

	Music at St Thomas' Primary School
Intent	At St Thomas', we believe that music is an essential part of a well-rounded education. Our Music policy is designed to provide a comprehensive and inclusive music education for all of our students. This policy outlines our approach to music teaching and learning, including curriculum content, assessment, and the use of resources and specialist staff.
Implement	We implement a music curriculum that aims to develop pupils' ability to listen, perform, create, and appreciate music. Through our music provision, we strive to:  Ensure a broad and balanced music curriculum that meets the requirements of the 2014 National Curriculum in England
	Provide regular and high-quality music provision taught by qualified staff or specialists
	Have appropriate resources and instruments available for effective music teaching and learning
	Provide opportunities for pupils to perform individually and as part of an ensemble
	<ul> <li>Demonstrate progression in knowledge and skills throughout Key Stages 1 and 2</li> </ul>
	<ul> <li>Assess and track pupils' progress in music, using a range of assessment methods</li> </ul>
	Foster cross-curricular links to enhance pupils' understanding and appreciation of music in various contexts
	Promote equality and inclusion in music education, ensuring access for all students
Impact	Evidence through pupil voice and video assessments will show that children can confidently articulate and demonstrate their musical knowledge and understanding. Through our music provision, we strive to:
	Foster a love and appreciation for a wide range of musical genres and styles
	Enable pupils to develop their musical skills and knowledge progressively
	Provide opportunities for pupils to perform individually and as part of an ensemble
	Encourage creativity and expression through composing and improvising
	Develop an understanding of the cultural and historical dimensions of music
	Promote pupils' confidence, teamwork, and self-esteem
	Enhance pupils' ability to use music as a means of personal expression and communication
Context	"I come that they might have life and life in all its fullness." The Gospel of John 10 v 10.
	In our community in Manchester, we have a rich musical history that resonates with the diverse families. While some families may not have a musical background, our school is fortunate to have a headteacher with a qualification in music and a senior leadership team that is passionate about fostering musical talent.



L	earning and Growing in the Sight of God	
Learning	Growing	Sight of God
ALESEVERA ACT	SOLENDS MICE	COMPASSION Films
At St Thomas', core values play a vital role in the teaching and learning of music as they guide educators in promoting creativity, expression, and collaboration. By emphasizing values such as discipline, perseverance, respect, and empathy, students develop a deep appreciation for music, acquire essential skills, and grow into well-rounded individuals who can contribute positively to society.	Music plays a crucial role in the holistic development of children. It enhances their cognitive, emotional, social, and physical skills. By engaging in musical activities, children develop creativity, self-expression, teamwork, and discipline. Music stimulates their imagination, fosters self-confidence, and provides a platform for personal growth and identity formation.	Our church is at the centre of our community and our school. We firmly believe in the intrinsic value of music in the sight of God. Through its harmonious melodies, rhythmic beats, and expressive lyrics, music transcends barriers and connects individuals on a spiritual level. It awakens our senses, evokes emotions, and fosters cultural understanding. Incorporating music in education allows students to cultivate their artistic sensibilities, develop critical thinking skills, and nurture a deep appreciation.

#### **Substantive Knowledge**

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In accordance with the 2014 National Curriculum in England, music education aims to develop students' substantive knowledge of various musical elements and concepts. Students are exposed to a wide range of musical styles, genres, and traditions, enabling them to understand and appreciate the significance of music in different cultures and historical contexts. They also acquire practical skills in performing, composing, and listening, fostering their creativity and musical expression.

#### **Substantive Concepts**

Music education at St Thomas', encompasses a range of substantial concepts. These concepts aim to develop students' understanding and appreciation of music as an art form, which are progressively built upon each year.

#### Substantial concepts:

Musical notation. Students are taught how to read, write, and interpret musical symbols and signs, enabling them to communicate and express themselves musically Musical performance. Through regular practice and ensemble work, students develop their technical skills and gain firsthand experience of performing in front of an audience Music theory plays a crucial role in the curriculum. Students learn about scales, intervals, chords, and harmonies, deepening their knowledge of the structural elements of music Music appreciation is fostered through the exploration of different styles, genres, and cultural contexts. Students are encouraged to listen critically to diverse musical examples and develop their own musical preferences.

Creative composition is another significant aspect of music education. Students explore the process of composing their own music, experimenting with melody, harmony, rhythm, and texture

These substantial concepts form the foundation of music education in the formal setting, enabling students to develop a lifelong passion for and understanding of music.



Musical notation	Rhythm	Melody			
Musical notation is a system of symbols used to represent pitch, rhythm, and other musical elements. It enables musicians to read and interpret written music, facilitating the development of essential music skills.	Rhythm refers to the pattern of sounds and their duration, creating a sense of beat and movement. It is an essential element of musicality, helping students develop their sense of timing and coordination skills.	A melody is a sequence of musical notes that form a memorable and meaningful line of music. It is an essential element in music, teaching students key music skills such as pitch, rhythm, and tonality.			
Harmony	Dynamics	Performance techniques			
Harmony refers to the simultaneous sounding of different musical notes to create pleasing and balanced compositions. It involves understanding chord progressions, intervals, and tonal relationships.	Dynamics refers to the varying levels of volume, from loud to soft. It is an essential music skill that adds expression and emotion to a performance.	Incorporate a range of music skills to develop performance techniques across a variety of musical contexts.			

# **Disciplinary Knowledge**

#### **Disciplinary Knowledge**

Disciplinary knowledge includes all the skills and concepts that children will need to develop over time in their music lessons.

#### **Disciplinary Concepts**

When teaching music, it is crucial to cover disciplinary concepts to enhance students' understanding of the subject. These concepts include musical notation, rhythm, melody, harmony, dynamics, and performance techniques. By exploring these concepts, students develop a well-rounded appreciation for music and can apply their knowledge in artistic expression.in order to play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression

Play and Perform	Listen with attention to detail	Use and understand notation
	2.500	C D E F G A B C D E F G
Play and perform in solo and ensemble contexts, using	Listen with attention to detail and recall sounds with in-	Use and understand staff and other musical notation
their voices and playing musical instruments with increas-	creasing aural memory	
ing accuracy, fluency, control and expression		Creative composition is a significant aspect of music educa-
	Students are encouraged to listen critically to diverse musi-	tion. Students explore the process of composing their own
Through regular practice and ensemble work, students develop their technical skills and gain firsthand experience of performing in front of an audience.	cal examples and develop their own musical preferences.	music, experimenting with melody, harmony, rhythm, and texture.
		Students are taught how to read, write, and interpret musical symbols and signs, enabling them to communicate and express themselves musically.





# <u>Music National Curriculum Tracking Grid - KS2</u>

<u>Key Skills</u>	Year 3	Year 4	Year 5	Year 6
Rhythm work	Cat Monkey Rest Cow Armadillo	Cat Monkey Rest Cow Armadillo Elephant	Cat Monkey Rest Cow Armadillo Elephant Anteater	Learn the correct names for all note values from a semiquaver to a semibreve.  If confident add compound rhythms, see below.
Sol-fa work Not compulsory but best practice	Soh me lah doh re	Soh me lah doh re doh'	Soh me lah doh re doh' te	Soh me lah doh re doh' te fah
Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression	Play in class ensemble using tuned and untuned percussion  Sing regularly working on dynamic contrasts	Play in class ensemble with a sense of what's going on in the whole group  Sing contrasting styles of songs using different tempi and dynamics	Play in ensemble with increased leadership skills and sense of what's going on in the whole group  Perform/sing a solo  Sing echo and part songs	Perform/sing a solo with increased confidence and control  Sing in parts, 2 & 3 part rounds  Make all performances as expressive as possible
ММС	Sing a widening range of unison songs doh – soh  Perform as a choir in assembly  Develop ability in playing tuned	Sing rounds or partner songs in different time signatures.  Sing repertoire with small and large leaps and introduce a simple second part	Sing a broad range of songs with a sense of ensemble and performance  Sing three part rounds	Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir  Sing three and four part rounds



<u>Key Skills</u>	<u>Year 3</u>	<u>Year 4</u>	Year 5	Year 6
Listen with attention to detail and recall sounds with increasing aural memory	Recognise all four families of the orchestra  Recall a simple tune from memory  Sing a song from memory	Pick out key individual instruments in a piece Clap back a two bar rhythm pattern Sing a song from memory	Clap back a four bar rhythm pattern  Sing or clap back a main theme from a listening exercise	Clap back a four bar rhythm pattern Sing <b>and</b> clap back a main theme from a listening exercise
ММС	Use listening skills to correctly order phrases using dot notation*		Develop the skill of playing by ear on tuned instruments	
Use and understand staff and other musical notation	Use rhythm flash cards and/or graphic scores Notation middle C - A	Use rhythm flash cards and/or graphic scores Notation middle C - C'	Notate compositions using the most appropriate method applicable	Notate compositions using the most appropriate method applicable
	Combine known rhythmic notation with letter names to create	Combine known rhythmic notation to create short pentatonic	Capture and record creative ideas	Capture and record creative ideas
	rising and falling phrases with three notes	phrases for the instrument being learnt	Play melodies on tuned percussion, melodic instruments or	*Notate your 8 or 16 bar melody
	*Play and perform following staff notation Introduce the stave, lines and spaces.  *Use dot notation to show higher or lower	*Play and perform melodies following staff notation as a whole class or in small groups *Perform in two or more parts from simple notation	keyboards, following staff notation written on one stave  Read and perform pitch notation within and octave	Read and play from notation a four bar phrase, confidently identifying note names and durations
	pitch.			



	Autumn 1 Autumn 2		Spri	ing 1	Spr	ing 2	Sum	mer 1	Sum	mer 2			
	<u>Let's be friends!</u>		Travel and Mover	<u>nent</u>	This is me!		Animal Tea Party		I've got feelings		<u>Let's Jam!</u>	Let's Jam!	
Nursery	This unit is all about making friends, turn-taking, sharing, working together, and building confidence and unity in a classroom full of new faces.		that we can move one place to anoth move our bodies i to get around, or i train, bus, or car	can move and travel from the to another. Whether we are, our families, our likes and to invite their own or use to another. Whether we are, our families, our likes and dislikes, and what makes us special and unique.  We are! How we say hello, how old to invite their own or well as baking some for the party. We'll a ing animal movemer and will be discoveritions take us!		we are! How we say hello, how old we are, our families, our likes and dislikes, and what makes us special		arty! We'll be asking the children of invite their own cuddly toys, as rell as baking some delicious cakes or the party. We'll also be exploring animal movements and sounds, and will be discovering some musical terms through the song and ctivity Bang my drum.		ions. Music is an express our feel- , which we will do ags and warm be exploring the ant emotions and music that we certain sounds we could we exlings through the	This unit is all abolove for music, ex sounds and instruplaying together a small groups. In a often being a 'sing is associated with pop stars, and cel to emphasise the enjoying music fo There's so much jitaking part in ensitogether, and free freely through im ing fun making ming fun making ming den music ocand wellbeing.	ploring different ments, as well as as a 'band' and in culture where ger' or a musician TV auditions, ebrities, we want importance of r music's sake! oy to be found in embles, singing edom in playing provisation. Havusic can have a	
		The sorcerer's		Row, Row, Row		Shake my sillies	Up and down		Down there	It's oh so quiet	Slap, Clap, Clap	Bow Bow Bow	
	grumpy face!	apprentice	+ Make up a	your boat	Cuckoo polka	<u>out</u>	+Make up new	<u>bees</u>	under the sea	+Improvise mu-	+Compose a	<u>Belinda</u>	
Reception	tions about different emo- tions and feel- ings. + Explore making sound with voic- es and percus- sion instruments to create differ- ent feelings and moods. + Sing with a sense of pitch, following the shape of the melody with voices.	the piece. + Identify and describe con- trasts in tempo and dynamics. + Begin to use musi- cal terms (louder /quieter, faster/ slower, higher/ lower). + Respond to music in a range of ways e.g. movement,	simple accompa- niment using percussion in- struments. + Use the voice to adopt differ- ent roles and characters. + Match the pitch of a four- note (la-so-mi-	sounds for different kinds of transport. + Sing a tune with 'stepping' and 'leaping' notes. + Play a steady beat on percussion instruments.	through vocal play.	struments to represent different animal sounds/ movements. + Sing an action song with changes in speed. + Play along with	lyrics and accompanying actions. + Sing and play a rising and falling melody, following the shape with voices and on tuned percussion. + Use appropriate hand actions to mark a changing pitch.	vocal/physical soundscape about minibe-asts. + Sing in call-and response and change voices to make a buzzing sound. + Play an accompaniment using tuned and untuned percussion, and recognise a change in tempo. + Listen to a piece of classical music and respond through dance.	comprising a short, stepping tune (C-D-E). + Listen to a range of sea- related pieces of	sic with different instruments, following a conductor. + Compose music based on characters and stories developed through listening to Beethoven's 5th symphony. + Play different instruments with control. + Explore dynamics with voices and instruments. + Develop listen-	three-beat body percussion pattern and perform it to a steady beat. + Sing a melody in waltz time and perform the actions. + Transfer actions to sounds played on percussion instru-	+ Invent and perform actions for new verses. + Sing a song while performing a sequence of dance steps. + Play a twonote accompaniment, playing the beat, on tuned or untuned percussion. + Listen to and talk about folk songs from North America.	



