



## **St Bartholomew's Music Curriculum**

### **Intent and Vision**

Music is all around us. It is the soundtrack to our lives. Music connects us through people and places in our ever-changing world. It is creative, collaborative, celebratory and challenging in our schools, music can bring communities together through the shared endeavour of whole-school singing, ensemble playing, experimenting with the creative process and through the love of listening to friends and fellow pupils, performing. The sheer joy of music making can feed the soul of a school community, enriching each student while strengthening the shared bonds of support and trust which make a great school.

### **Implementation- reasoning behind our Music curriculum**

In response to the DfE Model Music Curriculum (2021), St Bartholomew's have invested in SingUp, an online scheme of teaching recommended by Somerset Music.

This scheme is designed to cover all areas of the Model Music curriculum and will enable all staff to teach music lessons, regardless of musical training or confidence.

SingUp Music is taught in EYFS, Year 1, Year 2, Year 5 and Year 6.

In Years 3 and 4, the objectives of the Model Music Curriculum are taught through instrumental lessons provided by Somerset Music. These objectives are then further embedded and recapped during teaching in our weekly Singing Worship.

**Music Knowledge and Skills Progression**

|                           | <b><u>EYFS</u></b>  | <b><u>YEAR 1</u></b>   | <b><u>YEAR 2</u></b>   | <b><u>YEAR 3</u></b>   | <b><u>YEAR 4</u></b>  | <b><u>YEAR 5</u></b>   | <b><u>YEAR 6</u></b>  |
|---------------------------|---|--|--|--|---|--|---|
| <b>Pitch</b>              | <p>I can describe the pitch as high / low.</p> <p>I can hear the difference between a high or low note on different instruments.</p>    | <p>I can use simple actions to demonstrate changes in pitch.</p> <p>I can sing simple songs with increasing accuracy of pitch.</p>                                   | <p>I can pitch high and low notes moving in steps or leaps.</p> <p>I can notice changes in pitch recognising high, middle and low sounds and using actions to demonstrate pitch.</p>                           | <p>I can begin to understand that notes can move by step to form a scale.</p> <p>I understand that the pitch of the instrument is often determined by the size of an instrument.</p>                         | <p>I can trace the pitch of the melody with hand and body movement.</p> <p>I can confidently sing in unison and two parts with secure intonation.</p>                                 | <p>I can understand that pitch can be shaped to form a melody.</p> <p>I can compare the shape of two different melodies.</p> <p>I can identify where music moves by step / leaps.</p>  | <p>I can internalise and correctly pitch intervals with accurate intonation using a scale.</p> <p>I can maintain accurate pitch whilst singing in more complex unison and two and three part songs.</p>                           |
| <b>Rhythm &amp; Pulse</b> | <p>I can explain what the pulse/beat is.</p> <p>I can use actions / marching to help me feel the pulse.</p> <p>I can echo a rhythm.</p> | <p>I can internalise/feel a pulse in a song.</p> <p>I can perform a song with actions whilst keeping a regular pulse.</p> <p>I can listen for the 'strong' beat.</p> | <p>I can perform a rhythm as part of a group and keep my part going.</p> <p>I can copy and play simple rhythms in time with other people.</p> <p>I can understand that rhythm can be written down/notated.</p> | <p>I can keep the pulse whilst singing a song</p> <p>I can demonstrate an understanding of the difference between pulse/beat and rhythm.</p> <p>I can understand that the pulse is a regular beat that I</p> | <p>I can develop my understanding of weak and strong beats.</p> <p>I can demonstrate that I understand where the 'strong' beat is in the bar.</p> <p>I can notate my compositions</p> | <p>I can hear and clap a complex rhythmic ostinato.</p> <p>I can write lyrics to match/mirror a rhythm.</p> <p>I can compose and perform a rhythmic ostinato.</p> <p>I can perform</p> | <p>I can internalise the pulse by speaking in time to the beat.</p> <p>I can echo, recognise and memorise four beat rhythm patterns.</p> <p>I can read musical notation including semiquavers, rests, more complex semiquaver</p> |

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|                        |   |   | <p>I can hear the rhythm patterns of a word and be able to reproduce them using body percussion or instruments.</p>                         | <p>can feel but not always hear.</p> <p>I can spot the difference between rhythms.</p>   | <p>using crotchets and crotchet rests.</p> <p>I can read and tap notated rhythms</p> <p>To identify a repeated rhythmic patterns.</p> <p>I can read musical notation including crotchet, quaver, semi-quaver.</p>     | <p>my rhythmic ostinato.</p> <p>I can maintain and internalise a steady pulse, in a variety of tempi.</p>  | <p>patterns, dotted rhythms, triplets.</p>   |
| <p><b>Dynamics</b></p> | <p>I can identify and recognise the difference between soft and loud in music.</p> <p>I can choose suitable instruments to make loud/soft sounds.</p> | <p>I can control my voice to sing and chant at a variety of dynamics.</p> | <p>I can recognise and perform using these dynamic markings pp, p, f.</p> <p>I can explore different effects of using loud/soft voices.</p> | <p>I can recognise and use contrasting dynamics in a performance.</p> <p>I can recognise and perform using these dynamic markings pp, p, f, crescendo, diminuendo.</p> | <p>I can perform a song at a range of different dynamic levels and identify symbols that show different dynamic markings.</p> <p>I can use my hands to lead a performance and direct what dynamic should be used.</p> | <p>I can identify and use dynamic variation whilst performing a song.</p> <p>I can recognise and perform using these dynamic markings pp, p, mp, mf, f, ff, crescendo, diminuendo.</p> | <p>I can establish a good performance through use of a variety of dynamics to create balance.</p> <p>I can use dynamics to create an effect.</p> |

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| <p><b>Tempo</b></p>  | <p>I can identify slow/fast tempo and use appropriate vocabulary.</p>               | <p>I can explain how music played at different tempi makes me feel.</p> | <p>I can respond to tempo changes through movement to use, fast/slow with actions to a song.</p> <p>I can sing a song at different speeds.</p> | <p>I can develop an awareness of how tempo can suggest the mood of a piece of music.</p> <p>I can understand the terms <i>lento</i>, <i>andante</i>, <i>allegro</i> and use these terms to describe music I listen to.</p>   | <p>I can understand the terms <i>accelerando</i>.</p> <p>I can perform music in different tempi and understand how a conductor can alter the speed of a piece.</p>   | <p>I can recognise Italian terms that link to tempo and use these directions to perform at different speeds.</p> <p>I understand how change in tempo can alter feel of a performance and can suggest tempi markings and explain my reasoning.</p> | <p>I can perform at a range of tempi and understand how a conductor can alter tempi.</p>  |
| <p><b>Timbre</b></p> | <p>I can compare sounds.</p> <p>I can choose sounds/timbres to represent ideas.</p> | <p>I can identify the origin and timbre of a specific sound.</p>        | <p>I can explore vocal timbre and understand that instruments can produce different timbres.</p>   | <p>I can understand that timbre means the quality of colour of a musical sound.</p> <p>I can use body percussion to explore timbre and</p> <p>I can produce different timbres with an everyday object.</p> <p>I can explore all the different timbres that one</p> | <p>I can understand that different combinations of instruments create different timbres</p> <p>I can listen to music and understand how a composer uses timbre to create a specific effect.</p> <p>I can understand that <i>staccato</i> means detached.</p> | <p>I can identify how one instrument can be used in a variety of ways to create different timbres</p>   | <p>I can match instrumental timbres to colours.</p> <p>I can describe how a composer has selected timbre to reflect different emotions, moods or images in music.</p> |

|                  |                                 |   |  |  |   |   |   |
|------------------|---------------------------------|---|--|--|---|---|---|
|                  |                                 |   |  | instrument can create.   |   |   |   |
| <b>Texture</b>   |                                 | I can create a 'sound sandwich' using body percussion and instruments in several layers.            | I can layer vocal parts in partner songs.  | I can build up layers of vocal sound.<br><br>I can build a series of rhythmic layers, exploring changing textures. | I can use spoken ostinato phrases to build different textures, experimenting with different layers.<br><br>I can understand the term unison.  | I can sing in canon and identify where parts enter.<br><br>I can build up a complex rhythmic ostinato rhythm, holding a line as a four part ensemble. | I can explain how composers select different groups of instruments or voices for effect and how as the texture of the music alters your experience it as a listener also changes.     |
| <b>Structure</b> | I can identify the strong beat. | I can follow a musical structure.<br><br>I can recognise the structure of a call and response song. | I can recognise the structure verse chorus verse chorus in a song.<br><br>I can recognise a round. | I can recognise the structure of a call and response song and compose a further example.                           | I can identify the structure of a song using ABC to denote sections.<br><br>I can identify the structure of a call and response song in Binary form (AABB).<br><br>I can work with a group to compose rhythms and structure these to form a piece of music. | I can sing in canon and identify where parts enter.<br><br>I can identify the structure of a round.   | I can structure a composition in ternary form and in other given structures<br><br>I can compare examples of recognised musical structures for example the concerto and the symphony. |

