Music Policy

Policy produced by Go Shine CE Federation

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Review date- As changes are made

Intent of our curriculum

Curriculum design

Music is a unique way of communicating that can inspire and motivate children. It is a vehicle for personal expression, and it can play an important part in the personal development of people. Besides being a creative and enjoyable activity, music can also be a highly academic and demanding subject. It also plays an important part in helping children feel part of a community.

We provide opportunities for all children to create, play, perform and enjoy music, to develop the skills, to appreciate a wide variety of musical forms, and to begin to make judgements about the quality of music.

At our school we make music an enjoyable learning activity. We encourage children to participate in a variety of musical experiences through which we aim to build up the confidence of all children.

Our school uses the non-statutory framework of the National Curriculum Model Music Curriculum 2021 (MMC) as the basis for its curriculum planning.

The MMC sets out sequences of learning in the following key areas which when taken together, all contribute towards the steadily increasing development of musicianship:

- **Singing**
- **Listening**
- **Composing**
- **Performing/Instrumental Performance**

Utilising the non-statutory framework of the MMC as the basis for curriculum planning and building on the National Curriculum for Music, our school curriculum has been developed using the Oak Academy primary music curriculum. This specifically aims to equip pupils with the knowledge and skills that will enable them to:

- Be inducted into the powerful cultural knowledge associated with music.
- Discover and develop their performing skills to a level of proficiency that enables them to participate in social music making activities.
- Use improvisation to unlock creative potential and musical identity/individuality.
- Gain a deeper understanding and appreciation of the music they engage with through systematic analysis and reflection.

The emphasis of our music curriculum is the development of children's musical understanding. Children experience music in an integrated manner through creative, practical and engaging activities in which they are provided the opportunities to explore and control sound and musical processes. Their musical understanding develops progressively over time.

Our music planning is geared to three aspects of progress:

• increasing breadth and range of musical experiences;
• increasing challenge and difficulty in musical activities;
• increasing confidence, sensitivity and creativity in the children's music-making.

Implementation of our curriculum

The implementation of our curriculum is greatly supported by **carefully structured unit plans, leading pupils through component knowledge and skills to composite knowledge and skills** in all subjects.

Knowledge and Skills Organisation

To ensure coherence and flexibility, we have created a pathway that progressively builds pupils' musical understanding, through the development of **knowledge** (music thinking: **knowing 'about'**) and **skills** (music making: **knowing 'how to'**) in context. **Knowledge** is broken down into the inter-related dimensions of music: **structure, pitch** and **melody, harmony** and **tonality, texture, tempo, metre** and **rhythm, dynamics** and **articulation**, and **sonority** (performing forces and playing techniques). **Skills** are broken down into **performing, composing** and **critical listening**. In addition, pupils will grow their knowledge of the context in which the music with which they engage was created and performed. Crucially, it is this combination of knowledge and skills with a growing awareness of context which drives pupils' musical understanding, and their ability to engage creatively.

Additional Information about Sequence

We teach the Pulse/Duration units first. The ability to maintain a steady beat is a primary and essential musical skill in the development of musicianship and forms the foundation upon which all the other musical elements are built upon. We teach the Rhythm units before Pitch/Harmony units as the development of rhythmic skills needs to be prepared before developing a sense of pitch or harmony before instrumental practice. The creative stimulus units are placed at the end of the year as they draw together the musical concepts taught in the preceding units

Pedagogy

Our pedagogical approach is based on **Rosenshine's Principles of Direct Instruction**. The brilliant clarity and simplicity of this approach supports teachers to engage with cognitive science and the wider world of educational research.

The Principles of Direct Instruction

1. Daily Review
2. Present new material using small steps
3. Ask questions
4. Provide models
5. Guide student practice
6. Check for student understanding
7. Obtain a high success rate
8. Provide scaffolds for difficult tasks
9. Independent practice

10. Weekly and monthly review

Knowledge and Skills Selection

In the EYFS and primary curricula, the voice is at the heart of musical learning. For us, musical learning begins with the voice, and throughout our curriculum pupils develop their musicianship through singing activities that offer increasing levels of challenge and complexity.

Units include music from a range of musical periods, genres, styles and traditions and this facilitating knowledge helps us to introduce, build and deepen musical understanding (knowledge and skills).

EYFS Key Learning

Children experience and respond to sound to unlock imagination and creativity which provides the starting point for the progression of musical learning.

Key Stage 1 Key Learning

Children recognise and explore how sounds can be made, changed and organised.

Lower Key Stage 2 Key Learning

Children recognise and explore the way the sounds can be combined and used expressively.

Upper Key Stage 2 Key Learning

Children recognise and explore how musical ideas relate to each other within musical structures and how different parts fit together.

Reception

Music lessons are taught by a specialist music teacher weekly
As the nursery and reception class is part of the Early Years Foundation Stage of the National Curriculum, we relate the musical aspects of the children's work to the objectives set out in the Early Learning Goals (ELGs) which underpin the curriculum planning for children aged three to five. Music contributes to a child's personal and social development. Counting songs foster a child's mathematical ability, and songs from different cultures increase a child's knowledge and understanding of the world.

Year 1, Year 2, Year 3, Year 5 and Year 6

Music lessons are taught by a specialist music teacher weekly.
Our teaching focuses on developing the children's ability to sing in tune and with other people.
Through singing songs, children learn about the structure and organisation of music.
We teach them to listen to and appreciate different forms of music.
As children get older, we expect them to maintain their concentration for longer, and to listen to more extended pieces of music.
Children develop descriptive skills in music lessons when learning about how music can represent feelings and emotions. We teach them the disciplined skills of recognising pulse and pitch. We often teach these together.

We also teach children to make music together, to understand musical notation, and to compose pieces, to identify different musical genres and talk about great composers within these genres.

Inclusive and Ambitious

Our curriculum meets the needs and breadth of all pupils from a variety of cultures and backgrounds with different levels of experience and interests. The music curriculum aims to ensure that all pupils:

- Have access to high quality musical experiences that deliver life-enhancing benefits through curriculum and adopt habits and behaviours that foster a respectful and joyful community.
- Experience a knowledge-led curriculum where they leave lessons gaining new knowledge and the ability to retain it.

Music Context and Cultures

Our pupils expand their knowledge and understanding of the cultural and contextual significance of the musical styles and genres that they engage with in their lessons. The repertoire draws from both Western Classical Music and beyond and includes music from the following areas of the world:

The African Continent
The British Isles
The Caribbean
China
Europe
India
Japan
North America
South America

Year 4

The Wider Opportunities Scheme is a government-initiated scheme designed to meet the pledge set out in the Music Manifesto that over time, every KS2 child should have the chance to learn a musical instrument. Wider Ops projects achieve this through whole classes learning instruments and playing together as a group.
This scheme means that every child in Year 4 has the chance to learn an instrument. Year 4 children have the opportunity to learn to play the guitar and recorder.

Additional Music Teaching

Children are offered the opportunity to study a musical instrument with peripatetic teachers. Peripatetic music teaching is provided by Camden Music Service. Parents who want their children to participate in the scheme must purchase or hire the instrument and pay the additional music lesson fees on a termly basis. These lessons are normally taught to small groups of children or individually.

Children choose to learn one of a variety of instruments, such as the recorder, guitar, piano, violin and flute. This is in addition to the normal music teaching of the school, but usually takes place during curriculum time.

