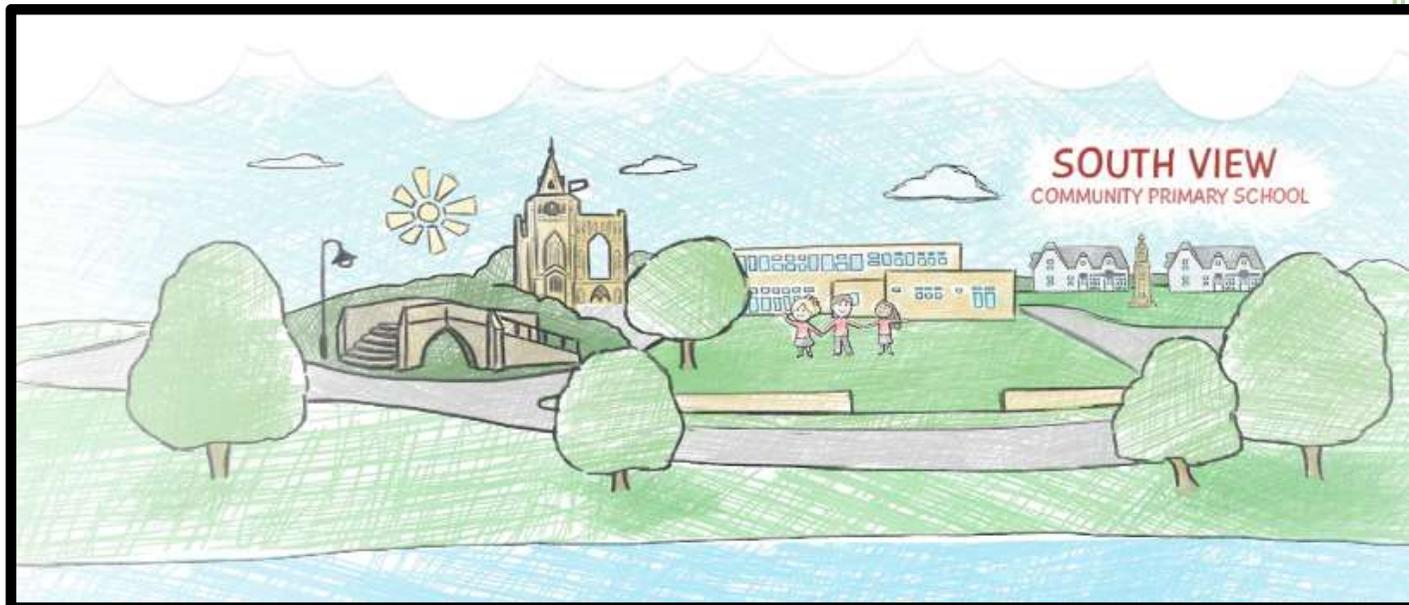


South View Community Primary School

Our Music Curriculum



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THE BASIC PRINCIPLES OF OUR CURRICULUM

Learning is a change to long term memory.

Our aims are to ensure that our children experience a wide breadth of study and have, by the end of each Key Stage, long -term memory of an ambitious body of procedural and semantic knowledge.

OUR CURRICULUM INTENT

Curriculum Drivers shape our curriculum breadth. They are derived from an exploration of the backgrounds of our children, our beliefs about high quality education and our values. They are used to ensure we give our children appropriate and ambitious curriculum opportunities. Our curriculum drivers, enabling us to ensure OUR children get what THEY need from us are that:

- ❖ Our children will develop vocabulary so that they are able to speak and understand spoken language, access more complex texts and write with eloquence.
- ❖ Our children will leave South View as successful readers. They will 'learn to read' and consequently 'read to learn'.
- ❖ Our children will explore their own cultures, surroundings and emotions and those of others, to gain a wider understanding of the world and their place within it.

3. MUSIC INTENT



SOUTH VIEW PRIMARY SCHOOL

PRESENT POSITION

How do we grow musicians? (Intent)

All children at South View Community Primary are entitled to a high-quality music education, which engages and inspires pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement.

We aim for the children to 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.



Implementation: Our pedagogy in Music (Y1-6)

At South View, we aim to make music an enjoyable learning experience. We believe that each learning experience should engage and inspire children to be enthusiastic, lifelong musicians. Therefore, we aim to teach music musically - through completing a range of musical activities which pupils thoroughly engage in. We are very fortunate at South View to have a designated music room for lessons as well as a wide range of instruments, both tuned and untuned, which the children play regularly in their Music learning and extra-curricular activities.

South View uses Kapow as a scheme of work, which offers topic-based approach to support children's learning in music. A steady progression plan has been built into Kapow, both within each year and from one year to the next, ensuring consistent musical development. By using Kapow as the basis of a scheme of work, we can ensure that children are fulfilling the aims for musical learning stated in the National Curriculum: Kapow includes many examples of music styles and genres from different times and places. These are explored through the language of music via active listening, performing and composing activities, which enable understanding of the context and genre.