									Printing it The
	Menu Song	Colonel Hathi's	Magical musical	<u>Football</u>	'Dawn' from Sea	Musical conversa-	Dancing and draw-	Cat and mouse	Come dance with
		march	aquarium		interludes	tions	ing to Nautilus		me
	+ Participate in cre-			+ Compose word				+ Create rhythm	
	ating a dramatic	+ Compose music to	+ Experiment with	patterns in groups	+ Sing a simple sing-	+ Compose musical	+Perform actions to	patterns, sequencing	+ Create musical
	group performance	march to using	sounds (timbre) to	and melodies in	ing game, adding	sound effects and	music, reinforcing a	them, and 'fixing'	phrases from new
	using kitchen-	tuned and untuned	create aquarium-	pairs using mi-re-do	actions to show a	short sequences of	sense of beat.	them as composi-	word rhythms that
	themed props.	percussion.	inspired music and	(E-D-C).	developing sense of	sounds in response	+ Respond to musi-	tions using simple	children invent.
	+ Sing a cumulative	+ Respond to musi-	draw the sounds	+ Chant together	beat.	to a stimulus.	cal signals and musi-	notation.	+ Sing either part of
	song from memory,	cal characteristics	using graphic sym-	rhythmically, mark-	+ Listen actively by	+ Improvise question	cal themes using	+ Attempt to record	a call-and-response
	remembering the						_	•	
	•	through movement.	bols.	ing rests accurately.	responding to musi-	-and-answer conver-	movement, match-	compositions with	song.
	order of the verses.	+ Describe the fea-	+ Sing a unison song	+ Play a simple osti-	cal signals and musi-	sations using percus-	ing movements to	stick and other nota-	+ Play the response
	+ Play classroom	tures of a march	rhythmically and in	nato on untuned	cal themes using	sion instruments.	musical gestures in	tions.	sections on tuned
Year 1	instruments on the	using music vocabu-	tune. + Play percus-	percussion.	appropriate move-	+Create, interpret,	the piece.	+ Sing and chant	percussion using the
	beat.	lary (e.g. that it has a	sion instruments	+ Sing an echo song	ment.	and perform from	+ Develop aware-	songs and rhymes	correct beater hold.
	+ Copy a leader in a	steady beat, that	expressively, repre-	while tapping the	+ Create a musical	simple graphic score	ness of duration and	expressively. +Listen	+ Echo sing a line
	call-and-response	soldiers 'march' to	senting the charac-	beat, and clap the	movement picture.		the ability to move	and copy rhythm	independently with
	song, show the	music, naming the	ter of their comp	rhythm of the			slowly to music.	patterns.	teacher leading,
	shape of the pitch	instruments playing		words, understand-			+ Create art work,		then move on to
	moving with actions,	in the clips).		ing there is one beat			drawing freely and		pair singing in echo
	and sing using mi-re-			for each syllable.			imaginatively in		format.
	do.			+ Recognise the			response to a piece		+ Copy call-and-
	+ Listen and move in			difference between			of music		response patterns
	time to the song.			a pattern with notes					with voices and
				(pitched) and with-					instruments.
				aut (unnitabad)					
				out (unpitched).					
	Tony Chestnut	The carnival of the	Composing music	Grandma Rap	Orawa	Trains	Swing-along with	Charlie Chaplin	Tanczymy labada
	Tony Chestnut				<u>Orawa</u>	<u>Trains</u>		Charlie Chaplin	Tanczymy labada
		The carnival of the animals	Composing music inspired by birdsong	Grandma Rap			Swing-along with Shostakovich		
	+ Improvise rhythms	<u>animals</u>	inspired by birdsong	Grandma Rap + Show the following	+Improvise and	+ Begin to under-	<u>Shostakovich</u>	+ Compose a sound-	+ Demonstrate an
	+ Improvise rhythms along to a backing	animals + Select instruments	inspired by birdsong + Invent simple	Grandma Rap + Show the following durations with ac-	+Improvise and compose, structur-	+ Begin to under- stand duration and	Shostakovich + Create action	+ Compose a sound- track to a clip of a	+ Demonstrate an internalised sense of
	+ Improvise rhythms along to a backing track using the note	+ Select instruments and compose music	inspired by birdsong + Invent simple patterns using voic-	Grandma Rap + Show the following durations with actions	+Improvise and compose, structuring short musical	+ Begin to under- stand duration and rhythm notation. +	Shostakovich + Create action patterns in 2- and 3-	+ Compose a sound- track to a clip of a silent film.	+ Demonstrate an internalised sense of pulse through sing-
	+ Improvise rhythms along to a backing track using the note C or G.	animals + Select instruments and compose music to reflect an animal's	+ Invent simple patterns using voices, body percussion	+ Show the following durations with actions + Chant and play	+Improvise and compose, structuring short musical ideas to form a larg-	+ Begin to under- stand duration and rhythm notation. + Structure musical	Shostakovich + Create action patterns in 2- and 3- time.	+ Compose a sound- track to a clip of a silent film. + Understand and	+ Demonstrate an internalised sense of pulse through singing games.
	+ Improvise rhythms along to a backing track using the note C or G. + Compose call and	animals + Select instruments and compose music to reflect an animal's character	+ Invent simple patterns using voic- es, body percussion and then instru-	+ Show the following durations with actions + Chant and play rhythms using the	+Improvise and compose, structuring short musical ideas to form a larger piece.	+ Begin to under- stand duration and rhythm notation. + Structure musical ideas into a whole-	Shostakovich  + Create action patterns in 2- and 3- time. + Listen actively and	+ Compose a sound- track to a clip of a silent film. + Understand and use notes of differ-	+ Demonstrate an internalised sense of pulse through singing games. + Sing confidently in
	+ Improvise rhythms along to a backing track using the note C or G. + Compose call and response music	animals  + Select instruments and compose music to reflect an animal's character + Identify different	+ Invent simple patterns using voices, body percussion and then instruments.	+ Show the following durations with actions + Chant and play rhythms using the durations of crochet,	+Improvise and compose, structuring short musical ideas to form a larger piece. + Sing and play,	+ Begin to under- stand duration and rhythm notation. + Structure musical ideas into a whole- class composition.	Shostakovich  + Create action patterns in 2- and 3- time. + Listen actively and mark the beat by	+ Compose a sound- track to a clip of a silent film. + Understand and use notes of differ- ent duration.	+ Demonstrate an internalised sense of pulse through singing games. + Sing confidently in Polish, and play a
	+ Improvise rhythms along to a backing track using the note C or G. + Compose call and response music + Play the melody on	animals  + Select instruments and compose music to reflect an animal's character + Identify different qualities of sound	+ Invent simple patterns using voic- es, body percussion and then instru- ments. + Follow signals	+ Show the following durations with actions + Chant and play rhythms using the durations of crochet, quavers, crotchet	+Improvise and compose, structuring short musical ideas to form a larger piece. + Sing and play, performing com-	+ Begin to under- stand duration and rhythm notation. + Structure musical ideas into a whole- class composition. + Learn a simple	Shostakovich  + Create action patterns in 2- and 3- time. + Listen actively and mark the beat by tapping, clapping,	+ Compose a sound- track to a clip of a silent film. + Understand and use notes of differ- ent duration. + Understand and	+ Demonstrate an internalised sense of pulse through singing games. + Sing confidently in Polish, and play a cumulative game
	+ Improvise rhythms along to a backing track using the note C or G. + Compose call and response music + Play the melody on a tuned percussion	animals  + Select instruments and compose music to reflect an animal's character + Identify different qualities of sound (timbre)	inspired by birdsong  + Invent simple patterns using voic- es, body percussion and then instru- ments. + Follow signals given by a conduc-	+ Show the following durations with actions + Chant and play rhythms using the durations of crochet, quavers, crotchet rest and stick nota-	+Improvise and compose, structuring short musical ideas to form a larger piece. + Sing and play, performing composed pieces for an	+ Begin to under- stand duration and rhythm notation. + Structure musical ideas into a whole- class composition. + Learn a simple rhythm pattern and	Shostakovich  + Create action patterns in 2- and 3- time. + Listen actively and mark the beat by tapping, clapping, and swinging to the	+ Compose a sound- track to a clip of a silent film. + Understand and use notes of differ- ent duration. + Understand and use notes of differ-	+ Demonstrate an internalised sense of pulse through singing games. + Sing confidently in Polish, and play a cumulative game with spoken call-and
	+ Improvise rhythms along to a backing track using the note C or G. + Compose call and response music + Play the melody on a tuned percussion instrument	animals  + Select instruments and compose music to reflect an animal's character + Identify different qualities of sound (timbre) + Recognise and	inspired by birdsong  + Invent simple patterns using voic- es, body percussion and then instru- ments. + Follow signals given by a conduc- tor / leader	+ Show the following durations with actions + Chant and play rhythms using the durations of crochet, quavers, crotchet rest and stick notation	+Improvise and compose, structuring short musical ideas to form a larger piece. + Sing and play, performing composed pieces for an audience.	+ Begin to under- stand duration and rhythm notation. + Structure musical ideas into a whole- class composition. + Learn a simple rhythm pattern and perform it with tem-	Shostakovich  + Create action patterns in 2- and 3- time. + Listen actively and mark the beat by tapping, clapping, and swinging to the music.	+ Compose a sound- track to a clip of a silent film. + Understand and use notes of differ- ent duration. + Understand and use notes of differ- ent pitch.	+ Demonstrate an internalised sense of pulse through singing games. + Sing confidently in Polish, and play a cumulative game with spoken call-and -response sections.
Waar 2	+ Improvise rhythms along to a backing track using the note C or G. + Compose call and response music + Play the melody on a tuned percussion instrument + Recognise and play	animals  + Select instruments and compose music to reflect an animal's character + Identify different qualities of sound (timbre) + Recognise and respond to changes	inspired by birdsong  + Invent simple patterns using voic- es, body percussion and then instru- ments. + Follow signals given by a conduc- tor / leader +Structure composi-	+ Show the following durations with actions + Chant and play rhythms using the durations of crochet, quavers, crotchet rest and stick notation + learn a clapping	+Improvise and compose, structuring short musical ideas to form a larger piece. + Sing and play, performing composed pieces for an audience. + Listen and ap-	+ Begin to under- stand duration and rhythm notation. + Structure musical ideas into a whole- class composition. + Learn a simple rhythm pattern and perform it with tem- po and volume	Shostakovich  + Create action patterns in 2- and 3- time. + Listen actively and mark the beat by tapping, clapping, and swinging to the music. + Listen and move,	+ Compose a sound- track to a clip of a silent film. + Understand and use notes of differ- ent duration. + Understand and use notes of differ- ent pitch. + Understand and	+ Demonstrate an internalised sense of pulse through singing games. + Sing confidently in Polish, and play a cumulative game with spoken call-and response sections. + Play an accompa-
Year 2	+ Improvise rhythms along to a backing track using the note C or G. + Compose call and response music + Play the melody on a tuned percussion instrument + Recognise and play echoing phrases by	animals  + Select instruments and compose music to reflect an animal's character + Identify different qualities of sound (timbre) + Recognise and respond to changes of tempo, duration,	inspired by birdsong  + Invent simple patterns using voices, body percussion and then instruments. + Follow signals given by a conductor / leader +Structure compositional ideas into a	+ Show the following durations with actions + Chant and play rhythms using the durations of crochet, quavers, crotchet rest and stick notation + learn a clapping game that shows	+Improvise and compose, structuring short musical ideas to form a larger piece. + Sing and play, performing composed pieces for an audience. + Listen and appraise, with focus	+ Begin to under- stand duration and rhythm notation. + Structure musical ideas into a whole- class composition. + Learn a simple rhythm pattern and perform it with tem- po and volume changes. + Learn	Shostakovich  + Create action patterns in 2- and 3- time. + Listen actively and mark the beat by tapping, clapping, and swinging to the music. + Listen and move, stepping a variety of	+ Compose a sound- track to a clip of a silent film. + Understand and use notes of differ- ent duration. + Understand and use notes of differ- ent pitch.	+ Demonstrate an internalised sense of pulse through singing games. + Sing confidently in Polish, and play a cumulative game with spoken call-and-response sections. + Play an accompaniment on tuned
Year 2	+ Improvise rhythms along to a backing track using the note C or G. + Compose call and response music + Play the melody on a tuned percussion instrument + Recognise and play	animals  + Select instruments and compose music to reflect an animal's character + Identify different qualities of sound (timbre) + Recognise and respond to changes of tempo, duration, articulation and	inspired by birdsong  + Invent simple patterns using voices, body percussion and then instruments. + Follow signals given by a conductor / leader +Structure compositional ideas into a bigger piece	+ Show the following durations with actions + Chant and play rhythms using the durations of crochet, quavers, crotchet rest and stick notation + learn a clapping game that shows rhythm	+Improvise and compose, structuring short musical ideas to form a larger piece. + Sing and play, performing composed pieces for an audience. + Listen and appraise, with focus and attention to	+ Begin to under- stand duration and rhythm notation. + Structure musical ideas into a whole- class composition. + Learn a simple rhythm pattern and perform it with tem- po and volume changes. + Learn about the musical	Shostakovich  + Create action patterns in 2- and 3- time. + Listen actively and mark the beat by tapping, clapping, and swinging to the music. + Listen and move, stepping a variety of rhythm patterns	+ Compose a sound- track to a clip of a silent film. + Understand and use notes of differ- ent duration. + Understand and use notes of differ- ent pitch. + Understand and	+ Demonstrate an internalised sense of pulse through singing games. + Sing confidently in Polish, and play a cumulative game with spoken call-andiresponse sections. + Play an accompaniment on tuned percussion and in-
Year 2	+ Improvise rhythms along to a backing track using the note C or G. + Compose call and response music + Play the melody on a tuned percussion instrument + Recognise and play echoing phrases by	animals  + Select instruments and compose music to reflect an animal's character + Identify different qualities of sound (timbre) + Recognise and respond to changes of tempo, duration, articulation and pitch	inspired by birdsong  + Invent simple patterns using voices, body percussion and then instruments. + Follow signals given by a conductor / leader +Structure compositional ideas into a bigger piece + Improvise solos	+ Show the following durations with actions + Chant and play rhythms using the durations of crochet, quavers, crotchet rest and stick notation + learn a clapping game that shows rhythm + compose 4 beat	+Improvise and compose, structuring short musical ideas to form a larger piece. + Sing and play, performing composed pieces for an audience. + Listen and appraise, with focus and attention to detail, recalling	+ Begin to under- stand duration and rhythm notation. + Structure musical ideas into a whole- class composition. + Learn a simple rhythm pattern and perform it with tem- po and volume changes. + Learn about the musical terms crescendo,	Shostakovich  + Create action patterns in 2- and 3- time. + Listen actively and mark the beat by tapping, clapping, and swinging to the music. + Listen and move, stepping a variety of rhythm patterns ('walk', 'jogging',	+ Compose a sound- track to a clip of a silent film. + Understand and use notes of differ- ent duration. + Understand and use notes of differ- ent pitch. + Understand and	+ Demonstrate an internalised sense of pulse through singing games. + Sing confidently in Polish, and play a cumulative game with spoken call-andiresponse sections. + Play an accompaniment on tuned percussion and invent a 4-beat body
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Year 2	+ Improvise rhythms along to a backing track using the note C or G. + Compose call and response music + Play the melody on a tuned percussion instrument + Recognise and play echoing phrases by	animals  + Select instruments and compose music to reflect an animal's character + Identify different qualities of sound (timbre) + Recognise and respond to changes of tempo, duration, articulation and pitch +Listen with increase concentration to sounds / music and	inspired by birdsong  + Invent simple patterns using voices, body percussion and then instruments. + Follow signals given by a conductor / leader +Structure compositional ideas into a bigger piece + Improvise solos	+ Show the following durations with actions + Chant and play rhythms using the durations of crochet, quavers, crotchet rest and stick notation + learn a clapping game that shows rhythm + compose 4 beat patterns to create a new rhythmic accompaniment	+Improvise and compose, structuring short musical ideas to form a larger piece. + Sing and play, performing composed pieces for an audience. + Listen and appraise, with focus and attention to detail, recalling	+ Begin to understand duration and rhythm notation. + Structure musical ideas into a wholeclass composition. + Learn a simple rhythm pattern and perform it with tempo and volume changes. + Learn about the musical terms crescendo, diminuendo, accelerando, ritenuto. + Follow signals from	Shostakovich  + Create action patterns in 2- and 3- time. + Listen actively and mark the beat by tapping, clapping, and swinging to the music. + Listen and move, stepping a variety of rhythm patterns ('walk', 'jogging', 'skipty'). + Understand and explain how beats	+ Compose a sound- track to a clip of a silent film. + Understand and use notes of differ- ent duration. + Understand and use notes of differ- ent pitch. + Understand and	+ Demonstrate an internalised sense of pulse through singing games. + Sing confidently in Polish, and play a cumulative game with spoken call-andiresponse sections. + Play an accompaniment on tuned percussion and invent a 4-beat body percussion pattern. + Listen and match the beat of others
Year 2	+ Improvise rhythms along to a backing track using the note C or G. + Compose call and response music + Play the melody on a tuned percussion instrument + Recognise and play echoing phrases by	animals  + Select instruments and compose music to reflect an animal's character + Identify different qualities of sound (timbre) + Recognise and respond to changes of tempo, duration, articulation and pitch +Listen with increase concentration to	inspired by birdsong  + Invent simple patterns using voices, body percussion and then instruments. + Follow signals given by a conductor / leader +Structure compositional ideas into a bigger piece + Improvise solos	+ Show the following durations with actions + Chant and play rhythms using the durations of crochet, quavers, crotchet rest and stick notation + learn a clapping game that shows rhythm + compose 4 beat patterns to create a new rhythmic accompaniment + chant rhythmically	+Improvise and compose, structuring short musical ideas to form a larger piece. + Sing and play, performing composed pieces for an audience. + Listen and appraise, with focus and attention to detail, recalling	+ Begin to understand duration and rhythm notation. + Structure musical ideas into a wholeclass composition. + Learn a simple rhythm pattern and perform it with tempo and volume changes. + Learn about the musical terms crescendo, diminuendo, accelerando, ritenuto. + Follow signals from a conductor.	Shostakovich  + Create action patterns in 2- and 3- time. + Listen actively and mark the beat by tapping, clapping, and swinging to the music. + Listen and move, stepping a variety of rhythm patterns ('walk', 'jogging', 'skipty'). + Understand and explain how beats can be grouped into	+ Compose a sound- track to a clip of a silent film. + Understand and use notes of differ- ent duration. + Understand and use notes of differ- ent pitch. + Understand and	+ Demonstrate an internalised sense of pulse through singing games. + Sing confidently in Polish, and play a cumulative game with spoken call-and-response sections. + Play an accompaniment on tuned percussion and invent a 4-beat body percussion pattern. + Listen and match the beat of others and recorded music,
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					•				Plant of the
	<u>I've been to Harlem</u>	Mingulay boat song	Sound Symmetry	<u>Latin Dance</u>	'March' from The	From a railway car-	Just 3 notes	Samba with Sergio	Fly with the stars
		and Nao Chariya			<u>Nutcracker</u>	<u>riage</u>			
	+ Compose a penta-		+ Compose a simple	+ Listen to a range of			+ Invent simple	+ Move in time with	+ Play the chords of
	tonic scale	+ Begin to develop	song using symmetry	Cuban pieces, under-	+ Develop active	+ Improvise and	patters using	the beat of the music	Fly with the stars on
	+ Sing a call and	and understanding	to develop a melody,	standing influences	listening skills by	explore a variety of	rhythms and notes C	+Perform call and	tuned percussion as
	response song in	and appreciation of	structure and rhyth-	on the music and	responding to musi-	ways in which words	-D-E	response rhythms	part of a whole class
	groups	music from different	mic accompaniment	recognising some of	cal themes through	can be used to make	+ Compose music,	vocally, by ear, using	performance
	+ Play melodic and	traditions.	+ Sing by improvising	its musical features	music.	music	structuring short	word rhythms, then	+ Sing solo or in a
	rhythmic accompani-	+ Identify songs from	simple melodies and	+ Sing the syncopat-	+ Understand the	+ Create word	ideas into a bigger	transfer rhythms to	pair in call and re-
	ments to a song	different places in	rhythms	ed rhythms in Latin	structure of a Rondo	rhythm patterns and	piece	body percussion /	sponse style
	+ Listen and identify	the world, use differ-	+Identify how pitch	dance and recognise	(ABACA)	longer sequences,	+ Notate, red and	instruments	+ Respond to and
	where notes in the	ent instruments.	and melody of a	the verse / chorus	+Develop a sense of	and explore ways to	follow a score	+ Perform vocal	recognise crochets
	melody of a song go	have a different beat	song has been devel-	structure	beat and rhythmic	communicate atmos-	+ Recognise and	percussion as part of	and quavers and
V2	down and up	and are different	oped using sym-	Work in small	pattern through	phere and effect	copy rhythms and	a group	make up rhythms
Year 3	aown ana ap	speeds.	metry	groups, sing a call	music	_ Listen to pieces of	pitches C-D-E	+Talk about what	using these dura-
		+ Use music vocab to	incury	and response song	+ Experience call and	music that have	pitches C D L	they've learnt about	tions to create ac-
		describe the above.		Play a one note part	response patterns	cleverly combined		Brazil and carnival.	companiment ideas
		+ Understand that		contributing to the	through moving with	words and music,		brazii and carriivai.	for the song
		folk song is music		chords accompany-		and compare how			TOT THE SOIIG
		that belongs to the		ing the verse	a partner				
		_		ŭ		different composers			
		people of a particu-		+ compose a 4 beat		have approached it.			
		lar place.		rhythm pattern to					
				play during the in-					
				strumental sections					
	This little light of	This Pink Panther	Composing with	The doot doot song	Fanfare for the com-	<u>Spain</u>	Global pentatonics	The horse in motion	Favourite song
	This little light of mine	This Pink Panther Theme	Composing with Colour	The doot doot song (Classroom percus-	Fanfare for the com-	<u>Spain</u>	Global pentatonics	The horse in motion	Favourite song (Classroom percus-
						Spain + Invent a melody. •	Global pentatonics + Compose a penta-	The horse in motion +Create ostinatos.	
				(Classroom percus-					(Classroom percus-
	mine	Theme	Colour	(Classroom percus-	mon man	+ Invent a melody. •	+ Compose a penta-	+Create ostinatos.	(Classroom percus-
	mine + Improvise with the	Theme + Improvise and	Colour + Create short	(Classroom percussion)	mon man + Improvise and	+ Invent a melody. • Fit two patterns	+ Compose a pentatonic melody.	+Create ostinatos. + Layer up different	(Classroom percussion) + Sing with expres-
	+ Improvise with the voice on the notes of	Theme + Improvise and compose, creating	Colour + Create short sounds inspired by	(Classroom percussion) + Doodle' with voices	mon man + Improvise and compose, exploring	+ Invent a melody. • Fit two patterns together. + Structure	+ Compose a pentatonic melody. + Improvise and	+Create ostinatos. + Layer up different rhythms.	(Classroom percussion) + Sing with expres-
	+ Improvise with the voice on the notes of the pentatonic scale D-E-G-A-B (and B flat	+ Improvise and compose, creating atmospheric music	+ Create short sounds inspired by colours and shapes.	(Classroom percussion) + Doodle' with voices over the chords in	mon man + Improvise and compose, exploring how timbre, dynam-	+ Invent a melody. • Fit two patterns together. + Structure musical ideas into compositions.	+ Compose a pentatonic melody. + Improvise and create pentatonic	+Create ostinatos. + Layer up different rhythms. + Create and follow a	(Classroom percussion) + Sing with expression and a sense of
	+ Improvise with the voice on the notes of the pentatonic scale	+ Improvise and compose, creating atmospheric music for a scene with a	+ Create short sounds inspired by colours and shapes. + Structure musical	(Classroom percussion) + Doodle' with voices over the chords in the song.	mon man  + Improvise and compose, exploring how timbre, dynamics, and texture can	+ Invent a melody. • Fit two patterns together. + Structure musical ideas into compositions. + Play repeating	+ Compose a pentatonic melody. + Improvise and create pentatonic patterns.	+Create ostinatos. + Layer up different rhythms. + Create and follow a score.	(Classroom percussion)  + Sing with expression and a sense of the style of the mu-
	+ Improvise with the voice on the notes of the pentatonic scale D-E-G-A-B (and B flat if you have one). + Sing in a Gospel	+ Improvise and compose, creating atmospheric music for a scene with a given set of instru-	+ Create short sounds inspired by colours and shapes. + Structure musical ideas into a composi-	(Classroom percussion)  + Doodle' with voices over the chords in the song. + Sing swung	mon man  + Improvise and compose, exploring how timbre, dynamics, and texture can be used for impact in	+ Invent a melody. • Fit two patterns together. + Structure musical ideas into compositions.	+ Compose a pentatonic melody. + Improvise and create pentatonic patterns. + Use notation to	+Create ostinatos. + Layer up different rhythms. + Create and follow a score. + Watch a film and	Classroom percussion)  + Sing with expression and a sense of the style of the music. + Understand triads
	+ Improvise with the voice on the notes of the pentatonic scale D-E-G-A-B (and B flat if you have one). + Sing in a Gospel style with expression	+ Improvise and compose, creating atmospheric music for a scene with a given set of instruments. + Listen and ap-	+ Create short sounds inspired by colours and shapes. + Structure musical ideas into a composi- tion. + Create and read	(Classroom percussion)  + Doodle' with voices over the chords in the song. + Sing swung rhythms lightly and accurately.	mon man  + Improvise and compose, exploring how timbre, dynamics, and texture can be used for impact in a fanfare.  + Compose a fanfare	+ Invent a melody. • Fit two patterns together. + Structure musical ideas into compositions. + Play repeating rhythmic patterns.	+ Compose a pentatonic melody. + Improvise and create pentatonic patterns. + Use notation to represent musical ideas.	+Create ostinatos. + Layer up different rhythms. + Create and follow a score. + Watch a film and analyse it in a musi-	Classroom percussion)  + Sing with expression and a sense of the style of the music. + Understand triads and play C, F, G ma-
	+ Improvise with the voice on the notes of the pentatonic scale D-E-G-A-B (and B flat if you have one). + Sing in a Gospel style with expression and dynamics.	+ Improvise and compose, creating atmospheric music for a scene with a given set of instruments. + Listen and appraise, recognising	+ Create short sounds inspired by colours and shapes. + Structure musical ideas into a composi- tion. + Create and read graphic scores.	(Classroom percussion)  + Doodle' with voices over the chords in the song. + Sing swung rhythms lightly and accurately. + Learn a part on	mon man  + Improvise and compose, exploring how timbre, dynamics, and texture can be used for impact in a fanfare.  + Compose a fanfare using a small set of	+ Invent a melody. • Fit two patterns together. + Structure musical ideas into compositions. + Play repeating rhythmic patterns.	+ Compose a pentatonic melody. + Improvise and create pentatonic patterns. + Use notation to represent musical ideas. + Compare music	+Create ostinatos. + Layer up different rhythms. + Create and follow a score. + Watch a film and analyse it in a musi-	Classroom percussion)  + Sing with expression and a sense of the style of the music. + Understand triads and play C, F, G major, and A minor.
Year 4	+ Improvise with the voice on the notes of the pentatonic scale D-E-G-A-B (and B flat if you have one). + Sing in a Gospel style with expression and dynamics. + Play a bass part	+ Improvise and compose, creating atmospheric music for a scene with a given set of instruments. + Listen and appraise, recognising elements of the	+ Create short sounds inspired by colours and shapes. + Structure musical ideas into a composition. + Create and read graphic scores. + Understand that	(Classroom percussion)  + Doodle' with voices over the chords in the song. + Sing swung rhythms lightly and accurately. + Learn a part on tuned percussion	mon man  + Improvise and compose, exploring how timbre, dynamics, and texture can be used for impact in a fanfare. + Compose a fanfare using a small set of notes, and short,	+ Invent a melody. • Fit two patterns together. + Structure musical ideas into compositions. + Play repeating rhythmic patterns.	+ Compose a pentatonic melody. + Improvise and create pentatonic patterns. + Use notation to represent musical ideas. + Compare music extracts and under-	+Create ostinatos. + Layer up different rhythms. + Create and follow a score. + Watch a film and analyse it in a musi-	Classroom percussion)  + Sing with expression and a sense of the style of the music. + Understand triads and play C, F, G major, and A minor. + Play an instrumen-
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ear 5	What shall we do	Why we sing	Introduction to	Madina tun nabi	Building a groove	<u>Época</u>	Balinese gamelan	Composing in ter-	Kisne banaaya
	with the drunken	+Develop and prac-	songwriting	+ Improvise freely	+ Show understand-	+ Engage the imagi-	+ Compose a kecak	nary form	+ Compose a simple
	sailor?	tise techniques for	+ Improvise and	over a drone.	ing of how a drum	nation, work crea-	piece as part of a	+ Improvise and	accompaniment
	+ Compose body	singing and perform-	compose, 'doodling'	+ Sing a song in two	pattern, bass line	tively in movement	group.	compose, creating a	using tuned instru-
	percussion patterns	ing in a Gospel style.	with sound, playing	parts with expression	and riff fit together	in small groups,	+ Sing/chant a part	piece in ternary form	ments.
	to accompany a sea	+ Recognise individu-	around with pitch	and an understand-	to create a memora-	learning to share and	within a kecak per-	using a pentatonic	+ Create and per-
	shanty. Write these	al instruments and	and rhythm to create		ble and catchy	develop ideas.	formance.	scale, and containing	form their own class
	out using rhythm	voices by ear. + Lis-	a strong hook.	+ Sing a round and	groove.	+ Develop listening	+ Develop	an accompaniment,	arrangement.
	grids.	ten to a selection of	+ Create fragments	accompany them-	+ Identify drum	skills and an under-	knowledge and un-	contrasting dynam-	+ Sing and play the
	+ Sing a sea shanty	Gospel music and	of songs that can	selves with a beat.	patterns, basslines,	standing of how	derstanding of the	ics, and tempo.	melody of Kisne
	expressively, with	spirituals and identi-	develop into fully	+ Play a drone and	and riffs and play	different instrumen-	Balinese musical	+ Notate ideas to	banaaya.
	accurate pitch and a	fy key elements that	fledged songs.	chords to accompany	them using body	tal parts interact	forms of gamelan	form a simple score	+ Sing in a 4-part
	strong beat.	give the music its	+ Listen and ap-	singing.	percussion and voic-	(texture) by respond-	beleganjur and ke-	to play from.	round accompanied
	+ Play bass notes,	unique sound.	praise, identifying	+ Listen and copy	es.	ing to each part	cak.	+ Listen, appraise,	with a pitched osti-
	chords, or rhythms	+ Talk about music	the structure of	back simple rhythmic		through movement.	+ Listen and match	and respond to mu-	nato.
	to accompany sing-	using appropriate	songs and analysing	and melodic		+ Demonstrate an	vocal and instrumen-	sic using drawings	
	ing.	music vocabulary	them to appreciate	patterns.		understanding of the	tal sounds to each	and words. Recog-	
	+ Sing in unison	(e.g. the ways the	the role of meta-			history of Argentine	other, and to nota-	nise that music can	
	while playing an	voices are used, the	phor.			Tango	tion.	describe feelings and	
	instrumental beat	contrasting texture	+ Understand tech-					tell a story.	
	(untuned).	of solo voice and	niques for creating a					+ Understand and	
	+ Keep the beat	choir, singing in har-	song and develop a					recognise ternary	
	playing a 'cup' game.	mony, the lyrics	greater understand-					form.	
	+ Talk about the	etc.).	ing of the song						
	purpose of sea shan-		writing process						
	ties and describe								
	some of the features								
	using music vocabu-								
	lary.								
ear 6	Hey, Mr Miller	<u>Shadows</u>	Composing for pro-	Dona nobis pacem	You to me are every-	Twinkle variations	Race!	Exploring identity	Ame sau vala tara
	+ Compose a synco-	+ Explore the influ-	test!	+ Compose an 8-bar	thing	+Create variations	+Create an accom-	through song	<u>bal</u>
	pated melody using	ences on an artist by	+ Create their own	piece on percussion,	+ Use music vocabu-	using a wide variety	paniment. + Create	+ Identify ways	+ Create a rhythmic
	the notes of the C	comparing pieces of	song lyrics.	in 3-time and using	lary and knowledge	of composing tech-	an extended melody	songwriters convey	piece for drums and
	major scale.	music from different	+ Fit their lyrics to a	chords F and C ma-	to discuss similarities	niques.	with four distinct	meaning: through	percussion instru-
	+ Sing a syncopated			IOr	and differences in	+ Improvise on top of	phrases.	lyrics, the music, and	ments.
		genres.	pulse, creating a	jor.		· · ·	•		. 61 11 1
	melody accurately	+ Identify features of	chant.	+ Sing a round accu-	pieces of music. +	a repeating bassline.	+ Experiment with	the performance. +	+ Sing the chorus of
	and in tune.	+ Identify features of timbre, instrumenta-	chant. + Write a melody	+ Sing a round accurately and in a legato	pieces of music. + Learn some simple	a repeating bassline. + Decipher a graphic	+ Experiment with harmony.	Understand different	Throw, catch in
	and in tune. + Sing and play a	+ Identify features of timbre, instrumenta- tion, and expres-	chant. + Write a melody and sing it.	+ Sing a round accurately and in a legato style.	pieces of music. + Learn some simple choreography to	a repeating bassline. + Decipher a graphic score.	+ Experiment with harmony. + Structure ideas into	Understand different ways that rhymes	Throw, catch in three-part harmony
	and in tune. + Sing and play a class arrangement of	+ Identify features of timbre, instrumenta- tion, and expres- sion in an extract of	chant. + Write a melody and sing it. + Structure their	+ Sing a round accurately and in a legato style. + Sing a chorus in	pieces of music. + Learn some simple choreography to accompany a disco	a repeating bassline. + Decipher a graphic score. + Play Twinkle, twin-	+ Experiment with harmony.	Understand different ways that rhymes work in songs.	Throw, catch in three-part harmony with dancing.
	and in tune. + Sing and play a class arrangement of the song with a good	+ Identify features of timbre, instrumenta- tion, and expres- sion in an extract of recorded music	chant. + Write a melody and sing it. + Structure their ideas into a com-	+ Sing a round accurately and in a legato style. + Sing a chorus in two-part harmony	pieces of music. + Learn some simple choreography to accompany a disco song.	a repeating bassline. + Decipher a graphic score.	+ Experiment with harmony. + Structure ideas into	Understand different ways that rhymes work in songs. + Identify different	Throw, catch in three-part harmony with dancing. + Develop
	and in tune. + Sing and play a class arrangement of the song with a good sense of ensemble.	+ Identify features of timbre, instrumenta- tion, and expres- sion in an extract of recorded music + Use musical	chant. + Write a melody and sing it. + Structure their	+ Sing a round accurately and in a legato style. + Sing a chorus in two-part harmony with dancing on the	pieces of music. + Learn some simple choreography to accompany a disco song. + Listen and ap-	a repeating bassline. + Decipher a graphic score. + Play Twinkle, twin-	+ Experiment with harmony. + Structure ideas into	Understand different ways that rhymes work in songs. + Identify different elements of a song's	Throw, catch in three-part harmony with dancing. + Develop knowledge and un-
	and in tune. + Sing and play a class arrangement of the song with a good sense of ensemble. + Listen to historical	+ Identify features of timbre, instrumenta- tion, and expres- sion in an extract of recorded music + Use musical knowledge and vo-	chant. + Write a melody and sing it. + Structure their ideas into a com-	+ Sing a round accurately and in a legato style. + Sing a chorus in two-part harmony with dancing on the beat.	pieces of music. + Learn some simple choreography to accompany a disco song. + Listen and ap- praise, recognising	a repeating bassline. + Decipher a graphic score. + Play Twinkle, twin-	+ Experiment with harmony. + Structure ideas into	Understand different ways that rhymes work in songs. + Identify different elements of a song's structure. + Under-	Throw, catch in three-part harmony with dancing. + Develop knowledge and un- derstanding of a
	and in tune. + Sing and play a class arrangement of the song with a good sense of ensemble. + Listen to historical recordings of big	+ Identify features of timbre, instrumenta- tion, and expres- sion in an extract of recorded music + Use musical knowledge and vo- cabulary to discuss	chant. + Write a melody and sing it. + Structure their ideas into a com-	+ Sing a round accurately and in a legato style. + Sing a chorus in two-part harmony with dancing on the beat. + Identify changes in	pieces of music. + Learn some simple choreography to accompany a disco song. + Listen and ap- praise, recognising and identifying key	a repeating bassline. + Decipher a graphic score. + Play Twinkle, twin-	+ Experiment with harmony. + Structure ideas into	Understand different ways that rhymes work in songs. + Identify different elements of a song's structure. + Under- stand the concept of	Throw, catch in three-part harmony with dancing. + Develop knowledge and un- derstanding of a variety of musical
	and in tune. + Sing and play a class arrangement of the song with a good sense of ensemble. + Listen to historical recordings of big band swing and de-	+ Identify features of timbre, instrumenta- tion, and expres- sion in an extract of recorded music + Use musical knowledge and vo- cabulary to discuss similarities and	chant. + Write a melody and sing it. + Structure their ideas into a com-	+ Sing a round accurately and in a legato style. + Sing a chorus in two-part harmony with dancing on the beat. + Identify changes in texture between	pieces of music. + Learn some simple choreography to accompany a disco song. + Listen and ap- praise, recognising and identifying key musical features	a repeating bassline. + Decipher a graphic score. + Play Twinkle, twin-	+ Experiment with harmony. + Structure ideas into	Understand different ways that rhymes work in songs. + Identify different elements of a song's structure. + Under- stand the concept of identity and how you	Throw, catch in three-part harmony with dancing. + Develop knowledge and un- derstanding of a variety of musical styles from India,
	and in tune. + Sing and play a class arrangement of the song with a good sense of ensemble. + Listen to historical recordings of big band swing and de- scribe features of the	+ Identify features of timbre, instrumenta- tion, and expres- sion in an extract of recorded music + Use musical knowledge and vo- cabulary to discuss similarities and differences in pieces	chant. + Write a melody and sing it. + Structure their ideas into a com-	+ Sing a round accurately and in a legato style. + Sing a chorus in two-part harmony with dancing on the beat. + Identify changes in texture between parts moving togeth-	pieces of music. + Learn some simple choreography to accompany a disco song. + Listen and ap- praise, recognising and identifying key musical features such as rhythm,	a repeating bassline. + Decipher a graphic score. + Play Twinkle, twin-	+ Experiment with harmony. + Structure ideas into	Understand different ways that rhymes work in songs. + Identify different elements of a song's structure. + Under- stand the concept of identity and how you can express that in	Throw, catch in three-part harmony with dancing. + Develop knowledge and understanding of a variety of musical styles from India, talking about them
	and in tune. + Sing and play a class arrangement of the song with a good sense of ensemble. + Listen to historical recordings of big band swing and de- scribe features of the music using music	+ Identify features of timbre, instrumentation, and expression in an extract of recorded music + Use musical knowledge and vocabulary to discuss similarities and differences in pieces of music.	chant. + Write a melody and sing it. + Structure their ideas into a com-	+ Sing a round accurately and in a legato style. + Sing a chorus in two-part harmony with dancing on the beat. + Identify changes in texture between parts moving together (homophonic	pieces of music. + Learn some simple choreography to accompany a disco song. + Listen and ap- praise, recognising and identifying key musical features such as rhythm, tempo, timbre, struc-	a repeating bassline. + Decipher a graphic score. + Play Twinkle, twin-	+ Experiment with harmony. + Structure ideas into	Understand different ways that rhymes work in songs. + Identify different elements of a song's structure. + Under- stand the concept of identity and how you	Throw, catch in three-part harmony with dancing. + Develop knowledge and understanding of a variety of musical styles from India, talking about them using music vocabu-
	and in tune. + Sing and play a class arrangement of the song with a good sense of ensemble. + Listen to historical recordings of big band swing and de- scribe features of the	+ Identify features of timbre, instrumentation, and expression in an extract of recorded music + Use musical knowledge and vocabulary to discuss similarities and differences in pieces of music. + Create a shadow	chant. + Write a melody and sing it. + Structure their ideas into a com-	+ Sing a round accurately and in a legato style. + Sing a chorus in two-part harmony with dancing on the beat. + Identify changes in texture between parts moving together (homophonic texture) and parts	pieces of music. + Learn some simple choreography to accompany a disco song. + Listen and ap- praise, recognising and identifying key musical features such as rhythm, tempo, timbre, struc- ture, and instru-	a repeating bassline. + Decipher a graphic score. + Play Twinkle, twin-	+ Experiment with harmony. + Structure ideas into	Understand different ways that rhymes work in songs. + Identify different elements of a song's structure. + Under- stand the concept of identity and how you can express that in	Throw, catch in three-part harmony with dancing. + Develop knowledge and understanding of a variety of musical styles from India, talking about them using music vocabulary.
	and in tune. + Sing and play a class arrangement of the song with a good sense of ensemble. + Listen to historical recordings of big band swing and de- scribe features of the music using music	+ Identify features of timbre, instrumentation, and expression in an extract of recorded music + Use musical knowledge and vocabulary to discuss similarities and differences in pieces of music. + Create a shadow movement piece in	chant. + Write a melody and sing it. + Structure their ideas into a com-	+ Sing a round accurately and in a legato style. + Sing a chorus in two-part harmony with dancing on the beat. + Identify changes in texture between parts moving together (homophonic texture) and parts moving inde-	pieces of music. + Learn some simple choreography to accompany a disco song. + Listen and ap- praise, recognising and identifying key musical features such as rhythm, tempo, timbre, struc-	a repeating bassline. + Decipher a graphic score. + Play Twinkle, twin-	+ Experiment with harmony. + Structure ideas into	Understand different ways that rhymes work in songs. + Identify different elements of a song's structure. + Under- stand the concept of identity and how you can express that in	Throw, catch in three-part harmony with dancing.  + Develop knowledge and understanding of a variety of musical styles from India, talking about them using music vocabulary.  + Demonstrate coor-
	and in tune. + Sing and play a class arrangement of the song with a good sense of ensemble. + Listen to historical recordings of big band swing and de- scribe features of the music using music	+ Identify features of timbre, instrumentation, and expression in an extract of recorded music + Use musical knowledge and vocabulary to discuss similarities and differences in pieces of music. + Create a shadow	chant. + Write a melody and sing it. + Structure their ideas into a com-	+ Sing a round accurately and in a legato style. + Sing a chorus in two-part harmony with dancing on the beat. + Identify changes in texture between parts moving together (homophonic texture) and parts moving independently	pieces of music. + Learn some simple choreography to accompany a disco song. + Listen and ap- praise, recognising and identifying key musical features such as rhythm, tempo, timbre, struc- ture, and instru-	a repeating bassline. + Decipher a graphic score. + Play Twinkle, twin-	+ Experiment with harmony. + Structure ideas into	Understand different ways that rhymes work in songs. + Identify different elements of a song's structure. + Under- stand the concept of identity and how you can express that in	Throw, catch in three-part harmony with dancing.  + Develop knowledge and understanding of a variety of musical styles from India, talking about them using music vocabulary.  + Demonstrate coordination and keeping
	and in tune. + Sing and play a class arrangement of the song with a good sense of ensemble. + Listen to historical recordings of big band swing and de- scribe features of the music using music	+ Identify features of timbre, instrumentation, and expression in an extract of recorded music + Use musical knowledge and vocabulary to discuss similarities and differences in pieces of music. + Create a shadow movement piece in	chant. + Write a melody and sing it. + Structure their ideas into a com-	+ Sing a round accurately and in a legato style. + Sing a chorus in two-part harmony with dancing on the beat. + Identify changes in texture between parts moving together (homophonic texture) and parts moving inde-	pieces of music. + Learn some simple choreography to accompany a disco song. + Listen and ap- praise, recognising and identifying key musical features such as rhythm, tempo, timbre, struc- ture, and instru-	a repeating bassline. + Decipher a graphic score. + Play Twinkle, twin-	+ Experiment with harmony. + Structure ideas into	Understand different ways that rhymes work in songs. + Identify different elements of a song's structure. + Under- stand the concept of identity and how you can express that in	Throw, catch in three-part harmony with dancing.  + Develop knowledge and understanding of a variety of musical styles from India, talking about them using music vocabulary.  + Demonstrate coor-



