



**Music at
St. Andrew's**

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Music

Teachers at St. Andrew's follow the [Charanga Scheme of Work](#). The Charanga Musical School Scheme provides teachers with week-by-week lesson support for each year group in the school. It is ideal for specialist and non-specialist teachers and provides lesson plans, assessment, clear progression, and engaging and exciting whiteboard resources to support every lesson. The Scheme supports all the requirements of the National Curriculum. We currently implement the Charanga New Model Curriculum which is based upon the DFE New Music Curriculum.

The scheme of work allows our pupils to learn music through integrated, practical, exploratory child-led approach to musical learning. Children explore spirituality through a variety of lessons by reflecting on how composers and writers create their music and what impact they wish the music to have on others. Discussions of mood and tone are discussed so that children can appreciate the pieces of music undertaken as a whole and the challenges and enjoyment that are undertaken in creating music and communicating emotion occurs. Music lifts the human spirit and children are exposed to how genres, compositions, songs and lyrics contribute to this.

Teachers at St. Andrew's adapt their music lessons to ensure that they are fully inclusive of all pupils using an adaptive teaching model. Children engage in work at a similar level and children who excel or need more scaffolding are challenged or aided appropriately. For example, children who struggle to play a sequence of notes on a glockenspiel may just be responsible for playing one note, but at the right time. Children excelling could be asked to compose with more notes. Teachers at St. Andrew's Infant School also use the same scheme of work meaning that pupils at St. Andrew's Junior School can build on the 3 main strands (Listening and Appraising, Musical Activities and Performing) taught in Key Stage 1. Music at our local secondary school (where the majority of our children attend) in Key Stage 3 is divided into 3 areas; Performance, Composition and Listening. Pupils in Key Stage 3 also have the support of working alongside Calderdale Music Trust.

Children are encouraged to be confident musicians and perform music both in class and in whole school worship. We celebrate our musicians by inviting them to play or sing as pupils enter the hall during worship. We have high aspirations for our pupils. We welcome children from Brighouse High School Wind Band in an annual concert so that our pupils can see what they can achieve in music. We welcome talented musicians from the local area, for example, we have Elland Silver Band who perform and encourage new players to join each year. We know that we have many talented pupils in our school and we use their talents to give back to our community, for example our choir regularly sing at events such as the Brighouse Victorian market and also at the local residential home as well as Young Voices in Sheffield. We have also liaised with local music schools such as the Marshall's school of Music in Queensbury who have conducted one to one lessons during school time.

Music lessons at St. Andrew's teach pupils to have a wider understanding of the world they live in. Lessons encourage pupils to learn about different types of music around the world and how the different genres originated. Pupils are taught about diversity and history, for example, when Year 4 learn about Blackbird by The Beatles, they also learn about segregation and Black History which opens up further learning about important figures such as Harriet Tubman and Rosa Parks which are explored through our worship and reflection times.

Children's substantive knowledge is taught through expanding children's vocabulary and ensuring pupil's have the building blocks of fundamental features of music. They develop their knowledge of tempo, rhythm, pulse and the definitions of these words in different contexts. Children play games and listen to the structure of songs to ensure they can identify these aspects progressively throughout their lessons. Children's disciplinary knowledge is embedded through a variety of opportunities to apply their learning in different contexts. Here, spirituality plays an important part where children can improvise the music they create and are free to express themselves independently. For example, in Year 4, children will learn an old travelling song (train is a comin') and they can improvise their own melodic composition over the top of the

song. They will also develop their disciplinary knowledge further by showing an understanding and appreciation of the history of music (although St Andrew's recognises that the 'history' of music cannot be compartmentalised in to such a small breadth of work as music's history has so many different strands in so many cultures and traditions).

Each Unit of Work taught comprises the 3 strands of musical learning which correspond with the National Curriculum for music:

1. Listening and Appraising
2. Musical Activities
 - a. Warm-up Games
 - b. Optional Flexible Games
 - c. Singing
 - d. Playing instruments
 - e. Improvisation
 - f. Composition
3. Performing

Resources/Instruments

Each class has access to:

- A class set of glockenspiels
- Set of ukuleles which are used for an after school ukulele group where children are taught to learn new chords and play new songs.
- iPad app - glock or un-tuned percussion app can be used and also used to record and review performances
- Recorders
- If children play band/orchestral instruments, they are encouraged to bring these in to the lessons.
- A variety of percussive instruments including (but not limited to) African drums, tambourines, guiros, castanets, maracas and shakers.

Music is taught half termly throughout the school as a discrete subject. Three units each year are covered. The music lead checks the coverage of music termly. Teachers note which strands have been taught in each unit and this information is shared in the class work books. These books go up with the class and the next class teacher is able to see which strands have been taught and the previous class assessments from Target Tracker.

Pupils who wish to learn an instrument in a small group or individually can do so through [Calderdale Music Trust](#). Children at St. Andrew's are encouraged to take up learning an instrument and many do so.