Kapow provides a classroom-based, participatory and inclusive approach to music learning. Throughout the scheme, children are actively involved in using and developing their singing voices, using body percussion and whole-body actions, and learning to handle and play classroom instruments effectively to create and express their own and others' music. Through a range of whole class, group and individual activities, children have opportunities to explore sounds, listen actively, compose and perform.

During music lessons, children are given opportunities to learn music specific vocabulary in a meaningful context. The children are given opportunities to apply their skills and given a chance for collaboration through composition.

Music with school offers whole class instrument tuition (through our membership with the Lincolnshire Music Service), school choir, Young Voices and peripatetic teaching is provided.

As a practical subject, assessment is done by focusing on a small group at a time on certain skills, observing the children, discussing their work or self/group/teacher evaluation against criteria from the National Curriculum programmes of study and the end of year expectations. The progression ladders, provided by the subject leader, ensures children are accessing work at age-related expectations, with regular opportunities to be challenged through higher-level objectives. Children are assessed according to age related expectations in line with the curriculum requirements. The information is recorded and monitored by the subject leader at the end of each term.

Timetabling

Music must be taught discretely each week by the class teacher in line with the timings of the year group weekly timetable (1 hour per week).

Music content being covered through a cross-curricular approach must include a learning objective taken from the year group's music curriculum.

Resources

Teachers may develop their own resources or source elsewhere, as long as the content and quality is not less than outstanding. The subject leader can be consulted at any time to assist with planning, resourcing or support with subject knowledge.

- <https://www.lincsmusicservice.org/> for individual/small group/ whole class music tuition
- <https://www.youngvoices.co.uk/> for concert practice and information
- <https://www.kapowprimary.com/subjects/music/> for whole class music lessons/lesson plans/singing/links to topics
- <https://www.singup.org/login> for singing assemblies/topic-based songs
- <https://www.bbc.co.uk/teach/ten-pieces> quick and easy activities to share with pupils

Impact: Evaluating the curriculum and pedagogy by assessing learning in music

During their time at South View, all children will have had the opportunity to fully explore and develop their individual musical talents. This has not only been achieved through planned, progressive teaching and learning opportunities but also through being part of a musical community.

By the end of EYFS, children will be able to sing songs, make music and dance, experimenting with a variety of changes. They will be able to represent their own ideas, thoughts and feelings through music. Children in EYFS will sing with the rest of the school for half an hour every week, take part in a Christmas Performance, present and sing in a class assembly and experience a 'Musician in Residence' Day.

By the end of KS1, children will be able to play tuned and un-tuned percussion instruments and use their voices with the awareness of others. Children in KS1 will sing with the rest of the school for half an hour every week, take part in a Christmas Performance, present and sing in a class assembly and experience a 'Musician in Residence' Day. Children in Year 2 will have the opportunity to learn an instrument either individually or in a group.

By the end of 'LKS2' (Yr4) children will learn to play a musical instrument alongside their classmates, take the lead in instrumental and singing performances and provide suggestions to others for improvement. They will develop strategies to cope with performance pressure, improve their presentation skills such as including eye contact with the audience. They will be able to improve and plan the logistics of performance and confidently introduce pieces and songs. Children in KS2 will sing with the rest of the school for half an hour every week, take part in a Christmas Performance, work with the Local Music Hub to attend musical concerts and work with live bands, choirs and orchestras and present and sing in a class assembly.

By the end of 'UKS2' (Yr 6), in addition to everything experienced in LKS2 and before, the children will take part in an end of year large performance to parents and members of the community. They will also have learned and rehearsed a singing repertoire to perform live at the O2 Arena in London alongside another 8000 UK pupils and in front of an audience of approx 12,000 people.

All children are given the opportunity to perform at our end of year Music Performance Evening whilst children from Year 1 to Year 6 also have the opportunity to join the school choir.

4. MEETING THE NEEDS OF ALL PUPILS IN MUSIC

Cognition and Learning		Communication and Interaction	
<u>Subject Challenges for SEND</u>	<u>Provision for SEND</u>	<u>Subject Challenges for SEND</u>	<u>Provision for SEND</u>
<p>Accessing text of lyrics</p> <p>Reading music</p> <p>Having the spoken or written language to respond to a piece of music</p> <p>Remembering a musical sequence</p>	<ul style="list-style-type: none"> • Provide a modified version, work in pairs or provide an audio version (using Kapow) • Child has the option to learn by ear. • Code the colours of the notes and corresponding note positions on the instrument. • Pupil can voice record (speech to text), work in pairs or give video response 	<p>Contributing ideas to response work or composition work may be challenging.</p> <p>Working in a group for response or composition work.</p>	<ul style="list-style-type: none"> • Offer a range of formats to contribute in such as voice or video recording • Use a talk partner to share ideas who can then share them with the group. • Offer a range of formats to contribute in such as voice or video recording • Use a talk partner to share ideas who can then share them with the group.

