, improvising, composing, listening, and developing in their social and emotional skills. Due to the spiralized nature of the curriculum, the music specific skills and knowledge (pulse, rhythm, pitch, tempo, dynamics, timbre, texture, structure, and notation) are taught throughout the units of work and revisited and then built upon year by year. There are in built opportunities for children experience performing music as an ensemble, building upon their confidence, cultural capital and our school values of teamwork and creativity. Teachers consistently model taking creative risks and foster a creative atmosphere that transcends subjects that allows children to feel comfortable with their own developing creativity.

We assess the impact of music education throughout the learning process and provide opportunities for children to reflect on themselves as musicians. Recording work in music is vital and children will make progress through listening to and improving upon their work as well as that of others as they move through the school

Music Impact

The impact of teaching and learning will be determined through subject monitoring, SLT reviews and performance. Assessment is on-going within music education and starting points for all children are different, based upon the musical exposure they have had so far in their lives. Teachers will use assessment materials from Charanga to monitor progress and to ensure the pupils are meeting

appropriate end points. Pupils will leave Kenton Primary School with a sense of achievement in Music and a confidence in expressing themselves, listening and offering critique to others and confidence in their own creativity and ideas. They will be ready for wherever their music education takes them throughout secondary school and beyond

Meeting the needs of our disadvantaged children, including Children Looked After, those eligible for 2 Pupil Premium funding and those with SEND

Music ignites a passion for learning in children as the barriers that come with learning a core subject are often removed: children are empowered to present their learning aurally and physically through use of their bodies, voices, and instruments. Learning is recorded on Seesaw and formative and summative assessments are made against the curriculum objectives through observation and recorded evidence. Children are encouraged to be independent in their learning and to have a drive to do well.

Adaptations are not made to what is being taught, but they are made to the ways in which teachers deliver content and provide scaffolding for individuals through careful selection of group, instrument, and the planned use of IT where appropriate. Teachers have high aspirations for all pupils and any barriers to learning are identified and addressed at the outset. Every child arrives at school with a knowledge of music that they have gained throughout their life, and we scaffold the on-going academic learning so that we are able to build upon this starting point for every child.

Music Enrichment at Kenton

Kenton has a weekly singing assembly where we listen to music from across a range of genres and learn a musical word of the week:

Date	Theme	Song of week	Intro music	Word of week
6 th Sept	New starts		I giorni (classical)	Volume
13 th	Harvest/ Autumn	Cauliflowers Fluffy	Country roads (country)	beat
20 th	Harvest/ Autumn	Harvest Samba	Want you back- Jackson five? (pop)	genre
27 th	Harvest/ Autumn	5 a day Harvest time has come	Dog days are over – Florence and the machine (pop) ?	harmony
4 th Oct	Black history month	Three little birds (Makaton video-charanga)	ABC? (pop)	composer
11 th	Black history month	RESPECT Say a little prayer	Ain't no sunshine (soul)	classical
18 th	Black history month	Micheal Jackson?	Blinded by your graze- Stormzy ? (grime)	Rap
HALF TERM				
1 st Nov				Treble/ bass clef
8 th	Remembrance day	Days when we remember?	Taps (instrumental)	Accompaniment
15 th	Anti- bullying week		You can't stop the beat (musical)	stave
22 nd	Christmas/ Winter	Silent night Ding dong merrily on high	I lived- One republic ? (pop)	Carol
29 th	Christmas/ Winter	We three kings	Beethoven's 5 th - Line rider video (classical)	lyric
6 th	Christmas/ Winter	Away in a manager		rock
13 th	Christmas/ Winter	We wish you a merry christmas	All I want for Christmas is you- Micheal bubble	minim
CHRISTMAS HOLIDAYS				
3 rd Jan	Think positive	The bare necessities	Sweet home alabama (country)?	dynamics
10 th	Think positive	Don't worry be happy	Eye of the tiger (rock)	country
17 th	Think positive	Walking on sunshine	Life is a highway- pop	melody
24 th	Perseverance	Don't stop believing	Sweet child o'mine (rock)	quaver
31 st	Perseverance	Try everything	Queen of the night (opera)	classical
7 th Feb	LGBTQ+ history month	True colours	Twist again (swing)	Decrescendo diminuendo

Children are encouraged to learn an instrument. Currently woodwind, brass and guitar are taught in school by arrangement with the relevant tutor. We hold musical productions twice a year and have a school band run through lunch time provision. Performances from professional musician across a range of genres are woven into our curriculum, for example this Year Chestnut class have taken part in an African drumming workshop.

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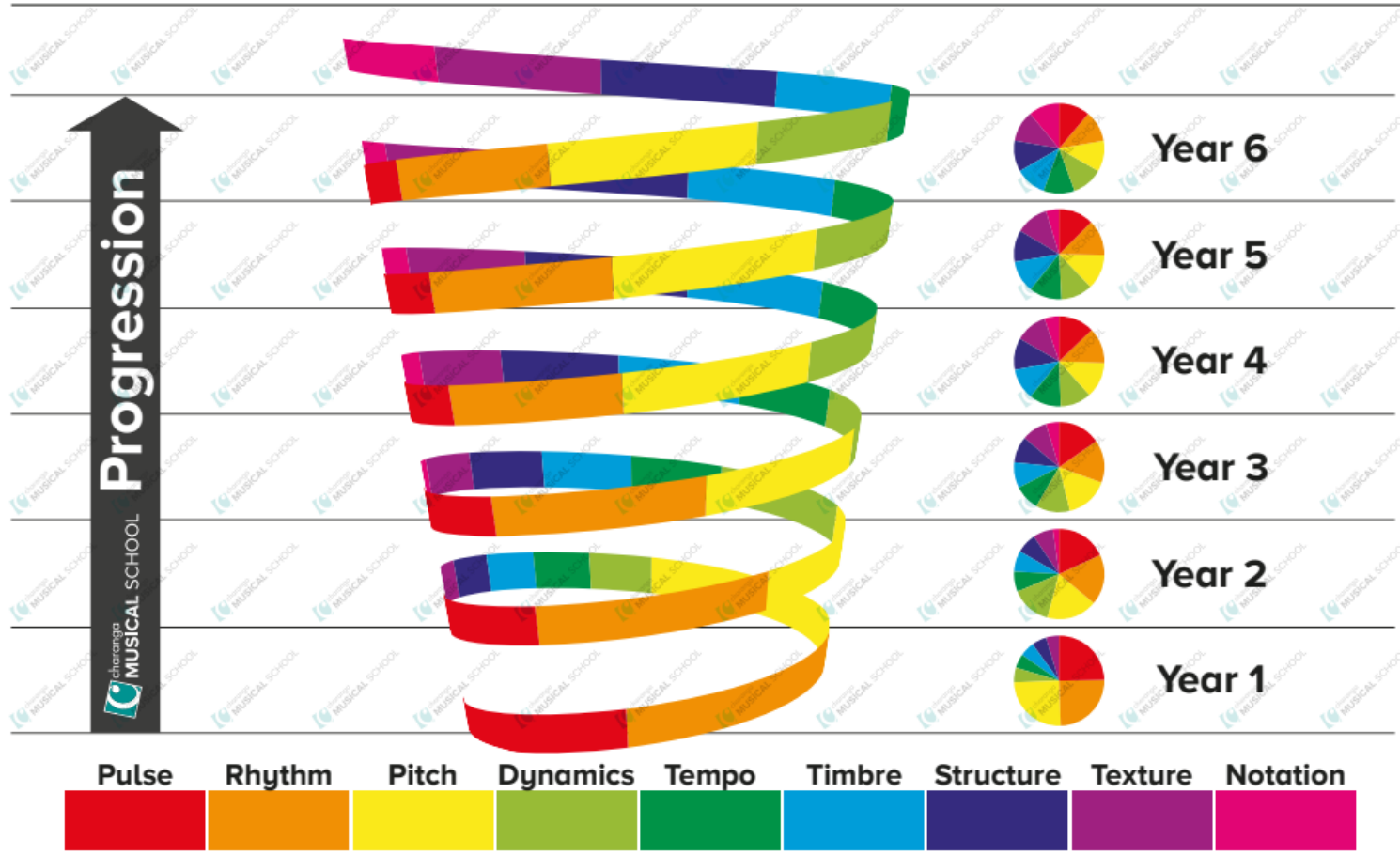
The Interrelated Dimensions of Music