Learning Progression through music

Learning progression

Depth of learning through Charanga Musical School

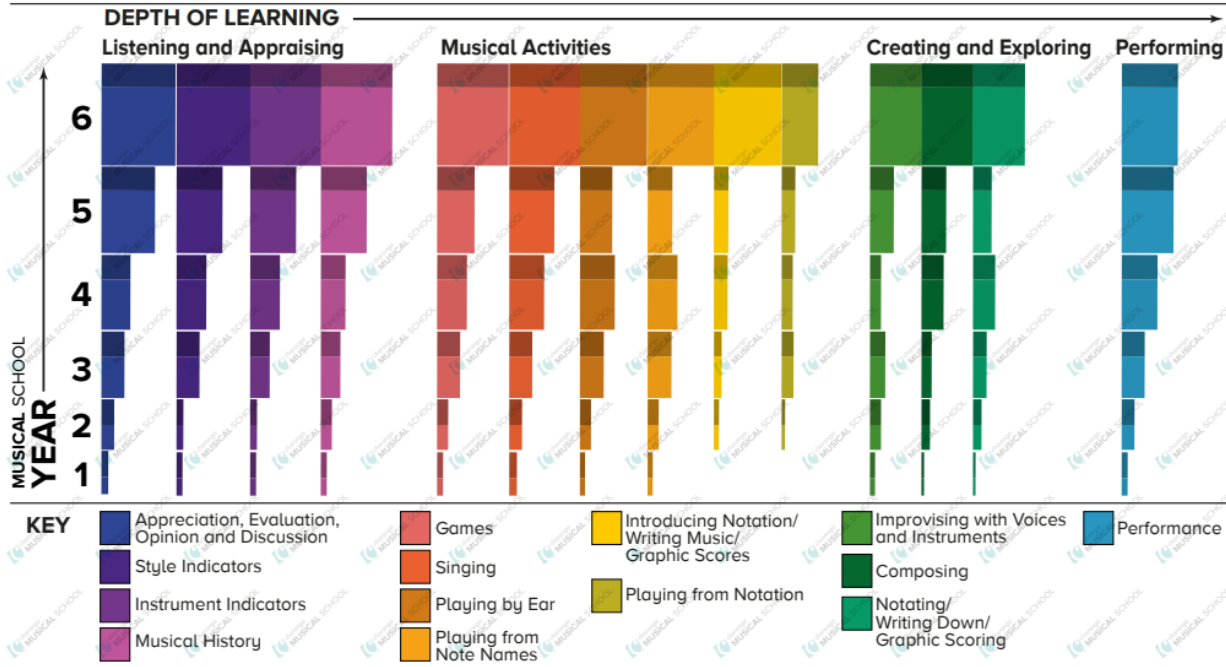


National Curriculum 2014:

"...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..."

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

"Pupils should be taught to: play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression."



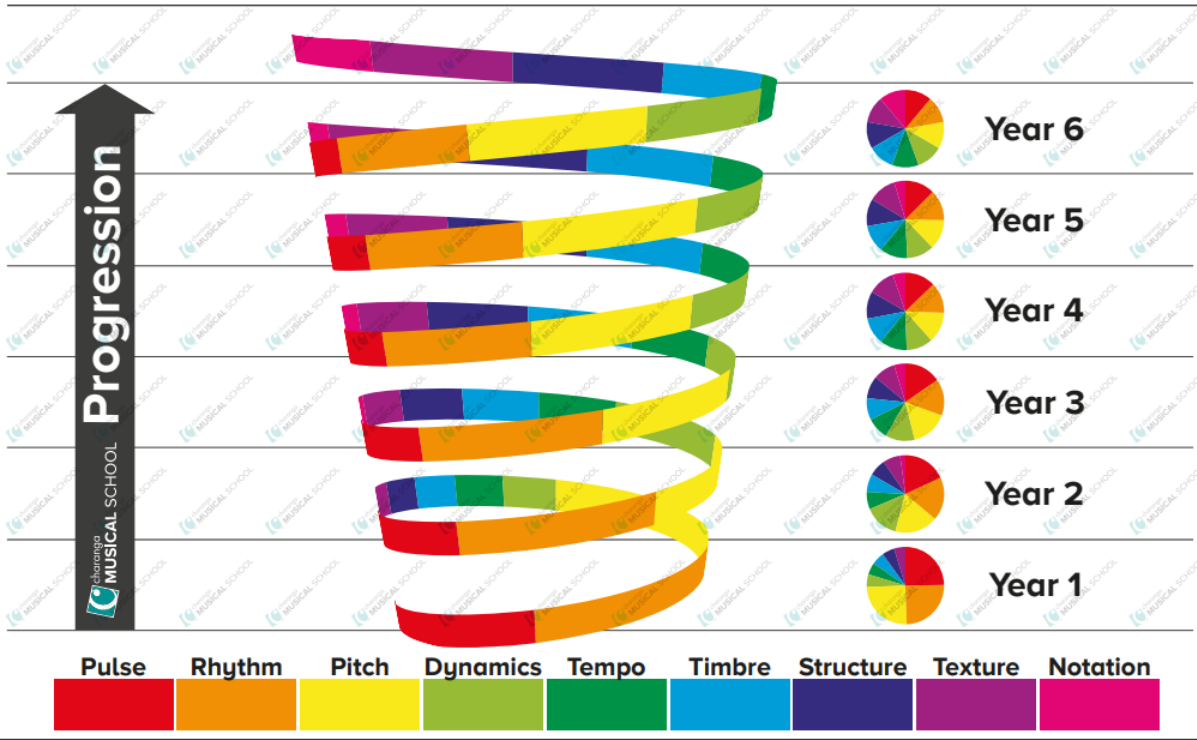
The Interrelated Dimensions of Music

Progression through Charanga Musical School

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

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

This represents an ever increasing spiral of musical learning.



Assessment is ongoing throughout each music unit. Children start each unit with the foundation of pulse, then rhythm, then pitch and they add new dimensions as they progress. AfL is used regularly in lessons and misconceptions quickly clarified. Assessment of pupils is shown termly on Target Tracker.

Knowledge organisers have been provided for each unit of work to enable teachers to have planned key questions, facts and information about the history of the music and have the planned key vocabulary for the lessons.

Knowledge and skills progression documents have been made for each year group. These focus on the 3 main strands ([Listening and Appraising](#), [Musical Activities](#); [Warm-up Games](#), [Optional Flexible Games](#), [Singing](#), [Playing instruments](#), [Improvisation](#), [Composition and Performing](#)). These documents are used as working document. They help teachers and HLTAs to see what has been covered within a particular unit and ensure coverage of the main strands of learning in music.