<p>Remembering lyrics to a song for a performance</p>	<ul style="list-style-type: none"> • Child has access to visual cues, piece is modified for accessibility. • Child can have visual cues 		
Physical and sensory		Social Emotional and Mental Health	
<u>Subject Challenges for SEND</u>	<u>Provision for SEND</u>	<u>Subject Challenges for SEND</u>	<u>Provision for SEND</u>
<p>Hearing impairment (listening and composing and ensemble work)</p> <p>Sensitive hearing (listening and composing and ensemble work)</p> <p>Physical disability (listening and composing and ensemble work)</p> <p>Visual impairment</p>	<ul style="list-style-type: none"> • Alter the position of the child in class for the lesson, use visual cues • Provide headphones, pre-warn the pupil, adapt their position within the group for the lesson. • Provide adapted or different instrument • Child may need transport to attend a performance or adapted seating at that venue. • Provide personal, adapted copies of lyrics, score, images etc.. 	<p>Group work for composing, performing and ensemble work.</p> <p>Performing in a different setting other than classroom.</p> <p>Performing in front of others as an audience.</p>	<ul style="list-style-type: none"> • Use the regular friendship group for this task. • Pre-warn of the change of venue, pre-visit to experience the venue where possible • Discuss and adapt the position of the child within the ensemble or give the child another role which is backstage but still involved.

Points to consider when identifying Greater Depth pupils

Pupils more often show their musical abilities through the quality of their response than the complexity of their response. Musical quality is very difficult to define in words, as music is a different form of communication to language. The closest we can get is to say that it 'sounds right': skills and techniques are used to communicate an intended mood or effect. Therefore musical ability is at least as much about demonstrating a higher quality response within levels as about attainment at higher levels. Musical ability can be seen at every level of attainment. Pupils who are highly able in music are likely to show some or all of the following characteristics.

Overall, more able pupils may:-

- be captivated by sound and engage fully with music
- show strong preferences, single-mindedness and a sustained inner drive to make music.

When listening, more able pupils may:-

- respond physically to music
- memorise music quickly without any apparent effort

When evaluating, more able pupils may:-

- have a clear opinion based on the musical content
- comment about musical features without prompting

When composing, more able pupils may:-

- demonstrate the ability to communicate through music, for example to make different musical choices for different stimuli
- enjoy experimenting purposefully with sound (ask them why they are **doing what they are doing**)

When performing, more able pupils may:-

- show a high degree of motivation and commitment to practice and performance
- select instruments with care and then be unwilling to relinquish them
- play some instruments with a high degree of control and co-ordination
- sing with musical expression and with confidence
- be able to repeat more complex rhythmical and melodic phrases and repeat melodies (sometimes after one hearing)

Top Ten assessment opportunities

Observe how the children in your class are:-

1. Using the vocabulary for their Key Stage when discussing music correctly
2. Identifying elements of music (different boxes on Key Vocab sheets) in their listening
3. Singing in tune
4. Playing any instrument with control
5. Contributing ideas to composition work
6. Performing (singing or playing) in time with others
7. Showing any awareness of the sound they are making with their voices/instruments
8. Making efforts to correct things that sound 'wrong'
9. (as they get older) spending more time wanting to practice before they perform
10. Able to focus on musical features to improve when evaluating their work

Children who are 'Greater Depth' (or 'More Able') are those who confidently do the above – they may be seen organising the groups with which they are working.

CONSIDER SPEAKING TO THE MUSIC LEADER ABOUT GIVING THESE CHILDREN THE OPPORTUNITY TO LEARN A MUSICAL INSTRUMENT (IF THEY ARE NOT DOING SO ALREADY)

