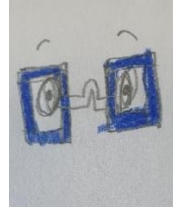


Music Curriculum

Upton Cross Academy



‘Inspiring and achieving success for all!’

Characteristics of Learning								
								
Be curious	Be resilient	Be critical	Be independent	Be ready	Be focused	Be proud	Be resourceful	Be creative

Level Expected at the End of EYFS	
Reception – Communication and Language - Listen carefully to rhymes and songs, paying attention to how they sound. - Learn rhymes, poems and songs. Reception – Physical Development - Combine different movements with ease and fluency. Reception – Expressive Arts and Design - Explore, use and refine a variety of artistic effects to express their ideas and feelings. - Return to and build on their previous learning, refining ideas and developing their ability to represent them. - Create collaboratively, sharing ideas, resources and skills. - Listen attentively, move to and talk about music, expressing their feelings and responses. - Sing in a group or on their own, increasingly matching the pitch and following the melody. - Explore and engage in music making and dance, performing solo or in groups.	ELG: Expressive Arts and Design - Sing a range of well-known nursery rhymes and songs. - Perform songs, rhymes, poems and stories with others, and (when appropriate) try to move in time with music.

Key Stage 1 National Curriculum Expectations	Key Stage 2 National Curriculum Expectations
Pupils should be taught to: - use their voices expressively and creatively by singing songs and speaking chants and rhymes; - play tuned and untuned instruments musically; - listen with concentration and understanding to a range of high-quality live and recorded music; experiment with, create, select and combine sounds using the inter-related dimensions of music.	Pupils should be taught to: - play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression; - improvise and compose music for a range of purposes using the inter-related dimensions of music; - listen with attention to detail and recall sounds with increasing aural memory; - use and understand staff and other musical notations; - appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians; develop an understanding of the history of music.

Progressive Music Curriculum

Our scheme of work fulfils the statutory requirements for music outlined in the **National Curriculum (2014)** and aligns with the **Department for Education’s Model Music Curriculum (2021)**.

A Spiral Curriculum

Our Music scheme has been designed as a spiral curriculum with the following key principles in mind:
✓ **Cyclical:** Pupils return to the same skills and knowledge again and again during their time in primary school.

✓ **Increasing depth:** Each time a skill or area of knowledge is revisited it, is covered with greater depth.

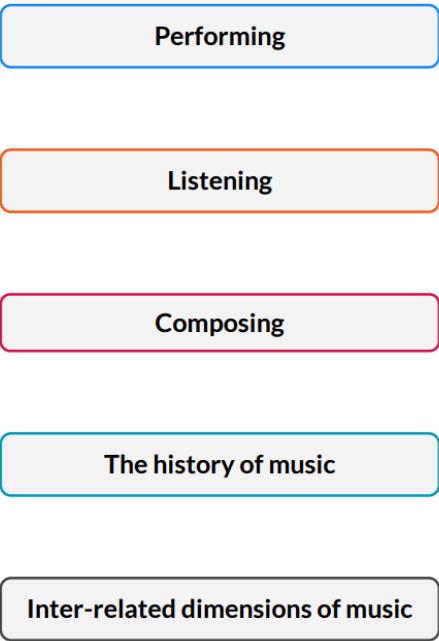
✓ **Prior knowledge:** Upon returning to a skill, prior knowledge is utilised so pupils can build upon previous foundations, rather than starting again.



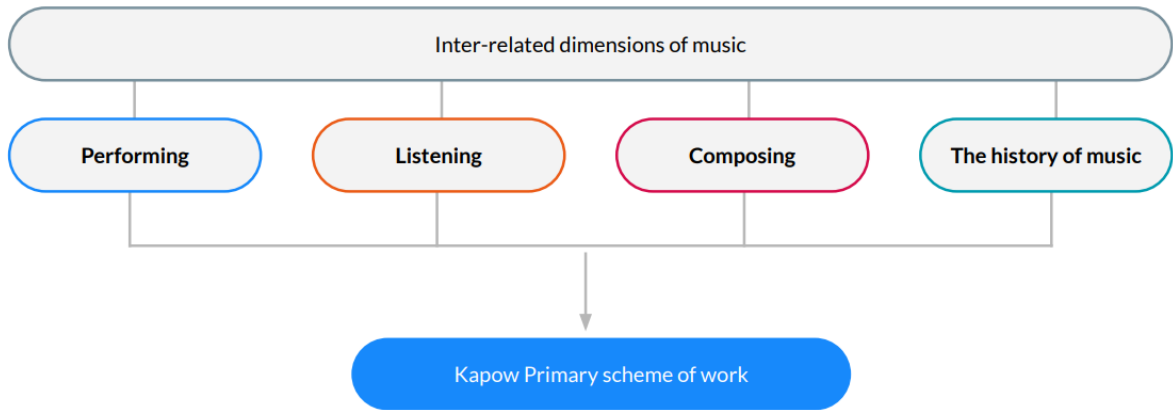
Our scheme of work fulfils the statutory requirements of the **National Curriculum (2014)**. The National Curriculum for Music aims to ensure that all pupils:

- ★ 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.

From these aims, we have identified 5 strands which run throughout our scheme of work:



How is the Music scheme of work organised?



Inter-related dimensions of music

The inter-related dimensions of music are:

- Pulse
- Pitch
- Duration
- Dynamics
- Tempo
- Timbre
- Texture
- Structure
- Appropriate musical notation



Sometimes known as the elements of music, these are the building blocks of music and therefore run throughout our scheme of work as an overarching strand.

