

Our Whole-School Curriculum Intent

Our curriculum will:

- Build children's knowledge through rich, motivational and inspiring learning experiences that provide them with real life skills that enable them to move into the world with integrity and confidence
- Provide knowledge in all subjects that builds sequentially through their time at St. Mary's
- Reflect the need and be specific to our local area and community
- Develop transferrable skills through their growing knowledge of the curriculum
- Be stimulating, fun and memorable for all children, extended into an enhanced extra-curricular school life
- Be ambitious and have high expectations and aspirations inclusively for every individual including academic, artistic, personal and sporting achievements.
- Develop life-long learners who are knowledgeable and aware of their own well-being, social, emotional, physical and spiritual needs.
- Reflect our mission statement that as a family, we pray, play and respect all and we have the capacity, by our actions, to change the world forever.

In Music, we aim to do this through the following curriculum. The documents below show the subject overview, the Statutory Requirements and the milestones the children should achieve at various points in their education at St. Mary's.

Implementation

We use Charanga as our starting point and branch out where appropriate / dependent upon subject knowledge of children. EYFS use their own framework, adhering to the Early Learning Goals. Music comes under Expressive Arts & Design – being imaginative and expressive **and is taught explicitly as well as implicitly** through use of the Continuous Provision, the outdoor stage, opportunities for children to use untuned percussion, nursery rhymes and Stage 1 Phonics sounds in Nursery, including songs, rhymes and moving in time to music as well as body percussion. Y1 and 2 are using the Model Music Curriculum via Charanga. KS2 are using Charanga but are using a hybrid of the MMC and the original scheme in order to bridge the gap between schemes.

For elements of the history of music, we use the BBC Ten Pieces as well as Musician of the Month work within KS2, incorporating popular musicians, legends of rock, pop and soul as well as composers such as Beethoven, Mozart and John Williams.

Teaching Music:

EYFS – Class Teachers plus Mr Nash

Y1 – Mr Nash for 45 mins a week as part of staff PPA.

Y2-6 – Mr Doherty, Rochdale Music Service, for 45 mins a week as part of staff PPA. Teaching assistants are expected to take an active role in music lessons.

Subject Overview: Music 2022-23

Year Group / Term EYFS	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p>EYFS</p> <p>Nursery access similar activities and lessons to Reception but at a lower level</p> <p>Children also have access to an outdoor stage and classroom instruments for continuous provision.</p>	<p>Core texts linked to Expressive Arts:</p> <ul style="list-style-type: none"> - Nursery rhymes – new one each week nursery rhyme board daily – the children choose - Nursery – phase 1 phonics, rhythm, rhyme, syllables, dynamics - The Sound Collector book, looking at sounds in the environment. 	<p>Christmas nativity</p> <p>Learning to perform on stage, singing with others, using dynamics at appropriate times.</p> <p>Using classroom percussion instruments to tap out a simple rhythm</p> <p>Nursery – phase 1 phonics, rhythm, rhyme, syllables, dynamics</p>	<p>Core texts linked to Expressive Arts:</p> <ul style="list-style-type: none"> - Fairytales We're going on a Bear Hunt <p>Nursery – phase 1 phonics, rhythm, rhyme, syllables, dynamics</p>	<p>Core texts linked to Expressive Arts:</p> <p>Read aloud rhymes (See English LTP)</p> <p>Nursery – phase 1 phonics, rhythm, rhyme, syllables, dynamics</p>	<p>Core texts linked to Expressive Arts:</p> <p>Sounds made by animals Movements that animals make Poetry – rhyme and rhythm</p> <p>Nursery – phase 1 phonics, rhythm, rhyme, syllables, dynamics</p>	<p>Core texts linked to Expressive Arts:</p> <p>Shark in the park – rhyming words focus</p> <p>Nursery – phase 1 phonics, rhythm, rhyme, syllables, dynamics</p>
<p>EYFS Endpoints – Expressive Arts</p>	<p>Music comes under Expressive Arts and Design in EYFS which has 2 strands: 1. Creating with Materials and 2. Being Imaginative and Expressive - this is the one music comes under.</p> <p>For children to achieve in 'Being Imaginative and Expressive' by the end of Reception, they should be able to:</p> <ul style="list-style-type: none"> • Invent, adapt and recount narratives and stories with peers and their teacher. • Sing a range of well-known nursery rhymes and songs. • Perform songs, rhymes, poems and stories with others, and (when appropriate) try to move in time with music. <p>Children in EYFS get plenty of opportunities to achieve the above through singing nursery rhymes daily, topic songs, mathematical songs, poems read daily and moving to the beat of the music with their body movements e.g. clap/stamp to the beat etc. They also have daily use of the instruments during continuous provision, which are regularly used, as well as the outdoor performance stage. EYFS also do their own nativity performances for parents.</p>					
<p>Other opportunities for music in EYFS: Continuous provision – access to musical instruments; stage area is used regularly by pupils to perform to peers songs and music.</p>						