5. MUSIC LONG TERM PLAN

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
EYFS	Exploring Sound	Celebration Music	Music and Movement	Musical Stories	Transport	Big Band
<i>Performance Opportunities</i>		Christmas Performance	Musician in Residence Visit			Music Performance Evening Class Assembly
Year 1	Pulse and Rhythm (Theme: All about Me)	Classical Music, dynamics and tempo (Theme: Animals)	Musical Vocabulary (Theme: Under the Sea)	Timbre and Rhythmic patterns (Theme: Fairy Tales)	Pitch and Tempo (Theme: Superheroes)	Vocal and body Sounds: (Theme: By the Sea)
<i>Performance Opportunities</i>		Christmas Performance	Musician in Residence Visit		Class Assembly	Music Performance Evening
Year 2	On this island: British songs and sounds	Orchestral Instruments (Theme: Traditional Stories)	Musical Me	Dynamics, timbre, tempo and motifs (Theme: Space)	African call and response (Theme: Animals)	Myths and Legends
<i>Performance Opportunities</i>		Christmas Performance	Musician in Residence Visit	Class Assembly		Music Performance Evening
Year 3	Creating compositions in response to an animation (Theme Mountains)	Developing singing technique (Theme: The Vikings)	Ballads	Pentatonic melodies and composition (Theme Chinese New Year)	Jazz	Traditional Instruments and improvisation (Theme: India)
<i>Performance Opportunities</i>			Musician in Residence Visit Class Assembly	Easter Production		Music Performance Evening
Year 4	Whole Class Instrumental Lessons	Whole Class Instrumental Lessons	Body and Tuned Percussion (Rainforest Theme)	Changes in Pitch and Tempo (Theme: Rivers)	Adapting and Transposing Motifs (Theme Romans)	Rock and Roll
<i>Performance Opportunities</i>		Instrumental Continuation Programme	Musician in Residence Visit Class Assembly	Easter Production		Music Performance Evening
Year 5	Composition and notation (Theme: Ancient Egypt)	Young Voices Practise – Performance Unit	Blues	South and West Africa	Composition to represent the festival of colour (Theme: Holi Festival)	Looping and Remixing
<i>Performance Opportunities</i>	Harvest Festival Performance	Class Assembly	Young Voices Performance – O2 Arena Musician in Residence Visit			Music Performance Evening
Year 6	Baroque	Dynamics, pitch and tempo Young Voices Practise – Performance Unit	Film Music (Theme: Fingal’s Cave)	Songs of WW2		Theme and Variations (Theme: Pop Art)
	Class Assembly		Young Voices Performance – O2 Arena Musician in Residence Visit			End of year Performance Music Performance Evening

5. MUSIC KNOWLEDGE PROGRESSION



Music Knowledge Progression

South View Primary School

Programme of Study for EYFS, Key Stage 1 and Key Stage 2

EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Listening						
<ul style="list-style-type: none"> - Responding to music with movement, altering it to reflect the tempo, dynamics or pitch of the music. - Exploring lyrics by suggesting appropriate actions. - Exploring the story behind the lyrics or music. - Listening to and following a beat using body percussion and instruments. - Considering whether a piece of music has a fast, moderate or slow tempo. - Listening to sounds and matching to the object or instrument. - Listening to sounds and identifying high and low pitch. - Listening to and repeating a simple rhythm. - Listening to and repeating simple lyrics. - Understanding that different 	<ul style="list-style-type: none"> • Recognising and understanding the difference between pulse and rhythm. • Understanding that different types of sounds are called timbres. • Recognising basic tempo, dynamic and pitch changes • Describing the character, mood, or 'story' of music they listen to (verbally or through movement) • Describing the differences between two pieces of music. • Expressing a basic opinion about music (like/dislike) • Listening to and repeating short, simple rhythmic patterns. • Listening and responding to other performers by playing as part of a group. 	<ul style="list-style-type: none"> • Recognising timbre changes in music they listen to. • Recognising structural features in music they listen to. • Listening to and recognising instrumentation. • Beginning to use musical vocabulary to describe music. • Identifying melodies that move in steps. • Listening to and repeating a short, simple melody by ear. • Suggesting improvements to their own and others' work. 	<ul style="list-style-type: none"> • Discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary. • Understanding that music from different parts of the world, and different times, has different features. • Recognising and explaining the changes within a piece of music using musical vocabulary. • Describing the timbre, dynamic, and textural details of a piece of music, both verbally, and through movement. • Beginning to show an awareness of metre. • Beginning to use musical vocabulary (related to the inter-dimensions of music) when discussing improvements to their own and others' work. 	<ul style="list-style-type: none"> • Recognising the use and development of motifs in music. • Identifying gradual dynamic and tempo changes within a piece of music. • Recognising and discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary. • Identifying common features between different genres, styles and traditions of music. • Recognising, naming and explaining the effect of the interrelated dimensions of music. • Identifying scaled dynamics (crescendo/decrescendo) within a piece of music. • Using musical vocabulary to discuss the purpose of a piece of music. • Using musical vocabulary when discussing improvements to their own and others' work. 	<ul style="list-style-type: none"> • Recognising and confidently discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary. • Representing the features of a piece of music using graphic notation, and colours, justifying their choices with reference to musical vocabulary. • Comparing, discussing and evaluating music using detailed musical vocabulary. • Developing confidence in using detailed musical vocabulary (related to the inter-related dimensions of music) to discuss and evaluate their own and others' work. 	<ul style="list-style-type: none"> • Discussing musical eras in context, identifying how they have influenced each other, and discussing the impact of different composers on the development of musical styles • Recognising and confidently discussing the stylistic features of music and relating it to other aspects of the Arts • Representing changes in pitch, dynamics and texture using graphic notation, justifying their choices with reference to musical vocabulary. • Identifying the way that features of a song can complement one another to create a coherent overall effect. • Use musical vocabulary correctly when describing and evaluating the features of a piece of music. • Evaluating how the venue, occasion and purpose affects the way a piece of music sounds.