RECEPTION	Autu	ımn 1	Autu	mn 2	Spri	ng 1	Spri	ng 2	Sumi	mer 1	Sumi	mer 2
	I've got a Grumpy Face!	The sorcer- er's appren- tice	Witch, Witch	Row, Row, Row your boat	Bird spotting: Cuckoo polka	Shake my sillies out	Up and down	Five fine bumble bees	Down there under the sea	It's oh so quiet	Slap, Clap, Clap	Bow Bow Bow Belinda
Enquiry Question	What does our face say about us?	Does music tell a story?	Can music set a scene?	How can repetition make a song easier to learn?	How good is my voice? What can it do?	How can music help you express yourself?	How good is my voice? What can it do?	Can music paint a pic- ture?	Can we write a song?	What are dynamics?	Can our bodies create music?	Can we do two things at once?
St Thomas' Value	Comp	assion	Tr	ust	Persev	erance	Fa	ith	Comr	nunity	Jo	ру
Subject Content									Beethoven's 5	th symphony	Waltz	
Time Periods											Folk music froi ica	m North Amer-
Substantive Con- cepts	Timbre, beat, pitch contour	Musical sto- rytelling, louder/ quieter, fast- er/slower, higher/lower, timbre	Call-and- response, pitch (la-so- mi-do), tim- bre.	Beat, pitch (step/leap), timbre	Active listening, beat, pitch (so-mi), vocal play	Timbre, pitch (higher/ lower), tem- po (faster/ slower), beat	Pitch contour rising and falling, classi- cal music.	Timbre, tem- po, structure (call-and- response), active listen- ing.	Timbre, structure, active listen- ing, tune moving in step (stepping notes), soundscape.	Dynamics, timbre, musi- cal storytell- ing, improvis- ing and com- posing, ex- ploring in- struments	Music in 3- time, beat, composing and playing.	Beat, active listening, instrumental accompani- ment.
<b>Key Vocabulary</b> (On Knowledge Organis- er)	Voice Percussion Sound Instrument Feelings Pitch Melody Beat	Story Feeling Tempo Dynamics Sound Louder / quieter Faster / slow- er	Percussion Instrument Voice Pitch Call response	Lyrics Vocals Tune Beat percussion	Voice Beat Rhythm Call response	Tempo Call Response rhythm	Melody Shape Tuned Untuned pitch	Soundscape Call Response Structure Accompaniment Tuned untuned	Song Structure Tuned Untuned Percussion	Conductor Composition Dynamics Voice Pitch	Percussion Beat Rhythm Melody	Verse Chorus beat
Disciplinary Concepts	+ Make up new words and actions about differ- ent emotions and feelings. + Explore making sound with voices and percussion instruments to create	class story inspired by the piece.	+ Make up a simple accompanimen t using percussion instruments. + Use the voice to adopt different roles and characters. + Match the pitch of a	+ Make up new lyrics and vocal sounds for different kinds of transport. + Sing a tune with 'stepping' and 'leaping' notes. + Play a steady beat	+ Explore the range and capabilities of voices through vocal play. + Develop a sense of beat by performing actions to music. + Develop	+Create a sound story using instruments to represent different animal sounds/ movements. + Sing an action song with changes in speed.	+Make up new lyrics and accom- panying ac- tions. + Sing and play a rising and falling melody, fol- lowing the shape with voices and on tuned	+Improvise a vocal/ physical soundscape about minibeasts. + Sing in call- and-response and change voices to make a buzz- ing sound.	+Develop a song by com- posing new words and adding move- ments and props. + Sing a song using a call- and-response structure. + Play sea	+Improvise music with different instruments, following a conductor. + Compose music based on characters and stories developed through	+Compose a three-beat body percussion pattern and perform it to a steady beat. + Sing a melody in waltz time and perform the actions.	+ Invent and perform actions for new verses. + Sing a song while performing a sequence of dance steps. + Play a twonote accompaniment, playing