Year Group / Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 1	<p>Unit: Hey You!</p> <p>How pulse, rhythm and pitch work together</p> <p>Style: Old-School Hip Hop</p> <p>Song Appraisal: Fresh Prince of Bel Air, Rapper's Delight, U Can't Touch This, It's Like That, Me Myself and I</p> <p>Skills / Instrumentation:</p> <ul style="list-style-type: none"> - Find the pulse - Copy back rhythms - Instrumentation – classroom percussion instruments, moving in to glocks (one note only) - C, D notes <p>Topic and cross-curricular links: Option to make up (compose) your own rap or words to the existing rap, that could link to any topic in school, graffiti art, literacy, breakdancing or 80s Hip Hop culture in general. Historical context of musical styles.</p> <p>Vocabulary: Pulse, rhythm, pitch, rap, improvise, compose, melody, bass guitar, drums, decks, perform</p>	<p>Unit: Rhythm in the Way we Walk</p> <p>Pulse, rhythm and pitch, rapping, dancing and singing</p> <p>Style: Reggae / Rap</p> <p>Song Appraisal Rhythm In The Way We Walk by Joanna Mangona The Planets, Mars by Gustav Holst Tubular Bells by Mike Oldeld The Banana Rap by Jane Sebba Happy by Pharrell Williams When I'm 64 by The Beatles</p> <p>Skills / Instrumentation:</p> <ul style="list-style-type: none"> - Find the pulse - Copy back rhythms - C, D confidently - Rap – repeating patterns in music - Singing in time. <p>Topic and cross-curricular links: Geography links to cultural music. Science links to the Planets Suite.</p> <p>Vocabulary: Pulse, rhythm, pitch, rap, melody, singers, keyboard, bass, guitar, percussion, trumpets, saxophones, perform</p>	<p>Unit: In The Groove</p> <p>How to be in the groove with different styles of music.</p> <p>Style: Blues, Baroque, Latin, Bhangra, Folk, Funk</p> <p>Song Appraisal: How Blue Can You Get by B.B. King (Blues) Let The Bright Seraphim by Handel (Baroque) Livin' La Vida Loca by Ricky Martin (Latin/Pop) Jai Ho by J.R. Rahman (Bhangra/Bollywood) Lord Of The Dance by Ronan Hardiman (Irish) Diggin' On James Brown by Tower Of Power (Funk)</p> <p>Skills:</p> <ul style="list-style-type: none"> - Find the pulse. - Copy back rhythms. - Singing in time with increasing accuracy. <p>Topic and cross-curricular links: Latin American style of music - Countries from around the world.</p> <p>Vocabulary: keyboard, bass, guitar, percussion, trumpets, saxophones, pulse, rhythm, pitch, improvise, compose, perform, audience, blues, Baroque, Latin, Irish Folk, groov.</p>	<p>Unit: Round and Round</p> <p>Pulse, rhythm and pitch in different styles of music.</p> <p>Style: Bossa Nova</p> <p>Song Appraisal Livin' La Vida Loca by Ricky Martin (Latin/Pop) Imperial War March by John Williams (Film) It Had Better Be Tonight by Michael Bubl� (Latin/Big Band) Why Don't You by Gramophonedzie (Big Band/Dance) Oya Como Va by Santana (Latin/Jazz)</p> <p>Skills / Instrumentation:</p> <ul style="list-style-type: none"> - Enjoy moving to music by dancing, marching, being animals, pop stars <p>Topic and cross-curricular links: Countries from around the world.</p> <p>Vocabulary: keyboard, bass, guitar, percussion, trumpets, saxophones, pulse, rhythm, pitch, improvise, compose, perform, audience</p>	<p>Unit: Your Imagination</p> <p>Style: Pop, Film music, Big Band Jazz, Mash-up, Latin fusion</p> <p>Song Appraisal Supercalifragilisticexpialidocious from Mary Poppins Pure Imagination from Willy Wonka & The Chocolate Factory soundtrack Daydream Believer by The Monkees Rainbow Connection from The Muppet Movie A Whole New World from Aladdin</p> <p>Topic and cross-curricular links: Film music. Historical context of musical styles.</p> <p>Vocabulary: keyboard, bass, drums, pulse, rhythm, pitch, improvise, compose, perform, audience, imagination</p>	<p>Unit: Music Technology project</p> <p>Chrome Music Lab – creating sounds using a computer program.</p> <p>Style: Music Technology – Chrome Music Lab, electronic / dance music</p> <p>Song Appraisal - Your Woman, various synthesiser music from 1980s such as Kraftwerk and Daft Punk.</p> <p>Topic and cross-curricular links: Links to computing curriculum (early coding)</p> <p>Vocabulary: log on record, keyboard, bass, drums, rhythm, improvise, compose, perform, audience, synthesiser,</p>