		2 Year Rolling Programme					
	EYFS (Reception)	KS1		LKS2		UKS2	
		Year A	Year B	Year A	Year B	Year A	Year B
Autumn Term 1	Exploring sound	Keeping the pulse (Theme: My favourite things)	Musical Symbols (Theme: Under the sea)	Ballads	Samba and carnival sounds and instruments	ASONE Hub- Musical specialist lessons (Keyboard)	Film music
Autumn Term 2	Celebration music	Christmas production	Christmas production	Traditional instruments and improvisation (Theme: India)	Pentatonic melodies and compositions (Theme: Chinese New Year)	ASONE Hub- Musical specialist lessons (Keyboard)	Blues
Spring Term 1	Transport	ASONE Hub- Musical specialist lessons	Sound patterns (Theme: fairy tales)	Changes in pitch, tempo and dynamics (Theme: rivers)	Instrumental lessons unit: South Africa	Dynamics, pitch and tempo (Theme: Fingal’s Cave)	Theme and variation (Theme: Pop art)
Spring Term 2	Music and movement	ASONE Hub- Musical specialist lessons	Instruments (Musical storytelling)	Developing singing technique (Theme: Vikings)	Instrumental lessons unit: Caribbean	Songs of World War 2	Composition to represent the festival of colour (Theme: Holi festival)
Summer Term 1	Musical stories	Pitch (Theme: superheroes)	Pitch (Theme: musical me)	ASONE Hub- Musical specialist lessons (Ukulele)	Body and tuned percussion (Theme: Rainforests)	Baroque	South and West Africa
Summer term 2	Big band	Call and response (Theme: animals)	Structure (Myths and legends)	ASONE Hub- Musical specialist lessons (Ukulele)	Adapting and transposing motifs (Theme: Romans)	Composing and performing a Leavers song End of year production	Composing and performing a Leavers song End of year production

Enhancing our Music Curriculum

- Timetabled curriculum music of at least one hour each week for KS1 and KS2.
- Weekly timetabled singing assemblies, using Sing Up.
- Performances throughout the year e.g. Christmas, Harvest, and end of Year 6 (Whole School) play
- Mixed choir club
- Songfest- KS2
- Sharing of musical talent in assemblies
- Links with the Cornwall Music Service/ AsOne hub.
- First Access music lessons.
- Inviting in local musicians for workshops.
- <https://www.bbc.co.uk/teach/ten-pieces> BBC Ten Pieces opens up the world of classical music to 7-14 year olds. Explore exciting films, lesson plans and instrumental arrangements.
- [Teaching Primary Music — The Benedetti Foundation](#)
- [Home - Minute of Listening](#)
- [Brittenpearsarts.org](#) ‘Friday afternoons’ reconnects teachers and young people with singing through free music, quality resources and training.
- [Childrensclassicconcerts.co.uk](#) provides children with unique fun-filled introduction to live orchestral music.
- [Wigmore-hall.org.uk](#) Specially designed series of schools concerts from EYFS, KS1 and KS2 and offer free tickets for school groups to a selection of concerts.