RECEPTION	Autu	ımn 1	Autu	mn 2	Spri	ing 1	Spr	ing 2	Sum	mer 1	Sum	mer 2
Disciplinary Concepts	different feelings and moods. + Sing with a sense of pitch, following the shape of the melody with voices. + Mark the beat of the song with actions.	use musical terms (louder/quieter, faster/slower, higher/lower). + Respond to music in a range of ways e.g. movement, talking, writing.	four-note (la -so-mi-do) call-and- response song	on percussion instruments.	active listening skills by recognising the 'cuckoo call' in a piece of music (somi).  + Enjoy moving freely and expressively to music.	+ Play along with percussion instruments. + Perform the story as a class. + Listen to music and show the beat with actions.	percussion. + Use appropriate hand actions to mark a changing pitch.	+ Play an accompaniment using tuned and untuned percussion, and recognise a change in tempo. + Listen to a piece of classical music and respond through dance.	sound effects on percussion instruments. + With some support, play a call-and- response phrase com- prising a short, step- ping tune (C- D-E). + Listen to a range of sea- related piec- es of music and respond with move- ment.	listening to Beethoven's 5th symphony. + Play different instruments with control. + Explore dynamics with voices and instruments. + Develop listening skills, identifying dynamics (forte, piano, crescendo, and diminuendo) across a range of different musical styles.	+ Transfer actions to sounds played on percussion instruments. + Listen actively to music in 3/4 time. + Find the beat and perform a clapping game with a partner.	the beat, on tuned or untuned percussion. + Listen to and talk about folk songs from North America.
Experiential Knowledge Our Church Our Community Visits / Places / People Protected Characteristics		ı				1		1		1		1