Progression through Charanga Musical School

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

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

This represents an ever increasing spiral of musical learning.



What Music is taught at Kenton?

This is an overview of what the year groups will cover in our 2-year rolling programme.

Cycle A

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Willow (Year R/1/2)	Pulse, Rhythm and Pitch (charanga year 2)	Dance sing and play (Charanga year 1)	Inventing a musical story (Charanga year 2)	Learning to listen (Charanga Year 1)	Having fun with improvising (Charanga Year 1)	Charanga Year 2- Our big concert
Oak (Year 3/4)	Musical structure (Charanga Year 4)	Playing in a band (Charanga Year 3)	Compose with your imagination (Charanga Year 3)	Feelings through music (Charanga year 4)	Expression and improvisation (Charanga year 4)	
Chestnut (Year 5/6)	Music and technology (Charanga Year 6)	Developing ensemble skills (Charanga year 6)	Composing and chords (Charanga Year 5)	Enjoying musical styles (Charanga Year 5)	Freedom to improvise (Charanga Year 5)	Battle of the bands (Charanga Year 6)

Cycle B

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Willow (Year R/1)	Charanga Hey You!	Charanga Little Angel gets her wings!	Charanga In the groove	Charanga Rhythm in the way we walk!	Charanga Round and round	Charanga Reflect, rewind and replay.
Oak (Year 2/3/4)	Charanga Developing notation skills How does music bring us closer together? Harvest performance	Charanga Enjoying improvisation What stories does music tell us about the past? Glockenspiel performance	Recorders 1 Young voices concert	Recorders 2 Recorder performance at Easter service	Charanga Learning more about musical styles How does music make a difference to every day?	Whole school music production
Chestnut (Year 5/6)	Developing melodic phrases	Understand structures and form	Gaining confidence through performance	Explore notation further	Great music through history How has music shaped our lives since Queen Elizabeth II took the throne?	Whole school production

Formative Assessment.

We assess the impact of music education throughout the learning process and provide opportunities for children to reflect on themselves as musicians. Recording work in music is vital and children will make progress through listening to and improving upon their work as well as that of others as they move through the school. Recordings are added to Seesaw as evidence of musical outcomes and teachers use formative assessment documents to make ongoing observations of children's developing skills.

End Points. And Expectations.

By the end of EYFS:

Pupils will listen carefully to rhymes and songs, paying attention to how they should sound, play instruments with increasing control to express their feelings own ideas, thoughts and feelings, and create music collaboratively.

By the end of Key Stage One Aged 7:

Pupils will use voices expressively and creatively by singing songs and speaking chants and rhymes, play tuned and untuned instruments musically, listen with concentration and understanding to a range of high-quality music, experiment with, create, select and combine sounds.

By the end of Upper Key Stage Two Aged 11:

Pupils will extend their knowledge and understanding by lay and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression, improvise and compose music for a range of purposes using the inter-related dimensions of music, listen with attention to detail and recall sounds with increasing aural memory, use and understand staff and other musical notations, appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musician, and develop an understanding of the history of music.

Early Years Foundation Stage

The statements that are applicable to the development of children’s geographical understanding and knowledge are drawn from Expressive art and design.

Knowledge Skills and Understanding Break Down for Music

Foundation Stage

The statements that are applicable to the development of children’s musical understanding, knowledge and performance are drawn from Expressive arts and design and Understanding the world. Children are provided with high quality continuous provision to aid their exploration of themselves as musicians.

			22-36 Months	30-50 Months	40-60 Months	Early Learning Goal
M U	Expressive Arts & Design	Exploring & using media and materials	<ul style="list-style-type: none"> • Joins in singing favourite songs. • Creates sounds by banging, shaking, tapping or blowing. • Shows an interest in the way musical instruments sound. 	<ul style="list-style-type: none"> • To sing a few familiar songs. • To imitate movement in response to music. • To tap out simple repeated rhythms. • To explore and learn how sounds can be changed. 	<ul style="list-style-type: none"> • To sing a few familiar songs. • To imitate movement in response to music. • To tap out simple repeated rhythms. • To explore and learn how sounds can be changed. 	<ul style="list-style-type: none"> • To sing a few familiar songs. • To imitate movement in response to music. • To tap out simple repeated rhythms. • To explore and learn how sounds can be changed.
	Expressive Arts & Design	Being Imaginative	<ul style="list-style-type: none"> • To develop a preference for forms of expression. • To notice what adults do, imitating what is observed and then doing it spontaneously when the adult is not there. • To sing to self and make up simple songs. • To make up rhythms. 	<ul style="list-style-type: none"> • To develop a preference for forms of expression. • To notice what adults do, imitating what is observed and then doing it spontaneously when the adult is not there. • To sing to self and make up simple songs. • To make up rhythms. 	<ul style="list-style-type: none"> • To develop a preference for forms of expression. • To notice what adults do, imitating what is observed and then doing it spontaneously when the adult is not there. • To sing to self and make up simple songs. • To make up rhythms. 	<ul style="list-style-type: none"> • To develop a preference for forms of expression. • To notice what adults do, imitating what is observed and then doing it spontaneously when the adult is not there. • To sing to self and make up simple songs. • To make up rhythms.