The outcomes of pupils will be monitored by the class teacher, subject lead and SLT through book scrutiny and pupil interviews. The music lead also monitors the coverage of the music lessons and ensures subsequent class teachers are aware of previous years' coverage. The music lead ensures the staff are updated with relevant CPD by attending the LA's subject leader sessions. Calderdale Trust run conferences and sessions across the year to ensure Music practice is shared and staff are kept up to date with new strategies or ideas.

1. Timetable:

Music is taught weekly for three half terms across the school year across all four year groups.

2. Content of Music lessons:

Music lessons at St. Andrew's are taught weekly and within each unit of 6 lessons these areas are covered:

Each Unit of Work comprises the strands of musical learning which correspond with the national curriculum for music:

1. Listening and Appraising
2. Musical Activities
 - a. Warm-up Games
 - b. Optional Flexible Games
 - c. Singing
 - d. Playing instruments
 - e. Improvisation
 - f. Composition
3. Performing

Teachers will cover 3 units of work over the academic year. It is up to the teachers which units they choose but they must be completed in the order provided.

There is an expectation that all 9 of the above areas will be covered within a whole unit of work.

Teachers will plan their music lessons based on the plans and resources provided through Charanga Music School. Teachers must note that it is very easy to use the Charanga scheme of work and not provide enough time for improvisation and composition and must ensure that all 9 strands are taught. Following guidance from the Subject Leader Review for Music, good practice involves children building up towards a final performance at the end of the topic. The lessons beforehand will include teaching the necessary elements that are needed to perform the final piece to the best of the children's ability. For example, in Year 3, children will build up to performing a Rio Carnival. Within their unit of work, they will listen to and evaluate music from a different culture so they know what the music should sound like when they perform, partake in 'call and response activities', learn a 'Samba beat' and practise 'beat boxing' so they can follow a simple pulse and rhythm.

In lessons, misconceptions are addressed in a variety of ways. Using adaptive teaching, teachers can amend a task to meet the needs of pupils. For example, Children may incorrectly identify the genre of a piece of music. Using prior sections of Charanga previously taught or online research, the teacher can show examples of music which helps the children to clarify their misconception. If children believe a musical instrument is one name when it is another, then time can be spent exploring an orchestra so children can learn the sections and key vocabulary required to correctly identify the instrument. Charanga has a variety of sections and learning tools which help children to clarify misconceptions such as diagrams, videos, tutorials and written explanations (including backgrounds of important musical figures).

When the class has finished the Performance section within a unit, you are encouraged to perform during whole class worship. Not only with this increase pupils' confidence when performing, it will also give pupils a greater purpose when practising if they know they will perform to the whole school.

3. Marking:

Throughout the lesson it is expected that teachers will give verbal feedback to pupils and advise on how work can be improved. Teachers will review an element of previous learning in the next lesson so that children can reinforce what has been learnt and aim to apply that learning in a different context in another lesson.

4. Assessment:

Through the end of unit task, teachers will assess if the children are able to include components that were taught in the half term's sequence of lessons. Teachers will decide if the children achieved the expected standard, performed above it or were working below. This will be recorded on Target Tracker and will be reviewed by the Music Coordinator.

Teachers can assess all 9 strands taught throughout the lesson and give immediate verbal feedback to individuals and groups of pupils.

Each year group has a progression of knowledge and skills document. These documents will be used weekly to help teachers to assess accurately. These sheets will be stuck into the class big books and highlighted by the class teacher as they have been covered. This will ensure that there is both a clear progression of knowledge and skills from year to year but it will also allow subsequent teachers to identify gaps in learning which need to be taught.

Assessment data will be added to Target Tracker termly.

5. Planning:

Lesson plans and resources must be taken from Charanga scheme of work. All resources and lesson sheets are provided. These can be adapted by teachers to meet the needs of all learners as necessary.

Teachers should have a dialogue with their pupils at the beginning of each unit to identify those pupils who can play instruments (for example we have a number of children who have 1:1 tuition or attend Elland Silver Band). Children should be encouraged to bring in their instrument and use within music lessons. There is more information for teachers on Music World (on Charanga) to help with this. Most instruments have sheet music to match the scheme of work you are teaching.

6. Resources:

It is expected that within a unit of work there will be plenty of opportunities for pupils to play the glockenspiels and recorders. The units of work lend themselves particularly well to using these instruments. There are enough glockenspiels in school so that pupils have one between two. There are enough recorders for half the class to use them. Please do not share recorders within one lesson as they need to be washed before putting back in the music cupboard. They can be

washed with hot soapy water. They can be placed in the dishwasher or given to the kitchen staff to run through the big dishwasher if needed.

There are other instruments which are available in the music cupboard which can be used.

7. Individual and group tuition:

If children would like to learn an instrument, tuition can be provided at school via Calderdale Music Trust. Please see Mrs Jocelyn for more information.

If a pupil shows a particular interest in playing an instrument, you may wish to direct them to Elland Silver Band who meet weekly in the local area. Tuition through this group is provided at a very reasonable price. In addition to this, St Andrew's have links with The Marshall's School of Music in Queensbury. They can provide 1:1 tuition for singing and keyboard lessons.

If children would like to perform (including singing) during whole school worship, they are welcome to bring in their instrument and should be encouraged to do so.

8. Choir

Children meet weekly with Mrs Clarke as part of the choir. Pupils should be encouraged to sign up to the choir at the beginning of the year so that they can prepare for Voices Together and various performances throughout the year. Children in choir have opportunities across the year to perform at Harvest services in church and in school, and at Christmas, Easter and at the end of the year as a celebration of achievements made throughout the year.

St Andrew's CE (VA) Junior School

Music Policy



Title	Music Policy
Version	1.0
Date	Sept 2024
Author	St. Andrew's CE (VA) Junior School
Approved by headteacher	
Approved by governing body	
Next review date	Sept 2026

Modification history			
Version	Date	Description	Revision author
1.0	July 2020	New policy written	A. Jocelyn
1.1	Sept 2024	Policy reviewed/revised	Owen Lyons

ST.