Children's musical successes are celebrated during our assemblies where certificates are presented to the children in front of the school.

Choir, Orchestra and Musical Events

We believe that music enriches the lives of people, and so we wish to involve as many children as possible in musical activities.

We have a school choir which we encourage children in KS2 to join. The choir meets on a weekly basis and, although its primary aim is to enable children to enjoy singing together, it also performs in public on a number of occasions throughout the year. The school choir performs bi-annually at the Royal Albert Hall.

Singing is important in our school and children have many opportunities to sing during class assemblies, church services and in class.

Resources
Music resources are stored in the music cupboard in the hall

Assessment

From Y1- Y6 children are assessed individually against the statutory outcomes for each year group. They are graded Working towards Expected Standard, Expected Standard, Greater Depth. The music assessment statements can be found at the end of this policy document.

Staff Training

Staff receive termly support and training through a programme of PDMs and 1-1 coaching opportunities, keeping their knowledge, skills and understanding up to date and relevant for delivering the curriculum. New staff are given a mentor for 12 months.

Parent / Carer Involvement

Through parents' meetings, the school newsletter and the school website parents are encouraged to support their children's learning in music.

The Role of the Subject Leader

Subject leaders

- provide continuous professional development for staff
- monitor the quality of provision in the music curriculum and report to senior leaders
- monitor pupil outcomes in music and report to senior leaders

Monitoring and Evaluation

The quality of provision in music is monitored and evaluated according to the annual school monitoring and evaluation plan.

Progression through the Music curriculum in our school

updated: 21.09.23

	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7
SINGING	**Unit 4 Pitch** **What is pitch?** Learning what pitch is and how we can recognise high, middle and low sounds. **High Sounds** Learning about what types of instruments make high pitched sounds. Identify high pitched sounds, name some high pitched instruments and then sing at a high pitch. **Low sounds** Learning about what types of instruments make low pitched sounds. Identify low pitched sounds, name some low pitched instruments and then sing at a low pitch. **Following the pitch** Learning about how we can follow the pitch of a piece of music. **Changing the pitch** Learning how to change the pitch of our singing voices. Practise singing at different pitches and we will follow the pitch of a song with our hands.	**Unit 4 Pitch** **What is pitch?** Learning what pitch is and how we can recognise high, middle and low sounds. **High Sounds** Learning about what types of instruments make high pitched sounds. Identify high pitched sounds, name some high pitched instruments and then sing at a high pitch. **Low sounds** Learning about what types of instruments make low pitched sounds. Identify low pitched sounds, name some low pitched instruments and then sing at a low pitch. **Following the pitch** Learning about how we can follow the pitch of a piece of music. **Changing the pitch** Learning how to change the pitch of our singing voices. Practise singing at different pitches and we will follow the pitch of a song with our hands. **Creating high and low sounds** Learning about how we can use both our	**Unit 8** **Tempo, Dynamics, Timbre** **Identifying tempo** Learning about tempo (speed). Learning the different Italian terms for fast and slow and identify changes in tempo. **High and low sounds** Learning about pitch. Learn to identify when the pitch rises and falls and how to use our voice to make different sounds. **Loud and soft sounds** Learning about dynamics. Learning the Italian terms for loud and quiet and use them to help us add expression to our singing. **Different ways to use the voice** Learning lots of different ways to use your voice and decide which way is best for a particular song. **Different ways to use instruments** Learning how to make music out of objects around the house and how to manipulate objects to create different sounds. **Instruments of the orchestra**	**Unit 1** **Pulse and Metre 1** Exploring 6 beats in a bar **Unit 2** **Timbre 1** Developing body percussion (Part 2) Composing a body percussion piece Compose and perform your body percussion piece **Unit 4** **Pitch** What is pitch? Following the pitch **Unit 5** **Texture** Monophonic texture Homophonic texture Polyphonic texture Melody and Accompaniment **Unit 6** **Musical processes** Vocal ostinati - repeating patterns using our voices Introducing musical drones	**Unit 9** **Rhythm 2** **Pulse and rhythm** Learning about pulse and rhythm. Learning some new songs and keeping a steady pulse. Using musical symbols to perform rhythms. **Improvising rhythmic patterns** Beginning to clap rhythmic patterns in a call and response pattern. Learning what improvising means and how to create a rhythmic improvisation pattern. Revisiting our song and making up some body percussion patterns to fit the pulse. **Improvising in a piece of music** Reviewing the term 'improvise' and returning to the song 'Step Back Baby' to improvise and create a rhythmic backing. Learning a new 'call and response' song from Ghana and completing a quiz. **Using call and response in Samba music** Looking at Samba music and layering different rhythms over the top of each other. Learning a new 'call	**Unit 13** **Tonality** **Recognising melody** Introduction to melody; how it is made, why it is used and where we often hear it. Singing together and listening to a musical extract. **Constructing and playing a melody using a scale** Learning how to play a melody on a xylophone (or an interactive xylophone). **Magical stories and tone poems** Learning how composers use melody within music to tell a story or express an emotion. **Melody and tonality** Exploring the effect of moving between major and minor keys on emotional response. **Spreading the news and telling a tale - the passing down of tunes in folk song** Exploring how folk tunes have been learned throughout time and how subjects for song tales were invented. **Renaissance and Baroque variations, opera arias and jazz**	**Unit 17** **Harmony** **To sing in canon** Exploring our vocal range with a stretching warm up. Learning two songs to sing in canon. **To explore chords** Using our vocal chords with a fun warm-up. Exploring everything about chords and harmony. Learning how to form a triad using our voice, and apply our knowledge to create a chordal accompaniment to the song 'Sunrise'. **To explore bass lines** Warming up our bodies and voices with a song called 'Shabuya!' Exploring Holst's' Mars: Bringer of War' from The Planets Suite and discovering why his music for this movement really did sound so ominous and menacing. Learning some of the ostinato patterns from this movement followed by doing some composition of our own **To explore singing in thirds** Learning a new four part song as a warm-up. Exploring the importance of the 'third' interval, and	•Singing regularly from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and dynamic contrast. • Singing three- and four-part rounds, transposing music according to the needs of the class. • Creating opportunities for engendering a sense of performance, whether that be in front of an audience, in the community or through recordings to be shared on virtual platforms.