		Music Curriculum Plan – Cycle A											
		Stara (EYFS)			Henwood Class			Plusha Class			Caradon Class		
					Y1	Y2		Y3	Y4		Y5	Y6	
		Autumn	Spring	Summer	Autumn	Spring	Summer	Autumn	Spring	Summer	Autumn	Spring	Summer
Intent and theme	Autumn 1 Exploring sound Autumn 2 Celebration music	Spring 1 Transport Spring 2 Music and movement	Summer 1 Musical stories Summer 2 Big band	Autumn 1 Keeping the pulse Autumn 2 Christmas production	AsOne music specialist lessons	Summer 1 Pitch Summer 2 Call and response		Autumn 1 Ballads Autumn 2 Traditional instruments and improvisation	Spring 1 Changes in pitch, tempo and dynamics Spring 2 Developing singing technique	AsOne music specialist lessons- Ukulele.	AsOne music specialist lessons- keyboard.	Spring 1 Dynamics, pitch and texture. Spring 2 Songs of world war 2.	Summer 1 Baroque Summer 2 Composing and performing a leavers song.
Prior knowledge	Listen attentively, move to and talk about music, expressing their feelings and responses.	Sing a range of well-known nursery rhymes and songs	Explore and engage in music making and dance, performing solo or in groups.	Sing and move to a song.	Make music in a range of ways.	Make sound effects using percussion instruments.		Prepare and sing songs.	Perform songs to an audience.	Perform their simple composition/s using two, three, four or five notes.	Can play with improved accuracy as part of an ensemble, keeping a steady beat.	Read musical notation and play in time with others.	Join in with a performance confidently and reasonably in time and tune.
Composite	Autumn 1 To use our bodies to make different sounds. Autumn 2 To sing and move to a song.	Spring 1 To change sounds through tempo changes. Spring 2 To explore beat through body movement.	Summer 1 To make sound effects with percussion instruments. Summer 2 To play percussion instruments in time with familiar songs.	Autumn 1 To play in time with the pulse. Autumn 2 To perform Christmas songs with confidence to an audience.	Spring To play a tuned and/or untuned percussion instrument carefully and with respect.	Summer 1 To prepare and perform a musical piece that demonstrate changes in pitch. Summer 2 To prepare and perform a call and response composition.		Autumn 1 To write and perform rhyming lyrics to tell part of a story. Autumn 2 To read musical notation and play in time with others.	Spring 1 To create and perform a piece with a variety of ostinatos. Spring 2 To join in with a performance confidently, and reasonably in time and tune.	Summer To use a tuned instrument to play and perform in solo or ensemble contexts with confidence.	Autumn To play and perform a melody on a tuned percussion instrument, melodic instrument and/or keyboard, reading notation within the range of one octave, as part of a wider ensemble or small group, or individually as a soloist.	Spring 1 To change dynamics, pitch and texture within group improvisation and talk about its effect. Spring 2 To follow the scores with a good sense of timing, showing that they understand which section of pitch they are singing.	Summer 1 To perform a fugue by reading staff notation, with or without note names. Summer 2 To perform the leavers song with confidence to an audience.
Components	Autumn 1 Explore using voices to make a variety of sounds. Explore how to use our bodies to make sounds. Explore the sounds of different instruments. Identify sounds in the environment and differentiate between them. Use voices to imitate nature sounds. Autumn 2 Learn about music from another culture; Diwali, Hanukkah, Kwanzaa, Christmas. Learn some instrument names. Take part in a call and response song. Take part in a group song.	Spring 1 Explore creating sound effects. Explore making sounds at different speeds. Explore moving to different tempos. Interpret symbols to show a change in speed. Interpret a simple score to show tempo changes. Spring 2 Learn some simple Makaton signs to accompany a song. Explore beat through body movement. Explore pitch and tempo through dance. Perform action songs to a small audience.	Summer 1 Match movements to tempo and pitch. Use actions to retell a story to music. Use instruments to represent actions. Play an instrument as part of a group story. Perform as a group. Summer 2 Use junk modelling to create a simple representation of an instrument. Learn about the 4 different instrument groups. Copy and follow a beat using an untuned instrument. Experiment with playing tuned and untuned instruments. Play in time to familiar songs. Perform a practised song to a small audience.	Autumn 1 Clap the rhythm of their name in time to the pulse. Sway or tap in time to the pulse. Sing a rhythm in time with the pulse. Copy rhythms based on word patterns using an instrument. Keep the pulse while playing a rhythm on an instrument. Follow instructions during a performance. Autumn 2 Take part in a group song. Sing and move to a Christmas song. Perform the Christmas song with confidence.	Spring Rehearse and learn to play a simple melodic instrumental part by ear. Play a part on a tuned or untuned instrument by ear. Learn to treat instruments carefully and with respect. Rehearse and perform their parts within the context of the unit song. Learn to play together with everybody while keeping in time with a steady beat. Perform short, repeating rhythm patterns (ostinati or riffs) while keeping in time with a steady beat.	Summer 1 Identify and perform high and low notes. Create and perform a two-note and three-note pattern. Identify and perform changes in tempo. Contribute musical ideas and cooperate within a group. Prepare and perform a musical piece. Demonstrate a musical understanding of tempo and pitch. Offer feedback to groups on their performance. Follow instructions during a performance. Summer 2 Use dynamics when creating sound. Play in time with a group. Experiment with different sounds on the same instrument. Clap the animal sound patterns mostly accurately. Clap the sound patterns in time with		Autumn 1 Identify the key features of a ballad. Perform a ballad using actions. Sing in time and in tune with a song and incorporate actions. Retell a summary of an animation’s story. Write a verse with rhyming words which tell part of a story. Perform their lyrics fluently and with actions. Autumn 2 Verbalise feelings about music and identify likes and dislikes. Read musical notation and play the correct notes of the rag. Improvise along to a drone and tal. Play a rag and a tal accurately alongside a drone. Sing accurately from musical notation and lyrics. Sing and play in time with others with some degree of accuracy and awareness of each other’s parts.	Spring 1 Sing in tune and in harmony with others, with developing breath control. Explain how a piece of music makes them feel with some use of musical terminology. Perform a vocal ostinato in time. Listen to other members of their group as they perform. Create an ostinato and represent it on paper so that they can remember it. Create and perform a piece with a variety of ostinatos. Spring 2 Move and sing as a team, following the lyrics on the screen. Recognise minims, crotchets and quavers often by ear and reliably by sight. Perform rhythms accurately from notation and layer them to create a composition. Add appropriate sound effects to their performances using untuned percussion.	Summer Rehearse and learn to play a simple melodic instrumental part, by ear or from notation, in C major, F major, G major and E major. Develop facility in playing tuned percussion or a melodic instrument, such as the violin or recorder. Play a part on a tuned instrument by ear or from notation. Play the instrumental part they are comfortable with and swap when appropriate. Treat instruments carefully and with respect. Play the right notes with secure rhythms. Rehearse and perform their parts within the context of the unit song. Play together as a group while keeping the beat. Listen to and follow musical instructions from a leader. Play their instruments with good posture and technique.	Autumn Rehearse and learn to play one of four differentiated instrumental parts, by ear or from notation, in the tonal centres of C major, F major, G major, E♭ major, C minor and D minor. Play a part on a tuned instrument, by ear or from notation. Treat instruments carefully and with respect. Play the right notes with secure rhythms. Rehearse and perform their parts within the context of the unit song. Play together as a group while keeping the beat. Listen to and follow musical instructions from a leader. Follow the scores with a good sense of timing, showing that they understand which section of pitch they are singing. Sing the correct words at the correct time. Recall the counter-melody line.	Spring 1 Engage in discussion about the sounds of an orchestral piece. Have a selection of varied vocabulary in response to what they hear. Change dynamics and pitch, differentiating between the two. Take the role of conductor or follow a conductor. Change texture within their group improvisation and talk about its effect. Create a graphic score to represent sounds. Follow the conductor to show changes in pitch, dynamics and texture. Spring 2 Use musical and comparative language in discussion. Follow the melody line. Follow the scores with a good sense of timing, showing that they understand which section of pitch they are singing. Sing the correct words at the correct time. Recall the counter-melody line.	Summer 1 Define some key features of Baroque music, including recitative, canon, ground bass and fugue. Take part in a vocal improvisation task based on Baroque recitative. Play several parts of a canon using staff notation, with or without letter names. Compose a ground bass melodic ostinato. Notate a ground bass pattern using staff notation. Name some well-known Baroque composers and describe what musical features they were known for. Learn a fugue part by reading staff notation, with or without note names. Perform a fugue. Summer 2 Identify and evaluate the musical features of a song. Contribute ideas to their group chorus, suggesting how lines three and four could rhyme. Contribute ideas to their group verse, suggesting