ANDREW'S CE (VA) JUNIOR SCHOOL

"Promoting Excellence Within a Caring Christian Community"

Music Policy

1 Aims and objectives

1.1 Promoting Excellence in a Caring Christian Community : St. Andrew's CE (A) Junior School is a community of teachers, pupils, parents and governors, who work together to develop the potential of each child, incorporating academic, social, spiritual, moral and physical development within a caring Christian environment. Teachers at St. Andrew's follow the [Charanga Scheme of Work](#). The Scheme supports all the requirements of the National Curriculum.

The scheme of work allows our pupils to learn music through integrated, practical, exploratory child-led approach to musical learning.

Teachers at St. Andrew's adapt their music lessons to ensure that they are fully inclusive of all pupils. Teachers at St. Andrew's Infant School also use the same scheme of work meaning that pupils at St. Andrew's Junior School can build on the 3 main strands (Listening and Appraising, Musical Activities and Performing) taught in Key Stage 1. Music at our local secondary school (where the majority of our children attend) in Key Stage 3 is divided into 3 areas; Performance, Composition and Listening. Pupils in Key Stage 3 also have the support of working alongside Calderdale Music Trust.

Music lessons at St. Andrew's teach pupils to have a wider understanding of the world they live in. Lessons encourage pupils to learn about different types of music around the world and how the different genres originated.

1.2 The aims of music

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

Pupils should be taught to:

- ♣ play and perform in solo and ensemble contexts, using their voices 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.

2 Teaching and learning style

2.1 We use a variety of teaching and learning styles in our music lessons. We believe in whole-class teaching methods where we use an adaptive teaching model and we combine these with practical musical activities. We encourage children to ask as well as answer questions about the different genres of music they study. We offer them the opportunity to use a variety of instruments, and we enable them to use IT in music lessons where this serves to enhance their learning (such as during lessons on composition where a recording device may be used). Children take part in discussions, group work and individual work and they present their work to the rest of the class.

2.2 We recognise the fact that there are children of widely different musical abilities in all classes and we provide suitable learning opportunities for all children by matching the challenge of the task to the ability of the child. We achieve this through a range of strategies which could include:

- setting common tasks which are open-ended and can have a variety of responses;
- setting tasks of increasing difficulty, some children not completing all tasks;
- providing resources of different complexity according to the ability of the child where the teacher has adapted the learning in the lesson to suit this;
- using classroom assistants to support the work of individual children or groups of children.

2.3

3 Music curriculum planning

3.1 We use the national curriculum as well as the Charanga scheme for music as the basis for our curriculum planning to ensure the coverage of skills as well as objectives and content.

3.2 Our curriculum planning is in two phases (long-term and detailed medium-term). Our long-term plan maps the music genres studied in each term. The music subject leader liaises with teaching colleagues in each year group to ensure coverage is present.

- 3.3** Our detailed medium-term plans are taken from Charanga online scheme of work ensuring coverage and progression of skills and knowledge. The specific learning objectives are stated on these plans. The music subject leader reviews these plans where necessary and takes advice from the Music Network Meetings within the Local Authority.
- 3.5** We plan the music genres studied so that they build upon prior learning. Children of all abilities have the opportunity to develop their skills and knowledge in each unit and, through planned progression built into the scheme of work, we offer them an increasing challenge as they move up the school.
- 3.6** We have subscribed to the Charanga Website which enables individual teachers to access a wide range of high quality planning ideas, resources and guidance.
- 3.7** 'Quick Six' (a document which includes six musical questions) will be used at the beginning of each music session. This will enable children to revisit previous learning as well as recapping essential 'sticky' knowledge. The questions will be carefully considered and written in accordance with the planning process.

4 Teaching music to children with special needs

- 4.1** In our school, we teach music to all children, whatever their ability. Music forms part of the school curriculum policy to provide a broad and balanced education to all children. Through our teaching of music, we provide learning opportunities that match the needs of children with learning difficulties and we take into account the targets set for individual children in their Personal Provision Plans (PPP's).

5 Assessment and recording

- 5.1** We assess the children's work in music by making informal judgements as we observe the children during lessons. Once the children complete a piece of work, the teacher will provide feedback as necessary. This might include written work and practical tasks. At the end of the year, the teacher makes an assessment of progress. This also enables the teacher to comment

on the pupil's progress as part of the child's annual report to parents. This information is passed on to the next teacher at the end of the year.

- 5.2** Examples of children's music work are available in the class Big Books books. The Big Books will continue with the children into their next year group so they are able to re-visit and refer to prior learning and so that the teacher is able to see first-hand previous work that has been produced. Children will not have individual exercise books for music.
- 5.3** The Quick Six document used in each music lesson will highlight any misconceptions the children have as well as being a tool of Assessment for Learning for individual teachers on previous and current learning in music.
- 5.4** The progression of skills document, which is specific to each year group, is present in the Big Books so individual teachers are able to see which skills they have been taught and which have not. Skills taught will be marked with ☺, ☹, ☹ with initials of those who have or have not achieved the taught skill for the lesson. This information will continue to the next teacher as the book will follow the children to ensure a continuance in learning.
- 5.5** We have identified the 'sticky knowledge' for each year group and have produced knowledge organisers in accordance with this to ensure children retain and revisit content outlined in our long term and medium term plans.

6 Resources for the scheme of work

- 7.1** Resources will be stored in the music store. ICT software and resources are stored in the computer suite. Funds to purchase new resources and to manage the curriculum will be determined by the outcome of bids made, before the end of the financial year, by the subject co-ordinator.
- 7.2** Each class has access to a class set of ukuleles, recorders, guitars and glockenspiels along with an array of percussion instruments. It is expected that the recorders and glockenspiels will be used regularly within the Charanga scheme of work.