	Autumn 1	Autu	ımn 2	Spring 1	Spi	ring 2	Summe	er 1	Summer 2
Year 1	Menu Song	<u>Colonel</u> <u>Hathi's</u> <u>march</u>	Magical musi- cal aquarium	<u>Football</u>	<u>'Dawn'</u> from Sea interludes	Musical con- versations	Dancing and draw- ing to Nautilus	Cat and mouse	Come dance with me
Enquiry Question	Can kitchen items make music?	What is a march?	Does the Ocean make music?	Why do we chant?	What is classical music?	Can we make musical con- versations?	Does music help us dance?	Is it wrong?	How can we write down what we play?
St Thomas' Value	Compassion	Tr	ust	Perseverance	Faith		Community		Joy
Subject Content Time Periods					Classical era				
Substantive Concepts	Active listening (movement), beat, echo singing, showing pitch moving, progression snapshot 1.	Beat, march, timbre, film music.	Timbre, pitch, structure, graphic sym- bols, classical music.	Beat, ostinato, pitched/unpitched patterns, mi-re-do (notes E-D-C), pro- gression snapshot 2	Beat, active listening (singing game, mu- sical sig- nals, move- ment), 20th century classical music	Question-and- answer, tim- bre, graphic score	Active listening (musical signals, internalising beat, draw to music, movement/ actions), electronic music	Mood, tem- po, dynam- ics, rhythm, timbre, dot notation.	Call-and-response, echo singing and playing, playing percussion, crotch- et, quavers, crotch- et rest, developing beat skills, progres- sion snapshot 3.
<b>Key Vocabulary</b> (On Knowledge Organiser)	Dramatic Song Cumulative Verse Memory Beat Pitch Call and response	Compose Tuned and untuned March Beat	Timbre Graphic symbols Unison Rhythm Percussion representation	Compose Melody Rhythm Echo Beat Pitched unpitched	Beat Response	Compose Beat Signal Conductor percussion	Beat Response Movement Gesture Duration imagination	Rhythm Sequence Composition Chant	Phrase Rhythm Response Echo Call and response