	Creating high and low sounds Learning about how we can use both our voices and everyday objects to create high and low sounds. **Unit 2** **Timbre**	voices and everyday objects to create high and low sounds. **Unit 2** **Timbre**	Learning about the families and instruments of the orchestra. Listening to examples of what they sound like and finding out how all the instruments are played. **Unit 7** **Pulse and metre** **Unit 9** **Rhythm**		and response' song and carrying on improvising in different ways; learning tips and tricks; with songs and pieces of music. **Improvising in a Samba style** Continuing to learn about different call and response sections and learn a new song 'Halima Pakasholo'. Using instruments to create Samba breaks and improvised sections and finish with a quiz. **Summarising your learning on improvising** Recapping our learning in the unit. Finishing the song Halima Pakasholo and performing it with improvised responses. Playing a new 'switch game' and finishing with a quiz to consolidate learning from this unit.	**scat - show off that melody!** Exploring the limitations of our voices as we explore different ways to show off melodies and improvise tunes. **Unit 11** Timbre 3 **Unit 12** Rhythm 3	apply it to create a new part of our Zulu song. **Learning how to harmonise** Singing one of four parts in 'Do your Dooty', listening to the harmonies as we sing. Reviewing understanding of thirds and how they can help us harmonise. Learning a new song based on the triad. **To develop a song through the use of harmony** Learning two key parts of a new warm-up song. Learning a new spiritual - Ain't Gonna Let Nobody - a protest song about power and freedom, and taking inspiration from the likes of Pachelbel to structure our own performance. **Unit 16** **Metre** **Unit 18** **Rhythm 4**	
LISTENING	**Unit 6 Musical devices** Conjunct melodies Disjunct melodies Imitation Sequence Riffs **Unit 2** **Timbre**	**Unit 6 Musical devices** Conjunct melodies Disjunct melodies Imitation Sequence Riffs **Unit 2** **Timbre**	**Unit 7** **Pulse and metre** **Unit 8** **Tempo, Dynamics, Timbre** **Unit 9** **Rhythm**	**Unit 1** **Pulse and Metre 1** **Unit 2** **Timbre 1** **Unit 3** **Rhythm 1** **Unit 4** **Pitch** **Unit 5** **Texture**	**Unit 7** Pulse and Metre 2 **Unit 8** Timbre 2 **Unit 9** Rhythm 2	**Unit 14** **Structure** **Binary form** Exploring the binary form music structure, which led to the development of more styles like pop, soul and rock. **Ternary form** Exploring the characteristics of ternary form, and how	**Unit 16** **Metre** **Unit 18** **Rhythm 4**	**Developing the technical ability to identify the use of musical elements** **Tonality** Major, minor, modal or atonal **Texture/Instrumentation** Instruments of the orchestra Typical band/ensemble set-up Traditional instruments **Metre/Rhythm/Tempo** Beats in a bar Duration

				Unit 6 **Musical processes**		to identify a piece of ternary form music. **Sonata form** Learning about Sonata form – the culmination of binary and ternary form. **Sonata and rondo form** Deepening our understanding of sonata structure and learning about a new structure: rondo form. **Rondo form** Looking at two rondos that have different sections, and learning how the same form can be varied. **Musical structures recap** **Unit 11** **Timbre 3** **Unit 12** **Rhythm 3** **Unit 13** **Tonality** **Unit 15** **Beat, pulse, rhythm, structure**		of notes Use of syncopation Speed **Pitch** High/Low **Harmony** Primary chords Consonant, dissonant and extended harmony **Dynamics** Volume, articulated using English or Italian words
COMPOSING Improvise KS2 Compose KS2	**Unit 5 Contrasts** **Rhythm** Learning how to recognise, perform and compose rhythmic contrasts in our music making. **Pitch** Learning how to recognise, perform	**Unit 5 Contrasts** **Rhythm** Learning how to recognise, perform and compose rhythmic contrasts in our music making. **Pitch** Learning how to recognise, perform and	**Unit 7** **Pulse and metre** **Unit 9** **Rhythm**	**Unit 2** **Timbre 1** **Body percussion basics** Getting to know the basics of body percussion such as clapping and stomping rhythms.	**Unit 9** **Rhythm 2** **Pulse and rhythm** Learning about pulse and rhythm. Learning some new songs and keeping a steady pulse. Using musical symbols to perform rhythms. To finish	**Unit 15** **Beat, pulse, rhythm, structure** **Exploring recitative and arias** Revisiting tonality in song (major and minor) and exploring the different sung forms in opera.	**Unit 16** **Metre** **To understand the difference between three and four time** Warming-up by moving to the pulse, and identifying different beats of the bar. Learning two songs which can be	**Developing understanding of composition through one of/a combination of:** **'Song' Writing (with or without lyrics)** • Playing chord sequences from a range of familiar songs

	and compose music that has contrasts in its pitch. **Dynamics** Learning how to recognise, perform and compose music that uses dynamic contrasts. **Articulation** Learning how to recognise, perform and compose music that has contrasts in its articulation. **Melody** Learning how to recognise, perform and compose music that has melodic contrasts. **Timbre** Learning how to recognise, perform and compose music that has contrasts **Unit 6** **Musical devices** Conjunct melodies Disjunct melodies Imitation Sequence Riffs **Unit 3** **Rhythm**	compose music that has contrasts in its pitch. **Dynamics** Learning how to recognise, perform and compose music that uses dynamic contrasts. **Articulation** Learning how to recognise, perform and compose music that has contrasts in its articulation. **Melody** Learning how to recognise, perform and compose music that has melodic contrasts. **Timbre** Learning how to recognise, perform and compose music that has contrasts **Unit 6** **Musical devices** Conjunct melodies Disjunct melodies Imitation Sequence Riffs **Unit 3** **Rhythm**		**Exploring different sounds** Exploring different rhythms in percussive music. **Developing body percussion (Part 1)** Developing our body percussion skills and reading music notation. **Developing body percussion (Part 2)** Improving our body percussion skills even further by combining sounds into longer phrases. **Composing a body percussion piece** Using body percussion to create a piece of music. **Compose and perform your body percussion piece** Completing our composition and perform our body percussion piece. **Unit 6** **Musical processes** **Ostinati - repeating patterns** In this lesson, we will have an introduction to musical ostinati - repeating patterns of notes. **Vocal ostinati - repeating patterns using our voices** In this lesson, we will continue our learning about ostinati and	there is a quiz to test your knowledge! **Improvising rhythmic patterns** Beginning to clap rhythmic patterns in a call and response pattern. Learning what improvising means and how to create a rhythmic improvisation pattern. Revisiting our song and making up some body percussion patterns to fit the pulse. **Improvising in a piece of music** Reviewing the term 'improvise' and returning to the song 'Step Back Baby' to improvise and create a rhythmic backing. Learning a new 'call and response' song from Ghana and completing a quiz. **Using call and response in Samba music** Looking at Samba music and layering different rhythms over the top of each other. Learning a new 'call and response' song and carrying on improvising in different ways; learning tips and tricks; with songs and pieces of music. **Improvising in a Samba style** Continuing to learn about different call and response sections and	**Introducing Gamelan - a review of polyrhythms** Introduction to music from Indonesia and learning to play and compose a polyrhythm for a gamelan ensemble. **Gamelan - interlocking melodies** Looking deeper at the gamelan ensemble and beginning to compose interlocking melodies for the pitched instruments. **Composing a gamelan ensemble piece** Putting together everything we know about gamelan ensembles and composing own piece for the full ensemble. **Graphical notation and Djembe rhythms** Learning to read rhythms from graphical notation and performing some Djembe polyrhythms from West Africa. **Putting it all together - interlocking melodies, polyrhythms and structuring scores.** Structuring our piece for the performance of Ghanaian song and West African drumming ensemble. **Unit 11** Timbre 3	performed with a cup pattern as an accompaniment. Exploring simple musical notation and composing own three beat pattern. **To explore changes in metre** Moving to music in different metres, reviewing rhythm notation and understanding the purpose of bar lines. **To explore compound time** Learning a song from Zimbabwe. Moving to the metre, using a hand clapping pattern, to the tunes of Alicia Keys and Queen. Exploring rhythm notation and grouping in simple and compound time, and learning a song to help remember the concept. **To develop our understanding of compound time** Moving to music in both simple and compound time. Learning more about compound time signatures before applying knowledge of compound time signatures in the challenge. **To explore irregular metre** Exploring Holst's 'Mars: Bringer of War' from The Planets Suite	as compositional models. • Composing chords sequences on the keyboard or guitar in C major or A minor using mainly primary chords. Composig bass lines using the root note of each chord. • Creating melodic song-lines shaped by lyrics and/or harmonic intention.