8 Visitors

- 8.1** Visitors are integral to good music teaching and we include as many opportunities as we can to invite outside visitors to engage and inspire our pupils. Examples include visits from Elland Silver Band and Brighouse High Band.

9 Music Tuition

- 9.1 Pupils at St. Andrew's have the opportunity to participate in group tuition for the ukulele. Ukuleles have been hired through Calderdale Music Trust. Pupil Premium children are able to access this tuition free of charge. Other pupils can access this at a reduced fee.
- 9.2 If children would like to learn an instrument, tuition can be provided at school via Calderdale Music Trust.
- 9.3 If a pupil shows a particular interest in playing an instrument, you may wish to direct them to Elland Silver Band who meet weekly in the local area. Tuition through this group is provided at a very reasonable price.
- 9.4 If children would like to perform (including singing) during whole school worship, they are welcome to bring in their instrument and should be encouraged to do so.
- 9.5 Children are encouraged to bring their instrument in to school to use as part of their class music lessons.

10 Monitoring and review

- 10.1** The music subject leader is responsible for monitoring the standard of the children's work and the quality of teaching in music. The music subject leader is also responsible for supporting colleagues in the teaching of music, for being informed about current developments in the subject, and for providing a strategic lead and direction for the subject in the school. The music subject leader gives the head teacher ongoing reports in which s/he evaluates the strengths and weaknesses in the subject and indicates areas for further improvement. We allocate special time for the vital task of reviewing samples of children's work and for visiting classes to observe teaching in the subject.



Music Long Term Plan

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 3	South American Samba Music		Writing Music Down		Compose using your imagination	
Year 4	One class does three units for half the year then the other class completes their coverage for the other half. Football Fantasy	Musical Structures	Exploring feelings when you play	Football Fantasy	Musical Structures	Exploring feelings when you play
Year 5	Melody and harmony in music		Sing and play in different styles		Three Little Birds	
Year 6						

Year 3 Knowledge and skills progression in music

Musicianship: Understanding Music

Use body percussion, instruments and voices.

In the key centres of: C major, F major, G major and A minor.

In the time signatures of: 2/4, 3/4 and 4/4.

Find and keep a steady beat.

Copy back and improvise simple rhythmic patterns using minims, crotchets, quavers and their rests.

Copy back and improvise simple melodic patterns using the notes:

C, D, E

G, A, B

F, G, A

A, B, C

Listening: Respond/Analyse

Share your thoughts and feelings about the music together.

Find the beat or groove of the music.

Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.

Invent different actions to move in time with the music.

Talk about what the song or piece of music means.

Identify some instruments you can hear playing.

Identify if it's a male or female voice singing the song.

Talk about the style of the music.

Singing

Sing as part of a choir.

Sing a widening range of unison songs, of varying styles and structures.

Demonstrate good singing posture.

Perform actions confidently and in time to a range of action songs.

Sing songs from memory and/or from notation.

Sing with awareness of following the beat.

Sing with attention to clear diction.

Sing expressively, with attention to the meaning of the words.

Sing in unison.

Understand and follow the leader or conductor.

Copy back simple melodic phrases using the voice.

Notation	<p>Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.</p> <p>Explore standard notation, using minims, semibreves, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, G, A, B ♭, C G, A, B, C, D, E E, F♯, G♯, A, B</p> <p>Read and respond to semibreves, minims, crotchets and paired quavers.</p> <p>Identify:</p> <ul style="list-style-type: none"> • Stave • Treble clef • Time signature • Lines and spaces on the stave <p>Identify and understand the differences between crotchets and paired quavers.</p> <p>Apply spoken word to rhythms, understanding how to link each syllable to one musical note.</p>
Playing Instruments	<p>Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major and E major.</p> <p>Develop facility in playing tuned percussion or a melodic instrument, such as a violin or recorder.</p>
Playing the Recorder	<p>Rehearse and learn a simple instrumental part by ear or from notation, using the notes C, D, E, F, F♯, G, G♯, A, B and B ♭.</p>
Creating: Improvising	<p>Explore improvisation within a major scale using the notes: C, D, E C, D, E, F, G C, D, E, G, A G, A, B G, A, B, D, E G, A, B, C, D F, G, A F, G, A, C, D</p> <p>Become more skilled in improvising (using voices, tuned and untuned percussion, and instruments played in whole-class/group/individual/instrumental teaching), inventing short 'on-the-spot' responses using a limited note-range.</p> <p>Compose over a simple groove.</p> <p>Compose over a drone.</p> <p>Structure musical ideas (eg using echo or 'Question and Answer' phrases) to create music that has a beginning, middle and end.</p>

Creating: Composing

Create music and/or sound effects in response to music and video stimulus.

Use music technology, if available, to capture, change and combine sounds.

Compose over a simple chord progression.

Compose over a simple groove.

Compose over a drone.

Start to use simple structures within compositions, eg introduction, verse, chorus or AB form.

Use simple dynamics.

Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values.

Create a simple melody using crotchets, minims and perhaps paired quavers:

C, D

C, D, E

C, D, E, G

C, D, E, G, A

Start and end on the note C (Pentatonic on C)

C, D

C, D, E

C, D, E, F

C, D, E, F, G

Start and end on the note C (C major)

F, G

F, G, A

F, G, A, B \flat

F, G, A, B \flat , C

Start and end on the note F (F major)

G, A

G, A, B

G, A, B, D

G, A, B, D, E

Start and end on the note G (Pentatonic on G)

Performing

Practise, rehearse and share a song that has been learned in the lesson, from memory or with notation, and with confidence.

Play and perform melodies following staff notation, using a small range, as a whole class or in small groups.

Include any actions, instrumental parts/improvisatory ideas/composed passages within the rehearsal and in the performance.

Talk about what the song means and why it was chosen to share.

Reflect on feelings about sharing and performing, eg excitement, nerves, enjoyment.