**EYFS MUSIC CURRICULUM OVERVIEW**

**EYFS AUTUMN TERM**

| Title<br>No. lessons  | Musical learning  | Musical material  |
|---|---|---|
| <p><i>I've got a grumpy face</i><br/>-<br/>3 lessons</p>    | <p><b>Focus:</b> Timbre, beat, pitch contour.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Make up new words and actions about different emotions and feelings.</li> <li>• Explore making sound with voices and percussion instruments to create different feelings and moods.</li> <li>• Sing with a sense of pitch, following the shape of the melody with voices.</li> <li>• Mark the beat of the song with actions.</li> </ul>  | <p><b>Song Bank:</b> <i>I've got a grumpy face</i>.</p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• 'Mars' from <i>The planets suite</i> (Gustav Holst).</li> <li>• 'Happy' from <i>Despicable Me 2</i> (Pharrell Williams).</li> <li>• 'In the hall of the mountain king' from <i>Peer Gynt</i> (Edvard Grieg).</li> <li>• 'The imperial march' from <i>Star wars</i> (John Williams).</li> <li>• 'Dance of the sugar plum fairy' from <i>The nutcracker</i> (Pyotr Ilyich Tchaikovsky).</li> </ul>  |
| <p><i>The sorcerer's apprentice</i><br/>-<br/>3 lessons</p> | <p><b>Focus:</b> Musical storytelling, louder/quieter, faster/slower, higher/lower, timbre.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Explore storytelling elements in the music and create a class story inspired by the piece.</li> <li>• Identify and describe contrasts in tempo and dynamics.</li> <li>• Begin to use musical terms (louder/quieter, faster/slower, higher/lower).</li> <li>• Respond to music in a range of ways e.g. movement, talking, writing.</li> </ul> | <p><b>Song Bank:</b> <i>Alice the camel</i>.</p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• <i>The sorcerer's apprentice</i> (Paul Dukas).</li> <li>• <i>Percussion instruments for kids</i> (Green Bean's Music).</li> <li>• <i>BBC Young Musician 2020</i> Percussion final clips: <ul style="list-style-type: none"> <li>• Isaac Harari – <i>Concerto, 1st mvmt</i> (Sergei Golovko).</li> <li>• Fang Zhang – <i>Rain the blind monk</i> (Heng Liu).</li> <li>• Toril Azzalini-Machecler – <i>Le corps a corps</i> (George Aperghis).</li> <li>• Lewis Kentaro Isaacs – <i>Til the cows come home</i> (Rick Dior).</li> <li>• <i>Fantasia</i> – The 1940 Disney animation (Parts 1, 2, &amp; 3).</li> </ul> </li> </ul> |
| <p><i>Witch, witch</i><br/>-<br/>3 lessons</p>              | <p><b>Focus:</b> Call-and-response, pitch (la-so-mi-do), timbre.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Make up a simple accompaniment using percussion instruments.</li> <li>• Use the voice to adopt different roles and characters.</li> <li>• Match the pitch of a four-note (la-so-mi-do) call-and-response song.</li> </ul>   | <p><b>Song Bank:</b> <i>Witch, witch</i>.</p>   |
| <p><i>Row, row, row your boat</i><br/>-<br/>3 lessons</p>   | <p><b>Focus:</b> Beat, pitch (step/leap), timbre.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Make up new lyrics and vocal sounds for different kinds of transport.</li> <li>• Sing a tune with 'stepping' and 'leaping' notes.</li> <li>• Play a steady beat on percussion instruments.</li> </ul>  | <p><b>Song Bank:</b> <i>Row, row, row your boat; The transport song</i>.</p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• <i>Rowing a boat</i> video.</li> <li>• A short clip demonstrating rowing actions.</li> <li>• <i>Row, row, row your boat</i> animation (Super Simple Songs).</li> </ul>   |

**EYFS SPRING TERM**

| Title<br>No. lessons                                     | Musical learning   | Musical material  |
|--|--|---|
| <b>Bird spotting:<br/>Cuckoo polka</b><br>-<br>3 lessons | <b>Focus:</b> Active listening, beat, pitch (so-mi), vocal play.<br><br><b>Objectives:</b> <ul style="list-style-type: none"> <li>• Explore the range and capabilities of voices through vocal play.</li> <li>• Develop a sense of beat by performing actions to music.</li> <li>• Develop active listening skills by recognising the 'cuckoo call' in a piece of music (so-mi).</li> <li>• Enjoy moving freely and expressively to music.</li> </ul>                                | <b>Song Bank:</b> <i>Dabbling ducks.</i><br><br><b>Watch/Listen/Move:</b> <ul style="list-style-type: none"> <li>• Video clips of different bird song (Wildlife World):               <ul style="list-style-type: none"> <li>• Tawny owl, Black grouse, Whooper swans, &amp; Common quail.</li> </ul> </li> <li>• <i>The blue Danube</i> (Johann Strauss II).</li> <li>• <i>Cuckoo polka</i> (Johann Strauss II).</li> <li>• <i>The lark ascending</i> (Ralph Vaughan Williams).</li> </ul>   |
| <b>Shake my sillies out</b><br>-<br>3 lessons            | <b>Focus:</b> Timbre, pitch (higher/lower), tempo (faster/slower), beat.<br><br><b>Objectives:</b> <ul style="list-style-type: none"> <li>• Create a sound story using instruments to represent different animal sounds/ movements.</li> <li>• Sing an action song with changes in speed.</li> <li>• Play along with percussion instruments.</li> <li>• Perform the story as a class.</li> <li>• Listen to music and show the beat with actions.</li> </ul>                          | <b>Song Bank:</b> <i>Jelly on a plate; Shake my sillies out.</i><br><br><b>Watch/Listen/Move:</b> <ul style="list-style-type: none"> <li>• <i>Sharing the beat</i> video from Sing Up's Developing musicianship toolkit</li> <li>• <i>Hippobottymus</i> video (Steve Smallman &amp; Ada Grey. Mr Wickins Reads).</li> </ul>   |
| <b>Up and down</b><br>-<br>3 lessons                     | <b>Focus:</b> Pitch contour rising and falling, classical music.<br><br><b>Objectives:</b> <ul style="list-style-type: none"> <li>• Make up new lyrics and accompanying actions.</li> <li>• Sing and play a rising and falling melody, following the shape with voices and on tuned percussion.</li> <li>• Use appropriate hand actions to mark a changing pitch.</li> </ul>   | <b>Song Bank:</b> <i>Rain is falling down; Up and down; Hickory dickory dock; Five fine bumble bees.</i><br><br><b>Watch/Listen/Move:</b> <ul style="list-style-type: none"> <li>• <i>Feeling the shape of a melody using a body ladder (m-r-d)</i> and <i>Pitch pencils</i> videos from Sing Up's Developing musicianship toolkit.</li> <li>• <i>Flight of the bumble bee</i> (Nikolai Rimsky-Korsakov. Performed by Emma He).</li> <li>• <i>Flight of the bumble bee</i> animation (Nikolai Rimsky-Korsakov).</li> <li>• <i>The lark ascending</i> (Ralph Vaughan Williams).</li> </ul>   |
| <b>Five fine bumble bees</b><br>-<br>3 lessons           | <b>Focus:</b> Timbre, tempo, structure (call-and-response), active listening.<br><br><b>Objectives:</b> <ul style="list-style-type: none"> <li>• Improvise a vocal/physical soundscape about minibeasts.</li> <li>• Sing in call-and-response and change voices to make a buzzing sound.</li> <li>• Play an accompaniment using tuned and untuned percussion, and recognise a change in tempo.</li> <li>• Listen to a piece of classical music and respond through dance.</li> </ul> | <b>Song Bank:</b> <i>Five fine bumble bees.</i><br><br><b>Watch/Listen/Move:</b> <ul style="list-style-type: none"> <li>• Bumblebee warm-up video – Spring vocal exploration (Track Tribe).</li> <li>• <i>Le Festin de l'Araignée</i> ('The spider's feast') (Albert Roussel).</li> <li>• <i>The glow worm</i> (Johnny Mercer, Lilla C. Robinson, &amp; Paul Lincke).</li> <li>• <i>La cucaracha</i> ('The cockroach') (The Mariachis).</li> <li>• 'Overture' to <i>The wasps</i> (Ralph Vaughan Williams).</li> <li>• Close up video of bees collecting pollen from flowers to make honey by Flow Hive.</li> <li>• <i>Mad about minibeasts</i> video (Giles Andreae &amp; David Wojtowycz. Storyvision Studios UK).</li> </ul> |