	Sing and move to a Christmas song.					the pulse of the backing track. Demonstrate both a call and response. Copy a sound pattern using an instrument. Playing either a call and/or response role in time with another pupil. Perform a composition.		Join in with the performances confidently, and reasonably in time and tune. Make suggestions for improving their performance.				how lines one and four and five and eight could rhyme. Fit an existing melody over a four-chord backing track. Create a melody that fits both the lyrics and the four-chord backing track of the chorus, using tuned percussion instruments. Record melodies using letter notation. Perform the leavers’ song with confidence.
Assessment Checkpoints	- Listen attentively, move to and talk about music, expressing their feelings and responses. - Sing in a group or on their own, increasingly matching the pitch and following the melody. - Explore and engage in music making and dance, performing solo or in groups. - Sing a range of well-known nursery rhymes and songs. <u>ELG: Being imaginative and expressive:</u> Perform songs, rhymes, poems and stories with others, and – when appropriate – try to move in time with music.	Autumn 1 To know that: Notation is read from left to right. Pictorial representations of rhythm show sounds and rests. Autumn 2		Summer 1 To know that: Sounds within music can be described as high or low sounds and the meaning of these terms. In all pictorial representations of music, representations further up the page are higher sounds and those further down are lower sounds. Summer 2 To: Recognise and name the following instruments: up to three instruments from Group A and B. Know that dynamics can change the effect a sound has on the audience. Be able to recognise and name up to three instruments from Group A and B	Autumn 1 To know that: A ballad tells a story through song. Lyrics are the words of a song. In a ballad, a ‘stanza’ is a verse. Autumn 2 To know that: Indian music uses all of the sounds in between the 12 ‘notes’ that we are used to in western music. A ‘tala’ is a set rhythm that is repeated over and over, usually on the drums called ‘tabla’. A ‘rag’ is the tune in traditional Indian music, and is often played on a stringed instrument called a ‘sitar’. A ‘drone’ in music is a note that goes on and on, staying the same, a bit like someone humming a long-held note. Many types of music from around the world consist of more than one layer of sound; for example a ‘tala’ and ‘rag’ in traditional Indian music.	Spring 1 To know that: When you sing without accompaniment it is called ‘a cappella’. Harmony means playing two notes at the same time that usually sound good together. An ostinato is a musical pattern that is repeated over and over; a vocal ostinato is a pattern created with your voice. ‘Performance directions’ are words added to musical notation to tell the performers how to play. Spring 2 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. Different notes have different durations and crotchets are worth one whole beat. ‘Reading’ music means using how the written note symbols look and their position to know what notes to play. Written music tells you how long to play a note for.			Spring 1 To know that: The conductor beats time to help the performers work well together. Improvisation means making up music ‘on the spot’. Texture can be created by adding or removing instruments in a piece and can create the effect of dynamic change. Timbre can also be thought of as ‘tone colour’ and can be described in many ways e.g. warm or cold, rich or bright. Spring 2 To know that: ‘Pack up your troubles in your old kit bag’ and ‘We’ll meet again’ are examples of songs popular during WW2. Solfa syllables represent the pitches in an octave. A ‘counter-subject’ or ‘counter-melody’ provides contrast to the main melody. A counter-melody is different to harmony because it uses a different rhythm as well as complementary notes.	Summer 1 To know that: music in which very similar parts are introduced one by one to overlap is called a canon. 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. A ‘polyphonic’ texture means lots of individual melodies layered together, like a canon. A ‘counter-subject’ or ‘counter-melody’ provides contrast to the main melody. A counter-melody is different to harmony because it uses a different rhythm as well as complementary notes. Ground bass is a repeating melody played on a bass instrument in Baroque music. Summer 2 To know that: A chord progression is a sequence of chords that repeats throughout a song. A melody can be adapted by changing its dynamics, pitch or tempo. Chord progressions are represented in music by Roman numerals.		