- instruments make different sounds and grouping							<ul style="list-style-type: none"> Confidently using detailed musical vocabulary (related to the inter-related dimensions of music) to discuss and evaluate their own and others work.
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Singing

<p><u>EYFS</u> Expressive Arts + Design. Being imaginative and expressive. Sing a range of well-known nursery rhymes and songs.</p>	<ul style="list-style-type: none"> Start to use their voices expressively and creatively by singing songs/raps/chants and rhymes together in a group/ensemble. 	<ul style="list-style-type: none"> Continue to use their voices expressively and creatively by singing songs/raps/chants and rhymes together in a group/ensemble. 	<ul style="list-style-type: none"> Learn and understand more about preparing to sing. Explore a range of vocal activity eg rapping, beatboxing. Perhaps sing as a soloist or as part of a larger group and/or in parts 	<ul style="list-style-type: none"> Learn and understand more about preparing to sing. Explore a range of vocal activity eg rapping, beatboxing. Perhaps sing as a soloist and as part of a larger group and/or in parts with increasing accuracy, confidence and control. 	<ul style="list-style-type: none"> Understand more about preparing to sing songs/raps together in a group/ensemble, sometimes in parts, confidently with control, fluency and accuracy. 	<ul style="list-style-type: none"> Understand with greater depth about preparing to sing songs/raps together in a group/ensemble, in parts and confidently with control, fluency, accuracy and expression.
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Playing Instruments

	<ul style="list-style-type: none"> To begin to play tuned and untuned instruments musically. E.G. Use glocks, recorders or band instruments if appropriate. Start to learn to play together in a band or ensemble 	<ul style="list-style-type: none"> To continue to play tuned and untuned instruments musically. E.G. Use glocks, recorders or band instruments if appropriate. Continue to learn to play together in a band or ensemble. 	<ul style="list-style-type: none"> Perform as a soloist and as part of a band or ensemble, by ear and/or from different notations. Playing pieces in unison and in two parts. 	<ul style="list-style-type: none"> Perform as a soloist and as part of a band or ensemble, by ear and/or from different notations. Playing, with increasing confidence and control, pieces in unison and in two parts with increasing accuracy. 	<ul style="list-style-type: none"> Use glocks, recorders or band instruments. Play together with confidence, control and understanding as a soloist, in a band or ensemble with accuracy and increasing fluency. 	<ul style="list-style-type: none"> Use glocks, recorders or band instruments. Play together with more confidence, control and a deeper understanding as a soloist, in a band or ensemble with accuracy, fluency and expression.
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Improvisation