				create melodic repeating patterns. **Instrumental ostinati - ground bass** In this lesson, we will play our own melodic ostinati. **Introducing musical drones** In this lesson, we will introduce a new musical process -the drone. **Drones and pedal notes** In this lesson, we will continue to learn about how to use drones as an accompaniment. **Unit 3 Rhythm 1** **Unit 4 Pitch**	learn a new song 'Halima Pakasholo'. Using instruments to create Samba breaks and improvised sections and finish with a quiz. **Summarising your learning on improvising** Recapping our learning in the unit. Finishing the song Halima Pakasholo and performing it with improvised responses. Playing a new 'switch game' and finishing with a quiz to consolidate learning from this unit.	**Unit 13 Tonality**	and discovering why his music for this movement really did sound so ominous and menacing. Learning some of the ostinato patterns from this movement followed by doing own composition. **To develop our understanding of irregular metre** Exploring irregular time signatures further (including 7 beats per bar), understanding how to notate these time signatures, and learning an ostinato pattern in irregular metre and improvising over the top. **Unit 18 Rhythm 4**	
MUSICIAN SHIP KS1								
Pulse/Beat	**Unit 1 Pulse** **To understand pulse** Learning about pulse, how to find it and how to move our body in time to the beat. **Creating simple patterns** Learning how to use our body to show pulse in different ways and how to	**Unit 1 Pulse** **To understand pulse** Learning about pulse, how to find it and how to move our body in time to the beat. **Creating simple patterns** Learning how to use our body to show pulse in different ways and how to match the rhythm pattern to the pulse.	**Unit 7 Pulse and metre** **Understanding pulse** Learning about pulse, how to find the pulse and how to move in time to the pulse. **Creating simple patterns** Learning to create a simple pulse pattern while we are singing and to understand how a pulse can be subdivided.	**Unit 1 Pulse and Metre 1** **Understanding pulse and rhythm** Exploring steady beats known as 'pulse', and exploring rhythm. **Exploring 4 beats in a bar** Exploring how music is organised and look at music with 4 beats in a bar. **Exploring 2 beats in a bar**	**Unit 7 Pulse and Metre 2** **Understanding pulse and rhythm** In this lesson, we will find the pulse and explore rhythm of a piece of music. **Exploring 4 beats and 2 beats in a bar** In this lesson, we will explore how music is organised and look at music with 4 beats and 2 beats in a bar.	**Unit 15 Beat, pulse, rhythm, structure** **Exploring recitative and arias** Revisiting tonality in song (major and minor) and exploring the different sung forms in opera. **Introducing Gamelan - a review of polyrhythms** Introduction to music from Indonesia and	**Unit 16 Metre** **To understand the difference between three and four time** Warming-up by moving to the pulse, and identifying different beats of the bar. Learning two songs which can be performed with a cup pattern as an accompaniment. Exploring simple musical notation and	

	match the rhythm pattern to the pulse. **Understanding how sound is represented by symbols** Learning how sounds can be represented using symbols or pictures and the relationship between pulse and rhythm. **Physicalising pulse in different ways** Learning how sound patterns fit into a pulse, the difference between a ta and ti-ti pulse and how to change the way we represent pulse in a song **Maintaining pulse and identifying strong beats** Learning to maintain a steady pulse, to find the strong beat in the bar and how to move to the pulse of the music. **Identifying tempo** Learning the musical terminology for tempo and how to identify fast and slow music **Unit 3** **Rhythm**	**Understanding how sound is represented by symbols** Learning how sounds can be represented using symbols or pictures and the relationship between pulse and rhythm. **Physicalising pulse in different ways** Learning how sound patterns fit into a pulse, the difference between a ta and ti-ti pulse and how to change the way we represent pulse in a song **Maintaining pulse and identifying strong beats** Learning to maintain a steady pulse, to find the strong beat in the bar and how to move to the pulse of the music. **Identifying tempo** Learning the musical terminology for tempo and how to identify fast and slow music **Unit 3** **Rhythm**	**Understanding how sound is represented by symbols** Learning how sounds can be represented by symbols and how to read the symbols to create our own sound patterns. **Physicalising pulse in different ways** Learning to use our bodies to show pulse in lots of different ways including a crotchet pulse and a quaver pulse. **Maintaining pulse and identifying strong beats** Learning all about the strongest beat of the bar and how we can show it when we are performing the pulse. **How many beats in a bar?** Learning that not all music has 4 beats in a bar. Learn how to physicalise 3 beat and 5 beat patterns. **Unit 8** **Tempo, Dynamics, Timbre** **Unit 9** **Rhythm**	Exploring music structured with 2 beats in a bar. **Exploring 3 beats in a bar** Exploring music structured with 3 beats in a bar. **Exploring 6 beats in a bar** Exploring music structured with 6 beats in a bar. **Recognising time signatures** Recognising and identifying how many beats are in each bar for different pieces of music. **Unit 2** **Timbre 1** **Unit 3** **Rhythm 1**	**Exploring 3 beats in a bar** In this lesson, we will explore music with 3 beats in a bar, using body percussion to keep in time. **Exploring 6 beats in a bar** In this lesson, we will explore music with 6 beats in a bar, using body percussion to keep in time. **Exploring 5 beats in a bar** In this lesson, we will explore music with 5 beats in a bar, using body percussion to keep in time. **Recognising time signatures** In this lesson, we will identify how many beats are in each bar for different pieces of music. **Unit 9** **Rhythm 2**	learning to play and compose a polyrhythm for a gamelan ensemble. **Gamelan - interlocking melodies** Looking deeper at the gamelan ensemble and beginning to compose interlocking melodies for the pitched instruments. **Composing a gamelan ensemble piece** Putting together everything we know about gamelan ensembles and composing own piece for the full ensemble. **Graphical notation and Djembe rhythms** Learning to read rhythms from graphical notation and performing some Djembe polyrhythms from West Africa. **Putting it all together - interlocking melodies, polyrhythms and structuring scores.** Structuring our piece for the performance of Ghanaian song and West African drumming ensemble. **Unit 10** **Duration** **To understand how to maintain the pulse using the voice and body** Learning a song from Brazil through	composing own three beat pattern. **To explore changes in metre** Moving to music in different metres, reviewing rhythm notation and understanding the purpose of bar lines. **To explore compound time** Learning a song from Zimbabwe. Moving to the metre, using a hand clapping pattern, to the tunes of Alicia Keys and Queen. Exploring rhythm notation and grouping in simple and compound time, and learning a song to help remember the concept. **To develop our understanding of compound time** Moving to music in both simple and compound time. Learning more about compound time signatures before applying knowledge of compound time signatures in the challenge. **To explore irregular metre** Exploring Holst's 'Mars: Bringer of War' from The Planets Suite and discovering why his music for this movement really did sound so ominous and menacing. Learning	

						performing rhythm and pulse simultaneously, with an added challenge at the end! **To understand the difference between on and off beats** Learning a body percussion pattern; exploring graphic notation to help us perform on and off beat rhythms; and completing a challenge at the end! **To explore on and off beats in different musical styles** Consolidating some of the learning from previous lesson. Exploring how off beats can be found in different musical styles. **To understand syncopated rhythms** Learning a traditional song from Nigeria, followed by an exploration of syncopated rhythms. **To explore ostinatos** Performing a welcome song, 'Funga Alafia', followed by an exploration of ostinatos - repeated rhythms or patterns. **To understand polyrhythms** Consolidating ostinatos, then learning and performing polyrhythms using	some of the ostinato patterns from this movement followed by doing own composition. **To develop our understanding of irregular metre** Exploring irregular time signatures further (including 7 beats per bar), understanding how to notate these time signatures, and learning an ostinato pattern in irregular metre and improvising over the top.	