		Music Curriculum Plan – Cycle B											
		Stara (EYFS)			Henwood Class			Plusha Class			Caradon Class		
					Y1		Y2	Y3		Y4	Y5		Y6
		Autumn	Spring	Summer	Autumn	Spring	Summer	Autumn	Spring	Summer	Autumn	Spring	Summer
Intent and theme	Autumn 1 Exploring sound Autumn 2 Celebration music	Spring 1 Transport Spring 2 Music and movement	Summer 1 Musical stories Summer 2 Big band	Autumn 1 Musical symbols Autumn 2 Christmas production	AsOne music specialist lessons	Summer 1 Pitch Summer 2 Structure	Autumn 1 Samba and carnival sounds instruments Autumn 2 Pentatonic melodies and compositions	Spring 1 Instrumental lesson: South Africa Spring 2 Instrumental lesson: Caribbean	AsOne music specialist lessons- Ukulele.	AsOne music specialist lessons- keyboard.	Spring 1 Theme and variation Spring 2 Composition to represent the festival of colour	Summer 1 South and West Africa Summer 2 Composing and performing a leavers song.	
Prior knowledge	Listen attentively, move to and talk about music, expressing their feelings and responses.	Sing a range of well-known nursery rhymes and songs	Explore and engage in music making and dance, performing solo or in groups.	Sing and move to a song.	Make music in a range of ways.	Make sound effects using percussion instruments.	Prepare and sing songs.	Perform songs to an audience.	Perform their simple composition/s using two, three, four or five notes.	Can play with improved accuracy as part of an ensemble, keeping a steady beat.	Read musical notation and play in time with others.	Join in with a performance confidently and reasonably in time and tune.	
Composite	Autumn 1 To use our bodies to make different sounds. Autumn 2 To sing and move to a song.	Spring 1 To change sounds through tempo changes. Spring 2 To explore beat through body movement.	Summer 1 To make sound effects with percussion instruments. Summer 2 To play percussion instruments in time with familiar songs.	Autumn 1 Autumn 2 To perform Christmas songs with confidence to an audience.	Spring To play a tuned and/or untuned percussion instrument carefully and with respect.	Summer 1 Summer 2	Autumn 1 Autumn 2	Spring 1 Spring 2	Summer To use a tuned instrument to play and perform in solo or ensemble contexts with confidence.	Autumn To play and perform a melody on a tuned percussion instrument, melodic instrument and/or keyboard, reading notation within the range of one octave, as part of a wider ensemble or small group, or individually as a soloist.	Spring 1 Spring 2	Summer 1 Summer 2 To perform the leavers song with confidence to an audience.	
Components	Autumn 1 Explore using voices to make a variety of sounds. Explore how to use our bodies to make sounds. Explore the sounds of different instruments. Identify sounds in the environment and differentiate between them. Use voices to imitate nature sounds. Autumn 2 Learn about music from another culture; Diwali, Hanukkah, Kwanzaa, Christmas. Learn some instrument names. Take part in a call and response song. Take part in a group song. Sing and move to a Christmas song.	Spring 1 Explore creating sound effects. Explore making sounds at different speeds. Explore moving to different tempos. Interpret symbols to show a change in speed. Interpret a simple score to show tempo changes. Spring 2 Learn some simple Makaton signs to accompany a song. Explore beat through body movement. Explore pitch and tempo through dance. Perform action songs to a small audience.	Summer 1 Match movements to tempo and pitch. Use actions to retell a story to music. Use instruments to represent actions. Play an instrument as part of a group story. Perform as a group. Summer 2 Use junk modelling to create a simple representation of an instrument. Learn about the 4 different instrument groups. Copy and follow a beat using an untuned instrument. Experiment with playing tuned and untuned instruments. Play in time to familiar songs. Perform a practised song to a small audience.	Autumn 1 Autumn 2 Take part in a group song. Sing and move to a Christmas song. Perform the Christmas song with confidence.	Spring Rehearse and learn to play a simple melodic instrumental part by ear. Play a part on a tuned or untuned instrument by ear. Learn to treat instruments carefully and with respect. Rehearse and perform their parts within the context of the unit song. Learn to play together with everybody while keeping in time with a steady beat. Perform short, repeating rhythm patterns (ostinati or riffs) while keeping in time with a steady beat.	Summer 1 Summer 2	Autumn 1 Autumn 2	Spring 1 Spring 2	Summer Rehearse and learn to play a simple melodic instrumental part, by ear or from notation, in C major, F major, G major and E major. Develop facility in playing tuned percussion or a melodic instrument, such as the violin or recorder. Play a part on a tuned instrument by ear or from notation. Play the instrumental part they are comfortable with and swap when appropriate. Treat instruments carefully and with respect. Play the right notes with secure rhythms. Play together as a group while keeping the beat. Listen to and follow musical instructions from a leader. Play their instruments with good posture and technique.	Autumn Rehearse and learn to play one of four differentiated instrumental parts, by ear or from notation, in the tonal centres of C major, F major, G major, Eb major, C minor and D minor. Play a part on a tuned instrument, by ear or from notation. Treat instruments carefully and with respect. Play the right notes with secure rhythms. Rehearse and perform their parts within the context of the unit song. Play together as a group while keeping the beat. Listen to and follow musical instructions from a leader. Play their instruments with good posture. Begin to understand how to rehearse a piece of music in order to improve	Spring 1 Spring 2	Summer 1 Summer 2 Identify and evaluate the musical features of a song. Contribute ideas to their group chorus, suggesting how lines three and four could rhyme. Contribute ideas to their group verse, suggesting how lines one and four and five and eight could rhyme. Fit an existing melody over a four-chord backing track. Create a melody that fits both the lyrics and the four-chord backing track of the chorus, using tuned percussion instruments. Record melodies using letter notation. Perform the leavers’ song with confidence.	

Assessment Checkpoints	- Listen attentively, move to and talk about music, expressing their feelings and responses. - Sing in a group or on their own, increasingly matching the pitch and following the melody. - Explore and engage in music making and dance, performing solo or in groups. - Sing a range of well-known nursery rhymes and songs. <u>ELG: Being imaginative and expressive:</u> Perform songs, rhymes, poems and stories with others, and – when appropriate – try to move in time with music.	Autumn 1 To know that: Notation is read from left to right. Pictorial representations of rhythm show sounds and rests.		Summer 1	Autumn 1	Spring 1 To know that: When you sing without accompaniment it is called ‘a cappella’. Harmony means playing two notes at the same time that usually sound good together. An ostinato is a musical pattern that is repeated over and over; a vocal ostinato is a pattern created with your voice. ‘Performance directions’ are words added to musical notation to tell the performers how to play.			Spring 1	
				Summer 2	Autumn 2	Spring 2 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. Different notes have different durations and crotchets are worth one whole beat. ‘Reading’ music means using how the written note symbols look and their position to know what notes to play. Written music tells you how long to play a note for.			Spring 2 To know that:	Summer 1 Summer 2 To know that: A chord progression is a sequence of chords that repeats throughout a song. A melody can be adapted by changing its dynamics, pitch or tempo. Chord progressions are represented in music by Roman numerals.

Notation						
Stara Class	Henwood Class		Plusha Class		Caradon Class	
EYFS	Y1	Y2	Y3	Y4	Y5	Y6
Developing an awareness of high and low through pictorial representations of sound. Developing an awareness of how simple marks or objects can show single beats and single beat rests.	Recognising pitch patterns using dots.	Using a simplified version of a stave (only three lines) to notate known musical phrases (of two pitches).	To understand that 'reading' music means using how the written note symbols look and their position to know what notes to play. Using letter name and rhythmic notation (graphic or staff), and key musical vocabulary to label and record their compositions. Performing from basic staff notation, incorporating rhythm and pitch and able to identify these symbols using musical terminology.	To know that ‘performance directions’ are words added to music notation to tell the performers how to play Using letter name, graphic and rhythmic notation and musical vocabulary to label and record their compositions.	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. Using staff notation to record rhythms and melodies.	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. Recording own composition using appropriate forms of notation and/or technology and incorporating the inter-related dimensions of music. Performing with accuracy and fluency from graphic and staff notation and from their own notation.
	Reading different types of notation by moving eyes from left to right as sound occurs. To know that notation is read from left to right. To know that in all pictorial representations of music, representations further up the page are higher sounds and those further down are lower sounds. Using pictorial representations to stay in time with the pulse when singing or playing. Confidently reading simple rhythmic patterns comprising of one beat sounds (crotchets) and one beat rests (crotchet rests). Beginning to read simple rhythmic patterns which include two half beats (quavers). To know that pictorial representations of rhythm show sounds and rests.					