Year 1	Autumn 1	Autu	ımn 2	Spring 1	Spi	ring 2	Summe	r 1	Summer 2
Disciplinary Concepts	+ Participate in creating a dramatic group performance using kitchenthemed props. + Sing a cumulative song from memory, remembering the order of the verses. + Play classroom instruments on the beat. + Copy a leader in a call-and-response song, show the shape of the pitch moving with actions, and sing using mi-re-do. + Listen and move in time to the song.	+ Compose music to march to using tuned and untuned percussion. + Respond to musical characteristics through movement. + Describe the features of a march using music vocabulary (e.g. that it has a steady beat, that soldiers 'march' to music, naming the instruments playing in the clips).	+ Experiment with sounds (timbre) to create aquari- um-inspired music and draw the sounds using graphic sym- bols. + Sing a unison song rhythmically and in tune. + Play percus- sion instru- ments expres- sively, repre- senting the character of their comp	+ Compose word patterns in groups and melodies in pairs using mi-re-do (E-D-C). + Chant together rhythmically, marking rests accurately. + Play a simple ostinato on untuned percussion. + Sing an echo song while tapping the beat, and clap the rhythm of the words, understanding there is one beat for each syllable. + Recognise the difference between a pattern with notes (pitched) and without (unpitched).	+ Sing a simple singing game, adding actions to show a developing sense of beat. + Listen actively by responding to musical signals and musical themes using appropriate movement. + Create a musical movement picture.	+ Compose musical sound effects and short se- quences of sounds in response to a stimulus. + Improvise question-and- answer con- versations using percus- sion instru- ments. + Create, inter- pret, and per- form from simple graphic score	+Perform actions to music, reinforcing a sense of beat. + Respond to musical signals and musical themes using movement, matching movements to musical gestures in the piece. + Develop awareness of duration and the ability to move slowly to music. + Create art work, drawing freely and imaginatively in response to a piece of music	+ Create rhythm patterns, sequencing them, and 'fixing' them as compositions using simple notation. + Attempt to record compositions with stick and other notations. + Sing and chant songs and rhymes expressively. +Listen and copy rhythm patterns.	+ Create musical phrases from new word rhythms that children invent. + Sing either part of a call-and-response song. + Play the response sections on tuned percussion using the correct beater hold. + Echo sing a line independently with teacher leading, then move on to pair singing in echo format. + Copy call-and-response patterns with voices and instruments.
Experiential Knowledge Our Church Our Community Visits / Places / People									
Protected Character- istics									