**EYFS SUMMER TERM**

| Title<br>No. lessons                                       | Musical learning   | Musical material   |
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| <p><i>Down there under the sea</i><br/>-<br/>3 lessons</p> | <p><b>Focus:</b> Timbre, structure, active listening, tune moving in step (stepping notes), soundscape.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Develop a song by composing new words and adding movements and props.</li> <li>• Sing a song using a call-and-response structure.</li> <li>• Play sea sound effects on percussion instruments.</li> <li>• With some support, play a call-and-response phrase comprising a short, stepping tune (C-D-E).</li> <li>• Listen to a range of sea-related pieces of music and respond with movement.</li> </ul>   | <p><b>Song Bank:</b> <i>Down there under the sea; Well done, everyone!; Doggie, doggie, where's your bone?</i></p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• Recreating ocean sounds with layered percussion instruments (Percussive Sounds ASMR).</li> <li>• <i>Miroirs III – Une barque sur l’océan</i> (Maurice Ravel).</li> <li>• Video of sea life swimming in an aquarium (Georgia Aquarium).</li> </ul> |
| <p><i>It's oh so quiet</i><br/>-<br/>3 lessons</p>         | <p><b>Focus:</b> Dynamics, timbre, musical storytelling, improvising and composing, exploring instruments.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Improvise music with different instruments, following a conductor.</li> <li>• Compose music based on characters and stories developed through listening to Beethoven's <i>5th symphony</i>.</li> <li>• Play different instruments with control.</li> <li>• Explore dynamics with voices and instruments.</li> <li>• Develop listening skills, identifying dynamics (<i>forte, piano, crescendo, and diminuendo</i>) across a range of different musical styles.</li> </ul> | <p><b>Song Bank:</b> <i>Pass the secret round; Bang my drum.</i></p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• <i>It's oh so quiet</i> (Björk).</li> <li>• <i>Bang my drum</i> video (London Rhymes).</li> <li>• <i>5th symphony</i> (1st mvmt) (Ludwig van Beethoven).</li> <li>• <i>In the mood</i> (The Glenn Miller Orchestra).</li> </ul>   |
| <p><i>Slap clap clap</i><br/>-<br/>3 lessons</p>           | <p><b>Focus:</b> Music in 3-time, beat, composing and playing.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Compose a three-beat body percussion pattern and perform it to a steady beat.</li> <li>• Sing a melody in waltz time and perform the actions.</li> <li>• Transfer actions to sounds played on percussion instruments.</li> <li>• Listen actively to music in 3/4 time.</li> <li>• Find the beat and perform a clapping game with a partner.</li> </ul>   | <p><b>Song Bank:</b> <i>Slap clap clap; Rocking; Hey, hey.</i></p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• 'Once upon a dream' from Disney's <i>Sleeping Beauty</i>.</li> <li>• <i>Mull of Kintyre</i> (Paul McCartney &amp; Wings).</li> </ul>  |
| <p><i>Bow, bow, bow Belinda</i><br/>-<br/>3 lessons</p>    | <p><b>Focus:</b> Beat, active listening, instrumental accompaniment.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Invent and perform actions for new verses.</li> <li>• Sing a song while performing a sequence of dance steps.</li> <li>• Play a two-note accompaniment, playing the beat, on tuned or untuned percussion.</li> <li>• Listen to and talk about folk songs from North America.</li> </ul>  | <p><b>Song Bank:</b> <i>Bow, bow, bow Belinda; Siren.</i></p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• Video of children singing and playing <i>In and out the dusty bluebells</i>.</li> <li>• <i>Shenandoah</i> (Traditional, version by Tom Roush).</li> </ul>  |



**KS1 CURRICULUM OVERVIEWS**

**YEAR 1 - AUTUMN TERM**

| Title<br>No. lessons                                       | Musical learning  | Musical material   |
|--|---|--|
| <p><i>Menu song</i><br/>-<br/>6 lessons</p>                | <p><b>Focus:</b> Active listening (movement), beat, echo singing, showing pitch moving, progression snapshot 1.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Participate in creating a dramatic group performance using kitchen-themed props.</li> <li>• Sing a cumulative song from memory, remembering the order of the verses.</li> <li>• Play classroom instruments on the beat.</li> <li>• Copy a leader in a call-and-response song, show the shape of the pitch moving with actions, and sing using mi-re-do.</li> <li>• Listen and move in time to the song.</li> </ul> | <p><b>Song Bank:</b> <i>Rain is falling down; Menu song; Hip hop songwriting backing track.</i></p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• ‘Be our guest’ from <i>Beauty and the Beast</i>.</li> <li>• ‘Food, glorious food’ from <i>Oliver!</i></li> <li>• <i>The herring song</i> (Traditional arr. Chris Haslam).</li> <li>• <i>Rain is falling down</i> progression snapshot 1 videos (Sing Up).</li> </ul>   |
| <p><i>Colonel Hathi’s march</i><br/>-<br/>3 lessons</p>    | <p><b>Focus:</b> Beat, march, timbre, film music.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Compose music to march to using tuned and untuned percussion.</li> <li>• Respond to musical characteristics through movement.</li> <li>• Describe the features of a march using music vocabulary (e.g. that it has a steady beat, that soldiers ‘march’ to music, naming the instruments playing in the clips).</li> </ul>   | <p><b>Song Bank:</b> <i>The grand old Duke of York.</i></p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• ‘Colonel Hathi’s march’ from <i>The Jungle Book</i> (Sherman &amp; Sherman).</li> <li>• ‘Colonel Hathi’s march’ from <i>The Jungle Book</i> (Sherman &amp; Sherman arr. Laurent Pierre).</li> <li>• Tuba demonstration (Minnesota Orchestra).</li> <li>• Glockenspiel demonstration (Minnesota Orchestra).</li> <li>• Royal Marines massed bands – beating retreat 2018.</li> <li>• <i>Follow my feet</i> video from Sing Up’s Developing musicianship toolkit.</li> <li>• ‘March of the toy soldiers’ from <i>The nutcracker</i> (Pyotr Ilyich Tchaikovsky. Choreography by George Balanchine).</li> <li>• ‘March of the toy soldiers’ from <i>The nutcracker</i> (Pyotr Ilyich Tchaikovsky. Performed by the Royal Ballet).</li> </ul> |
| <p><i>Magical musical aquarium</i><br/>-<br/>3 lessons</p> | <p><b>Focus:</b> Timbre, pitch, structure, graphic symbols, classical music.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Experiment with sounds (timbre) to create aquarium-inspired music and draw the sounds using graphic symbols.</li> <li>• Sing a unison song rhythmically and in tune.</li> <li>• Play percussion instruments expressively, representing the character of their composition.</li> <li>• Listen to ‘Aquarium’, reflecting the character of the music through movement.</li> </ul>  | <p><b>Song Bank:</b> <i>Hey, hey; Down there under the sea.</i></p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• ‘Aquarium’ from <i>The carnival of the animals</i> (Camille Saint-Saëns).</li> <li>• <i>Hey, hey activity: Matching pitch – with voices</i> and <i>Have you brought your speaking voice?</i> Teacher reference videos from Sing Up’s Developing musicianship toolkit.</li> </ul>   |

**YEAR 1 - SPRING TERM**

| Title<br>No. lessons   | Musical learning  | Musical material   |
|--|---|--|
| <p><i>Football</i><br/>-<br/>6 lessons</p>                   | <p><b>Focus:</b> Beat, ostinato, pitched/unpitched patterns, mi-re-do (notes E-D-C), progression snapshot 2.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Compose word patterns in groups and melodies in pairs using mi-re-do (E-D-C).</li> <li>• Chant together rhythmically, marking rests accurately.</li> <li>• Play a simple ostinato on untuned percussion.</li> <li>• Sing an echo song while tapping the beat, and clap the rhythm of the words, understanding there is one beat for each syllable.</li> <li>• Recognise the difference between a pattern with notes (pitched) and without (unpitched).</li> </ul> | <p><b>Song Bank:</b> <i>Tap your name; Football; Rain is falling down; My fantasy football team.</i></p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• <i>Don't clap this one back.</i></li> <li>• <i>Rain is falling down: matching pitch using body ladders</i> Teacher reference video from Sing Up's Developing musicianship toolkit.</li> <li>• <i>Rain is falling down</i> progression snapshot 2 videos (Sing Up).</li> </ul> |
| <p><i>'Dawn' from Sea interludes</i><br/>-<br/>3 lessons</p> | <p><b>Focus:</b> Beat, active listening (singing game, musical signals, movement), 20th century classical music.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Sing a simple singing game, adding actions to show a developing sense of beat.</li> <li>• Listen actively by responding to musical signals and musical themes using appropriate movement.</li> <li>• Create a musical movement picture.</li> </ul>  | <p><b>Song Bank:</b> <i>Down by the bay.</i></p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• <i>Pitch pencils</i> video from Sing Up's Developing musicianship toolkit.</li> <li>• <i>'Dawn' from Sea interludes</i> (Benjamin Britten).</li> <li>• <i>Sailor, sailor on the sea</i> .</li> </ul>  |
| <p>Musical conversations<br/>-<br/>3 lessons</p>             | <p><b>Focus:</b> Question-and-answer, timbre, graphic score.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Compose musical sound effects and short sequences of sounds in response to a stimulus.</li> <li>• Improvise question-and-answer conversations using percussion instruments.</li> <li>• Create, interpret, and perform from simple graphic scores.</li> <li>• Recognise how graphic symbols can represent sound.</li> </ul>  | <p><b>Song Bank:</b> <i>Plasticine person.</i></p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• <i>Dueling banjos</i> (Eric Dunbar &amp; Stephen Baime).</li> </ul>   |