<p><u>EYFS</u> Expressive Arts + Design. Being imaginative and expressive. Invent, adapt and recount narratives and stories with peers and their teacher.</p>	<ul style="list-style-type: none"> Begin to learn that improvisation is when you make up your own tune or rhythm using the inter-related dimensions of music. An improvisation is not written down or notated. If written down in any way or recorded, it becomes a composition. 	<ul style="list-style-type: none"> Continue to learn that improvisation is when you make up your own tune or rhythm using the inter-related dimensions of music. An improvisation is not written down or notated. If written down in any way or recorded, it becomes a composition. 	<ul style="list-style-type: none"> Continue to learn that improvisation is when you make up your own tune or rhythm using the inter-related dimensions of music. An improvisation is not written down or notated. Manipulating ideas within musical structures and reproduce sounds from aural memory. 	<ul style="list-style-type: none"> Continue inventing musical ideas within improvisation. Continue to manipulate ideas within musical structures and reproduce sounds from aural memory using the inter-related dimensions of music. 	<ul style="list-style-type: none"> Know and understand that when you make up your own tune or rhythm it's called improvisation. Continue to manipulate ideas within musical structures and reproduce sounds from aural memory with increasing control and confidence. Have the knowledge and understanding that an improvisation is not written down or 	<ul style="list-style-type: none"> Understand with greater depth that when you make up your own tune or rhythm it's called improvisation. Continue to manipulate ideas within musical structures and reproduce sounds from aural memory with control and confidence. Have the knowledge and understanding that an improvisation is not written down or
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					notated. If written down in any way or recorded, it becomes composition.	notated. If written down in any way or recorded, it becomes composition.
Composition						
<ul style="list-style-type: none"> - Playing untuned percussion 'in time' with a piece of music. - Selecting classroom objects to use as instruments. - Experimenting with body percussion and vocal sounds to respond to music. - Selecting appropriate instruments to represent action and mood. - Experimenting with playing instruments in different ways 	<ul style="list-style-type: none"> • Selecting and creating short sequences of sound with voices or instruments to represent a given idea or character. • Combining instrumental and vocal sounds within a given structure. • Creating simple melodies using a few notes. • Choosing dynamics, tempo and timbre for a piece of music. • Creating a simple graphic score to represent a composition. • Beginning to make improvements to their work as suggested by the teacher. 	<ul style="list-style-type: none"> • Selecting and creating longer sequences of appropriate sounds with voices or instruments to represent a given idea or character. • Successfully combining and layering several instrumental and vocal patterns within a given structure. • Creating simple melodies from five or more notes. • Choosing appropriate dynamics, tempo and timbre for a piece of music. • Using letter name and graphic notation to represent the details of their composition. • Beginning to suggest improvements to their own work. 	<ul style="list-style-type: none"> • Composing a piece of music in a given style with voices and instruments. • Combining melodies and rhythms to compose a multi-layered composition in a given style (pentatonic). • Using letter name and rhythmic notation (graphic or staff), and key musical vocabulary to label and record their compositions. • Suggesting and implementing improvements to their own work, using musical vocabulary. 	<ul style="list-style-type: none"> • Composing a coherent piece of music in a given style with voices, bodies and instruments. • Beginning to improvise musically within a given style. • Developing melodies using rhythmic variation, transposition, inversion, and looping. • Creating a piece of music with at least four different layers and a clear structure. • Using letter name, graphic and rhythmic notation and musical vocabulary to label and record their compositions. • Suggesting improvements to others work, using musical vocabulary. 	<ul style="list-style-type: none"> • Composing a detailed piece of music from a given stimulus with voices, bodies and instruments (Remix, Colours, Stories, Drama). • Improvising coherently within a given style. • Combining rhythmic patterns (ostinato) into a multi-layered composition using all the inter-related dimensions of music to add musical interest. • Using staff notation to record rhythms and melodies. • Selecting, discussing and refining musical choices both alone and with others, using musical vocabulary with confidence. • Suggesting and demonstrating improvements to own and others' work. 	<ul style="list-style-type: none"> • Improvising coherently and creatively within a given style, incorporating given features. • Composing a multi-layered piece of music from a given stimulus with voices, bodies and Instruments. • Composing an original song, incorporating lyric writing, melody writing and the composition of accompanying features, within a given structure. • Developing melodies using rhythmic variation, transposition and changes in dynamics, pitch and texture. • Recording own composition using appropriate forms of notation and/or technology and incorporating. • Constructively critique their own and others' work
Performing						
<ul style="list-style-type: none"> - Using their voices to join in with well-known songs from memory - Remembering and maintaining their role within a group performance - Moving to music with instruction to perform actions - Participating in performances to a small audience - Stopping and starting playing at the right time 	<ul style="list-style-type: none"> - Using their voices expressively to speak and chant. - Singing short songs from memory, maintaining the overall shape of the melody and keeping in time. - Maintaining the pulse (playing on the beat) using hands, and tuned and untuned Instruments. - Copying back short rhythmic and melodic 	<ul style="list-style-type: none"> • Using their voices expressively when singing, including the use of basic dynamics (loud and quiet). • Singing short songs from memory, with melodic and rhythmic accuracy. • Copying longer rhythmic patterns on untuned percussion instruments, keeping a steady pulse. • Performing expressively using dynamics and 	<ul style="list-style-type: none"> • Singing songs in a variety of musical styles with accuracy and control, demonstrating developing vocal technique. • Singing and playing in time with peers, with some degree of accuracy and awareness of their part in the group performance. • Performing from basic staff notation, incorporating rhythm 	<ul style="list-style-type: none"> • Singing longer songs in a variety of musical styles from memory, with accuracy, control, fluency and a developing sense of expression including control of subtle dynamic changes. • Singing and playing in time with peers with accuracy and awareness of their part in the group performance. • Playing melody parts on tuned instruments with 	<ul style="list-style-type: none"> • Singing songs in two or more parts, in a variety of musical styles from memory, with accuracy, fluency, control and expression. • Working as a group to perform a piece of music, adjusting dynamics and pitch according to a graphic score, keeping in time with others and communicating with the group. 	<ul style="list-style-type: none"> • Singing songs in two or more secure parts from memory, with accuracy, fluency, control and expression. • Working as a group to perform a piece of music, adjusting the interrelated dimensions of music as required, keeping in time and communicating with the group. • Performing a solo or taking a leadership role within a performance.