Year 4 Knowledge and skills progression in music

Musicianship:

Understanding Music

Use body percussion, instruments and voices.

In the key centres of: C major, F major, G major and A minor.

In the time signatures of: 2/4, 3/4 and 4/4.

Find and keep a steady beat.

Listen and copy rhythmic patterns made of semibreves, minims, dotted crotchets, crotchets, quavers, semiquavers and their rests, by ear or from notation.

Copy back melodic patterns using the notes:

C, D, E

C, D, E, G, A

G, A, B

G, A, B, D, E

F, G, A

A, B, C, D, E, F, G

Listening:

Respond/Analyse

Talk about the words of a song.

Think about why the song or piece of music was written.

Find and demonstrate the steady beat.

Identify 2/4, 3/4, and 4/4 metre.

Identify the tempo as fast, slow or steady.

Recognise the style of music you are listening to.

Discuss the structures of songs.

Identify:

- Call and response
- A solo vocal or instrumental line and the rest of the ensemble
- A change in texture
- Articulation on certain words
- Programme music

Explain what a main theme is and identify when it is repeated.

Know and understand what a musical introduction is and its purpose.

Recall by ear memorable phrases heard in the music.

Identify major and minor tonality.

Recognise the sound and notes of the pentatonic scale by ear and from notation.

Describe legato and staccato.

Recognise the following styles and any important musical features that distinguish the style: 20th and 21st Century Orchestral, Reggae, Soul, R&B, Pop, Folk, Jazz, Disco, Musicals, Classical, Rock, Gospel, Romantic, Choral, Funk and Electronic Dance Music.

Singing	<p>Rehearse and learn songs from memory and/or with notation.</p> <p>Sing in different time signatures: 2/4, 3/4 and 4/4.</p> <p>Sing as part of a choir with awareness of size: the larger, the thicker and richer the musical texture.</p> <p>Demonstrate good singing posture.</p> <p>Demonstrate vowel sounds, blended sounds and consonants.</p> <p>Sing 'on pitch' and 'in time'.</p> <p>Sing expressively, with attention to breathing and phrasing.</p> <p>Sing expressively, with attention to staccato and legato.</p> <p>Talk about the different styles of singing used for different styles of song.</p> <p>Talk about how the songs and their styles connect to the world.</p>
Notation	<p>Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.</p> <p>Explore standard notation, using semibreves, minims, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of:</p> <p>C, D, E, F, G, A, B F, G, A, B ♭, C G, A, B, C, D, E, F♯ D, E, F♯, G, A, B, C</p> <p>Read and respond to semibreves, minims, dotted crotchets, crotchets, quavers and semiquavers.</p> <p>Identify:</p> <ul style="list-style-type: none"> • Stave • Treble clef • Time signature <p>Identify and understand the differences between minims, crotchets, paired quavers and rests.</p> <p>Read and perform pitch notation within a range.</p> <p>Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.</p>
Playing Instruments	<p>Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major and D major.</p>
Playing the Recorder	<p>Rehearse and learn to play one of four differentiated instrumental parts by ear or from notation, in the tonal centres of C major, F major, G major and D major.</p>
Creating: Improvising	<p>Explore improvisation within a major scale using the notes:</p> <p>C, D, E C, D, E, G, A C, D, E, F, G D, E, F♯, A, B D, E, F, G, A</p> <p>Improvise on a limited range of pitches on the instrument you are now learning, making use of musical features, including smooth (legato) and detached (staccato) articulation.</p> <p>Improvise over a simple chord progression.</p> <p>Improvise over a groove.</p>

Creating: Composing

Combine known rhythmic notation with letter names, to create short, pentatonic phrases using a limited range of five pitches, suitable for the instruments being learnt.

Compose over a simple chord progression.

Compose over a groove.

Create music in response to music and video stimulus.

Use music technology, if available, to capture, change and combine sounds.

Start to use simple structures within compositions, eg introduction, verse, chorus or AB form.

Use simple dynamics.

Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values.

Create a melody using crotchets, minims, quavers and their rests. Use a pentatonic scale:

C, D

C, D, E

C, D, E, G

C, D, E, G, A

Start and end on the note C (Pentatonic on C)

C, D

C, D, E

C, D, E, F

C, D, E, F, G

Start and end on the note C (C major)

A, B

A, B, C

A, B, C, D

A, B, C, D, E

Start and end on the note A (A minor)

D, E

D, E, F

D, E, F, G

D, E, F, G, A

Start and end on the note D (D minor)

G, A

G, A, B

G, A, B, D

G, A, B, D, E

Start and end on the note G (Pentatonic on G)

Performing

Rehearse and enjoy the opportunity to share what has been learned in the lessons.

Perform, with confidence, a song from memory or using notation.

Play and perform melodies following staff notation, using a small range, as a whole class or in small groups.

Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance.

Explain why the song was chosen, including its composer and the historical and cultural context of the song.

Communicate the meaning of the words and articulate them clearly.

Use the structure of the song to communicate its mood and meaning in the performance.

Talk about what the rehearsal and performance has taught the student.

Understand how the individual fits within the larger group ensemble.

Reflect on the performance and how well it suited the occasion.

Discuss and respond to any feedback; consider how future performances might be different.

Year 5 Knowledge and skills progression in music

Musicianship:

Understanding Music

Use body percussion, instruments and voices.

In the key centres of: C major, G major, D major, F major and A minor.

In the time signatures of: 2/4, 3/4, 4/4, 5/4 and 6/8.

Find and keep a steady beat.

Listen and copy rhythmic patterns made of dotted minims, minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semiquavers and their rests, by ear or from notation.

Copy back melodic patterns using the notes:

C, D, E

C, D, E, F, G, A, B

D, E, F \sharp , G, A

A, B, C, D, E, F \sharp , G

F, G, A, B \flat , C, D, E

G, A, B, C, D, E, F \sharp

Listening:

Respond/Analyse

Talk about feelings created by the music.