Other opportunities for music in Y1: Continuous provision – access to musical instruments; CP is in development. Choral speaking / performance of fairytale/poetry						
Y1 Endpoints						
Performing	<ol style="list-style-type: none"> To begin to use their voices to speak/ sing / chant To begin to join in with singing To begin to use instruments to perform (> 2 notes) To start to look at their audience when performing To begin to clap short rhythmic patterns To have a go to copy sounds 	<ol style="list-style-type: none"> To develop how they use their voices to s/s/c To join in with singing with increasing confidence To use instruments to perform (>4 notes) To look at their audience when performing To clap short rhythmic patterns To copy sounds 	<ol style="list-style-type: none"> To confidently use their voices to s/s/c To sing with confidence and certitude To confidently use instruments to perform (>5 notes) To look at their audience when performing To clap short rhythmic patterns accurately To copy sounds with confidence 			
Composing (Including notation)	<ol style="list-style-type: none"> To start to make different sounds with their voice To begin to make different sounds with instruments To identify some changes in sounds To begin to change the sound To start to repeat (short rhythmic and melodic) patterns To start to make a sequence of sounds using up to 3 notes. To begin to show sounds by using pictures (see notation progression table) 	<ol style="list-style-type: none"> To make different sounds with their voice To make different sounds with instruments To identify changes in sounds To change the sound To repeat (short rhythmic and melodic) patterns To make a sequence of sounds using less than 5 notes. To develop how they show sounds by using pictures (see notation progression table) 	<ol style="list-style-type: none"> To make different sounds with their voice confidently To make different sounds with instruments confidently To accurately identify changes in sounds To change the sound with purpose To accurately repeat (short rhythmic and melodic) patterns To confidently make a sequence of sounds To show sounds by using pictures (see notation progression table) 			
Appraising	<ol style="list-style-type: none"> To begin to respond to different moods in music To sometimes say how a piece of music makes them feel To begin to say whether they like or dislike a piece of music To begin to choose sounds to represent different things To start to recognise repeated patterns <p>To start to follow instructions about when to play or sing</p>	<ol style="list-style-type: none"> To respond to different moods in music To say how a piece of music makes them feel To say whether they like or dislike a piece of music To choose sounds to represent different things To recognise repeated patterns To follow instructions about when to play or sing at most times 	<ol style="list-style-type: none"> To confidently respond to different moods in music To explain how a piece of music makes them feel To explain whether they like or dislike a piece of music, beginning to use a range of musical vocabulary to enhance answer To confidently choose sounds to represent different things To recognise repeated patterns accurately To always follow instructions about when to play or sing 			