			<ul style="list-style-type: none">• To capture experiences and responses with a range of media, such as music, dance and paint and other materials or words.	<ul style="list-style-type: none">• To capture experiences and responses with a range of media, such as music, dance and paint and other materials or words.	<ul style="list-style-type: none">• To capture experiences and responses with a range of media, such as music, dance and paint and other materials or words.	<ul style="list-style-type: none">• To capture experiences and responses with a range of media, such as music, dance and paint and other materials or words.
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Progression of Knowledge, Skills and Elements Years 1-6

Musicianship Activities: Understanding Music, Improvise Together

Notation Elements: Pulse, Rhythm, Pitch, Tempo, Dynamics

Children will:

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Use body percussion, instruments and voices.</p> <p>Find and keep a steady beat together.</p> <p>Begin to move in time with a steady beat/pulse.</p> <p>Copy back simple long and short rhythms with clapping.</p> <p>Copy back singing simple high and low patterns.</p> <p>Start to know and demonstrate the difference between pulse, rhythm and pitch.</p>	<p>Use body percussion, instruments and voices.</p> <p>Move in time and keep a steady beat together.</p> <p>Create their own rhythmic and melodic patterns.</p> <p>Continue to copy back simple rhythmic patterns using long and short.</p> <p>Continue to copy back simple melodic patterns using high and low.</p> <p>Understand the difference between creating a rhythm pattern and a pitch pattern.</p> <p>Sing short phrases independently.</p> <p>Continue to learn to watch and follow a steady beat.</p>	<p>Use body percussion, instruments and voices.</p> <p>Explore the time signatures of 2/4, 3/4 and 4/4.</p> <p>Internalise, keep and move in time with a steady beat in 4/4, 3/4 and 2/4 time.</p> <p>Find and keep a steady beat.</p> <p>Listen and copy more complex rhythmic patterns by ear or from notation.</p> <p>Copy back more complex melodic patterns.</p> <p>Copy back and improvise with rhythmic patterns using minims, crotchets, quavers and their equivalent rests.</p> <p>Copy back and improvise simple rhythmic patterns using semibreves, minims, dotted crotchets, crotchets, quavers and their rests.</p>	<p>Explore improvisation within major and minor scales, using the notes: C, D, E, D, E, A, F, G, A, D, F, G</p> <p>Explore and begin to create personal musical ideas using the given notes for the unit.</p> <p>Understand that improvisation is about the children making up their own very simple tunes on the spot.</p> <p>Follow a steady beat and stay 'in time'.</p> <p>Improvise simple vocal patterns using 'question and answer' phrases.</p> <p>Understand the difference between creating a rhythm pattern and a pitch pattern.</p>	<p>Use body percussion, instruments and voices.</p> <p>Explore the time signatures of 2/4, 3/4, 4/4, 5/4 and 6/8.</p> <p>Find and keep a steady beat.</p> <p>Listen and copy rhythmic patterns made of dotted minims, minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semiquavers and their rests, by ear or from notation.</p> <p>Copy back melodic patterns using the notes: C, D, E, C, D, E, F, G, A, B D, E, F#, G, A, A, B, C, D, E, F#, G, F, G, A, Bb, C, D, E G, A, B, C, D, E, F#</p> <p>Find and keep a steady beat.</p>	<p>Use body percussion, instruments and voices.</p> <p>Explore the time signatures of 2/4, 3/4, 4/4, 5/4 and 6/8.</p> <p>Find and keep a steady beat.</p> <p>Listen and copy rhythmic patterns made of minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semiquavers and their rests, by ear or from notation.</p> <p>Copy back melodic patterns using the notes: D, E, F, G, A, C, D, E, F, G, A, B, G, A, B, C, D, E, F#, D, E, F#, G, A, B, C#, A, B, C, D, E, F, G</p>

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	<p>Begin to understand that the speed of the beat can change, creating a faster or slower pace (tempo).</p> <p>Play copy-back rhythms, copy a leader, and invent rhythms for others to copy on untuned and tuned percussion.</p> <p>Create rhythms using word phrases as a starting point.</p> <p>Recognise long and short sounds, and match them to syllables and movement.</p>	<p>Copy back and improvise simple melodic patterns using the notes: C, D, E G, A, B F, G, A A, B, C</p> <p>Understand the beginnings of formal notation, linking sounds to symbols, and understand that music has its own language.</p> <p>Start learning about basic music theory:</p> <ul style="list-style-type: none"> ● Introduce and understand the differences between crotchets and paired quavers. ● Play and sing in the time signatures of 2/4, 3/4 and 4/4. ● Create rhythms using word phrases as a starting point. ● Identify the names of some pitched notes on a staff. ● Identify if a song is major or minor in tonality. 		<p>Listen and copy rhythmic patterns made of dotted minims, minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semiquavers and their rests, by ear or from notation.</p> <p>Copy back various melodic patterns.</p>	<p>Listen and copy rhythmic patterns made of minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semiquavers and their rests, by ear or from notation.</p>

Activity: Listening (Listen and Respond)

Elements: Pulse, Rhythm, Pitch, Tempo, Dynamics, Timbre, Texture, Structure

Children will:

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Move, dance and respond in any way they can when listening.</p> <p>Describe their thoughts and feelings when listening to the music, including why they like or don't like the music.</p> <p>Talk about any instruments they might hear and perhaps identify them.</p> <p>Recognise some band and orchestral instruments.</p> <p>Identify a fast or slow tempo.</p> <p>Identify loud and quiet sounds as an introduction to understanding dynamics.</p> <p>Talk about any other music they have heard that is similar.</p> <p>Begin to understand where the music fits in the world.</p> <p>Begin to understand different styles of music.</p>	<p>Find and try to keep a steady beat.</p> <p>Invent different actions to move in time with the music.</p> <p>Move, dance and respond with their bodies in any way they can.</p> <p>Describe their thoughts and feelings when hearing the music.</p> <p>Describe what they see in their individual imaginations when listening to the piece of music.</p> <p>Talk about why they like or don't like the music.</p> <p>Talk about any other music they have heard that is similar.</p> <p>Identify a fast or slow tempo.</p>	<p>Talk about the style of the music.</p> <p>Share their thoughts and feelings about the music together.</p> <p>Find the beat or groove of the music.</p> <p>Invent different actions to move in time with the music.</p> <p>Talk about what the song or piece of music means.</p> <p>Talk about the style of the music.</p> <p>Identify and describe their feelings when hearing the music, including why they like or don't like the music.</p> <p>Use appropriate musical language to describe and discuss the music.</p> <p>Start to use musical concepts and elements more confidently when talking about the music.</p>	<p>Talk about the words of the song.</p> <p>Think about why the song or piece of music was written.</p> <p>Find and demonstrate the steady beat.</p> <p>Identify 2/4, 3/4, and 4/4 metre.</p> <p>Identify the tempo as fast, slow or steady.</p> <p>Discuss the structures of songs.</p> <p>Explain what a main theme is and identify when it is repeated.</p> <p>Identify:</p> <ul style="list-style-type: none"> • Call and response • A solo vocal/instrumental line and the rest of the ensemble • A change in texture - The articulation of certain words • Programme music 	<p>Talk about feelings created by the music.</p> <p>Justify a personal opinion with reference to the musical elements.</p> <p>Find and demonstrate the steady beat.</p> <p>Identify 2/4, 3/4, 4/4, 6/8 and 5/4 metre.</p> <p>Identify instruments by ear and through a range of media.</p> <p>Discuss the structure of the music with reference to the verses, bridge, repeat signs, chorus and final chorus, improvisation, call and response, and AB form.</p> <p>Explain a bridge passage and its position in a song.</p> <p>Recall by ear memorable phrases heard in the music.</p> <p>Explain the role of a main theme in musical structure.</p>	<p>Talk about feelings created by the music.</p> <p>Justify a personal opinion with reference to the musical elements.</p> <p>Identify 2/4, 3/4, 4/4, 6/8 and 5/4 metre.</p> <p>Identify the following instruments by ear and through a range of media: bass guitar; electric guitar; percussion; sections of the orchestra such as brass, woodwind and strings; electric organ; congas; piano and synthesisers; and vocal techniques such as scat singing.</p> <p>Identify the sound of a Gospel choir and soloist, a Rock band, a symphony orchestra and A cappella groups.</p> <p>Discuss the structure of the music with reference to the verse, chorus, bridge and instrumental break.</p>