Justify a personal opinion with reference to Musical Elements.

Find and demonstrate the steady beat.

Identify 2/4, 3/4, 6/8 and 5/4 metre.

Identify the musical style of a song or piece of music.

Identify instruments by ear and through a range of media.

Discuss the structure of the music with reference to verse, chorus, bridge, repeat signs, chorus and final chorus, improvisation, call and response, and AB form.

Explain a bridge passage and its position in a song.

Recall by ear memorable phrases heard in the music.

Identify major and minor tonality.

Recognise the sound and notes of the pentatonic and Blues scales, by ear and from notation.

Explain the role of a main theme in musical structure.

Know and understand what a musical introduction is and its purpose.

Explain rapping.

Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestral, Gospel, Pop, Minimalism, Rock n' Roll, South African, Contemporary Jazz, Reggae, Film Music, Hip Hop, Funk, Romantic and Musicals.

Singing	<p>Rehearse and learn songs from memory and/or with notation.</p> <p>Sing in 2/4, 3/4, 4/4 and 6/8 time.</p> <p>Sing in unison and parts, and as part of a smaller group.</p> <p>Sing 'on pitch' and 'in time'.</p> <p>Sing a second part in a song.</p> <p>Self-correct if lost or out of time.</p> <p>Sing expressively, with attention to breathing and phrasing.</p> <p>Sing expressively, with attention to dynamics and articulation.</p> <p>Develop confidence as a soloist.</p> <p>Talk about the different styles of singing used for different styles of song.</p> <p>Talk confidently about how connected you feel to the music and how it connects in the world.</p> <p>Respond to a leader or conductor.</p>
Notation	<p>Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.</p> <p>Explore standard notation, using minims, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of:</p> <p>C, D, E, F, G, A, B F, G, A, B ♭, C, D, E G, A, B, C, D, E, F♯ C, G, A ♭, B ♭ G, G♯, A, B ♭, C D, E, F, G, A, B, C E ♭, F, G, A ♭, B ♭, C, D ♭</p> <p>Identify:</p> <ul style="list-style-type: none"> • Stave • Treble clef • Time signature <p>Read and respond to minims, crotchets, quavers, dotted quavers and semiquavers.</p> <p>Recognise how notes are grouped when notated.</p> <p>Identify the stave and symbols on the stave (such as the treble clef), the name of the notes on lines and in spaces, barlines, a flat sign and a sharp sign.</p> <p>Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers.</p> <p>Understand the differences between 2/4, 3/4 and 4/4 time signatures.</p> <p>Read and perform pitch notation within an octave (eg C–C'/do–do).</p>
Playing Instruments	<p>Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major, E ♭ major, C minor and D minor.</p> <p>Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave and using notes within the middle C–C'/do–do range. This should initially be done as a whole class, with greater independence gained each lesson through smaller group performance.</p>

Playing the Recorder	Rehearse and learn to play one of four differentiated instrumental parts by ear or from notation, in the tonal centres of C major, F major, G major, E \flat major, C minor and D minor.
Creating: Improvising	<p>Explore improvisation within a major scale, using the notes:</p> <p>C, D, E \flat, F, G C, D, E, F, G C, D, E, G, A F, G, A, B \flat, C D, E, F, G, A</p> <p>Improvise over a simple groove, responding to the beat and creating a satisfying melodic shape.</p> <p>Experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano).</p>
Creating: Composing	<p>Create music in response to music and video stimulus.</p> <p>Use music technology, if available, to capture, change and combine sounds.</p> <p>Start to use structures within compositions, eg introduction, multiple verse and chorus sections, AB form or ABA form (ternary form).</p> <p>Use chords to compose music to evoke a specific atmosphere, mood or environment.</p> <p>Use simple dynamics.</p> <p>Use rhythmic variety.</p> <p>Compose song accompaniments, perhaps using basic chords.</p> <p>Use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet).</p> <p>Use full scales in different keys.</p> <p>Understand how chord triads are formed and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments.</p>

Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, plus all equivalent rests. Use a pentatonic and a full scale. Use major and minor tonality:

F, G

F, G, A

F, G, A, B \flat

F, G, A, B \flat , C

Start and end on the note F (F major)

G, A

G, A, B

G, A, B, C

G, A, B, C, D

Start and end on the note G (G major)

G, A

G, A, B

G, A, B, D

G, A, B, D, E

Start and end on the note G (Pentatonic on G)

D, E

D, E, F

D, E, F, G

D, E, F, G, A

Start and end on the note D (D minor)

E \flat , F

E \flat , F, G

E \flat , F, G, B \flat

E \flat , F, G, B \flat , C

Start and end on the note E \flat (E \flat major)

Performing

Create, rehearse and present a holistic performance for a specific purpose, for a friendly but unknown audience.

Perhaps perform in smaller groups, as well as the whole class.

Perform a range of repertoire pieces and arrangements combining acoustic instruments, to form mixed ensembles, including a school orchestra.

Perform from memory or with notation, with confidence and accuracy.

Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance.

Explain why the song was chosen, including its composer and the historical and cultural context of the song.

A student leads part of the rehearsal and part of the performance.

Record the performance and compare it to a previous performance; explain how well the performance communicated the mood of each piece.

Discuss and talk musically about the strengths and weaknesses of a performance.

Collect feedback from the audience and reflect how future performances might be different.

Year 6 Knowledge and skills progression in music

Musicianship:

Understanding Music

Use body percussion, instruments and voices.

In the key centres of: C major, G major, D major, A minor and D minor.

In the time signatures of: 2/4, 3/4, 4/4, 5/4 and 6/8.

Find and keep a steady beat.

Listen and copy rhythmic patterns made of minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semiquavers and their rests, by ear or from notation.