						body percussion and grid notation.		
Rhythm	**Unit 3** **Rhythm** **Rhythm vs. pulse** Learning the difference between pulse and rhythm and how to learn to and repeat short rhythmic patterns. **Rhythms** Learning to read and write our songs using rhythmic notation. **Rhythm symbols and patterns** Continue learning to read and write our songs using rhythmic notation. **Rhythm notation** Learning to write songs in rhythm notation and play games to help our understanding of rhythm. **Reading and writing rhythmic notation** Learning to read and write rhythms, recognising rhythms from our favourite songs and playing rhythm games. **Improvising rhythms** Learning to improvise and compose a rhythm within a 4 beat pattern.	**Unit 3** **Rhythm** **Rhythm vs. pulse** Learning the difference between pulse and rhythm and how to learn to and repeat short rhythmic patterns. **Rhythms** Learning to read and write our songs using rhythmic notation. **Rhythm symbols and patterns** Continue learning to read and write our songs using rhythmic notation. **Rhythm notation** Learning to write songs in rhythm notation and play games to help our understanding of rhythm. **Reading and writing rhythmic notation** Learning to read and write rhythms, recognising rhythms from our favourite songs and playing rhythm games. **Improvising rhythms** Learning to improvise and compose a rhythm within a 4 beat pattern. **Unit 1 Pulse** **Unit 5 Contrasts**	**Unit 9** **Rhythm** **Finding the pulse** Learning about pulse and how to find it in a piece of music. Practise tapping the pulse along to a piece of music and composing own body percussion pulse pattern. **Finding the pulse in a song** Finding the pulse in a piece of music. Using symbols and recognising patterns between words and sounds. **Exploring the difference between pulse and rhythm** Learning about rhythm and learning to match words with rhythms. Reviewing pulse and practising moving between pulse and rhythm. **Using symbols to represent sounds** Reviewing what pulse and rhythm are. Learning to use musical notation symbols to represent different rhythms and learning some new songs. **Recognising musical symbols** Reviewing pulse and rhythm. Using musical notation symbols to	**Unit 3** **Rhythm 1** **Understanding pulse and rhythm** Finding the pulse in songs and explore rhythm. **Basic notation** Exploring some basic notation and reading some rhythms. **Reading simple rhythms** Exploring the semi-quaver and reading more simple rhythms. **Developing rhythm reading** Learning the symbol for silence (a rest) and continuing to develop our rhythm reading skills. **Composing rhythms** Learning another new note (the semibreve) and composing a rhythmic piece. **Performing rhythms** Completing and performing our composition. **Unit 1** **Pulse and Metre 1** **Unit 2** **Timbre 1**	**Unit 9** **Rhythm 2** **Pulse and rhythm** Learning about pulse and rhythm. Learning some new songs and keeping a steady pulse. Using musical symbols to perform rhythms. **Improvising rhythmic patterns** Beginning to clap rhythmic patterns in a call and response pattern. Learning what improvising means and how to create a rhythmic improvisation pattern. Revisiting our song and making up some body percussion patterns to fit the pulse. **Improvising in a piece of music** Reviewing the term 'improvise' and returning to the song 'Step Back Baby' to improvise and create a rhythmic backing. Learning a new 'call and response' song from Ghana and completing a quiz. **Using call and response in Samba music** Looking at Samba music and layering different rhythms over the top of each other. Learning a new 'call and response' song and carrying on improvising in different	**Unit 12** **Rhythm 3** **To learn ostinato patterns inspired by West African drumming** Introduction to West African drumming traditions, and the opportunity to practise and perform ostinatos and signals. **To structure and perform a piece inspired by West African drumming** Call and response warm-up. Reviewing the ostinatos and signals learnt in the previous lesson. Developing understanding of cross-rhythms, culminating in planning a performance. **To understand how rhythmic cycles feature in Indian classical music** Learning a traditional Indian lullaby, followed by learning the key features of Indian classical music, and how to clap the Tala cycles. Composing a Tala cycle. **To perform a ṭukḍā in a rhythmic cycle** Indian lullaby from the previous lesson sung in canon, followed by a review of Tin Tal. Learning to speak a composition, and	**Unit 18** **Rhythm 4** **Understanding syncopation** Learning about syncopation. Learning a new song and performing syncopated rhythms. The lesson finishes with a quiz to test knowledge. **To layer syncopated rhythms** Reviewing syncopation. Learning some syncopated rhythms and layering them to create a three part texture. Reviewing the song learnt in lesson one. **To read syncopated rhythms** Learning to read syncopated rhythms using grid and musical notation. Creating 3 body percussion patterns. Finishing by performing them together. **To compose a syncopated rhythm** Composing a body percussion sequence. Composing own syncopated rhythm. Performing the rhythm through in a performance. **To perform using syncopated rhythms** Learning to layer syncopated rhythms. Looking at Samba	

	Unit 1 Pulse **Unit 5 Contrasts**		recognise different songs and playing rhythm games. Layering rhythms on top of each other. **Composing a rhythm** Reviewing pulse and rhythm. Using musical notation symbols to recognise different songs and playing rhythm games. Consolidating learning in this unit by composing four bar rhythm and completing an end of unit quiz.		ways; learning tips and tricks; with songs and pieces of music. **Improvising in a Samba style** Continuing to learn about different call and response sections and learn a new song 'Halima Pakasholo'. Using instruments to create Samba breaks and improvised sections and finish with a quiz. **Summarising your learning on improvising** Recapping our learning in the unit. Finishing the song Halima Pakasholo and performing it with improvised responses. Playing a new 'switch game' and finishing with a quiz to consolidate learning from this unit. **Unit 7** **Pulse and Metre 2** **Unit 8** **Timbre 2**	performing it within the Tin Tal cycle. **To explore key characteristics of Samba** Performing a Brazilian call and response song. Introduction to Samba and its origins, an exploration of its key characteristics and a performance of a four-part polyrhythm. **To understand the different elements of a Samba performance** Practising typical Samba call and response patterns, revist our 'Samba Groove' and putting together a performance. **Unit 11** **Timbre 3** **Unit 15** **Beat, pulse, rhythm, structure**	music and how syncopated rhythms feature in this style of music and even learning some Samba grooves! **To summarise our learning of syncopation** Revisiting the songs have learnt in this unit. Composing own syncopated Samba break to add to the Samba performance. The lesson will finish with a final unit quiz to see what we have learnt. **Unit 16** **Metre**	
Pitch	**Unit 4 Pitch** **What is pitch?** Learning what pitch is and how we can recognise high, middle and low sounds. **High Sounds** Learning about what types of instruments make high pitched sounds. Identify high pitched sounds,	**Unit 4 Pitch** **What is pitch?** Learning what pitch is and how we can recognise high, middle and low sounds. **High Sounds** Learning about what types of instruments make high pitched sounds. Identify high pitched sounds, name some high pitched	**Unit 8** **Tempo, Dynamics, Timbre** **Identifying tempo** Learning about tempo (speed). Learning the different Italian terms for fast and slow and identify changes in tempo. **High and low sounds** Learning about pitch. Learn to identify when	**Unit 4** **Pitch** **What is pitch?** Recapping our learning on pitch. Looking at what pitch is and how we can recognize high, middle and low sounds. **High sounds** Exploring what types of instruments make high pitched sounds	**Unit 8** **Timbre 2**			