Voor 2	Autumn 1	Autu	ımn 2	Spring 1	S	pring 2	Sun	nmer 1	Summer 2
Year 2	Tony Chestnut	The carnival of the ani- mals	Composing music in- spired by birdsong	Grandma Rap	<u>Orawa</u>	Trains	Swing-along with Shosta- kovich	Charlie Chaplin	Tanczymy labada
Enquiry Ques- tion	Can we sing what we hear?	How can mu- sic create a picture in our mind?	Can we create a birdsong using percussion?	What is a rap?	Why is classical music fa- mous?	What can we learn from the sound of a train?	What /who is Shostakovich?	Can we make music to accom- pany a picture?	How is Polish music different?
St Thomas' Value	Compassion	Tr	ust	Perseverance		Faith	Con	nmunity	Joy
Subject Content Time Periods					20 <sup>th</sup> centu- ry classical music		20 <sup>th</sup> century classical music		<u>Tanczymy labada -</u> Polish music
Substantive Concepts	Beat, rhythm, melody, echo, call-andresponse, tuned and untuned percussion, progression snapshot 1.	Timbre, tem- po, dynamics, pitch, classical music	Composing using a non-musical stimulus, creating music inspired by birds and birdsong, improvising and playing a solo on instruments	Duration (crotchet, quavers, crotchet rest), unison, round, progression snapshot 2.	Beat, rhythm, repetition, structure, 20th cen- tury classi- cal music.	To create music inspired by train travel, volume/ dynamics (crescendo, diminuendo), speed/ tempo (accelerando, ritenuto)	2- and 3-time, beat, beat groupings, 20th century classical mu- sic.	To create music to accompany a short film featuring Charlie Chaplin, pitch (high and low), duration (long and short), dynamics/volume (loud and soft).	Singing games, traditional Polish dances, follow a changing beat and tempo, playing a percussion accompaniment, body percussion patterns, progression snapshot 3.
Key Vocabulary (On Knowledge Organiser)	Beat Rhythm Pulse Echo improvise	Timbre Tempo Dynamics pitch	Improvise Pitch Body percus- sion conductor	Duration Unison Round Crotchet / quaver / rest rhythm	Beat Rhythm Structure Audience Listen appraise	Dynamics Tempo Purpose image	Beat Pulse Rhythm groupings	Duration Pitch Dynamics composition	Pulse Call and response Accompaniment
Disciplinary Concepts	+ Improvise rhythms along to a backing track using the note C or G. + Compose call and response music + Play the melody on a tuned percussion instrument + Recognise and play echoing	+ Select in- struments and compose music to re- flect an ani- mal's charac- ter + Identify different qual- ities of sound (timbre)	+ Invent simple patterns using voices, body percussion and then instruments. + Follow signals given by a conductor /	+ Show the following durations with actions + Chant and play rhythms using the durations of crochet, quavers, crotchet rest and stick notation + learn a clapping game that shows rhythm	+Improvise and com- pose, structuring short musi- cal ideas to form a larger piece. + Sing and play,	+ Begin to under- stand duration and rhythm nota- tion. + Structure musical ideas into a whole-class composition. + Learn a simple rhythm pattern and perform it	+ Create action patterns in 2- and 3- time. + Listen actively and mark the beat by tapping, clapping, and swinging to the music. + Listen and	+ Compose a soundtrack to a clip of a silent film. + Understand and use notes of different duration. + Understand and use notes of different pitch. + Understand	+ Demonstrate an internalised sense of pulse through singing games. + Sing confidently in Polish, and play a cumulative game with spoken call-andresponse sections. + Play an accompaniment on tuned percussion and



Year 2	Autumn 1	Autumn 2	Autumn 2	Spring 1	Spring 2	Spring 2	Summer 1	Summer 1	Summer 2
Disciplinary Concepts	phrases by ear	+ Recognise and respond to changes of tempo, dura- tion, articula- tion and pitch +Listen with increase con- centration to sounds / mu- sic and re- spond	leader +Structure compositional ideas into a bigger piece + Improvise solos using instruments	+ compose 4 beat patterns to create a new rhythmic accompaniment + chant rhythmically and perform an accompaniment	performing composed pieces for an audience. + Listen and appraise, with focus and attention to detail, recalling sounds and patterns.	with tempo and volume changes. + Learn about the musical terms crescendo, diminuendo, accelerando, ritenuto. + Follow signals from a conductor. + Listen to and analyse four pieces of music inspired by travel/vehicles.	move, stepping a variety of rhythm patterns ('walk', 'jogging', 'skipty').  + Understand and explain how beats can be grouped into patterns and idenitfy them in familiar songs.  + Move freely and creatively to music using a prop	and use dynamics.	invent a 4-beat body percussion pattern. + Listen and match the beat of others and recorded music, adapting speed accordingly. + Listen to traditional and composed music
Experiential Knowledge Our Church Our Community Visits / Places / People									
Protected Characteristics									



	Autumn 1	Autı	umn 2	Spring 1	Spr	ing 2	Sumi	mer 1	Summer 2
Year 3	I've been to Harlem	Mingulay boat song and Nao Chariya	Sound Sym- metry	<u>Latin Dance</u>	<u>'March'</u> from The <u>Nutcracker</u>	From a rail- way carriage	Just 3 notes	Samba with Sergio	Fly with the stars
Enquiry Question	Can I understand the simple rhythms of – cat / monkey / rest / armadillo / cow to create a pentatonic piece of music?	Can I use the ri have learnt to i compose a sim sic?		Can we dance the Latin Salsa?	Do I under- stand the features of a RONDO?	Can I com- pare com- posers that all created classical music?	Can I explore 3 notes and the difference in 'emotion' they provoke?	Can I identi- fy a beat to a piece of music and move / play in time with it?	Can I identify the differ- ences between major and minor chords?
St Thomas' Life Question	How much joy does listening to music bring to you?	How do you fer listen to your o	•	Does the addition of movement change the way you feel about mu- sic?	Does typical 'romantic' music make you feel any different to music from today?	How does classical movement make you feel? Can you draw it?		How does carnival music make you feel? What do you think it's purpose is?	Does played prescribed 'written' music make you feel different compared to when you improvise?
Subject Content Time Periods (Link to the History of Music)	x	x		Link to Latin America and this history of it's music	History of the roman- tic period – historic musicians	History of the classical period – historic mu- sicians	x	Link to South America – the history of its' musi- cal instru- ments	x
Substantive Concepts	Pitch shape, ostinato, round, pentatonic, call and response	Bengali/ Scottish folk songs, com- paring songs from differ- ent parts of the world, beat, tempo, ¾, 4/4	Structure (symmetry and pattern in melo- dy, ternary form), melody, accompaniment	Salsa, beat, clave rhythm, timbre, rhythm pattern	Rondo structure, beat, high / lower, stac- cato, call and re- sponse, romantic ballet music	Structure (repetition, round, pattern), texture (layers, unison), timbre, beat, classical music	Pitch (notes C-D-E), rhythm patters, structure, minimalism, dot nota- tion.	Samba, carnival, fanfare, call and re- sponse, beat, per- cussion, word rhythms, music and community	Minor and major chords (A minor and C Major), arpeggio, chord, dot notation.
<b>Key Vocabulary</b> (On Knowledge Organiser)	Rhythm Pulse Tempo Dynamics	Rhythm Pulse Tempo Dynamics Timbre Structure (Bina	ry form)	Salsa Beat Rhythm Timbre Pattern Syncopation Chords	Rondo Structure Call and response Staccato Romantic	Structure Repetition Round Patter Texture Timbre classical	Pitch Rhythm Pattern Structure minimalism	Samba Carnival Fanfare call and response beat, per- cussion,	Minor Major Arpeggio Chord notation



	Autumn 1	Autu	ımn 2	Spring 1	Spr	ing 2	Summer 1		Summer 2
Year 3									
Disciplinary Concepts	+ Compose a pentatonic scale + Sing a call and response song in groups + Play melodic and rhythmic accompaniments to a song + Listen and identify where notes in the melody of a song go down and up	+ Begin to develop and understanding and appreciation of music from different traditions. + Identify songs from different places in the world, use different instruments, have a different beat and are different speeds. + Use music vocab to describe the above. + Understand that folk song is music that belongs to the people of a particular place.	+ Compose a simple song using symmetry to develop a melody, structure and rhythmic accompaniment + Sing by improvising simple melodies and rhythms +Identify how pitch and melody of a song has been developed using symmetry	+ Listen to a range of Cuban pieces, under- standing influences on the music and recognis- ing some of its musical features + Sing the syncopated rhythms in Latin dance and recognise the verse / chorus structure Work in small groups, sing a call and response song Play a one note part contributing to the chords accompanying the verse + compose a 4 beat rhythm pattern to play during the instrumental sections	+ Develop active listening skills by responding to musical themes through music. + Understand the structure of a Rondo (ABACA) +Develop a sense of beat and rhythmic pattern through music + Experience call and response patterns through moving with a partner	+ Improvise and explore a variety of ways in which words can be used to make music + Create word rhythm patterns and longer sequences, and explore ways to communicate atmosphere and effect _ Listen to pieces of music that have cleverly combined words and music, and compare how different composers have approached it.		+ Move in time with the beat of the music +Perform call and response rhythms vocally, by ear, using word rhythms, then transfer rhythms to body percussion / instruments + Perform vocal percussion as part of a group +Talk about what they've learnt about Brazil and carnival.	+ Play the chords of Fly with the stars on tuned percussion as part of a whole class performance + Sing solo or in a pair in call and response style + Respond to and recognise crochets and quavers and make up rhythms using these durations to create accompaniment ideas for the song
Experiential Knowledge Our Church Our Community Visits / Places / People	EXPERIENCES THAT WILL ADD TO THE CURRICU- LUM							Samba drumming workshop	
Protected Characteristics									



	Autumn 1	Autu	mn 2	Spring 1	Spri	ng 2	Sum	mer 1	Summer 2
Year 4	This little light of mine	This Pink Panther Theme	Composing with Colour	The doot doot song (Classroom percus- sion)	Fanfare for the common man	<u>Spain</u>	Global pentaton- ics	The horse in motion	Favourite song (Classroom percus- sion)
Enquiry Question	How does Gospel mu- sic make us feel?	Can we use music to create an atmosphere?	Is music colourful?	Doodle – what is it and what is it such fun?	How did this piece of mu- sic become so famous?	Is music maths?	Why is the pentatonic scale so important in music?	Does the music make the movie?	Are we the next best band?
St Thomas' Value	Compassion	Tru	ust	Perseverance	Fa	ith	Com	munity	Joy
Subject Content Time Periods									
Substantive Concepts	Pentatonic scale, Gospel music, off-beat, rhythm, call-and-response, progression snapshot 1.	Timbre, tempo, rhythm, dynamics, atmosphere, music from a film.	Creating music inspired by colour and art, composing using a non-musical stimulus, timbre, dynamics, rhythm, texture, suite, graphic score.	Chords (A minor, C and F major), acoustic guitar style, song structure, relaxed swing feel, 2-bar phrases, progression snapshot 2	Fanfare, tim- bre, dynam- ics, texture, silence.	To create music inspired by Spain, habanera rhythm, triplet rhythm, fitting two rhythms together, count musically, structure ideas.	Pentatonic scale, different music traditions and cultures, graphic/dot notation.	to create music in- spired by one of the first ever motion pictures showing the movement of a horse, com- posing to a moving im- age, graphic score, or- chestration,	Triads, chords: C, F, G major, A minor, chord structure, folk-rock styles, progression snapshot 3.
<b>Key Vocabulary</b> (On Knowledge Organiser)	Pentatonic scale Gospel Rhythm Call and response	Timbre Tempo Rhythm dynamics	Stimulus Score Notation Dynamics Rhythm texture	Chords Structure Swing bar	Fanfare Timbre Dynamics texture	Rhythm Count structure	Pentatonic scale notation	Composition Rhythm Score Orchestra Conductor	Triad Chord Structure style