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	<p>Mark the beat of a listening piece by tapping or clapping, and recognise tempo as well as changes in tempo.</p> <p>Identify loud and quiet sounds as an introduction to understanding dynamics.</p> <p>Walk in time to the beat of a piece of music.</p> <p>Describe differences in tempo and dynamics with more confidence.</p> <p>Recognise some band and orchestral instruments.</p> <p>Continue to talk about where music might fit into the world.</p> <p>Begin to understand that there are different styles of music.</p> <p>Discuss the style(s) of the music.</p> <p>Discuss what the song or piece of music might be about.</p>	<p>Recognise that some instruments are band instruments and some are orchestral instruments.</p> <p>Identify specific instruments if they can.</p> <p>Talk about where the music fits into the world.</p> <p>Think about and discuss why the song or piece of music was written and what it might mean.</p> <p>Discuss the style of the music and any other music they have heard that is similar.</p>	<p>Know and understand what a musical introduction is and its purpose.</p> <p>Recall by ear memorable phrases heard in the music.</p> <p>Identify major and minor tonalities.</p> <p>Recognise the sound and notes of the pentatonic scale by ear and from notation.</p> <p>Describe legato and staccato.</p> <p>Recognise the style of music they are listening to.</p> <p>Recognise the following styles and any important musical features that distinguish each style: 20th and 21st Century Orchestral, Reggae, Soul, R&B, Pop, Folk, Jazz, Disco, Musicals, Classical, Rock, Gospel, Romantic, Choral, Funk and Electronic Dance Music.</p>	<p>Understand what a musical introduction is and know its purpose.</p> <p>Explain rapping.</p> <p>Identify major and minor tonalities.</p> <p>Recognise the sound and notes of the pentatonic and Blues scales, by ear and from notation.</p> <p>Identify the musical style of a song or piece of music.</p> <p>Recognise the following styles and any key musical features that distinguish each style: 20th and 21st Century Orchestral, Gospel, Pop, Minimalism, Rock 'n' Roll, South African Pop, Jazz: Contemporary, Reggae, Film Music, Hip Hop, Funk, Romantic and Musicals.</p>	<p>Explain a bridge passage and its position in a song.</p> <p>Recall by ear memorable phrases heard in the music.</p> <p>Explain the role of a main theme in musical structure.</p> <p>Understand what a musical introduction and outro are and know their purpose.</p> <p>Identify major and minor tonalities and chord triads.</p> <p>Identify the musical style of a song, using some musical vocabulary to discuss its musical elements.</p> <p>Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestral, Soul, Pop, Hip Hop, Jazz: Swing, Rock, Disco, Romantic, Zimbabwean Pop, R&B, Folk, Gospel, Salsa, Reggae, Musicals and Film Music.</p>

Activity: Singing (Learn to Sing the Song)

Elements: Pulse, Rhythm, Pitch, Tempo, Dynamics, Structure

Children will:

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Sing, rap or rhyme as part of a choir/group.</p> <p>Begin to demonstrate good singing posture – standing up straight with relaxed shoulders.</p> <p>Sing unit songs from memory.</p> <p>Perhaps have a go at singing a solo.</p> <p>Try to understand the meaning of the song.</p> <p>Try to follow the leader or conductor.</p> <p>Add actions and/or movement to a song.</p>	<p>Sing as part of a choir.</p> <p>Have a go at singing a solo.</p> <p>Demonstrate good singing posture.</p> <p>Sing songs from memory.</p> <p>Sing with more pitch accuracy.</p> <p>Understand and follow the leader or conductor.</p> <p>Sing and try to communicate the meaning of the words.</p> <p>Listen for being 'in time' or 'out of time'.</p> <p>Add actions and perhaps movement to a song.</p>	<p>Sing as part of a choir and in unison.</p> <p>Have a go at singing a solo.</p> <p>Demonstrate good singing posture.</p> <p>Sing the unit songs from memory.</p> <p>Sing with attention to clear diction.</p> <p>Sing more expressively, with attention to breathing and phrasing.</p> <p>Discuss what the song or piece of music might be about.</p> <p>Follow the leader or conductor confidently.</p> <p>Sing with attention to the meaning of the words.</p> <p>Listen for being 'in time' or 'out of time', with an awareness of following the beat.</p> <p>Perform actions confidently and in time.</p> <p>Sing a widening range of unison songs, of varying styles and structures.</p>	<p>Sing as part of a choir with awareness of size: the larger the choir, the thicker and richer the musical texture.</p> <p>Rehearse and learn songs from memory and/or with notation.</p> <p>Sing in different time signatures: 2/4, 3/4 and 4/4.</p> <p>Demonstrate good singing posture.</p> <p>Demonstrate vowel sounds, blended sounds and consonants.</p> <p>Sing 'on pitch' and 'in time'.</p> <p>Sing expressively, with attention to breathing and phrasing.</p> <p>Sing expressively, with attention to staccato and legato.</p> <p>Talk about the different styles of singing used for different styles of song.</p> <p>Talk about how the songs and their styles connect to the world.</p>	<p>Sing in unison and parts, and as part of a smaller group.</p> <p>Sing a second part in a song.</p> <p>Rehearse and learn songs from memory and/or with notation.</p> <p>Sing in 2/4, 3/4, 4/4, 5/4 and 6/8 metre.</p> <p>Sing 'on pitch' and 'in time'.</p> <p>Self-correct if lost or out of time.</p> <p>Sing expressively, with attention to breathing and phrasing.</p> <p>Sing expressively, with attention to dynamics and articulation.</p> <p>Develop confidence as a soloist.</p> <p>Talk about the different styles of singing used for different styles of song.</p> <p>Talk confidently about how connected they feel to the music and how it connects to the world.</p> <p>Respond to a leader or conductor.</p>	<p>Rehearse and learn songs from memory and/or with notation.</p> <p>Sing a broad range of songs as part of a choir, including those that involve syncopated rhythms, with a good sense of ensemble and performance.</p> <p>This should include observing rhythm, phrasing, accurate pitching and appropriate style.</p> <p>Continue to sing in parts, where appropriate.</p> <p>Sing in 2/4, 3/4, 4/4, 5/4 and 6/8.</p> <p>Demonstrate and maintain good posture and breath control whilst singing.</p> <p>Sing with and without an accompaniment.</p> <p>Sing syncopated melodic patterns.</p> <p>Lead a singing rehearsal.</p> <p>Talk about the different styles of singing used in the various styles of song visited throughout this year.</p> <p>Discuss with one another how connected they are to the music and songs, and how the songs and styles are connected to the world.</p>