**YEAR 1 - SUMMER TERM**

| Title<br>No. lessons  | Musical learning  | Musical material   |
|---|---|--|
| <p><b>Dancing and drawing to <i>Nautilus</i></b><br/>-<br/><b>3 lessons</b></p> | <p><b>Focus:</b> Active listening (musical signals, internalising beat, draw to music, movement/actions), electronic music.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Perform actions to music, reinforcing a sense of beat.</li> <li>• Respond to musical signals and musical themes using movement, matching movements to musical gestures in the piece.</li> <li>• Develop awareness of duration and the ability to move slowly to music.</li> <li>• Create art work, drawing freely and imaginatively in response to a piece of music.</li> </ul>  | <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• <i>Nautilus</i> animated video (Anna Meredith).</li> <li>• <i>Nautilus</i> live video (Anna Meredith).</li> <li>• <i>Tremble</i> (Scottish Ballet).</li> <li>• Prada Spring/Summer 2014 Women’s clothes advert.</li> </ul>   |
| <p><b>Cat and mouse</b><br/>-<br/><b>3 lessons</b></p>                          | <p><b>Focus:</b> Mood, tempo, dynamics, rhythm, timbre, dot notation.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Create rhythm patterns, sequencing them, and ‘fixing’ them as compositions using simple notation.</li> <li>• Attempt to record compositions with stick and other notations.</li> <li>• Sing and chant songs and rhymes expressively.</li> <li>• Listen and copy rhythm patterns.</li> </ul>  | <p><b>Song Bank:</b> <i>Skin and bones; Three little mice; What do you want to eat, little mouse? The old grey cat; Hip hop songwriting backing track.</i></p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• Sing Up videos with Steve Grocott: <ul style="list-style-type: none"> <li>• <i>Three little mice.</i></li> <li>• Expression, pitch, and tempo using <i>The old grey cat.</i></li> <li>• Rhythm, pulse, beat, and pitch using <i>What do you want to eat, little mouse?</i></li> </ul> </li> <li>• <i>Duetto buffo di due gatti</i> (Cat duet) (Rossini/Pearsall).</li> <li>• <i>The cat and the mouse</i> (Aaron Copland).</li> </ul> |
| <p><b><i>Come dance with me</i></b><br/>-<br/><b>6 lessons</b></p>              | <p><b>Focus:</b> Call-and-response, echo singing and playing, playing percussion, crotchet, quavers, crotchet rest, developing beat skills, progression snapshot 3.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Create musical phrases from new word rhythms that children invent.</li> <li>• Sing either part of a call-and-response song.</li> <li>• Play the response sections on tuned percussion using the correct beater hold.</li> <li>• Echo sing a line independently with teacher leading, then move on to pair singing in echo format.</li> <li>• Copy call-and-response patterns with voices and instruments.</li> </ul> | <p><b>Song Bank:</b> <i>Come dance with me; Hip hop songwriting backing track; Walk and stop.</i></p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• Sing Up’s Developing musicianship toolkit videos: <ul style="list-style-type: none"> <li>• <i>Playing with pitch pencils.</i></li> <li>• <i>Copy my actions.</i></li> <li>• <i>Let’s copy your actions!</i></li> <li>• <i>Walk and stop.</i></li> </ul> </li> <li>• <i>Rain is falling down</i> progression snapshot 3 videos (Sing Up).</li> </ul>  |

**YEAR 2 - AUTUMN TERM**

| Title<br>No. lessons  | Musical learning   | Musical material  |
|---|--|---|
| <p><i>Tony Chestnut</i><br/>-<br/>6 lessons</p>                 | <p><b>Focus:</b> Beat, rhythm, melody, echo, call-and-response, tuned and untuned percussion, progression snapshot 1.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Improvise rhythms along to a backing track using the note C or G.</li> <li>• Compose call-and-response music.</li> <li>• Play the melody on a tuned percussion instrument.</li> <li>• Sing with good diction.</li> <li>• Recognise and play echoing phrases by ear.</li> </ul>  | <p><b>Song Bank:</b> <i>Tony Chestnut; Hi lo chicka lo.</i></p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• <i>I want you to be my baby</i> (Louis Jordan &amp; his Tympany Five).</li> <li>• <i>Pitch pencils</i> video from Sing Up’s Developing musicianship toolkit.</li> <li>• <i>Hi lo chicka lo</i> progression snapshot 1 videos (Sing Up).</li> <li>• <i>Fanfarras (Cabua-le-le)</i> (Sérgio Mendes).</li> </ul> |
| <p><i>Carnival of the animals</i><br/>-<br/>3 lessons</p>       | <p><b>Focus:</b> Timbre, tempo, dynamics, pitch, classical music.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Select instruments and compose music to reflect an animal’s character.</li> <li>• Listen with increased concentration to sounds/music and respond by talking about them using music vocabulary, or physically with movement and dance.</li> <li>• Identify different qualities of sound (timbre) e.g. smooth, scratchy, clicking, ringing, and how they are made.</li> <li>• Recognise and respond to changes of speed (tempo), the length of notes (duration – long/short), short/detached/smooth (articulation), and pitch (high/low) using music vocabulary, and/or movement.</li> </ul> | <p><b>Song Bank:</b> <i>I once saw an elephant.</i></p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• ‘Aquarium’, ‘Characters with long ears’, ‘Fossils’, ‘The swan’, ‘Tortoises’, ‘The elephant’ and ‘Aviary’ from <i>Carnival of the animals</i> (Camille Saint-Saëns).</li> <li>• <i>Danse macabre</i> (Camille Saint-Saëns).</li> </ul>   |
| <p>Composing music inspired by birdsong<br/>-<br/>3 lessons</p> | <p><b>Focus:</b> Composing using a non-musical stimulus, creating music inspired by birds and birdsong, improvising and playing a solo on instruments.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Invent simple patterns using voices, body percussion, and then instruments.</li> <li>• Follow signals given by a conductor/leader.</li> <li>• Structure compositional ideas into a bigger piece.</li> <li>• Improvise solos using instruments.</li> </ul>  | <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• Skylark – singing and chirping birds in the spring sky (Wildlife World).</li> <li>• <i>The birds</i> (P.154 – V. The cuckoo) (Ottorino Respighi).</li> <li>• <i>Oiseaux exotiques</i> (Olivier Messiaen).</li> <li>• <i>The lark ascending</i> (Ralph Vaughan Williams).</li> </ul>   |

**YEAR 2 - SPRING TERM**

| Title<br>No. lessons                          | Musical learning  | Musical material   |
|---|---|--|
| <p><i>Grandma rap</i><br/>-<br/>6 lessons</p> | <p><b>Focus:</b> Duration (crotchet, quavers, crotchet rest), unison, round, progression snapshot 2.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Compose 4-beat patterns to create a new rhythmic accompaniment, using a looping app.</li> <li>• Chant <i>Grandma rap</i> rhythmically, and perform to an accompaniment children create.</li> <li>• Chant and play rhythms using the durations of ‘walk’ (crotchet), ‘jogging’ (quavers), and ‘shh’ (crotchet rest) from stick notation.</li> <li>• Learn a clapping game to <i>Hi lo chicka lo</i> that shows the rhythm.</li> <li>• Show the following durations with actions ‘walk’ (crotchet) and ‘jogging’ (quavers).</li> </ul>      | <p><b>Song Bank:</b> <i>Grandma rap</i>; <i>Hip hop songwriting backing track</i>; <i>Supercalifragilisticexpialidocious</i>; <i>Hi lo chicka lo</i>.</p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• <i>Walk and stop</i>, <i>Copy my actions</i>, and <i>Stepping durations</i> videos from Sing Up’s Developing musicianship toolkit.</li> <li>• <i>Hi lo chicka lo</i> progression snapshot 2 videos (Sing Up).</li> <li>• <i>Marble machine</i> (Wintergatan).</li> <li>• <i>Supercalifragilisticexpialidocious</i> lyric video (Sherman &amp; Sherman).</li> </ul> |
| <p><i>Orawa</i><br/>-<br/>3 lessons</p>       | <p><b>Focus:</b> Beat, rhythm, repetition, structure, 20th century classical music.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Improvise and compose, structuring short musical ideas to form a larger piece.</li> <li>• Sing and play, performing composed pieces for an audience.</li> <li>• Listen and appraise, with focus and attention to detail, recalling sounds and patterns.</li> </ul>   | <p><b>Song Bank:</b> <i>H. E. L. L. O.</i>; <i>Baby one, two, three</i>; <i>Phynie statek</i></p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• <i>Orawa</i> (Wojciech Kilar).</li> </ul>  |
| <p><i>Trains</i><br/>-<br/>3 lessons</p>      | <p><b>Focus:</b> To create music inspired by train travel, volume/dynamics (<i>crescendo</i>, <i>diminuendo</i>), speed/ tempo (<i>accelerando</i>, <i>ritenuto</i>).</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Begin to understand duration and rhythm notation.</li> <li>• Structure musical ideas into a whole-class composition.</li> <li>• Learn a simple rhythm pattern and perform it with tempo and volume changes.</li> <li>• Learn about the musical terms <i>crescendo</i>, <i>diminuendo</i>, <i>accelerando</i>, <i>ritenuto</i>.</li> <li>• Follow signals from a conductor.</li> <li>• Listen to and analyse four pieces of music inspired by travel/vehicles.</li> </ul> | <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• <i>Short ride in a fast machine</i> (John Adams).</li> <li>• <i>The little train of Caipira</i> (Heitor Villa-Lobos).</li> <li>• Main theme from <i>633 Squadron</i> (Ron Goodwin)</li> <li>• <i>The wagon passes (Nursery suite V)</i> (Edward Elgar).</li> </ul>   |