	Autumn 1	Autu	mn 2	Spring 1	Spri	ng 2	Sum	nmer 1	Summer 2
Year 4	This little light of mine	This Pink Panther Theme	Composing with Colour	The doot doot song (Classroom percus- sion)	Fanfare for the common man	<u>Spain</u>	Global pentaton- ics	The horse in motion	Favourite song (Classroom percus- sion)
Disciplinary Concepts	+ Improvise with the voice on the notes of the pentatonic scale D -E-G-A-B (and B flat if you have one). + Sing in a Gospel style with expression and dynamics. + Play a bass part and rhythm ostinato along with This little light of mine. + Sing Part 1 of a partner song rhythmically. + Listen and move in time to songs in a Gospel style.	+ Improvise and com- pose, cre- ating atmos- pheric music for a scene with a given set of instru- ments. + Listen and appraise, recognising elements of the music that estab- lishes the mood and character e.g. the rhythm. + Talk about the effect of particular instrument sounds (timbre)	+ Create short sounds in- spired by colours and shapes. + Structure musical ideas into a composi- tion. + Create and read graphic scores. + Under- stand that instruments can be used individually and in com- bination to create different effects of timbre and texture.	+ Doodle' with voices over the chords in the song. + Sing swung rhythms lightly and accurately. + Learn a part on tuned percussion and play as part of a whole-class performance. + Sing Part 2 of a partner song rhythmically. Adopt a rhythmic accompaniment while singing. + Listen and identify similarities and differences between acoustic guitar styles.	+ Improvise and compose, exploring how timbre, dynamics, and texture can be used for impact in a fanfare. + Compose a fanfare using a small set of notes, and short, repeat- ed rhythms. + Listen and appraise, recognising and talking about the musical char- acteristics of a fanfare using music vocabulary.	+ Invent a melody. • Fit two patterns together. + Structure musical ideas into compositions. + Play repeating rhythmic patterns. + Count musically.	+ Compose a pentatonic melody. + Improvise and create pentatonic patterns. + Use notation to represent musical ideas. + Compare music extracts and understand that the pentatonic scale features in lots of music traditions and cultures.	+Create ostinatos. + Layer up different rhythms. + Create and follow a score. + Watch a film and analyse it in a musical context.	+ Sing with expression and a sense of the style of the music. + Understand triads and play C, F, G major, and A minor. + Play an instrumental part as part of a whole class performance. + Sing a part in a partner song, rhythmically and from memory. + Identify similarities and differences between pieces of music in a folk/folk-rock style.
Experiential Knowledge Our Church Our Community Visits / Places / People									
Protected Characteristics									

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	Autumn 1	Autu	mn 2	Spring 1	Spri	ng 2	Sum	mer 1	Summer 2
Year 5	What shall we do with the drunken sailor?	Why we sing	Introduction to song writing	Madina tun nabi	Building a groove	<u>Época</u>	<u>Balinese</u> gamelan	Composing in ternary form	Kisne banaaya
Enquiry Question	Why were sea shanty's com- posed?	How does Gospel Music make us feel?	Can I be a songwriter?	Why is Islamic song important?	How can we make music 'catchy'?	What do we know about the Tango?	Can we compose music in the style of Kecak pieces?	What is ternary form and why is it important to music?	Can we create Music inspired by India and Pakistan?
St Thomas' Value	Compassion	Trust		Perseverance	Faith		Community		Joy
Subject Content Time Periods	Sea Shanty			Nasheed Islamic song		Argenine tango	Gamelan from Bali		Music from India and Pakistan
Substantive Concepts	Sea shanties, beat, rhythm, chords, bass, dot notation, progression snap- shot 1	Gospel music, instruments, structure, tex- ture, vocal dec- oration.	Structure (verse/ chorus), hook, lyric writing, melody	Nasheed (Islamic song), drone, melo- dy, harmony, chords (G and D), vocal decoration, microtones, pro- gression snapshot 2	Beat, rhythm, basslines, riffs.	Texture, articulation, rhythm, tango.	Gamelan from Bali, interlocking rhythms, vocal chant, structure (musical cy- cles)	Structure (ternary form/ ABA), pentaton- ic scale, tempo, dynamics, 20th- century orches- tral music.	A song from India and Pakistan, melody, accompaniment, four-part singing in a round, creating an arrangement, progression snapshot 3.
<b>Key Vocabulary</b> (On Knowledge Organiser)	Beat Rhythm Chord Bass Dot notation	Instrument Structure Texture Vocal decora- tion	Structure Lyrics Listen and appraise	Drone Melody Harmony Chords microtones	Beat Rhythm Riff Baseline pattern	Texture Articulation Rhythm Tango	Interlocking rhythm Chant Vocals Musical struc- ture	Ternary form Pentatonic scale Dynamics Tempo orchestra	Accompaniment Round Arrangement
Disciplinary Concepts	+ Compose body percussion patterns to accompany a sea shanty. Write these out using rhythm grids. + Sing a sea shanty expressively, with accurate pitch and a strong beat. + Play bass notes, chords, or rhythms to accompany singing.	+Develop and practise techniques for singing and performing in a Gospel style. + Recognise individual instruments and voices by ear.	+ Improvise and compose, 'doodling' with sound, playing around with pitch and rhythm to create a strong hook. + Create frag- ments of songs that can develop into fully fledged songs.	+ Improvise freely over a drone. + Sing a song in two parts with expression and an understanding of its origins. + Sing a round and accompany themselves with a beat. + Play a drone and chords to accompany singing.	+ Show understanding of how a drum pattern, bass line and riff fit together to create a memorable and catchy groove.	+ Engage the imagination, work creatively in movement in small groups, learning to share and develop ideas.	+ Compose a kecak piece as part of a group. + Sing/chant a part within a kecak performance. + Develop knowledge and understanding of the	+ Improvise and compose, creating a piece in ternary form using a pentatonic scale, and containing an accompaniment, contrasting dynamics, and tempo. + Notate ideas to form a simple score to play from.	+ Compose a simple accompaniment using tuned instruments. + Create and perform their own class arrangement. + Sing and play the melody of Kisne banaaya. + Sing in a 4-part round accompanied with a pitched ostinato.



	Autumn 1	Autui	mn 2	Spring 1	Spri	ng 2	Sum	mer 1	Summer 2
Year 5	What shall we do with the drunken sailor?	Why we sing	Introduction to song writing	Madina tun nabi	Building a groove	<u>Época</u>	<u>Balinese</u> gamelan	Composing in ternary form	Kisne banaaya
Disciplinary Concepts	+ Sing in unison while playing an instrumental beat (untuned). + Keep the beat playing a 'cup' game. + Talk about the purpose of sea shanties and de- scribe some of the features using music vocabulary.	+ Listen to a selection of Gospel music and spirituals and identify key elements that give the music its unique sound. + Talk about music using appropriate music vocabulary (e.g. the ways the voices are used, the contrasting texture of solo voice and choir, singing in harmony, the lyrics etc.).	+ Listen and appraise, identifying the structure of songs and analysing them to appreciate the role of metaphor. + Understand techniques for creating a song and develop a greater understanding of the song writing process	+ Listen and copy back simple rhyth- mic and melodic patterns.	+ Identify drum patterns, basslines, and riffs and play them using body percus- sion and voic- es.	+ Demonstrate an understanding of the history of Argentine Tango + Develop listening skills and an understanding of how different instrumental parts interact (texture) by responding to each part through movement.	Balinese musical forms of gamelan beleganjur and kecak. + Listen and match vocal and instrumental sounds to each other, and to notation.	+ Listen, appraise, and respond to music using drawings and words. Recognise that music can describe feelings and tell a story. + Understand and recognise ternary form.	
Experiential  Knowledge  Our Church  Our Community  Visits / Places / People									
Protected Character- istics									



	Autumn 1	Autun	nn 2	Spring 1	Spri	ing 2	Summer 1		Summer 2
Year 6	Hey, Mr Miller	<u>Shadows</u>	Composing for protest!	Dona nobis pacem	You to me are every- thing	Twinkle vari- ations	<u>Race!</u>	Exploring identity through song	Ame sau vala tara bal
Enquiry Question	How has music changed since war time?	Can we explore music from different gen- res?	Is protest stronger if it contains music?	Does the texture of a piece of music alter the meaning and memory of the piece?	Why is 1970s soul music memorable?	Can we use a nursery rhyme and enhance it?	How does music enhance an image?	How can songwriters convey meaning through music, lyrics and performance?	Can we develop knowledge and understanding of a variety of musical styles from India, talking about them using music vocabulary?
St Thomas' Value	Compassion	Trus	t	Perseverance	Fa	ith	Comm	unity	Joy
Subject Content Time Periods	WW2		Ethel Smoth (Suffragettes )		1970s soul music				Indian music
Substantive Concepts	Swing music, synco- pation, swing rhythm, big band instruments, scat singing, social and historical context (WWII, segregation) progression snap- shot 1.	Artists and their influences, compare musical genres (country, electronic dance music, rock, classical, soul).	To create music inspired by Ethel Smyth and a picture of the suffragettes, composing using a nonmusical stimulus, lyrics, melody, steady beat, tempo, ostinato, coda.	Texture (3-part round/polyphonic texture), monophonic, 3/4 time, durations (crotchet, rest, quavers, minim, dotted minim, dotted crotchet), sacred vocal music, singing in harmony, progression snapshot 2.	1970s soul music, com- paring cover versions	To use Twinkle, twinkle little star as a composing tool, theme and variations form, passacaglia, improvisation.	To create music to accompany a short film about a race, composing an extended melody and accompaniment.	Vocal range, voice change, vocal tech- nique, lyrics (internal rhymes), anthems	Indian music, bhairavi raag, chaal rhythm, Indian mu- sical instruments, Indian musical styles comparison (bhangra, Bolly- wood, Indian classi- cal), progression snapshot 3.
<b>Key Vocabulary</b> (On Knowledge Organiser)	Syncopation Wring rhythm Scat singing	Music genre Tempo Pulse rhythm	Lyrics Melody Beat Tempo ostinato	Texture ¾ time Duration harmony	Comparisons origanlity	Variation form	Melody accompaniment	Range Technique rhyme	Instrument Style comparison



	Autumn 1	Autumn 1 Autumn 2		Spring 1	Spring 2		Summer 1		Summer 2
Year 6	Hey, Mr Miller	<u>Shadows</u>	Composing for protest!	Dona nobis pacem	You to me are every- thing	Twinkle vari- ations	<u>Race!</u>	Exploring identity through song	Ame sau vala tara bal
Disciplinary Concepts	+ Compose a syncopated melody using the notes of the C major scale. + Sing a syncopated melody accurately and in tune. + Sing and play a class arrangement of the song with a good sense of ensemble. + Listen to historical recordings of big band swing and describe features of the music using music vocabulary.	+ Explore the influences on an artist by comparing pieces of music from different genres. + Identify features of timbre, instrumentation, and expression in an extract of recorded music + Use musical knowledge and vocabulary to discuss similarities and differences in pieces of music. + Create a shadow movement piece in response to music	+ Create their own song lyrics. + Fit their lyrics to a pulse, cre- ating a chant. + Write a melody and sing it. + Structure their ideas into a com- plete song.	+ Compose an 8-bar piece on percussion, in 3-time and using chords F and C major. + Sing a round accurately and in a legato style. + Sing a chorus in two-part harmony with dancing on the beat. + Identify changes in texture between parts moving together (homophonic texture) and parts moving independently (polyphonic texture).	+ Use music vocabulary and knowledge to discuss similarities and differences in pieces of music. + Learn some simple choreography to accompany a disco song. + Listen and appraise, recognising and identifying key musical features such as rhythm, tempo, timbre, structure, and instruments.	+Create variations using a wide variety of composing techniques. + Improvise on top of a repeating bassline. + Decipher a graphic score. + Play Twinkle, twinkle, little star	+Create an accompaniment. + Create an extended melody with four distinct phrases. + Experiment with harmony. + Structure ideas into a full soundtrack.	+ Identify ways song- writers con- vey meaning: through lyr- ics, the mu- sic, and the performance. + Understand different ways that rhymes work in songs. + Identify different elements of a song's struc- ture. + Un- derstand the concept of identity and how you can express that in songs.	+ Create a rhythmic piece for drums and percussion instruments. + Sing the chorus of Throw, catch in three-part harmony with dancing. + Develop knowledge and understanding of a variety of musical styles from India, talking about them using music vocabulary. + Demonstrate coordination and keeping a steady beat by dancing to bhangra music.
Experiential Knowledge Our Church Our Community Visits / Places / People									
Protected Character- istics									