Activity: Playing Instruments (Play Your Instruments with the Song)

Elements: Pulse, Rhythm, Pitch, Tempo, Dynamics, Timbre, Texture, Structure

Children will:

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Rehearse and learn to play a simple melodic instrumental part by ear.</p> <p>Play a part on a tuned or untuned instrument by ear.</p> <p>Learn to treat instruments carefully and with respect.</p> <p>Rehearse and perform their parts within the context of the unit song.</p> <p>Learn to play together with everybody while keeping in time with a steady beat.</p> <p>Perform short, repeating rhythm patterns (ostinati or riffs) while keeping in time with a steady beat.</p>	<p>Rehearse and learn to play a simple melodic instrumental part by ear.</p> <p>Play a part on a tuned or untuned instrument by ear (either Part 1, Part 2 or the optional Easy Part).</p> <p>Rehearse and perform their parts within the context of the unit song.</p> <p>Learn to treat instruments carefully and with respect.</p> <p>Play together as a group while keeping in time with a steady beat.</p> <p>Perform short, repeating rhythm patterns (ostinati or riffs) while keeping in time with a steady beat.</p>	<p>Rehearse and learn to play a simple melodic instrumental part, by ear or from notation, in C major, F major, G major and E major.</p> <p>Develop facility in playing tuned percussion or a melodic instrument, such as the violin or recorder.</p> <p>Play a part on a tuned instrument by ear or from notation.</p> <p>Play the instrumental part they are comfortable with and swap when appropriate.</p> <p>Treat instruments carefully and with respect.</p> <p>Play the right notes with secure rhythms.</p> <p>Play together as a group while keeping the beat.</p> <p>Listen to and follow musical instructions from a leader.</p> <p>Play their instruments with good posture and technique.</p>	<p>Rehearse and learn to play a simple melodic instrumental part, by ear or from notation, in C major, F major, G major, D major and D minor.</p> <p>Rehearse and perform their parts within the context of the unit song.</p> <p>Treat instruments carefully and with respect.</p> <p>Play the right notes with secure rhythms.</p> <p>Play together as a group while keeping the beat.</p> <p>Listen to and follow musical instructions from a leader.</p> <p>Play their instruments with good posture and technique.</p>	<p>Rehearse and learn to play one of four differentiated instrumental parts, by ear or from notation, in the tonal centres of C major, F major, G major, E\flat major, C minor and D minor.</p> <p>Play a part on a tuned instrument, by ear or from notation.</p> <p>Treat instruments carefully and with respect.</p> <p>Play the right notes with secure rhythms.</p> <p>Rehearse and perform their parts within the context of the unit song.</p> <p>Play together as a group while keeping the beat.</p> <p>Listen to and follow musical instructions from a leader.</p> <p>Play their instruments with good posture.</p> <p>Begin to understand how to rehearse a piece of music in order to improve.</p>	<p>Rehearse and learn to play one of four differentiated instrumental parts, by ear or from notation, in the tonal centres of C major, F major, G major, D major, E major, A major, E\flat major, D minor and F minor.</p> <p>Play a melody, following staff notation written on one staff and using notes within an octave range; make decisions about dynamic range, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano).</p> <p>Play a part on a tuned instrument, by ear or from notation.</p> <p>Treat instruments carefully and with respect.</p> <p>Play the right notes with secure rhythms. Rehearse and perform their parts within the context of the unit song.</p> <p>Play together with everybody while keeping the beat.</p> <p>Listen to and follow musical instructions from a leader.</p> <p>Play their instruments with good posture.</p> <p>Understand how to rehearse a piece of music in order to improve. Play a more complex part.</p>

Creating: Improvising (Improvise with the Song)

Elements: Pulse, Rhythm, Pitch, Tempo, Dynamics, Structure

Children will:

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Explore improvisation within a major and minor scale, using the notes: C, D, E D, E, A F, G, A D, F, G</p> <p>Explore and begin to create personal musical ideas using the given notes for the unit.</p> <p>Understand that improvisation is about the children making up their own very simple tunes on the spot.</p> <p>Follow a steady beat and stay 'in time'.</p> <p>Improvise simple vocal patterns using 'question and answer' phrases.</p> <p>Understand the difference between creating a rhythm pattern and a pitch pattern.</p>	<p>Explore improvisation within a major scale, using the notes: C, D, E C, G, A G, A, B F, G, A</p> <p>Begin to create personal musical ideas using the given notes.</p> <p>Understand that improvisation is about the children making up their own very simple tunes on the spot.</p> <p>Follow a steady beat and stay 'in time'.</p> <p>Work with partners and in the class to improvise simple 'question and answer' phrases, to be sung and played on untuned percussion, creating a musical conversation.</p>	<p>Explore improvisation within a major scale, using the notes: C, D, E C, D, E, F, G C, D, E, G, A G, A, B G, A, B, D, E G, A, B, C, D F, G, A F, G, A, C, D</p> <p>Structure musical ideas (eg using echo or 'question and answer' phrases) to create music that has a beginning, middle and end.</p> <p>When improvising, follow a steady beat and stay 'in time'.</p> <p>Become more skilled in improvising; perhaps try more notes and rhythms, including rests or silent beats.</p> <p>Think about creating music with 'phrases' made up of notes, rather than simply lots of notes played one after the other.</p>	<p>Explore improvisation within a major scale, using the notes: C, D, E C, D, E, G, A C, D, E, F, G D, E, F# D, E, F#, A, B</p> <p>Explore improvisation within a major scale, using more notes.</p> <p>Improvise using a limited range of pitches on the instruments they are learning, making use of musical features, including smooth (legato) and detached (staccato) articulation.</p> <p>Improvise over a simple chord progression /groove.</p>	<p>Explore improvisation within a major and minor scale, using the following notes: C, D, E^b, F, G C, D, E, F, G C, D, E, G, A F, G, A, B^b, C D, E, F, G, A</p> <p>Improvise over a simple groove, responding to the beat and creating a satisfying melodic shape.</p> <p>Experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano).</p> <p>Follow a steady beat and stay 'in time'.</p> <p>Become more skilled in improvising; perhaps try more notes and rhythms.</p> <p>Become more skilled in improvising; perhaps try to use melodic jumps (intervals) that might get higher and lower.</p> <p>Explore rhythm patterns created from quavers, crotchets, semiquavers, minims and their rests. Include rests or silent beats.</p> <p>Think about creating music with 'phrases' made up of notes, rather than just lots of notes played one after the other.</p> <p>Include smooth (legato) and detached (staccato) articulation when playing notes.</p>	<p>Explore improvisation within a major scale, using the notes: C, D, E, F, G G, A, B^b, C, D G, A, B, C, D F, G, A, C, D</p> <p>Improvise over a groove, responding to the beat, creating a satisfying melodic shape with varied dynamics and articulation.</p> <p>Follow a steady beat and stay 'in time'.</p> <p>Become more skilled in improvising, perhaps trying more notes and rhythms.</p> <p>Include rests or silent beats.</p> <p>Think about creating music with 'phrases' made up of notes, rather than just lots of notes played one after the other.</p> <p>Challenge themselves to play for longer periods, both as soloists and in response to others in a group.</p>