Copy back melodic patterns using the notes:

D, E, F, G, A

C, D, E, F, G, A, B

G, A, B, C, D, E, F \sharp

D, E, F \sharp , G, A, B, C \sharp

A, B, C, D, E, F, G

Listening:
Respond/Analyse

Talk about feelings created by the music.

Justify a personal opinion with reference to Musical Elements.

Identify 2/4, 4/4, 3/4, 6/8 and 5/4.

Identify the musical style of a song using some musical vocabulary to discuss its Musical Elements.

Identify the following instruments by ear and through a range of media: bass guitar, electric guitar, percussion, sections of the orchestra such as brass, woodwind and strings, electric organ, congas, pianos and synthesizers, and vocal techniques such as scat singing.

Discuss the structure of the music with reference to verse, chorus, bridge and an instrumental break.

Explain a bridge passage and its position in a song.

Recall by ear memorable phrases heard in the music.

Identify major and minor tonality, chord triads I, IV and V, and intervals within a major scale.

Explain the role of a main theme in musical structure.

Know and understand what a musical introduction and outro is, and its purpose.

Identify the sound of a Gospel choir and soloist, Rock band, symphony orchestra and A Cappella groups.

Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestral, Soul, Pop, Hip Hop, Jazz: Swing, Rock, Disco, Romantic, Zimbabwean Pop, R&B, Folk, Gospel, Salsa, Reggae, Musicals and Film Music.

Singing

Rehearse and learn songs from memory and/or with notation.

Sing a broad range of songs as part of a choir, including those that involve syncopated rhythms, with a good sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style.

Continue to sing in parts where appropriate.

Sing in 2/4, 4/4, 3/4, 5/4 and 6/8.

Sing with and without an accompaniment.

Sing syncopated melodic patterns.

Demonstrate and maintain good posture and breath control whilst singing.

Sing expressively, with attention to breathing and phrasing.

Sing expressively, with attention to dynamics and articulation.

Lead a singing rehearsal.

Talk about the different styles of singing used for the different styles of songs sung in this year.

Discuss with others how connected you are to the music and songs, and how the songs and styles are connected to the world.

Notation

Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.

Explore standard notation, using dotted semibreves, dotted minims, minims, triplet crotchets, dotted crotchets, crotchets, dotted quavers, quavers and semiquavers, and simple combinations of:

C, D, E, F, G, A, B

F, G, A, B \flat , C, D, E

F, G, A \flat , B \flat , C, D, E \flat

G, A, B \flat , C, D, E, F

G, A, B, C, D, E, F \sharp

D, E, F, G, A

D, E, F \sharp , A, B, C \sharp

E, F \sharp , G, G \sharp , A, B, C, C \sharp

E \flat , F, G, A \flat , B \flat , C, D

Identify:

- Stave
- Treble clef
- Time signature

Read and respond to minims, crotchets, quavers, dotted quavers and semiquavers.

Recognise how notes are grouped when notated.

Identify the stave and symbols on the stave (such as the treble clef), the name of the notes on lines and in spaces, barlines, a flat sign and a sharp sign.

Playing Instruments

Rehearse and learn to play one of four differentiated instrumental parts by ear or from notation, in the tonal centres of C major, F major, G major, D major, E major, A major, E \flat major, D minor and F minor.

Play a melody following staff notation written on one stave and using notes within an octave range (do–do); make decisions about dynamic range, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano).

Playing the Recorder	Rehearse and learn to play one of four differentiated instrumental parts by ear or from notation, in the tonal centres of C major, F major, G major, D major, E major, A major, E \flat major, D minor and F minor.
Creating: Improvising	<p>Explore improvisation within a major scale, using the notes: C, D, E, F, G G, A, B \flat, C, D G, A, B, C, D F, G, A, C, D</p> <p>Improvise over a groove, responding to the beat, creating a satisfying melodic shape with varied dynamics and articulation.</p>
Creating: Composing	<p>Plan and compose an 8 or 16-beat melodic phrase, using the pentatonic scale (eg C, D, E, G, A), and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody.</p> <p>Either of these melodies can be enhanced with rhythmic or simple chordal accompaniment.</p> <p>Create a simple chord progression.</p> <p>Compose a ternary (ABA form) piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.</p> <p>Create music in response to music and video stimulus.</p> <p>Use music technology, if available, to capture, change and combine sounds.</p> <p>Start to use structures within compositions, eg introduction, multiple verse and chorus sections, AB form or ABA form (ternary form).</p> <p>Use simple dynamics.</p> <p>Use rhythmic variety.</p> <p>Compose song accompaniments, perhaps using basic chords.</p> <p>Use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet).</p> <p>Use full scales in different keys.</p> <p>Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, and all equivalent rests. Use a pentatonic and a full scale. Use major and minor tonality:</p>

C, D
C, D, E
C, D, E, F
C, D, E, F, G
Start and end on the note C (C major)

G, A
G, A, B
G, A, B, D
G, A, B, D, E
Start and end on the note G (Pentatonic on G)

D, E
D, E, F
D, E, F, G
D, E, F, G, A
Start and end on the note D (D minor)

F, G
F, G, A
F, G, A, C
F, G, A, C, D
Start and end on the note F (Pentatonic on F)

F, G
F, G, A^b
F, G, A^b, B^b
F, G, A^b, B^b, C
Start and end on the note F (F minor)

Performing

Create, rehearse and present a holistic performance for a specific event, for an unknown audience.

Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.

Create, rehearse and present a holistic performance, with a detailed understanding of the musical, cultural and historical contexts.

Perform from memory or with notation.

Understand the value of choreographing any aspect of a performance.

A student or a group of students rehearse and lead parts of the performance.

Understand the importance of the performing space and how to use it.

Record the performance and compare it to a previous performance.

Collect feedback from the audience and reflect how the audience believed in the performance.

Discuss how the performance might change if it was repeated in a larger/smaller performance space.