	name some high pitched instruments and then sing at a high pitch. **Low sounds** Learning about what types of instruments make low pitched sounds. Identify low pitched sounds, name some low pitched instruments and then sing at a low pitch. **Following the pitch** Learning about how we can follow the pitch of a piece of music. **Changing the pitch** Learning how to change the pitch of our singing voices. Practise singing at different pitches and we will follow the pitch of a song with our hands. **Creating high and low sounds** Learning about how we can use both our voices and everyday objects to create high and low sounds. **Unit 5 Contrasts**	instruments and then sing at a high pitch. **Low sounds** Learning about what types of instruments make low pitched sounds. Identify low pitched sounds, name some low pitched instruments and then sing at a low pitch. **Following the pitch** Learning about how we can follow the pitch of a piece of music. **Changing the pitch** Learning how to change the pitch of our singing voices. Practise singing at different pitches and we will follow the pitch of a song with our hands. **Creating high and low sounds** Learning about how we can use both our voices and everyday objects to create high and low sounds. **Unit 5 Contrasts**	the pitch rises and falls and how to use our voice to make different sounds. **Loud and soft sounds** Learning about dynamics. Learning the Italian terms for loud and quiet and use them to help us add expression to our singing. **Different ways to use the voice** Learning lots of different ways to use your voice and decide which way is best for a particular song. **Different ways to use instruments** Learning how to make music out of objects around the house and how to manipulate objects to create different sounds. **Instruments of the orchestra** Learning about the families and instruments of the orchestra. Listening to examples of what they sound like and finding out how all the instruments are played.	and how these can be used in a musical story. **Low sounds** Exploring what types of instruments make low pitched sounds and how this can be used in a musical story. **Low and high sounds** Exploring how high and low pitches can work together to create a musical story. **Following the pitch** Learning and practising how to follow the pitch of a piece of music. **Creating high and low sounds** Creating low and high pitched sounds using objects.				
PERFORMING	**Unit 5 Contrasts** **Rhythm** Learning how to recognise, perform and compose rhythmic contrasts in our music making.	**Unit 5 Contrasts** **Rhythm** Learning how to recognise, perform and compose rhythmic contrasts in our music making.	**Unit 7** **Pulse and metre** **Understanding pulse** Learning about pulse, how to find the pulse and how to move in time to the pulse.	**Unit 5** **Texture** **Thin or rich textures** Learning about what texture is and exploring how to	**Unit 9** **Rhythm 2** **Pulse and rhythm** Learning about pulse and rhythm. Learning some new songs and keeping a steady	**Unit 12** **Rhythm 3** **To learn ostinato patterns inspired by West African drumming**	**Unit 18** **Rhythm 4** **Understanding syncopation** Learning about syncopation. Learning	**Instrumental Performance** The Model Music Curriculum (MMC) DfE 2021 sets out two models of progression in instrumental

	Pitch Learning how to recognise, perform and compose music that has contrasts in its pitch. **Dynamics** Learning how to recognise, perform and compose music that uses dynamic contrasts. **Articulation** Learning how to recognise, perform and compose music that has contrasts in its articulation. **Melody** Learning how to recognise, perform and compose music that has melodic contrasts. **Timbre** Learning how to recognise, perform and compose music that has contrasts **Unit 6** **Musical devices** Conjunct melodies Disjunct melodies Imitation Sequence Riffs	**Pitch** Learning how to recognise, perform and compose music that has contrasts in its pitch. **Dynamics** Learning how to recognise, perform and compose music that uses dynamic contrasts. **Articulation** Learning how to recognise, perform and compose music that has contrasts in its articulation. **Melody** Learning how to recognise, perform and compose music that has melodic contrasts. **Timbre** Learning how to recognise, perform and compose music that has contrasts **Unit 6** **Musical devices** Conjunct melodies Disjunct melodies Imitation Sequence Riffs	**Creating simple patterns** Learning to create a simple pulse pattern while we are singing and to understand how a pulse can be subdivided. **Understanding how sound is represented by symbols** Learning how sounds can be represented by symbols and how to read the symbols to create our own sound patterns. **Physicalising pulse in different ways** Learning to use our bodies to show pulse in lots of different ways including a crotchet pulse and a quaver pulse. **Maintaining pulse and identifying strong beats** Learning all about the strongest beat of the bar and how we can show it when we are performing the pulse. **How many beats in a bar?** Learning that not all music has 4 beats in a bar. Learn how to physicalise 3 beat and 5 beat patterns.	recognise thin or rich textures. **Monophonic texture** Learning about how we can recognise, perform and create monophonic textures in our music. **Homophonic texture** Learning about how we can recognise, perform and create homophonic textures in our music. **Polyphonic texture** Learning about how we can recognise, perform and create polyphonic textures in our music. **Melody and Accompaniment** Learning about how we can recognise, perform and describe what melody and accompaniment is. **Mixing textures** Learning about how musicians create different layers of sounds so that their music has different textures. **Unit 2** **Timbre 1** **Unit 3** **Rhythm 1**	pulse. Using musical symbols to perform rhythms. To finish there is a quiz to test your knowledge! **Improvising rhythmic patterns** Beginning to clap rhythmic patterns in a call and response pattern. Learning what improvising means and how to create a rhythmic improvisation pattern. Revisiting our song and making up some body percussion patterns to fit the pulse. **Improvising in a piece of music** Reviewing the term 'improvise' and returning to the song 'Step Back Baby' to improvise and create a rhythmic backing. Learning a new 'call and response' song from Ghana and completing a quiz. **Using call and response in Samba music** Looking at Samba music and layering different rhythms over the top of each other. Learning a new 'call and response' song and carrying on improvising in different ways; learning tips and tricks; with songs and pieces of music. **Improvising in a Samba style**	Introduction to West African drumming traditions, and the opportunity to practise and perform ostinatos and signals. **To structure and perform a piece inspired by West African drumming** Call and response warm-up. Reviewing the ostinatos and signals learnt in the previous lesson. Developing understanding of cross-rhythms, culminating in planning a performance. **To understand how rhythmic cycles feature in Indian classical music** Learning a traditional Indian lullaby, followed by learning the key features of Indian classical music, and how to clap the Tala cycles. Composing a Tala cycle. **To perform a ṭukḍā in a rhythmic cycle** Indian lullaby from the previous lesson sung in canon, followed by a review of Tin Tal. Learning to speak a composition, and performing it within the Tin Tal cycle. **To explore key characteristics of Samba** Performing a Brazilian call and response song. Introduction to	a new song and perform syncopated rhythms. The lesson finishes with a quiz to test our knowledge. **To layer syncopated rhythms** Reviewing syncopation. We will learn some syncopated rhythms and layer them to create a three part texture. We will also review the song we learnt in lesson one. **To read syncopated rhythms** Learning to read syncopated rhythms using grid and musical notation. Creating 3 body percussion patterns. Performing them together. **To compose a syncopated rhythm** Composing a body percussion sequence. Composing our own syncopated rhythm. We will finish by performing the rhythm through in a performance. **Performing using syncopated rhythms** Learning to layer syncopated rhythms. We will also look at Samba music and how syncopated rhythms feature in this style of music and even learn some Samba grooves!	performance as examples of how pupils may develop their skills and understanding over the Key Stage. These should be followed alongside a clear emphasis on expressive quality. Some pupils will already have some facility on their instruments and these lessons should be used to broaden their skills at sight-reading, transposition, composing, improvisation or harmonisation. The inclusion of riffs, bass lines and arrangement of parts will allow all learners to take part and to make meaningful progress. **Keyboard** • Learn to find notes on the keyboards. • Play rhythmically simple melodies on keyboard instruments, following staff notation written on one stave. • Use notes within a range of a 5th transposed into C major or A minor. **Reading Notation** • Read and play short rhythmic phrases at sight, using conventional symbols for known rhythms and note durations. • Read simple phrases using pitch and rhythmic notation on