Creating: Composing (Compose with the Song, Create a Graphic Score, Compose with a Theme, Music Notepad, Quickbeats)

Elements: Pulse, Rhythm, Pitch, Tempo, Dynamics

Children will:

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Begin to understand that composing is like writing a story with music.</p> <p>Explore sounds and create their own melody.</p> <p>Perform their simple composition/s using two, three, four or five notes.</p> <p>Use simple notation if appropriate:</p> <ul style="list-style-type: none"> • Create a simple melody using crotchets and minims. <p>C, D C, D, E C, D, E, F C, D, E, F, G</p> <p>Start and end on the note C.</p>	<p>Continue to understand that composing is like writing a story with music.</p> <p>Perform their simple composition/s using two, three, four or five notes.</p> <p>Start their tune/s on note one and end it on note one.</p> <p>Use simple notation if appropriate:</p> <ul style="list-style-type: none"> • Create a simple melody using crotchets and minims. <p>C, D C, D, E C, D, E, F C, D, E, F, G</p> <p>Start and end on the note C (C major).</p>	<p>Create a simple melody using crotchets, minims and perhaps paired quavers:</p> <p>C, D C, D, E C, D, E, G C, D, E, G, A</p> <p>Start and end on the note C (pentatonic on C).</p> <p>C, D C, D, E C, D, E, F C, D, E, F, G</p> <p>Start and end on the note C (C major).</p> <p>F, G F, G, A F, G, A, B\flat F, G, A, B\flat, C</p> <p>Start and end on the note F (F major).</p>	<p>Create a melody using crotchets, minims, quavers and their rests.</p> <p>Use a pentatonic scale: C, D C, D, E C, D, E, G C, D, E, G, A</p> <p>Start and end on the note C (pentatonic on C).</p> <p>C, D C, D, E C, D, E, F C, D, E, F, G</p> <p>Start and end on the note C (C major).</p> <p>A, B A, B, C A, B, C, D A, B, C, D, E</p> <p>Start and end on the note A (A minor).</p>	<p>Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, plus all equivalent rests.</p> <p>Use a pentatonic and a full scale.</p> <p>Use major and minor tonality: F, G F, G, A F, G, A, B\flat F, G, A, B\flat, C</p> <p>Start and end on the note F (F major).</p> <p>G, A G, A, B G, A, B, C G, A, B, C, D</p> <p>Start and end on the note G (G major).</p>	<p>Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, plus all equivalent rests.</p> <p>Use a pentatonic and a full scale.</p> <p>Use major and minor tonality: C, D C, D, E C, D, E, F C, D, E, F, G</p> <p>Start and end on the note C (C major).</p> <p>G, A G, A, B G, A, B, D G, A, B, D, E</p> <p>Start and end on the note G (pentatonic on G).</p> <p>G, B\flat G, B\flat, C G, B\flat, C, D G, B\flat, C, D, F</p> <p>Start and end on the note G (minor pentatonic on G).</p>

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>F, G F, G, A F, G, A, C F, G, A, C, D</p> <p>Start and end on the note F.</p> <p>D, F D, F, G D, F, G, A D, F, G, A, C</p> <p>Start and end on the note D.</p> <p>Begin to explore and create using graphic scores:</p> <ul style="list-style-type: none"> • Create musical sound effects and short sequences of sounds in response to music and video stimuli. • Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. • Create a story, choosing and playing classroom instruments. • Create and perform your own rhythm patterns with stick notation, including crotchets, quavers and minims. • Use music technology, if available, to capture, change and combine sounds. 	<p>G, A G, A, B G, A, B, D G, A, B, D, E</p> <p>Start and end on the note G (pentatonic on G).</p> <p>F, G F, G, A F, G, A, C F, G, A, C, D</p> <p>Start and end on the note F (pentatonic on F).</p> <p>Explore and create graphic scores:</p> <ul style="list-style-type: none"> • Create musical sound effects and short sequences of sounds in response to music and video stimuli. • Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. • Create a story, choosing and playing classroom instruments. • Create and perform your own rhythm patterns with stick notation, including crotchets, quavers and minims. • Use music technology, if available, to capture, change and combine sounds. 	<p>G, A G, A, B G, A, B, D G, A, B, D, E</p> <p>Start and end on the note G (pentatonic on G).</p> <p>Successfully create a melody in keeping with the style of the backing track.</p> <p>This could include:</p> <ul style="list-style-type: none"> • Composing over a simple chord progression • Composing over a simple groove • Composing over a drone. <p>Include a home note, to give a sense of an ending; coming home.</p> <p>Perform their simple composition/s, using their own choice of notes.</p> <p>Give the melody a shape.</p> <p>Describe how their melodies were created.</p>	<p>D, E D, E, F D, E, F, G D, E, F, G, A</p> <p>Start and end on the note D (D minor).</p> <p>G, A G, A, B G, A, B, D G, A, B, D, E</p> <p>Start and end on the note G (pentatonic on G).</p> <p>Successfully create a melody in keeping with the style of the backing track.</p> <p>This could include:</p> <ul style="list-style-type: none"> • Composing over a simple chord progression • Composing over a simple groove • Composing over a drone. <p>Include a home note to give a sense of an ending; coming home.</p> <p>Use music technology, if available, to capture, change and combine sounds.</p>	<p>G, A G, A, B G, A, B, D G, A, B, D, E</p> <p>Start and end on the note G (pentatonic on G).</p> <p>Understand how chord triads are formed and play them on tuned percussion, melodic instruments or keyboards.</p> <p>Perform simple, chordal accompaniments.</p> <p>Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, plus all equivalent rests.</p> <p>Use a pentatonic and a full scale, as well as major and minor tonalities.</p> <p>Understand the structure of the composition.</p> <p>Explain its musical shape, identifying melodic intervals (a melody that leaps) and melodic steps (a melody that moves to the next note).</p>	<p>D, E D, E, F D, E, F, G D, E, F, G, A</p> <p>Start and end on the note D (D minor).</p> <p>F, G F, G, A F, G, A, B\flat F, G, A, B\flat, C</p> <p>Start and end on the note F (F major).</p> <p>F, G F, G, A F, G, A, C F, G, A, C, D</p> <p>Start and end on the note F (pentatonic on F).</p> <p>Plan and compose an eight or 16-beat melodic phrase using a pentatonic scale, eg C, D, E, G, A, and incorporate rhythmic variety and interest.</p> <p>Play this melody on available tuned percussion and/or orchestral instruments.</p> <p>Notate this melody.</p>