Creating sound						
Stara Class	Henwood Class		Plusha Class		Caradon Class	
EYFS	Y1	Y2	Y3	Y4	Y5	Y6
Singing short, rhythmic rhymes and songs. Using both speaking and singing voices. Unconsciously beginning to sing to the pulse of a song. Exploring vowel sounds through call and response activities. Exploring different ways of making sound with everyday objects and instruments. (Groups A, B and C.) Exploring different ways of holding a range of instruments. (Groups A, B and C.) Starting to show a preference for a dominant hand when playing instruments. (Groups A, B and C.) Using instruments expressively to music. (Group B.) Using instruments to begin to follow a beat, with guidance. (Group A).	Competently singing songs with a very small pitch range (two notes that are different but close together). Exploring changing their singing voice in different ways. Singing a range of call and response chants, attempting to match the pitch and tempo they hear.	Competently singing songs or short phrases with a small pitch range (up to five notes that are different but close together). Adapting their singing voice to be loud or soft at the direction of a leader. Singing a range of call and response songs, matching the pitch and tempo they hear with accuracy. Singing part of a given song in their head (using their ‘thinking voice’).				
Finding a comfortable static position when playing instruments or singing. Finding a comfortable static position when playing instruments or singing.	Singing simple songs, chants and rhymes from memory. Practising singing songs with a wider pitch range (e.g. pentatonic melodies) which is gradually getting higher or lower. Breathing at appropriate times when singing. Developing an awareness of how sound is affected by the way an instrument is held. (Groups A, B and C.) Developing an awareness of how dynamics are affected by the force with which an instrument is played. (Groups A, B and C.) Learning to use instruments to follow the beat by first observing and then mimicking the teacher’s modelling. (Group A.) Using instruments imaginatively to create soundscapes which convey a sense of place. (Group B.) Using bilateral and hand-eye co-ordination to play/hold instruments using both hands. (Group A.) Starting to understand how to produce different sounds on pitched instruments. (Group C.) Maintaining a comfortable position when sitting or standing to sing and play instruments.					

Listening and evaluating						
Stara Class	Henwood Class		Plusha Class		Caradon Class	
EYFS	Y1	Y2	Y3	Y4	Y5	Y6
Listening appropriately to someone leading a short musical phrase, song or rhyme. Exploring spontaneous movement with different parts of their body in response to music. Expressing different spontaneous emotional reactions to music, (smiling, movement, body language). Using artwork or creative play as a way of expressing feelings and responses to music. Identifying and imitating sounds from a variety of music. Considering whether background music and sound effects can enhance storytelling. Showing preferences for certain music or sounds. Listening to music from a wide variety of cultures and historical periods. To recognise and name at least two instruments from Groups A and B.	Coordinating the speed of their movements to match the speed of the music (not the beat). Beginning to move in time with the beat of the music. Beginning to articulate how a piece of music affects them (e.g it makes them feel sleepy, it makes them want to dance, it makes them happy)	Confidently moving in time with the beat of the music when modelled. Beginning to keep movements to the beat of different speeds of music. Beginning to explain why the music has a certain effect on them, which could be related to the music or a personal experience.	Discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary (Indian, classical, Chinese, Battle Songs, Ballads, Jazz). Understanding that music from different parts of the world 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-related dimensions of music) when discussing improvements to their own and others’ work. Understanding that music from different times has different features.	Recognising the use and development of motifs in music. Identifying gradual dynamic and tempo changes within a piece of music. 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 (related to the inter-related dimensions of music) when discussing improvements to their own and others’ work. Recognising and discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary.	Recognising and confidently discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary. (South African, West African, Musical, Theatre, Blues, Dance Remix.). 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. Confidently discussing the stylistic features of different genres, styles and traditions of music and explaining how these have developed over time.	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 (Pop art, Film music). 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. Confidently using detailed musical vocabulary (related to the inter-related dimensions of music) to discuss and evaluate their own and others work. 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.
	Listening with concentration to short pieces of music or excerpts from longer pieces of music. Engaging with and responding to longer pieces of music. Identifying some common instruments when listening to music. Relating sounds in music to real-world experiences. (e.g. it sounds like squelching mud). Recognising simple patterns and repetition in rhythm. (e.g. where a pattern of beats is repeated). Recognising simple patterns and repetition in pitch (e.g. do re mi). Talking about the tempo of music using the vocabulary of fast and slow. Talking about the dynamics of the music, using the vocabulary of loud, quiet and silent. Talking about the pitch of music, using the vocabulary of high and low. Stating what they enjoyed about their peers’ performances. Giving positive feedback relating to the tempo of practices and performances using the vocabulary of fast and slow. .To recognise and name the following instruments: up to three instruments from Group A and B. To know that sections of music can be described as fast or slow and the meaning of these terms. To know that sections of music can be described as loud, quiet or silent and the meaning of these terms. To know that sounds within music can be described as high or low sounds and the meaning of these terms		Explaining their preferences for a piece of music using musical vocabulary		Understanding the impact music has on them and starting to articulate the reasons for this effect using musical vocabulary.	