Year Group / Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2	
Year 2	<p>Unit: Hands, Feet, Heart</p> <p>Style: South African styles</p> <p>Song Appraisal: The Click Song, The Lion Sleeps Tonight, Bring Him Back, You can call me al, Hlokoloza</p> <p>Skills / Instrumentation:</p> <p>Untuned percussion (classroom instruments) Glockenspiels How songs tell stories Composing: C, D, E Improvisation using 3 notes Identifying low and high pitch</p> <p>Topic and cross-curricular links: South African music and Freedom Songs. Nelson Mandela as a famous and influential person in our lifetimes. Historical context of musical styles.</p>	<p>Dynamics and tempo focus</p> <p>Two weeks spent on dynamics and tempo focus</p> <p>Skills / Instrumentation:</p> <p>Singing Listen & Orchestra Song</p> <p>TO develop singing for wider pitch range (do, mi, so, la)</p> <p>To perform songs using expression using dramatics to create effect</p> <p>Sing songs regularly do-so increasing vocal control</p>	<p>Unit: Ho Ho Ho / Christmas Performance</p> <p>Style: Christmas, Big Band, Motown, Elvis, Freedom Songs</p> <p>Song Appraisal: Bring Him Home (Nelson Mandela), Suspicious Minds, Sir Duke, Fly Me To The Moon, Deck the Halls</p> <p>Skills / Instrumentation:</p> <p>Untuned percussion (classroom instruments) Glockenspiels</p> <p>Composing: C, D, E (F) Learn how voices can make different types of sounds (rap, talk, sing) Find comfortable singing position Performance Preparation for Christmas concert</p> <p>TO develop singing for wider pitch range (do, mi, so, la)</p> <p>To perform songs using expression using dramatics to create effect</p> <p>Sing songs regularly do-so increasing vocal control</p>	<p>Unit: I Wanna Play In A Band</p> <p>Style: Rock</p> <p>Song Appraisal: We Will Rock You, Smoke on the Water, Rockin All Over the World, Johnny B Goode, I Saw Her Standing There</p> <p>Skills / Instrumentation:</p> <p>Untuned percussion (classroom instruments) Glockenspiels Composing: C, D, E, F (G) Improvisation using 3 different notes Start and stop singing and playing following a leader</p> <p>Topic and cross-curricular links: Teamwork, working together. The Beatles. Historical context of musical styles</p>	<p>Unit: Zootime</p> <p>Style: Reggae</p> <p>Song Appraisal: Kingston Town, Shine, IGY, I Can See Clearly Now</p> <p>Skills / Instrumentation:</p> <p>Untuned percussion (classroom instruments) Glockenspiels Composing: C, D, E, F, G, (A) Improvisation using 4 notes Learning how and why warming up voice is important</p> <p>Topic and cross-curricular links: Animals, poetry and the historical context of musical styles.</p>	<p>Unit: Friendship Song</p> <p>Style: Pop</p> <p>Song Appraisal: Count on Me, We Go Together, You Give a little love, that's what friends are for, you've got a friend in me</p> <p>Skills / Instrumentation:</p> <p>Classroom percussion Glocks – up to 6 notes Composing: up to 6 notes Treating instruments carefully and with respect. Play a part in time. Listen with instruction</p> <p>Topic and cross-curricular links: SMSC / PSHE links to friendship.</p>	<p>Unit: Music Technology project</p> <p>Chrome Music Lab – creating sounds using a computer program.</p> <p>Style: Music Technology – Chrome Music Lab, electronic / dance music</p> <p>Song Appraisal - Your Woman, various synthesiser music from 1980s such as Kraftwerk and Daft Punk.</p> <p>Topic and cross-curricular links: Links to computing curriculum (early coding)</p>