**YEAR 2 - SUMMER TERM**

| Title<br>No. lessons  | Musical learning   | Musical material  |
|---|--|---|
| <p><b>Swing-a-long with Shostakovich</b><br/>-<br/><b>3 lessons</b></p> | <p><b>Focus:</b> 2- and 3-time, beat, beat groupings, 20th century classical music.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Create action patterns in 2- and 3-time.</li> <li>• Listen actively and mark the beat by tapping, clapping, and swinging to the music.</li> <li>• Listen and move, stepping a variety of rhythm patterns ('walk', 'jogging', 'skippy').</li> <li>• Understand and explain how beats can be grouped into patterns and identify them in familiar songs.</li> <li>• Move freely and creatively to music using a prop.</li> </ul>   | <p><b>Song Bank:</b> <i>Swing-a-long; One man went to mow; One finger, one thumb; Giggle song; Oranges and lemons.</i></p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• <i>Jazz suite No. 1 – 2. 'Polka'</i> (Dmitri Shostakovich).</li> <li>• <i>Jazz suite No. 2 – 6. 'Waltz II'</i> (Dmitri Shostakovich).</li> </ul>   |
| <p><b>Charlie Chaplin</b><br/>-<br/><b>3 lessons</b></p>                | <p><b>Focus:</b> To create music to accompany a short film featuring Charlie Chaplin, pitch (high and low), duration (long and short), dynamics/volume (loud and soft).</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Compose a soundtrack to a clip of a silent film.</li> <li>• Understand and use notes of different duration.</li> <li>• Understand and use notes of different pitch.</li> <li>• Understand and use dynamics.</li> </ul>  | <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• 'The lion's cage' – a scene from the 1928 film <i>The circus</i> (Charlie Chaplin).</li> </ul>  |
| <p><b>Tańczymy labada</b><br/>-<br/><b>6 lessons</b></p>                | <p><b>Focus:</b> Singing games, traditional Polish dances, follow a changing beat and tempo, playing a percussion accompaniment, body percussion patterns, progression snapshot 3.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Demonstrate an internalised sense of pulse through singing games.</li> <li>• Sing confidently in Polish, and play a cumulative game with spoken call-and-response sections.</li> <li>• Play an accompaniment on tuned percussion and invent a 4-beat body percussion pattern.</li> <li>• Listen and match the beat of others and recorded music, adapting speed accordingly.</li> <li>• Listen to traditional and composed music from Poland. Begin to understand how music helps people share tradition and culture.</li> </ul> | <p><b>Song Bank:</b> <i>Tańczymy labada; Bassez down; Płynie statek; Feet, feet; Hi lo chicka lo.</i></p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• Demonstration of the Krakowiak dance.</li> <li>• <i>Follow my feet</i> and <i>Walk and freeze</i> videos from Sing Up's Developing musicianship toolkit.</li> <li>• <i>Rondo à la Krakowiak</i> in <i>F major</i> (Op.14) (Frédéric Chopin).</li> <li>• <i>Hi lo chicka lo</i> progression snapshot 3 videos (Sing Up).</li> <li>• Polish folk music, performed live (FisBanda).</li> <li>• Polish traditional folk dance: Krakowiak (Lublin, Folk Dances Around the World).</li> </ul> |

**KS1 MUSIC Vocabulary**

| <b>Year 1</b> |   |
|---------------|---|
| Singing       | Simple songs, chants and rhymes, pitch, pentatonic songs, call and response songs.  |
| Listening     | The teaching of music is enriched by developing shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.   |
| Composing     | Improvise simple chants, using question and answer phrases.<br>Create musical sound effects and short sequences of sounds in response to stimuli.<br>Understand the difference between rhythm and pitch patterns and perform to others.<br>Use music technology to capture change and combine sounds.<br>Recognise how graphic notation represents sounds.<br>Explore and invent own symbols. |
| Musicianship  | Musicianship – Pulse/beat, tempo, body percussion, percussion instruments, tuned instruments.<br>Respond to pulse through movement.   |
| Rhythm        | Word patterns, copycat patterns, short repeating rhythms (ostinati) word pattern chants.  |
| Pitch         | Pitch – Comparing high and low sounds<br>Ascending and Descending xylophone   |

| <b>Year 2</b> |  |
|---------------|--|
| Singing       | pitch, dynamics, tempo, crescendo, decrescendo, pause.   |
| Listening     | enriched by sharing and understanding, stories, origins, traditions, history and social context of the music they are listening to, singing and playing.   |
| Composing     | Create music in response to a non-musical stimulus.<br>Improvising, question and answer phrases to be sung and played on untuned percussion, creating a musical conversation.<br>Use graphic symbols, dot notation and stick notation.<br>Use music technology, to capture, change and combine sounds. |
| Musicianship  | Pulse/beat, beat groupings, rhythm (crotchets, quavers and crotchet rests)   |
| Pitch         | Cuckoo interval, melodic phrases, tuned percussion, comparing high and low sounds  |

**LKS2 MUSIC Curriculum Overview**

**YEAR 3 CURRICULUM OBJECTIVES**

The following objectives are met through instrumental teaching.

|                           |  |
|---------------------------|--|
| <b>Pitch</b>              | <ul style="list-style-type: none"><li>• I can begin to understand that notes can move by step to form a scale.</li><li>• I understand that the pitch of the instrument is often determined by the size of an instrument.</li></ul>   |
| <b>Rhythm &amp; Pulse</b> | <ul style="list-style-type: none"><li>• I can keep the pulse whilst singing a song</li><li>• I can demonstrate an understanding of the difference between pulse/beat and rhythm.</li><li>• I can understand that the pulse is a regular beat that I can feel but not always hear.</li><li>• I can spot the difference between rhythms.</li></ul> |
| <b>Dynamics</b>           | <ul style="list-style-type: none"><li>• I can recognise and use contrasting dynamics in a performance.</li><li>• I can recognise and perform using these dynamic markings pp, p, f, crescendo, diminuendo.</li></ul>   |
| <b>Tempo</b>              | <ul style="list-style-type: none"><li>• I can develop an awareness of how tempo can suggest the mood of a piece of music.</li><li>• I can understand the terms lento, andante, allegro and use these terms to describe music I listen to.</li></ul>  |
| <b>Timbre</b>             | <ul style="list-style-type: none"><li>• I can understand that timbre means the quality of colour of a musical sound.</li><li>• I can use body percussion to explore timbre and</li><li>• I can produce different timbres with an everyday object.</li><li>• I can explore all the different timbres that one instrument can create.</li></ul>    |
| <b>Texture</b>            | <ul style="list-style-type: none"><li>• I can build up layers of vocal sound.</li><li>• I can build a series of rhythmic layers, exploring changing textures.</li></ul>  |
| <b>Structure</b>          | <ul style="list-style-type: none"><li>• I can recognise the structure of a call and response song and compose a further example.</li></ul>   |



**YEAR 4 CURRICULUM OBJECTIVES**

The following objectives are met through instrumental teaching.