Improvising and composing						
Stara Class	Henwood Class		Plusha Class		Caradon Class	
EYFS	Y1	Y2	Y3	Y4	Y5	Y6
Exploring and imitating sounds from their environment and in response to events in stories. Exploring and imitating sounds Experimenting with creating sound in different ways using instruments, body percussion and voices. Selecting classroom objects to use as instruments. Selecting sounds that make them feel a certain way or remind them of something	Experimenting with creating different sounds using a single instrument. Experimenting with creating loud, soft, high and low sounds. Selecting objects and/or instruments to create sounds to represent a given idea or character. Playing and combining sounds under the direction of a leader (the teacher).	Experimenting with adapting rhythmic patterns by changing either the dynamics, tempo or instrument. Selecting and creating short sequences of sound with voices or instruments to represent a given idea or character. Working collaboratively to combine different sounds by either turn-taking or by playing sounds at the same time	Composing a piece of music in a given style with voices and instruments (Battle Song, Indian Classical, Jazz, Swing). Beginning to improvise musically within a given style using their voice. Suggesting and implementing improvements to their own work, using musical vocabulary Combining melodies and rhythms to compose a multi-layered composition in a given style (pentatonic).	Composing a coherent piece of music in a given style with voices, bodies and instruments. Beginning to improvise musically within a given style using an instrument. Developing melodies using rhythmic variation, transposition, inversion, and looping. Creating a piece of music with at least four different layers and a clear structure.	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. 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. Combining rhythmic patterns (ostinato) into a multi-layered composition using all the inter-related dimensions of music to add musical interest.	Composing a multi-layered piece of music from a given stimulus with voices, bodies and Instruments. Improvising coherently and creatively within a given style, incorporating given features. Developing melodies using rhythmic variation, transposition and changes in dynamics, pitch and texture. Constructively critique their own and others' work, using musical vocabulary. Composing an original song, incorporating lyric writing, melody writing and the composition of accompanying features, within a given structure.
	Creating sound responses to a variety of physical stimuli such as, nature, artwork and stories. Improvising simple question and answer phrases, using untuned percussion or voices.					

Performing- singing and playing						
Stara Class	Henwood Class		Plusha Class		Caradon Class	
EYFS	Y1	Y2	Y3	Y4	Y5	Y6
Beginning to say what they liked about others' performances. Facing the audience when performing. Spontaneously expressing feelings around performing. Performing actively as part of a group. Demonstrating being a good audience member, by looking, listening and maintaining attention.	Keeping instruments still until their part in the performance. Performing actively as part of a group; keeping in time with the beat. Showing awareness of leader particularly when starting or ending a piece.	Standing or sitting appropriately when performing or waiting to perform. Beginning to acknowledge their own feelings around performance. Performing actively as a group, clearly keeping in time with the beat. Following a leader to start and end a piece appropriately.	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.	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. Playing melody parts on tuned instruments with accuracy and control and developing instrumental technique. Playing syncopated rhythms with accuracy, control and fluency. Singing and playing in time with peers with accuracy and awareness of their part in the group performance.	Singing songs in two or more parts, in a variety of musical styles from memory, with accuracy, fluency, control and expression. Playing a simple chord progression with accuracy and fluency. 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	Singing songs in two or more secure parts from memory, with accuracy, fluency, control and expression. Performing by following a conductor's cues and directions. Working as a group to perform a piece of music, adjusting the interrelated dimensions of music as required, keeping in time with others and communicating with the group. Performing a solo or taking a leadership role within a performance.
	Offering positive feedback on others' performances. Starting to maintain a steady beat throughout short singing performances.		Offering constructive feedback on others' performances.		Using musical vocabulary to offer constructive and precise feedback on others' performances.	

EYFS Vocabulary													
Sing –	instrument	perform	percussion	pitch	rhythm	pulse	beat	Body percussion					
Year 1 Vocabulary													
	dynamic	rhythm	pitch	timbre	tempo	score	sounds	In time	compose	chant	round		
Year 2 Vocabulary													
structure	notation	dynamics	tempo	timbre	rhythm	Call and response	composition	melody	pulse	compose	notation	stave	layers
verse	chorus	instrumental	structure	texture	strings	woodwind	brass	percussion	Sound effects	composer	motif	inspiration	
Year 3 Vocabulary													
Ballad	compose	stanza	solo	ensemble	lyrics	chorus	compose	notation	Graphic score	stave	Letter notation	Staff notation	composition
melody	soundscape	rhythm	transpose	major	minor	parts	duration	crescendo	pentatonic	improvising	clef	metre	Time signature

Year 4 Vocabulary													
Motif	ostinato	riff	rhythm	Backing track	transpose	Sharp notes	Flat notes	notation	melody	appraising	contrast	lyrics	layers
transition	collegno	pizzacato	haiku	glissando	staccato	improvising	inspiration	Bass line	Walking bass	In time	Hand jive	In tune	Pitch
dynamics	tempo	syncopation	Off beat	break	acapella	rounds	harmony	cue	semiquavers	accompaniment	Time signature		
Year 5 Vocabulary													
12 bar blues	chord	scale	ascending	descending	Blues scale	improvisation	Bent notes	bar	quaver	composer	lyricist	choreographer	transition
score	Major chord	Minor chord	break	acapella	soloist	duo	duet	ostinato	syncopation	rest	metronome	melody	Harmony
unison	verse	notation	tempo	ensemble	structure	Dotted minim	crotchet	minim	Dotted minim	semibreve	layers	loop	Remix
Year 6 Vocabulary													
Chromatics	composition	evoke	Graphic score	imagery	improvise	Major key	Minor key	clef	Time signature	notation	pitch	Sound effect	Soundtrack
compose	anon	percussion	brass	woodwind	strings	orchestra	rhythm	pulse	ensemble	conductor	composition	depict	Score
melody	diaphragm	expression	Backing track	Rhyming pattern	structure	chorus	verse	intro	outro	piano	forte	diminuendo	crescendo
unison	lyrics	tempo	presto	allegro	ritardando	chords	Chord progression	treble	bass	crotchet	minim	Dotted minim	Semibreve
quaver	semiquaver	Dotted crotchet	Triplet quavers	Pentatonic scale	pentatonic	Mezzo forte	Mezzo piano	fortissimo	pianissimo				