	<p>phrases on percussion instruments.</p> <ul style="list-style-type: none"> - Responding to simple musical instructions such as tempo and dynamic changes as part of a class performance. - Performing from graphic notation. 	<p>timbre to alter sounds as appropriate.</p> <ul style="list-style-type: none"> • Singing back short melodic patterns by ear and playing short melodic patterns from letter notation. 	<p>and pitch and able to identify these symbols using musical terminology.</p>	<p>accuracy and control and developing instrumental technique.</p> <ul style="list-style-type: none"> • Playing syncopated rhythms with accuracy, control and fluency. 	<ul style="list-style-type: none"> • Combining rhythmic patterns (ostinato) into a multi-layered composition using all the inter-related dimensions of music to add musical interest. • Using staff notation to record rhythms and melodies. 	<ul style="list-style-type: none"> • Performing with accuracy and fluency from graphic and staff notation and from their own notation. • Performing by following a conductor's cues and directions.
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Music Vocabulary Progression

	EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<u>Timbre</u>	To know that different instruments can sound like a particular character. To recognise that voices and instruments can imitate sounds from the world around us (eg. vehicles).	To know that 'timbre' means the quality of a sound; eg that different instruments would sound different playing a note of the same pitch. To know that my voice can create different timbres to help tell a story.	To know that musical instruments can be used to create 'real life' sound effects. To understand an instrument can be matched to an animal noise based on its timbre.	To understand that the timbre of instruments played affect the mood and style of a piece of music.	To know that grouping instruments according to their timbre can create contrasting 'textures' in music. To understand that both instruments and voices can create audio effects that describe something you can see.	To understand that human voices have their own individual timbre, and that this can be adapted by using the voice in different ways.	To know that timbre can also be thought of as 'tone colour' and can be described in many ways eg warm or cold, rich or bright.
<u>Texture</u>	To know that music often has more than one	To know that music has layers called 'texture'.	To know that a graphic score can show a picture of the	To know that many types of music from around the	To know that combining different instruments and different rhythms	To understand that a chord is the layering of several pitches	To understand that texture can be created by adding or removing instruments in a piece

	instrument being played at a time.		layers, or 'texture', of a piece of music.	world consist of more than one layer of sound; for example a 'tala' and 'rag' in traditional Indian music.	when we compose can create layers of sound we call 'texture'. To understand that harmony means playing two notes at the same time, which usually sound good together.	played at the same time. To know that poly-rhythms means many rhythms played at once.	and can create the effect of dynamic change. To know that a 'counter-subject' or 'counter-melody' provides contrast to the main melody. To know that a counter-melody is different to harmony because it uses a different rhythm as well as complementary notes. To know that a 'polyphonic' texture means lots of individual melodies layered together, like in a canon.
<u>Structure</u>	To recognise the chorus in a familiar song	To know that a piece of music can have more than one section, eg a verse and a chorus.	To understand that structure means the organisation of sounds within music, eg a chorus and verse pattern in a song.	To know that in a ballad, a 'stanza' means a verse. To know that music from different places often has different structural features, eg traditional Chinese music is based on the five-note pentatonic scale.	To know that deciding the structure of music when composing can help us create interesting music with contrasting sections. An ostinato is a musical pattern that is repeated over and over; a vocal ostinato is a pattern created with your voice. To understand that musical motifs (repeating patterns)	To know that a loop is a repeated rhythm or melody, and is another word for ostinato. To know that 12-bar Blues is a sequence of 12 bars of music, made up of three different chords.	To know that a chord progression is a sequence of chords that repeats throughout a song. To know that a canon is a musical structure or 'form' in which an opening melody is imitated by one or more parts coming in one by one. To know that a 'theme' in music is the main melody and that 'variations' are when this melody has been changed in some way.

					are used as a building block in many well-known pieces of music		To know that ground bass is a repeating melody played on a bass instrument in Baroque music.
<u>Notation</u>	To know that signals can tell us when to start or stop playing.	To understand that music can be represented by pictures or symbols	To know that 'notation' means writing music down so that someone else can play it I know that a graphic score can show a picture of the structure and / or texture of music.	To understand that 'reading' music means using how the written note symbols look and their position to know what notes to play.	To know that 'performance directions' are words added to music notation to tell the performers how to play.	To know that simple pictures can be used to represent the structure (organisation) of music. To understand that in written staff notation, notes can go on or between lines, and that the lines show the pitch of the note.	To know that 'graphic notation' means writing music down using your choice of pictures or symbols but 'staff notation' means music written more formally on the special lines called 'staves'. To know that chord progressions are represented in music by Roman numerals.