					Continuing to learn about different call and response sections and learn a new song 'Halima Pakasholo'. Using instruments to create Samba breaks and improvised sections and finish with a quiz. **Summarising your learning on improvising** Recapping our learning in the unit. Finishing the song Halima Pakasholo and performing it with improvised responses. Playing a new 'switch game' and finishing with a quiz to consolidate learning from this unit. **Unit 8** **Timbre 2**	Samba and its origins, an exploration of its key characteristics and a performance of a four-part polyrhythm. **To understand the different elements of a Samba performance** Practising typical Samba call and response patterns, revist our 'Samba Groove' and putting together a performance. **Unit 15** **Beat, pulse, rhythm, structure** **Exploring recitative and arias** Revisiting tonality in song (major and minor) and exploring the different sung forms in opera. **Introducing Gamelan - a review of polyrhythms** Introduction to music from Indonesia and learning to play and compose a polyrhythm for a gamelan ensemble. **Gamelan - interlocking melodies** Looking deeper at the gamelan ensemble and beginning to compose interlocking melodies for the pitched instruments. **Composing a gamelan ensemble piece**	**To summarise our learning of syncopation** Revisiting the songs we have learnt in this unit. Composing our own syncopated Samba break to add to the Samba performance. The lesson will finish with a final unit quiz to see what we have learnt **Unit 17** **Harmony** **To sing in canon** Learning two songs to sing in canon. **To explore chords** Exploring everything about chords and harmony. Learning how to form a triad using voice, and applying knowledge to create a chordal accompaniment to the song 'Sunrise'. **To explore bass lines** Exploring Holst's 'Mars: Bringer of War' from The Planets Suite and discovering why his music for this movement really did sound so ominous and menacing. Learn some of the ostinato patterns from this movement followed by doing some of own composition. **To explore singing in thirds** Learning a new four part song. Then exploring the	the treble clef containing melodies that move mostly in step.

						Putting together everything we know about gamelan ensembles and composing own piece for the full ensemble. **Pulse and rhythm - Ghanaian rock game** Reviewing what we know about the difference between pulse and rhythm, playing a rock game and performing a Ghanaian call and response song. **Graphical notation and Djembe rhythms** Learning to read rhythms from graphical notation and performing some Djembe polyrhythms from West Africa. **Putting it all together - interlocking melodies, polyrhythms and structuring scores.** Structuring our piece for the performance of Ghanaian song and West African drumming ensemble. **Unit 11** **Timbre 3** **Unit 13** **Tonality**	importance of the 'third' interval, and applying it to create a new part of Zulu song. **Learning how to harmonise** Singing one of four parts in 'Do your Dooty', listening to the harmonies as we sing. Reviewing understanding of thirds and how they can help harmonise. In order to understand harmony further, learning a new song based on the triad. **To develop a song through the use of harmony** Learning two key parts of a new warm-up song. Learning a new spiritual - Ain't Gonna Let Nobody - a protest song about power and freedom, and take inspiration from the likes of Pachelbel to structure our own performance	

Department for Education

Music programmes of study: key stages 1 and 2

National curriculum in England

Purpose of study

Music is a universal language that embodies one of the highest forms of creativity. A high quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. 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.

Aims

The national curriculum for music aims to ensure that all pupils:

- perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians
- learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence
- understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

Attainment targets

By the end of each key stage, pupils are expected to know, apply and understand the matters, skills and processes specified in the relevant programme of study.

Published: September 2013

A= Autumn
B= Spring
C= Summer

Subject content

Key stage 1

Pupils should be taught to:

- use their voices expressively and creatively by singing songs (1a,b,c) (2a,b,c) and speaking chants and ryhmes (1a,b,c) (2a,b,c)
- Play tuned and untuned instruments musically (1a,b) (2b)
- Listen with concentration and understanding to a range of high-quality live and recorded music (1a,b,c) (2a,b)
- Experiment with, create, select and combine sounds using the inter-related dimensions of music (1a,b,c) (2a,b,c)

Key Stage 2

Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.

Pupils should be taught to:

- Play and perform in solo and ensemble contexts, using their voices (3a,b,c) (4a,c) (5a,b) (6a,b,c) and playing musical instruments (4b) (5b) with increasing accuracy, fluency, control and expression
- Improvise and compose music for a range of purposes using the inter-related dimensions of music (3a,b,c) (4b,c) (5a,b,c) (6a,b,c)
- Listen with attention to detail and recall sounds with increasing aural memory (3a,b,c) (4a,b,c) (5a,b,c) (6a,b,c)
- Use and understand staff and other musical notations (3a,b,c) (4a,b) (5a,b,c) (6a,b,c)
- Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians (3b,c) (4b,c) (5a,b,c) (6b,c)
- Develop an understand of the history of music (3b,c) (4b,c) (5a,b,c) (6b,c)

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Music Assessment Statements
Year 1 **Name:**

Expected standard Year 1

Statements of assessment	February	July
Singing and speaking		
I can change the pitch of my singing voice and sing at a high and low pitch.		
I can speak and sing simple chants and rhymes.		
Listening		
I can identify classical or pop music while listening.		
I can listen to music and identify the tempo of fast and slow and loud / quiet / high and low sounds.		
Composing		
I can write the rhythm of a song using some musical symbols / notes.		
I can compose musical patterns.		
Musicianship		
Pulse / Beat		
I know that the pulse stays steady all the way through a piece of music / is the heartbeat of the music.		
I can move my body and tap and drum in time to the beat.		
I can count the beats in a song.		
Rhythm		
I can clap rhythmic patterns.		
I can create my own simple rhythm pattern.		
Pitch		
I can identify high and low pitched sounds.		
I can identify types of instruments that make high pitched sounds.		
Playing tuned and untuned instruments musically		
I can play basic rhythmic responses back on untuned instruments e.g. a drum.		