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
		<p>Start to use simple structures within compositions, eg introduction, verse and chorus or AB form.</p> <p>Use simple dynamics.</p> <p>Create a tempo instruction.</p> <p>Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values.</p> <p>Use simple rhythmic combinations of minims, crotchets and paired quavers with their corresponding rests to create rhythm patterns.</p> <p>Music Notepad Compose a standalone piece of music which includes:</p> <ul style="list-style-type: none"> • A time signature • A treble clef • Four or six bars • The correct notes for the scale and key signature • Rhythmic combinations of minims, crotchets and paired quavers, with their corresponding rests • Expression /dynamics - A melody that starts and ends on note one • A description of how their melodies were created. 	<p>Start to use simple structures within compositions, eg introduction, verse and chorus or AB form.</p> <p>Use simple dynamics.</p> <p>Create a tempo instruction.</p> <p>Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values.</p> <p>Create a melody using crotchets, minims, quavers and their rests.</p> <p>Use a pentatonic scale.</p> <p>Begin to understand the structure of the composition.</p> <p>Explain its musical shape, identifying melodic intervals (a melody that leaps) and melodic steps (a melody that moves to the next note).</p> <p>Perform their simple composition/s using their own choice of notes.</p> <p>Music Notepad Compose a standalone piece of music which includes:</p> <ul style="list-style-type: none"> • A time signature • A treble clef • Four or six bars • The correct notes for the scale and key signature • Rhythmic combinations of minims, crotchets and paired quavers, with their corresponding rests • Expression/dynamics - Structured musical ideas (eg using echo or 'question and answer' phrases) to create music that has a beginning, middle and end • A melody that starts and ends on note one • A description of how their melodies were created. 	<p>Include a home note to give a sense of an ending; coming home.</p> <p>Perform their simple composition/s, using their own choice of notes.</p> <p>Successfully create a melody in keeping with the style of the backing track.</p> <p>Create their composition/s with an awareness of the basic chords in the backing track.</p> <p>Music Notepad Compose a standalone piece of music which includes:</p> <ul style="list-style-type: none"> • A time signature - A treble clef • Four, six or eight bars • The correct notes for the scale and key signature • Rhythmic combinations of semibreves, minims, crotchets and paired quavers, with their corresponding rests • Expression/dynamics • Structured musical ideas (eg using echo or 'question and answer' phrases) to create music that has a beginning, middle and end • A melody that starts and ends on note one - A description of how their melodies were created. 	<p>Either of these melodies can be enhanced with rhythmic or simple chordal accompaniment.</p> <p>Create a simple chord progression.</p> <p>Compose a ternary (ABA form) piece.</p> <p>Use available music software/apps to create and record it, discussing how musical contrasts are achieved.</p> <p>Use music technology, if available, to capture, change and combine sounds.</p> <p>Create music in response to music and video stimuli.</p> <p>Start to use and understand structures within compositions, eg introductions, multiple verse and chorus sections, AB form or ABA form (ternary form).</p> <p>Use rhythmic variety.</p> <p>Compose song accompaniments, perhaps using basic chords.</p> <p>Use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet).</p> <p>Use a pentatonic and a full scale, as well as major and minor tonalities.</p>

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
					<p>Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, plus all equivalent rests.</p> <p>Explain its musical shape, identifying melodic intervals (a melody that leaps) and melodic steps (a melody that moves to the next note).</p> <p>Include a home note to give a sense of an ending; coming home.</p> <p>Perform their simple composition/s, using their own choice of notes.</p> <p>Successfully create a melody in keeping with the style of the backing track and describe how their melodies were created.</p> <p>Create their composition/s with an awareness of the basic chords in the backing track.</p> <p>Music Notepad Compose a standalone piece of music which includes:</p> <ul style="list-style-type: none"> ● A time signature ● A treble clef ● Four, six, eight or 12 bars ● The correct notes for the scale and key signature ● Rhythmic combinations of semibreves, minims, crotchets, paired quavers, semiquavers and their rests ● Expression/dynamics ● Structured musical ideas (eg using echo or 'question and answer' phrases) to create music that has a beginning, middle and end. ● A melody that starts and ends on note one. ● A description of how their melodies were created.

Performing (Perform the Song)

Elements: Pulse, Rhythm, Pitch, Tempo, Dynamics, Timbre, Texture, Structure

Children will:

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Rehearse a song and perform it to an audience, explaining why the song was chosen.</p> <p>Add actions and perhaps movement to the song.</p> <p>Perform the song from memory.</p> <p>Follow the leader or conductor.</p> <p>Talk about the performance afterwards, expressing what was enjoyed and what they think could have been better.</p> <p>When planning, rehearsing, introducing and performing the song:</p> <ul style="list-style-type: none"> ● Introduce the performance. ● Begin to play tuned and untuned instruments musically within the performance. ● Begin to use the voice expressively and creatively by singing simple songs. ● Begin to play together as a group /band /ensemble. ● Show their understanding of the Musical Spotlight and Social Question, and how they have influenced the performance. 	<p>Rehearse a song and then perform it to an audience, explaining why the song was chosen.</p> <p>Add actions to the song.</p> <p>Show a simple understanding of the Musical Spotlight and Social Question, and how they have influenced the performance.</p> <p>Perform the song from memory.</p> <p>Follow the leader or conductor.</p> <p>Continue to play tuned and untuned instruments musically within the performance.</p> <p>Continue to use the voice expressively and creatively by singing simple songs.</p> <p>Continue to play together as a group /band /ensemble.</p> <p>Talk about the performance afterwards; saying what they enjoyed and what they think could have been better.</p>	<p>Plan, rehearse and perform for an audience a song that has been learnt in the lesson, from memory or with notation, and with confidence.</p> <p>Explain why the song was chosen.</p> <p>Show their understanding of the Musical Spotlight and Social Question, and how they have influenced their performance.</p> <p>Follow the leader or conductor.</p> <p>Talk about the strengths of the performance, how they felt and what they would like to change.</p> <p>Introduce the performance with an understanding of what the song is about and comment on any other relevant connections.</p>	<p>Rehearse and enjoy the opportunity to share what has been learnt in the lessons.</p> <p>Perform, with confidence, a song from memory or using notation.</p> <p>Play and perform melodies following staff notation, using a small range, as a whole class or in small groups.</p> <p>Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance.</p> <p>Explain why the song was chosen, including its composer and the historical and cultural context of the song.</p> <p>Communicate the meaning of the words and articulate them clearly.</p>	<p>Create, rehearse and present a holistic performance for a specific purpose, for a friendly but unfamiliar audience.</p> <p>Perhaps perform in smaller groups, as well as with the whole class.</p> <p>Perform a range of repertoire pieces and arrangements, combining acoustic instruments to form mixed ensembles, including a school orchestra.</p> <p>Perform from memory or with notation, with confidence and accuracy.</p> <p>Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance.</p>	<p>Create, rehearse and present a holistic performance for a specific event, for an unfamiliar audience, with a detailed understanding of the musical, cultural and historical contexts.</p> <p>Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.</p> <p>Perform from memory or with notation.</p> <p>Understand the value of choreographing any aspect of a performance.</p> <p>Understand the importance of the performing space and how to use it.</p> <p>Rehearse and lead parts of the performance, individually or as a group.</p>