Key Stage 2 Only

	Year 3	Year 4	Year 5	Year 6
<u>Pitch</u>	To know that the group of pitches in a song is called its 'key' and that a key decides whether a song sounds happy or sad. To know that some traditional music around the world is based on five-notes called a 'pentatonic' scale. To understand that a pentatonic me	To know that a bass line is the lowest pitch line of notes in a piece of music, and a walking bassline (where patterns of notes go up then down again) is common in rock and roll. To know that a glissando in music means a sliding effect played on instruments or made by your voice. To know that 'transposing' a	To understand that a minor key (pitch) can be used to make music sound sad. To understand that major chords create a bright, happy sound. To know that a 'bent note' is a note that varies in its pitch, eg the pitch may slide up or down. To understand that varying effects can be created using only your voice, for example by changing the pitch,	To know that the Solfa syllables represent the pitches in an octave. To understand that 'major' key signatures use note pitches that sound cheerful and upbeat. To understand that 'minor' key signatures use note pitches that can suggest sadness and tension. To know that a melody can be adapted by changing its pitch.

		melody means changing its key, making it higher or lower pitched.	dynamic or tempo of the sounds made.	
<u>Duration</u>	To know that different notes have different durations, and that crotchets are worth one whole beat. To know that written music tells you how long to play a note for.	To know that combining different instruments playing different rhythms creates layers of sound called 'texture'. To know that playing 'in time' requires playing the notes for the correct duration as well as at the correct speed. To know that a motif in music can be a repeated rhythm.	To know that 'poly-rhythms' means many different rhythms played at once. To know that the duration of a note or phrase in music can be shown using a repeated symbol or the size of a symbol on a graphic score.	To understand that all types of music notation show note duration. To understand that representing beats of silence or 'rests' in written music is important as it helps us play rhythms correctly. To know that a quaver is worth half a beat, a crotchet one whole beat and a minim two whole beats.
<u>Dynamics</u>	To know that the word 'crescendo' means a sound getting gradually louder.	To know that changing the dynamics of a musical phrase or motif can change the texture of a piece of music.	To understand that varying effects can be created using only your voice, for example by changing the pitch, dynamic or tempo of the sounds made.	To know that a melody can be adapted by changing its dynamics.
<u>Tempo</u>		To know that playing in time means all performers playing together at the same speed.	To understand that a slow tempo can be used to make music sound sad. To understand that varying effects can be created using only your voice, for example by changing the pitch, dynamic or tempo of the sounds made.	To know that a melody can be adapted by changing its dynamics, pitch or tempo.

6. APPENDIX

Progression Overview

General Musical Glossary/Vocabulary



Music Vocabulary Glossary

South View Primary School

Word	Definition
a cappella	To sing, individually or as a group, unaccompanied (without any instruments).
adagio	To be played slowly.
allegro	Performed quickly and happily.
andante	Performed at medium speed.
bars	The way in which written music is divided up (a bit like musical sentences).
bass clef	A sign on a piece of music. On piano music, it identifies the notes to be played with the left hand.
beat	The steady timing in a piece of music (what you might clap along to). Also see pulse.

chord	Three or more notes (pitches) played together at the same time.
crochet	A symbol used in written music notation that represents a note that lasts for one beat.
crotchet rest	A pause that lasts for one beat.
duet	A piece of music or song that is performed by two people.
duration	The length of a sound.
dynamics	The loudness or softness at which musicians play a section or piece of music.
flat	In written music, a flat lowers the pitch of a note by half a step.
forte	Performed loudly.
harmony	Two or more notes (pitches) played or sung together.
improvisation	When a piece, or a part of a piece, of music is made up on the spot by one or more musicians.
key	A series of notes around which pieces of music and songs are written.
melody	A sequence of notes (a tune).
minim	A written note that lasts for two beats.
minim rest	A pause that lasts for two beats.
octave	A range of eight whole notes, for example, middle C,D,E,F,G,A,B,C.
ostinato	A repeated rhythm or phrase.
pentatonic	A musical note made up of five notes, missing out the fourth and seventh notes from the eight-note scale.
piano	Not just the instrument! Used in written music to mean play quietly.
pitch	Pitch is how low or high a sound is.

pulse	The steady beat in a piece of music (what you might clap along) can be referred to as the pulse.
quaver	In written music, a symbol used to show a note that lasts for half a beat.
rest	A pause where no notes are played or held.
rhythm	A pattern of long and short notes (like the pattern of words in a song).
semi-breve	A symbol used in written music to show a note that lasts for four beats.
sharp	In written music, this mark heightens the pitch of a note by half a step.
solo	A section or piece of music or song performed by one person.
staccato	A short note or notes played sharply where the sound is not allowed to ring out.
stave	The five lines that musical notes are written on.
tempo	The speed at which a piece or section of music is played.
texture	The way different elements of music are layered together.
timbre	The character or sound quality of a note. Different musical instruments have different timbres.
time signature	Used in written music, the time signature explains how many beats there are in a bar.
treble clef	A sign on a piece of music. On piano music, it shows the notes to be played with the right hand.