|                           |  |
|---------------------------|--|
| <b>Pitch</b>              | <ul style="list-style-type: none"><li>• I can trace the pitch of the melody with hand and body movement.</li><li>• I can confidently sing in unison and two parts with secure intonation.</li></ul>  |
| <b>Rhythm &amp; Pulse</b> | <ul style="list-style-type: none"><li>• I can develop my understanding of weak and strong beats.</li><li>• I can demonstrate that I understand where the 'strong' beat is in the bar.</li><li>• I can notate my compositions using crotchets and crotchet rests.</li><li>• I can read and tap notated rhythm.</li><li>• To identify a repeated rhythmic patterns.</li><li>• I can read musical notation including crotchet, quaver, semi-quaver.</li></ul> |
| <b>Dynamics</b>           | <ul style="list-style-type: none"><li>• I can perform a song at a range of different dynamic levels and identify symbols that show different dynamic markings.</li><li>• I can use my hands to lead a performance and direct what dynamic should be used.</li></ul>  |
| <b>Tempo</b>              | <ul style="list-style-type: none"><li>• I can understand the terms accelerando.</li><li>• I can perform music in different tempi and understand how a conductor can alter the speed of a piece.</li></ul>  |
| <b>Timbre</b>             | <ul style="list-style-type: none"><li>• I can understand that different combinations of instruments create different timbres</li><li>• I can listen to music and understand how a composer uses timbre to create a specific effect.</li><li>• I can understand that staccato means detached.</li></ul>   |
| <b>Texture</b>            | <ul style="list-style-type: none"><li>• I can use spoken ostinato phrases to build different textures, experimenting with different layers.</li><li>• I can understand the term unison.</li></ul>  |
| <b>Structure</b>          | <ul style="list-style-type: none"><li>• I can identify the structure of a song using ABC to denote sections.</li><li>• I can identify the structure of a call and response song in Binary form (AABB).</li><li>• I can work with a group to compose rhythms and structure these to form a piece of music.</li></ul>  |

**UKS2 MUSIC Curriculum Overview**

**YEAR 5 - AUTUMN TERM**

| Title<br>No. lessons  | About the unit   | Musical material   |
|---|--|--|
| <p><i>What shall we do with the drunken sailor?</i><br/>-<br/>6 lessons</p> | <p><b>Focus:</b> Sea shanties, beat, rhythm, chords, bass, dot notation, progression snapshot 1.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Compose body percussion patterns to accompany a sea shanty. Write these out using rhythm grids.</li> <li>• Sing a sea shanty expressively, with accurate pitch and a strong beat.</li> <li>• Play bass notes, chords, or rhythms to accompany singing.</li> <li>• Sing in unison while playing an instrumental beat (untuned).</li> <li>• Keep the beat playing a 'cup' game.</li> <li>• Talk about the purpose of sea shanties and describe some of the features using music vocabulary.</li> </ul> | <p><b>Song Bank:</b> <i>What shall we do with the drunken sailor?; Rubber chicken; Hey, ho! Nobody home.</i></p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• <i>What shall we do with the drunken sailor?</i> Teaching video – song &amp; game.</li> <li>• <i>Drunken Sailor Mashup</i> (TikTok user @nathanevanss &amp; others).</li> <li>• <i>Sea Shanties documentary</i> (BBC 4).</li> <li>• <i>Hey, ho! Nobody home</i> progression snapshot 1 videos (Sing Up).</li> <li>• <i>Wellerman</i> (TikTok Sea Shanty mashup 2021).</li> <li>• <i>Sea shanty medley</i> (Home Free).</li> </ul>   |
| <p><i>Why we sing</i><br/>-<br/>3 lessons</p>                               | <p><b>Focus:</b> Gospel music, instruments, structure, texture, vocal decoration.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Develop and practise techniques for singing and performing in a Gospel style.</li> <li>• Recognise individual instruments and voices by ear.</li> <li>• Listen to a selection of Gospel music and spirituals and identify key elements that give the music its unique sound.</li> <li>• Talk about music using appropriate music vocabulary (e.g. the ways the voices are used, the contrasting texture of solo voice and choir, singing in harmony, the lyrics etc.).</li> </ul>                                   | <p><b>Song Bank:</b> <i>Let's start to sing!; Tongue twisters; Tongue, teeth, lips, mouth.</i></p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• <i>Wade in the water</i> (Sweet Honey in the Rock).</li> <li>• <i>Wade in the water</i> (The Spirituals).</li> <li>• <i>Climbing higher mountains</i> (Aretha Franklin).</li> <li>• <i>Why we sing</i> (Kirk Franklin and the Family).</li> <li>• <i>What kind of man is this?</i> (Ray Charles &amp; the Voices of Jubilation Choir 2006).</li> <li>• <i>Shackles (Praise you)</i> (Mary Mary).</li> <li>• <i>This little light of mine</i> (Soweto Gospel Choir).</li> <li>• <i>Take your burden to the Lord (and leave it there)</i> (Blind Boys of Alabama).</li> <li>• <i>The storm is passing over</i> (The Clara Ward Singers).</li> <li>• <i>Jesus gave me water</i> (Sam Cooke &amp; The Soul Stirrers).</li> <li>• <i>Great is your mercy</i> (Donnie McClurkin).</li> <li>• <i>Get away, Jordan</i> (Take 6).</li> </ul> |
| <p><i>Introduction to songwriting</i><br/>-<br/>3 lessons</p>               | <p><b>Focus:</b> Structure (verse/chorus), hook, lyric writing, melody.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Improvise and compose, 'doodling' with sound, playing around with pitch and rhythm to create a strong hook.</li> <li>• Create fragments of songs that can develop into fully fledged songs.</li> <li>• Listen and appraise, identifying the structure of songs and analysing them to appreciate the role of metaphor.</li> <li>• Understand techniques for creating a song and develop a greater understanding of the songwriting process.</li> </ul>   | <p><b>Song Bank:</b> <i>Throw, catch; Plasticine person; Great day; Firework; Songwriting backing tracks; Song pieces.</i></p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• <i>Wonderwall</i> (Oasis).</li> <li>• <i>Say my name</i> (Destiny's Child).</li> <li>• <i>Le freak</i> (Chic).</li> <li>• <i>Smalltown boy</i> (Bronski Beat).</li> </ul>   |

**YEAR 5 - SPRING TERM**

| Title<br>No. lessons                                | About the unit  | Musical material   |
|---|---|--|
| <p><i>Madina tun nabi</i><br/>-<br/>6 lessons</p>   | <p><b>Focus:</b> Nasheed (Islamic song), drone, melody, harmony, chords (G and D), vocal decoration, microtones, progression snapshot 2.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Improvise freely over a drone.</li> <li>• Sing a song in two parts with expression and an understanding of its origins.</li> <li>• Sing a round and accompany themselves with a beat.</li> <li>• Play a drone and chords to accompany singing.</li> <li>• Listen and copy back simple rhythmic and melodic patterns.</li> </ul> | <p><b>Song Bank:</b> <i>Madina tun nabi</i>; <i>Siren</i>; <i>Alphabet of nations</i>.</p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• <i>Madinah tun nabi</i> (Aashiq al-Rasul).</li> <li>• <i>Burdah Maula ya Salli</i> (Mesut Kurtis).</li> <li>• <i>A is for Allah</i> (Zain Bhikha).</li> <li>• <i>Ya Thabyat Elban</i> (Youssef Yaseen &amp; Tomos Latorre).</li> <li>• <i>Room 310</i> (Lynn Adib).</li> <li>• <i>Sastanāqqām</i> (Tinariwen).</li> <li>• <i>Hey ho, nobody home</i> progression snapshot 2 videos (Sing Up).</li> <li>• <i>Nami nami</i> (ODO Ensemble).</li> </ul>                  |
| <p><i>Building a groove</i><br/>-<br/>3 lessons</p> | <p><b>Focus:</b> Beat, rhythm, basslines, riffs.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Show understanding of how a drum pattern, bass line and riff fit together to create a memorable and catchy groove.</li> <li>• Identify drum patterns, basslines, and riffs and play them using body percussion and voices.</li> </ul>   | <p><b>Song Bank:</b> <i>Do your dooty</i>.</p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• ‘Watermelon man’ from <i>Head Hunters</i> (Herbie Hancock).</li> <li>• <i>Jesus you’re worthy to be praised</i> (Potter’s House Mass Choir).</li> <li>• The drums – learning the parts of the drum set (MonkeySee).</li> <li>• Drum groove audio tracks (Sing Up).</li> <li>• <i>Cissy strut</i> (The Meters).</li> <li>• <i>Le freak</i> (Chic).</li> </ul>  |
| <p><i>Época</i><br/>-<br/>3 lessons</p>             | <p><b>Focus:</b> Texture, articulation, rhythm, tango.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Engage the imagination, work creatively in movement in small groups, learning to share and develop ideas.</li> <li>• Develop listening skills and an understanding of how different instrumental parts interact (texture) by responding to each part through movement.</li> <li>• Demonstrate an understanding of the history of Argentine Tango.</li> </ul>  | <p><b>Song Bank:</b> <i>Ronda de los conejos</i>.</p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• <i>Época</i> (Gotan Project).</li> <li>• <i>Move and freeze</i> Brain breaks: action songs for children (The Learning Station).</li> <li>• <i>Libertango</i> (Astor Piazzolla).</li> <li>• Tango dancers on the streets of Buenos Aires (Amazing World Videos).</li> <li>• How does the accordion work? <i>Discover instruments series</i> (Classic FM).</li> <li>• Sheku Kanneh-Mason – cello. <i>Discover instruments series</i> (Classic FM).</li> <li>• Intro to drums (The Instrumentals).</li> </ul> |