Music SEND Strategies	
	Here is how we will help:
Attention Deficit Hyperactivity Disorder	- Meet the child’s needs for physical activity and plan music lessons with a range of moving and hands-on (kinaesthetic) learning activities - Help children to manage their arousal levels, but allow children ‘time-out’ when they show they are in need of a break from the lesson - Allow children time to let out their impulsiveness when handling new instruments – these may be introduced prior to the lesson so that they become familiar - A ‘stress ball’ or other fiddle object agreed by the SENCO may help children concentrate and stop them using musical instruments during a lesson - Reward children for joining in and completing tasks – both individually and as part of the group
Anxiety	- Sit the child where they feel most comfortable during the lesson - Let the child know who is there to support them. This may be a particular friend, group of friends or an adult - Be aware that anxious children may not have the confidence to perform in front of others - Learn to spot a child’s triggers, and what the child looks like in a heightened state of anxiety
Autism Spectrum Disorder	- Keep daily routines (e.g. seating plans) as normal as possible and consult the child beforehand if there is going to be a change – give the child options to choose from in this case - Allow time to process information, and don’t put the child on the spot by asking questions publicly, unless you know they are comfortable with this - Be aware that a child with autism is likely to experience sensory processing difficulties where they may be either over-responsive or under-responsive to sensory stimuli e.g. singing or noises and sounds from instruments - Allow children to have planned and unplanned sensory breaks or use fiddle toys that won’t disrupt other children when necessary - Pupils may struggle to work in a group and prefer to work on their own due to communication difficulties - Prepare the child for what is coming – picture cues and discussing what the lesson will be like is helpful
Dyscalculia	- Replace passive teaching methods with experiential learning for children - ‘doing’ will bring more interaction and success than just ‘watching’ - Allow children to demonstrate and teach what they can do to others
Dyslexia	- Pastel shades of paper and backgrounds will reduce ‘glare’ when reading music or following musical notations - Use large font sizes and double line spacing where appropriate - Avoid ‘cluttered’ backgrounds with lots of unnecessary images - Colour code text or musical phrases – e.g. one colour for me to play/sing, another colour for my partner
Dyspraxia	- Ensure children have a large enough work-space to work in - Allow children extra time to practise, with movement breaks where needed - Don’t choose these children to go first – they may need to pick up on cues from other children in order to process how to do something correctly - Pair children with a sensitive partner who knows what they’re doing - Clearly demonstrate how to handle equipment, and don’t draw attention to the awkwardness of their movements
Hearing Impairment	- Prior to the lesson, ask the child where they’d prefer to sit - If they have hearing loss in only one ear, make sure they have their ‘good ear’ facing the teacher where applicable - Discreetly check if the child is wearing their hearing aid - Clearly demonstrate or play sounds that are loud enough to hear. Repeat any questions asked by other students in the class before giving a response, as a hearing-impaired child may not have heard them - Remove all barriers to ‘lip-reading’. Make sure the child can clearly see the teacher - Share the lesson using a laptop with headphones or other assistive technology - Provide lists of subject-specific vocabulary or song lyrics which children need to know, as early as possible
Toileting Issues	- Sit children close to the door so they may leave the room discreetly to go to the toilet and not draw attention to themselves. Use toilet passes or prior permission s applicable - Be aware that anxiety associated with public music performances may trigger pain or a need to go to the toilet - When a school trip or concert is coming up talk to the child and parents about specific needs and how they can be met
Cognition and learning challenges	- Work will be carefully planned and differentiated, and broken down into small, manageable tasks - Use picture cards and visual prompts to remind them what to do and keep children on track - Physically demonstrate what to do rather than just rely on verbal instructions - Avoid children becoming confused by giving too many instructions at once. Keep instructions simple and give specific, targeted praise so children know exactly what they are doing well
Speech, Language & Communication Needs	- Be aware of the level of language that children are using, and use a similar level when teaching to ensure understanding - Use signs, symbols and visual representations to help children’s understanding and ability to follow a piece of music with different notes or instruments - Respond positively to any attempts pupils make at communication – not just speech - Provide opportunities to communicate in a small group and be fully involved in the activity - Use non-verbal cues to back-up what is being said e.g. gestures
Tourette Syndrome	- Be aware that tics can be triggered by increased stress, excitement or relaxation – all of which may be brought on by music - Ignore tics and filter out any emotional reaction to them. Instead, listen and respond with support and understanding - Manage other children in the room to avoid sarcasm, bullying or negative attentions being drawn to a pupil’s tic - Avoid asking a child <i>not</i> to do something, otherwise it may quickly become their compulsion. Instead, re-demonstrate how to do something correctly - Be sensitive to how noises and music affects a pupil’s sensory processing capabilities. Find out what does and does not lead to a positive response and work with these in mind
Experienced Trauma	- Understand behaviour in the context of the individual’s past experiences - Always use a non-confrontational, trauma informed approach that shows understanding and reassurance, using playfulness, acceptance, curiosity and empathy - Actively ignore negative behaviour. Praise good behaviour and reward learning

	• Incorporate opportunities for humour and laughter in music lessons (laughter reduces the traumatic response in the brain) • Adults to support and coach traumatised children in ways to calm themselves and manage their own emotions • Allow children the use of a pre-agreed breakout space when something in the classroom triggers an emotional outburst
Visual Impairment	• Sit where they have the best view of the teacher and the board/resources • To help children who are sensitive to light and glare, use window blinds and screen-brightness controls to regulate the light in the room • Add more light to an area if necessary • Children may benefit from high-contrast objects and pictures • Ensure children wear their prescribed glasses