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
		<p>Include any actions, instrumental parts/improvisatory ideas/composed passages within the rehearsal and in the performance.</p> <p>Reflect on feelings about sharing and performing, eg excitement, nerves, enjoyment, etc.</p>	<p>Reflect on the performance and how well it suited the occasion.</p> <p>Discuss and respond to any feedback; consider how future performances might be different.</p>	<p>Explain why the song was chosen, including its composer and the historical and cultural context of the song.</p> <p>A student will lead part of the rehearsal and part of the performance.</p> <p>Record the performance and compare it to a previous performance; explain how well the performance communicated the mood of each piece.</p> <p>Discuss and talk musically about the strengths and weaknesses of a performance.</p> <p>Collect feedback from the audience and reflect on how future performances might be different.</p>	<p>Record the performance and compare it to a previous one.</p> <p>Collect feedback from the audience and reflect on how the audience believed in/supported the performance.</p> <p>Discuss how the performance might change if it were repeated in a larger/smaller performance space.</p>

Key Concepts for Music

Singing	Performing songs, tunes or making musical sounds using your voice. Can be solo or within a larger group.
Playing	Using a tuned or untuned instrument to play a known song or tune or to create a new sound.
Improvisation	Creating a piece of music spontaneously, either independently or within a group.
Composing	Creating a piece of music using tuned or untuned instruments or by singing. A process of design, evaluate and perform will be used when children are composing pieces.
Listening	Children will be taught to listen attentively to a wide range of music, considering how it makes them feel, what instruments they can hear and their own opinions on a piece.

GLOSSARY OF MUSIC VOCABULARY

TERM	DEFINITION
Accompaniment	A musical part or parts that support the melody.

Active listening	Listening to music and responding by doing something e.g. clapping back rhythms
Allegro	Play quickly
Bar	A segment of time in music that is used to group together beats. In a 4/4 time signature each bar must contain the value of 4 crotchet beats
Body percussion	Stamping, clapping, clicking and patsch (tapping the thighs) to create rhythms
Chord	A group of (usually three) notes that provide harmony underneath a tune
Chord progressions	Moving from chord to chord at the right time
Composition	The process of coming up with your own musical ideas that may or may not be written down
Counter-melody	A second tune that is usually performed at the same time as the main tune
Crescendo	Getting louder
Crotchet	A one-beat note
Diminuendo	Getting quieter
Dotted rhythm	A rhythm that alternates longer notes with shorter notes creating a bouncy feel
Dynamics	Volume
Ensemble	Making music with other people
Forte	Loud
Harmony	Music that supports melody, adding to the depth of the piece e.g. chords or individual melody lines
Imitation	Repeating a phrase of music in response to first hearing
Improvisation	Making music up on the spot or within a time frame
Instrumentation	The instruments used in a piece of music
Largo	Play slowly
Melody	Tune
Minim	A two-beat note
Moderato	Play at a moderate pace
Musical features	Different characteristics of a piece of music
Notation	Writing music down
Off-beat rhythms	Rhythms where the emphasised beats are not where the pulse lies
Ostinato	A pattern of rhythms or pitches that are repeated in a cycle
Percussion	Instruments that produce sound when shaken or hit with a hand, stick or beater

Performance	The act of playing of singing to other people
Piano	Quiet
Phrasing	Shaping a tune to make it sound more musical
Pitch	How high or low notes are played
Pitched	An instrument which can play high or low notes
Pulse	The underlying and steady beat in a phrase or piece of music
Quaver	A quicker note that lasts half a beat
Repetition	The act of copying notes and/or rhythms in a section of music
Rest	A pause or break in the music
Round	A piece of music where two or more groups of people sing the same tune but start at different times
Rhythm	The changing patterns of beats that make up a piece of music
Rhythm grid	The system of writing music down by putting dots or symbols in a grid
Score	A piece of music that is written down
Solo	Playing on your own or playing your own part alongside other performers
Staff notation	A system of writing music down using 5 horizontal lines and western classical note values including crotchets, quavers, minims and rests
Syncopated	Rhythms where emphasis is not on the main beat – common in Jazz music
Tempo	The word used to describe speed
Time signature	<p>A system of two numbers at the start of a piece of music that tell the musician how many beats (and of what type) are in each bar, also called metre</p> <p>4/4 time signature: The most common meter in music is 4/4. It's so common that its other name is <i>common time</i> and the two numbers in the time signature are often replaced by the letter C. In 4/4, the stacked numbers tell you that each measure contains four quarter note beats. So, to count 4/4 meter, each time you tap the beat, you're tapping the equivalent of one quarter note.</p> <p>3/4 time signature: In the second most common meter, 3/4, each measure has three quarter note beats. Of course, this doesn't mean that only quarter notes exist in this meter. You may have one half note and one quarter note, or you may have six eighth notes, but either way, the combination equals three quarter note beats. In 3/4 meter, beat 1 of each measure is the downbeat, and beats 2 and 3 are the upbeats. It's quite common, though, to hear accents on the second or third beats, as in many country music songs.</p> <p>2/4 time signature: Chop a 4/4 meter in half and you're left with only two quarter note beats per measure. Not to worry, though, because two beats per measure is perfectly acceptable. In fact, you find 2/4 meter in most famous marches. The rhythm is similar to the rhythm of your feet when you march: "left-right, left-right, 1-2, 1-2." You start and stop marching on the downbeat — beat 1.</p>

Tune	A melody in a piece of music
Tuned	An instrument capable of playing different pitches

Untuned	An instrument that does not play different pitches
Unison	Two or more musicians performing music of the same pitch, rhythm and melodic shape, at the same time