**YEAR 5 – SUMMER TERM**

| Title<br>No. lessons                        | About the unit   | Musical material  |
|---|--|---|
| Balinese gamelan<br>-<br>3 lessons          | <p><b>Focus:</b> Gamelan from Bali, interlocking rhythms, vocal chant, structure (musical cycles).</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Compose a kecak piece as part of a group.</li> <li>• Sing/chant a part within a kecak performance.</li> <li>• Develop knowledge and understanding of the Balinese musical forms of gamelan beleganjur and kecak.</li> <li>• Listen and match vocal and instrumental sounds to each other, and to notation.</li> </ul>  | <p><b>Song Bank:</b> <i>Hip hop songwriting backing track.</i></p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• Cremation ceremony beleganjur procession in Ubud, Bali – Part 2</li> <li>• Ceng ceng 18cm and Ceng ceng 22cm (Drums for Schools).</li> <li>• Kotekan lesung.</li> <li>• Kecak monkey chant.</li> <li>• ‘The Hindu story of Rama and Sita’ from <i>Religions of the world</i> (BBC Teach).</li> </ul> |
| Composing in ternary form<br>-<br>3 lessons | <p><b>Focus:</b> Structure (ternary form/ABA), pentatonic scale, tempo, dynamics, 20th-century orchestral music.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Improvise and compose, creating a piece in ternary form using a pentatonic scale, and containing an accompaniment, contrasting dynamics, and tempo.</li> <li>• Notate ideas to form a simple score to play from.</li> <li>• Listen, appraise, and respond to music using drawings and words. Recognise that music can describe feelings and tell a story.</li> <li>• Understand and recognise ternary form.</li> </ul> | <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• <i>Empress of the pagodas</i> (Laideronette) (Maurice Ravel)</li> </ul>   |
| <i>Kisne banaaya</i><br>-<br>6 lessons      | <p><b>Focus:</b> A song from India and Pakistan, melody, accompaniment, four-part singing in a round, creating an arrangement, progression snapshot 3.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Compose a simple accompaniment using tuned instruments.</li> <li>• Create and perform their own class arrangement.</li> <li>• Sing and play the melody of <i>Kisne banaaya</i>.</li> <li>• Sing in a 4-part round accompanied with a pitched ostinato.</li> </ul>  | <p><b>Song Bank:</b> <i>Kisne banaaya; Kis nay banaayaa; 1, 121; Siren; Hey ho! Nobody home.</i></p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• Notes and Swar Riyaz (Bidisha Ghosh).</li> <li>• <i>Hey, ho! Nobody home</i> progression snapshot 3 videos (Sing Up).</li> </ul>   |

**YEAR 6 – AUTUMN TERM**

| Title<br>No. lessons                                     | About the unit   | Musical material  |
|--|--|---|
| <p><i>Hey, Mr Miller</i><br/>-<br/>6 lessons</p>         | <p><b>Focus:</b> Swing music, syncopation, swing rhythm, big band instruments, scat singing, social and historical context (WWII, segregation) progression snapshot 1.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Compose a syncopated melody using the notes of the C major scale.</li> <li>• Sing a syncopated melody accurately and in tune.</li> <li>• Sing and play a class arrangement of the song with a good sense of ensemble.</li> <li>• Listen to historical recordings of big band swing and describe features of the music using music vocabulary.</li> </ul> | <p><b>Song Bank:</b> <i>Hey, Mr Miller; Siren; Throw, catch; Scales and arpeggios.</i></p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• <i>In the mood</i> (Glenn Miller Orchestra).</li> <li>• <i>Chattanooga choo choo</i> (Glenn Miller Orchestra).</li> <li>• <i>Hooked on swing</i> (Larry Elgart &amp; his Manhattan Swing Orchestra).</li> <li>• <i>Throw catch</i> progression snapshot 1 videos (Sing Up).</li> <li>• <i>It don't mean a thing (if it ain't got that swing)</i> (Ella Fitzgerald &amp; Duke Ellington).</li> <li>• <i>Basic swing groove for drums</i> video.</li> <li>• <i>St Louis blues</i> (Ella Fitzgerald).</li> <li>• <i>God bless the child</i> (Billie Holliday &amp; Count Basie).</li> </ul>   |
| <p><i>Shadows</i><br/>-<br/>3 lessons</p>                | <p><b>Focus:</b> Artists and their influences, compare musical genres (country, electronic dance music, rock, classical, soul).</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Explore the influences on an artist by comparing pieces of music from different genres.</li> <li>• Identify features of timbre, instrumentation, and expression in an extract of recorded music.</li> <li>• Use musical knowledge and vocabulary to discuss similarities and differences in pieces of music.</li> <li>• Create a shadow movement piece in response to music.</li> </ul>         | <p><b>Song Bank:</b> <i>Good riddance (Time of your life); What do I know?</i></p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• <i>Shatter me</i> (Lindsey Stirling &amp; Lzzy Hale).</li> <li>• Lindsey's appearance on <i>America's Got Talent</i>.</li> <li>• <i>Shadows</i> (Lindsey Stirling).</li> <li>• <i>Fire on the mountain</i> (Hillary Klug).</li> <li>• David Guetta mix 2022.</li> <li>• Avicii greatest hits mix 2021.</li> <li>• <i>Boulevard of broken dreams</i> (Green Day).</li> <li>• <i>Boulevard of broken dreams</i> (Lindsey Stirling).</li> <li>• <i>Roundtable rival – Behind the scenes</i> (Lindsey Stirling).</li> <li>• Tokio Myers – <i>Britain's Got Talent</i> audition.</li> <li>• <i>Interstellar theme</i> (Hans Zimmer).</li> <li>• <i>Human</i> (Rag'n'Bone Man).</li> <li>• <i>Attraction Juniors – Britain's Got Talent</i> audition.</li> </ul> |
| <p><b>Composing for protest!</b><br/>-<br/>3 lessons</p> | <p><b>Focus:</b> To create music inspired by Ethel Smyth and a picture of the suffragettes, composing using a non-musical stimulus, lyrics, melody, steady beat, tempo, ostinato, coda.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Create their own song lyrics.</li> <li>• Fit their lyrics to a pulse, creating a chant.</li> <li>• Write a melody and sing it.</li> <li>• Structure their ideas into a complete song.</li> </ul>  | <p><b>Song Bank:</b> <i>Hey, my name is Joe.</i></p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• <i>Songs of sunrise</i> – No. 3 'March of the women' (Ethel Smyth).</li> </ul>   |

**YEAR 6 – SPRING TERM**

| Title<br>No. lessons                                       | About the unit   | Musical material   |
|--|--|--|
| <p><i>Dona nobis pacem</i><br/>-<br/>6 lessons</p>         | <p><b>Focus:</b> Texture (3-part round/polyphonic texture), monophonic, homophonic, 3/4 time, durations (crotchet, rest, quavers, minim, dotted minim, dotted crotchet), sacred vocal music, singing in harmony, progression snapshot 2.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Compose an 8-bar piece on percussion, in 3-time and using chords F and C major.</li> <li>• Sing a round accurately and in a legato style.</li> <li>• Sing a chorus in two-part harmony with dancing on the beat.</li> <li>• Identify changes in texture between parts moving together (homophonic texture) and parts moving independently (polyphonic texture).</li> </ul> | <p><b>Song Bank:</b> <i>Dona nobis pacem</i>; <i>Siren</i>; <i>Throw, catch</i>.</p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• <i>How to do a 'balance check' warm-up, How to do a 'vocal revs' warm-up, How to do a 'lip trills' warm-up and Swooping pitch warm-up</i> (Sing Up and NYCGB)</li> <li>• <i>Feelgood fifteen</i> led by Ty Lowe (Sing Up).</li> <li>• Myleene's Music Klass: The one where we look at monophonic, polyphonic, &amp; homophonic textures.</li> <li>• <i>Dona nobis pacem</i> (arr. Hal Hopson).</li> <li>• <i>Jubilate Deo</i> (Giovanni Gabrieli).</li> <li>• <i>O Euchari in Leta Via</i> (Hildegard von Bingen).</li> <li>• <i>If ye love me</i> (Thomas Tallis).</li> <li>• <i>Ronde</i> ('La Morisque' from <i>Dansereye 1551</i>) (Tielman Susato).</li> <li>• <i>Throw, catch</i> progression snapshot 2 videos (Sing Up).</li> </ul> |
| <p><i>You to me are everything</i><br/>-<br/>3 lessons</p> | <p><b>Focus:</b> 1970s soul music, comparing cover versions.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Use music vocabulary and knowledge to discuss similarities and differences in pieces of music.</li> <li>• Learn some simple choreography to accompany a disco song.</li> <li>• Listen and appraise, recognising and identifying key musical features such as rhythm, tempo, timbre, structure, and instruments.</li> </ul>   | <p><b>Song Bank:</b> <i>Celebration</i></p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• <i>You to me are everything</i> (The Real Thing).</li> <li>• <i>Everything – The Real Thing story</i> (BBC).</li> <li>• <i>You to me are everything</i> (Sonia).</li> <li>• <i>You to me are everything</i> (Anthony Strong).</li> <li>• <i>You to me are everything</i> (The Overtones).</li> <li>• <i>You to me are everything</i> (Karizma Duo).</li> <li>• <i>You to me are everything</i> (The Jettifighters).</li> <li>• <i>Celebration</i> choreography (Jump Start Dance).</li> <li>• Iconic disco dance moves (Chicago Children's Theater).</li> <li>• <i>Le freak</i> (Chic).</li> </ul>   |
| <p><i>Twinkle variations</i><br/>-<br/>3 lessons</p>       | <p><b>Focus:</b> To use <i>Twinkle, twinkle little star</i> as a composing tool, theme and variations form, passacaglia, improvisation.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Create variations using a wide variety of composing techniques.</li> <li>• Improvise on top of a repeating bassline.</li> <li>• Decipher a graphic score.</li> <li>• Play <i>Twinkle, twinkle, little star</i>.</li> </ul>  | <p><b>Song Bank:</b> <i>Twinkle, twinkle, little star</i></p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• 12 variations in C major on <i>Ah, vous dirais-je Maman</i> (K65/30) (W. A. Mozart)</li> </ul>   |