February assessment point On track to _____

July assessment point _____

Music Assessment Statements
Year 2 **Name:**

Expected standard Year 2

Statements of assessment	February	July
Singing		
I can use my voice to make different sounds and decide which way is best for a particular song e.g. using loud and soft sounds for expression.		
I can use tempo and dynamics to add expression to my singing.		
I can create a simple pulse pattern when I am singing.		
Listening		
I can express and say how I feel when I listened to music.		
I can identify changes in tempo and dynamics when listening to music.		
I can identify the families and instruments of the orchestra.		
Composing		
I can use musical notation symbols to represent different rhythms.		
I can compose a four bar rhythm.		
Musicianship		
Pulse / Beat		
I can find the pulse.		
I can create a simple pulse pattern using my body when I am singing.		
I can physicalize 3, 4, 5 beat patterns.		
Rhythm		
I can explain the difference between rhythm and pulse.		
I can match words to a rhythm.		
Pitch		
I can identify when the pitch rises and falls.		
Playing tuned and untuned instruments musically		
I can play a basic rhythmic pattern on drum and keep steady tempo.		

February assessment point On track to _____

July assessment point _____

Music Assessment Statements
Year 3 **Name:**

Expected standard Year 3

Statements of assessment	February	July
Singing		
I can sing at different pitches.		
I can sing a melody with an accompaniment.		
I can sing using vocal ostinato (repeating patterns).		
Listening		
I can identify the different instruments in pieces of music e.g. in Prokofiev's Peter and the Wolf.		
I can listen to classical music and say how it makes me feel e.g. The Bells by William Byrd 1590 Canon and Gigue by Johann Pachelbel.		
I can recognise ostati in e.g. Ravel's Bolero and drone in Schubert's Erl King.		
Composing / Improvising		
I can read musical notes (minim, semibreve, crotchet, quaver and semi quaver) and the rest symbol.		
I can compose a two bar rhythm.		
I can compose a rhythmic and melodic ostinati.		
I can compose a piece of music using high and low pitched sounds.		
Musicianship		
Pulse / Beat		
I can sing and clap to the pulse of music with 2, 4, 6 beats to a bar.		
I can clap the strongbeat / the downbeat		
I can recognise different time signatures.		
Rhythm		
I can read rhythms using basic notation.		
I can use musical symbols to compose and perform my own rhythms.		
Pitch		
I can identify what types of instruments make high- and low-pitched sounds and how this can be used in a musical story.		
I can follow the pitch of a piece of music.		
I can create low- and high-pitched sounds using objects.		
Performing		
I can perform a percussion piece.		
I can perform a melody with accompaniment.		
I can perform my own rhythmic composition.		

Music Assessment Statements
Year 4 **Name:**

Expected standard Year 4

Statements of assessment	February	July
Singing		
I can sing songs and clap / click the pulse at the same time.		
I can sing improvised call and response patterns e.g. in a Samba style song.		
Listening		
I can identify different instruments while listening to music.		
I can recognise songs from different parts of the world		
I can identify pulse and rhythm in a piece of music.		
I can identify call and response patterns in music.		
Composing / Improvising		
I can improvise using different techniques e.g. different rhythms, call and response, starting on different beats of the bar, using off beats and syncopation		
I can compose a percussion piece		
Musicianship		
Pulse / Beat		
I can use body percussion to music with 3, 4, 5, 6 beats to the bar.		
I can recognise different time signatures.		
Rhythm		
I can show the difference between pulse and rhythm		
I can sing and clap the rhythm at the same time.		
I can create different rhythmic patterns e.g. in a call and response song.		
I can perform body percussion with more complex rhythms, using ostinato.		
Pitch		
I can identify high and low pitch in pitched and non-pitched percussion.		
Playing tuned and untuned instruments musically		
I can identify and play pitched and non-pitched percussion.		
Performing		
I can perform music with 2, 4, 5, 6 beats in bar.		
I can perform a song with improvised responses.		
I can perform a non-pitched and pitched percussion piece.		

Music Assessment Statements
Year 5 **Name:**

Expected standard Year 5

Statements of assessment	February	July
Singing		
I can use variations to my singing voice, for example changing the melody / rhythm, making it faster.		
I can sing a song with syncopation.		
I can clap the ostinato while singing at the same time.		
Listening		
I can identify key characteristics of music from different genres and across the world.		
I can describe the timbre (quality of sound) of different instruments in an orchestra.		
I can identify the rhythm, melody and instruments in classical music, e.g. Bizet, Holst and Handel.		
I can identify major and minor chords in a melody.		
I can describe dynamics in a piece of music: piano, forte, crescendo, diminuendo.		
Composing / Improvising		
I can use grid notations to compose my own syncopated rhythms.		
I can compose rhythmic ostinato patterns.		
I can structure my own piece of music and use instruments to perform it, based, for example on the Planet Suite by Gustav Holst.		
Musicianship		
Pulse / Beat		
I can subdivide the beat using my voice / body percussion.		
I can add an ostinato to a rhythm and a pulse.		
Rhythm		
I can perform rhythm and pulse at the same time.		
I can perform on and off beat rhythms in different musical styles.		
I can identify syncopated rhythm patterns where stressed notes are placed off the beat.		
Pitch		
I can explain that a melody consists of pitch and rhythm to make a tune.		
Playing tuned and untuned instruments musically		
I can play a melody on a xylophone using the C major scale.		
I can perform an ostinato piece using percussion.		
Performing		
I can perform a song with an ostinato.		
I can perform a song with syncopation.		
I can perform a rhythmic cycle e.g. an Indian tudka.		
I can structure and perform some Djembe polyrhythms from West Africa.		

Music Assessment Statements
Year 6 **Name:**

Expected standard Year 6

Statements of assessment	February	July
Singing		
I can sing a song and clap my own ostinato at the same time.		
I can sing songs from all over the world e.g. Zimbabwe, Cameroon, S Africa.		
I can sing songs in canon.		
I can sing in harmony, singing one of four parts.		
Listening		
I can identify irregular metre e.g. in Mars: The Planets – Holst, The Beatles – All You Need is Love		
I can identify ostinato note patterns e.g. in Mars: The Planets – Holst		
I can identify the bass line in a piece of music or song.		
Composing / Improvising		
I can compose a 3 beat pattern using simple musical notation to be played as an ostinato underneath my singing.		
I can compose a 5 beat body percussion and ostinatos to accompany music e.g. in Mars: The Planets - Holst		
I can explain that the bar line demarcates groupings of notes in relation to the metre.		
Musicianship		
Pulse / Beat		
I can explain that metre means the grouping of pulse into strong and weak beats (defined by the time signature.		
I can explain the difference between 2, 3 and 4 time.		
I can count how many beats are in each bar.		
I can explain that irregular metre is when time signatures don't divide simply into twos and threes.		
Rhythm		
I can read syncopated rhythms using grid and musical notation.		
I can identify polyrhythms.		
I can read musical notation: crotchet, quavers, semi quavers and their related rest signs.		
Pitch		
I can explain that a melody is a series of pitches put together to make a sequence.		
I can track lower and higher pitch is a piece of music.		
Performing		
I can perform syncopated rhythms.		