**YEAR 6 – SUMMER TERM**

| Title<br>No. lessons   | About the unit   | Musical material  |
|--|--|---|
| <p><b>Race!</b><br/>-<br/><b>3 lessons</b></p>                           | <p><b>Focus:</b> To create music to accompany a short film about a race, composing an extended melody and accompaniment.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Create an accompaniment.</li> <li>• Create an extended melody with four distinct phrases.</li> <li>• Experiment with harmony.</li> <li>• Structure ideas into a full soundtrack.</li> </ul>  | <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• Main theme from <i>Chariots of Fire</i> (Vangelis).</li> </ul>  |
| <p><b>Exploring identity through song</b><br/>-<br/><b>3 lessons</b></p> | <p><b>Focus:</b> Vocal range, voice change, vocal technique, lyrics (internal rhymes), anthems.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Identify ways songwriters convey meaning: through lyrics, the music, and the performance.</li> <li>• Understand different ways that rhymes work in songs.</li> <li>• Identify different elements of a song’s structure.</li> <li>• Understand the concept of identity and how you can express that in songs.</li> </ul>   | <p><b>Song Bank:</b> <i>Shabuya; Siren; Name rhythms game; Chosen family.</i></p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• <i>Smalltown boy</i> (Bronski Beat).</li> <li>• <i>Down by the Salley Gardens</i> (Traditional, words from W. B. Yeats) (Andreas Scholl &amp; Edin Karamazov).</li> <li>• <i>Fantasy</i> (Earth, Wind &amp; Fire).</li> <li>• Dimash Qudaibergen on <i>X Factor UK 2019</i>.</li> <li>• Russian Basso profundo: The lowest voices video.</li> <li>• Video of Tom Holland’s voice change over the years.</li> <li>• <i>Say my name</i> (Destiny’s Child).</li> <li>• <i>Hey Jude</i> (The Beatles).</li> <li>• <i>My melody</i> (Eric B. &amp; Rakim).</li> <li>• <i>Chosen family</i> (Rina Sawayama).</li> <li>• <i>Chosen family</i> (Rina Sawayama &amp; Elton John).</li> <li>• <i>Chosen family</i> (One Voice Children’s Choir).</li> </ul> |
| <p><b>Ame sau vala tara bal</b><br/>-<br/><b>6 lessons</b></p>           | <p><b>Focus:</b> Indian music, bhairavi raag, chaal rhythm, Indian musical instruments, Indian musical styles comparison (bhangra, Bollywood, Indian classical), progression snapshot 3.</p> <p><b>Objectives:</b></p> <ul style="list-style-type: none"> <li>• Create a rhythmic piece for drums and percussion instruments.</li> <li>• Sing the chorus of <i>Throw, catch</i> in three-part harmony with dancing.</li> <li>• Develop knowledge and understanding of a variety of musical styles from India, talking about them using music vocabulary.</li> <li>• Demonstrate coordination and keeping a steady beat by dancing to bhangra music.</li> </ul> | <p><b>Song Bank:</b> <i>Ame sau vala tara bal; Throw, catch.</i></p> <p><b>Watch/Listen/Move:</b></p> <ul style="list-style-type: none"> <li>• <i>Indian music for children – Raga Bhairav – Children’s sing along</i> (Tushar Dutta).</li> <li>• <i>Basic theory of Indian classical music – episode 11: Indian music instruments (types and classification)</i> (Anuja Kamat).</li> <li>• <i>Throw, catch</i> progression snapshot 3 videos (Sing Up).</li> <li>• <i>Chaal rhythm – 4 basic variations</i> video (Simply Dhol) (Manvir Hothi).</li> <li>• Video of Team folk orchestra 2019 practice.</li> <li>• <i>Tere Mohalle</i> (Mamta Sharma and Aishwarya Nigam).</li> <li>• <i>Easy bhangra dance tutorial</i> (BHANGRALicious).</li> <li>• <i>Candle light</i> (G. Sidhu).</li> <li>• Raag bhairavi (Indrani Mukherjee).</li> </ul>  |

**KS2 MUSIC Vocabulary**

|               |   |
|---------------|---|
| <b>Year 3</b> | Structure, intro/introduction, verse, chorus, improvise, compose, pulse, rhythm, pitch, tempo, dynamics, bass, drums, guitar, keyboard, synthesizer, hook, melody, texture, structure, electric guitar, organ, backing vocals, hook, riff, melody, pentatonic scale, imagination.   |
| <b>Year 4</b> | Keyboard, electric guitar, bass, drums, improvise, compose, melody, pulse, rhythm, pitch, tempo, dynamics, texture, structure, compose, improvise, hook, riff, melody, solo, pentatonic scale, unison, rhythm patterns, musical style, rapping, lyrics, choreography, digital/electronic sounds, turntables, synthesizers, by ear, notation, backing vocal, piano, organ, acoustic guitar, percussion.  |
| <b>Year 5</b> | Rock, bridge, backbeat, amplifier, chorus, bridge, riff, hook, improvise, compose, appraising, Bossa Nova, syncopation, structure, Swing, tune/head, note values, note names, Big bands, pulse, rhythm, solo, ballad, verse, interlude, tag ending, strings, piano, guitar, bass, drums, melody, cover, Old-school Hip Hop, Rap, riff, synthesizer, deck, backing loops, Funk, scratching, unison, melody, cover, pitch, tempo, dynamics, timbre, texture, Soul, groove, riff, bass line, brass section, harmony, melody. |
| <b>Year 6</b> | style indicators, melody, compose, improvise, cover, pulse, rhythm, pitch, tempo, dynamics, timbre, texture, structure, dimensions of music, Neo Soul, producer, groove, Motown, hook, riff, solo, Blues, Jazz, improvise/improvisation, by ear, melody, riff, solo, ostinato, phrases, unison, Urban Gospel, civil rights, gender equality, unison, harmony.   |



### **What will MUSIC look like in the classroom?**

Pupils need sufficient, quiet space to be able to make and learn about music. Teachers are expected to reorganise classroom furniture when necessary. The hall provides a larger, more resonant space. When appropriate, teachers should use the posters designed to explain and illustrate musical elements. These may be displayed in the hall or in classrooms. Music is a routine part of the daily life of the school and is played in all classes at the beginning of the day and after lunch.

### **Assessment**

The progress of pupils is assessed using the SingUp success criteria for each year group. Assessment opportunities are identified in the skills covered within the curriculum. At the end of each unit teachers should record on foundation subject assessment grids to show the level a child is working at. At the end of each academic year, foundation grids are compiled in each year group, that show which pupils are performing at the expected standard, those who are below are working towards the expected standard and those above are working at greater depth within the expected standard.

### **SEN**

It is important that music lessons facilitate high expectations, matches children's needs and helps them to make progress.

Teachers implement and develop strategies to support SEN pupils whilst supporting inclusion in music. Teachers plan for appropriate pace and use a range of kinaesthetic /multi-sensory tools to promote enjoyment and progress.

Knowledge and skills can be developed in small steps through analogies, drama and practical activities. Group work in music is widely used and can foster interpersonal and communication skills. Carefully matched work suited to the child's own needs and range of learning can promote confidence and stimulate an interest in future learning.

The music subject leader conducts regular scrutinies and SEND children form a vital part of pupil voice activities, ensuring their voice is taken into consideration to help teachers to plan an effective and inspiring curriculum.

**Monitoring and review**

The subject leader monitors and evaluates the implementation of the scheme of work, and the Headteacher will report to the Governors. A small sample of boys and girls who are low and high attainers in music are observed annually. This is used to gauge the effectiveness of the music curriculum and to ensure that pupils make good progress.