Other opportunities for music in Y2: PP lessons with AD, choral speaking / performance of fairytale/poetry; throughout topics studied (London's Burning for Great Fire of London), soundscapes for rainforest topic, listening to medieval and Tudor music during castles topic.

Y2 Endpoints			
Performing	<ol style="list-style-type: none"> To begin to sing and follow the melody (tune) To begin sing accurately at a given pitch To begin to perform simple patterns and accompaniments keeping a steady pulse To begin to perform with others To have a go at playing simple rhythmic patterns on an instrument To begin to sing/ clap a pulse increasing or decreasing tempo 	<ol style="list-style-type: none"> To increase ability to sing and follow the melody (tune) To develop singing accurately at a given pitch To develop performing simple patterns and accompaniments keeping a steady pulse To perform with others To play simple rhythmic patterns on an instrument To sing/ clap a pulse increasing or decreasing tempo 	<ol style="list-style-type: none"> To sing and follow the melody (tune) To sing accurately at a given pitch To perform simple patterns and accompaniments keeping a steady pulse To perform with others confidently To play simple rhythmic patterns on an instrument accurately To sing/ clap a pulse increasing or decreasing tempo accurately
Composing (Including notation)	<ol style="list-style-type: none"> To begin to order sounds to create a beginning, middle and end To begin to choose sounds which create an effect To start using symbols to represent sounds (see notation progression doc) To sometimes make connections between notations and musical sounds (see notation progression doc) 	<ol style="list-style-type: none"> To order sounds to create a beginning, middle and end To choose sounds which create an effect To use symbols to represent sounds (see notation progression doc) To make connections between notations and musical sounds (see notation progression doc) 	<ol style="list-style-type: none"> To order sounds to create a beginning, middle and end confidently To purposefully choose sounds which create an effect To use symbols to represent sounds accurately (see notation progression doc) To make connections between notations and musical sounds (see notation progression doc)
Appraising	<ol style="list-style-type: none"> To begin to know ways they can improve their own work To begin to listen out for particular things when listening to music 	<ol style="list-style-type: none"> To develop ideas that begin improve their own work To listen out for particular things when listening to music 	<ol style="list-style-type: none"> To improve their own work To listen out for particular things when listening to music with confidence.
Vocabulary met	Keyboard, drums, bass, electric guitars, saxophone, trumpet, pulse, rhythm, pitch, improvise, compose, perform, audience, melody, dynamics, tempo, rap, carolling	Keyboard, bass, electric guitar, rock, pulse, rhythm, pitch, perform, audience, melody, improvise, compose, dynamics, tempo	Keyboard, drums, bass, reggae, glockenspiel, pulse, rhythm, pitch, improvise, compose, perform, audience, melody, dynamics, tempo log on record, keyboard, bass, drums, rhythm, improvise, compose, perform, audience, synthesiser.

Rochdale Music Service Progression Document – developed by RMS and being incorporated into assessment to further challenge children.

By the end of Y2, children should be able to do the following:

<p>SINGING: Warm ups, breathing, posture, dynamics, phrasing, context, vocal health</p>	<p>LISTENING: Breadth, understanding, cultivating a broad aural knowledge of Western Classical Music, Popular Music (defined broadly) and Traditional and Film Music from around the world.</p>	<p>COMPOSING Experiment with, create, select and combine sounds using the inter-related dimensions of music</p>	<p>MUSICIANSHIP</p>
<ul style="list-style-type: none"> • Improvise making sounds with the voice • Speaking/singing/chanting a wide range of songs from different times, genres, cultures • Call/response songs • To develop singing with control of wider pitch range- doh-me –soh-lah • To perform songs using expression and actions to create dramatic effect • Sing songs regularly with a pitch range of do-so with increasing vocal control. • Sing songs with a small pitch range (e.g. Rain, Rain Go Away), pitching accurately. • Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause) 	<ul style="list-style-type: none"> • Listening and responding to live performances • Respond to different moods in music saying how the different pieces make them feel and how ideas are communicated • Respond to different styles of music from different times genres and cultures <p>Record using a variety of technologies and listen to work/suggest improvements</p> <p>Examples: Not an exhaustive list and are pure examples</p> <p>Night Ferry Anna Clyne, Bolero Ravel Rondo alla Turca Mozart, Mars from The Planets Holst, Hound Dog Elvis Presley, With A Little Help from My Friends The Beatles, Wild Man Kate Bush Runaway Blues Ma Rainey, Indonesia Gamelan Baris Gong Kebyar of Peliatan, Fanfarra (Cabua-Le-Le) Sérgio Mendes/Carlinhos Brown</p>	<ul style="list-style-type: none"> • Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch). • Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation. • Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. <p>Use music technology, if available, to capture, change and combine sounds.</p>	<p>PULSE/BEAT</p> <ul style="list-style-type: none"> • Understand that the speed of the beat can change, creating a faster or slower pace (tempo). • Mark the beat of a listening piece (e.g. Bolero by Ravel) by tapping or clapping and recognising tempo as well as changes in tempo. • Walk in time to the beat of a piece of music or song (e.g. La Mourisque by Susato). Know the difference between left and right to support coordination and shared movement with others. • Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats. • Identify the beat groupings in familiar music that they sing regularly and listen to, e.g. o in 2 Maple Leaf Rag by Joplin o in 3 The Elephant from Carnival of the Animals by Saint-Saëns Rhythm <p>RHYTHM</p> <ul style="list-style-type: none"> • Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. • Create rhythms using word phrases as a starting point (e.g. Hel-lo Si-mon or Can you come and play?). • Read and respond to chanted rhythm patterns, and perform their own chanted rhythm patterns with the same stick notation. Pitch <p>PITCH</p> <ul style="list-style-type: none"> • Play a range of singing games based on the cuckoo interval (so-mi, e.g. Little Sally Saucer) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track. • Sing short phrases independently within a singing game or short song. • Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low). <p>Recognise dot notation and match it to 3-note tunes played on tuned percussion</p>

Year Group / Term	Autumn 1	Autumn 2		Spring 1	Spring 2	Summer 1	Summer 2
Year 3	Unit: Let Your Spirit Fly Style: R&B, Western Classical, Musicals, Motown, Soul Song Appraisal: Consider Yourself, Colonel Bogey March, Ain't No Mountain High Enough, You're The First, The Last, My Everything Skills / Instrumentation: Be able to talk about a song musically, likes/dislikes. Identify main parts of a song Clap back rhythms. Find and demonstrate pulse. Singing in a group Topic and cross-curricular links: Historical context of musical styles.	Enjoying Improvisation – 2 week block How improvisation can help with composition – using nursery rhymes Traditional Songs – Oh When the Saints, My Bonnie Lies Over The Ocean To be able to learn songs quickly / perform to a good standard Learn improvisation Develop tuned percussion musicianship Play and perform Using tuned instruments	Christmas performance – Home Alone John Williams Skills / Instrumentation: To preparing and participating in whole school Christmas concert Learning historical meaning of certain Christmas hymns / songs <i>Listening exercise:</i> Traditional Christmas song – Rudolph / Jingle Bells Style: Learning basic instrumental skills by playing tunes in varying styles / Christmas both traditional and popular culture History of Music: Good King Wenceslaus origins, learning to sing. Merry Christmas Everyone.	Unit: Glockenspiel Stage 1 Style: Learning basic instrumental skills by playing tunes in varying styles Song Appraisal: Easy E, Strictly D, Drive, DEF-initely, Roundabout, March of the Golden Guards, Portsmouth Skills / Instrumentation: Continuation of previous skills, plus creating own simple rhythm patterns Warming up voice before singing Talk about how a glockenspiel works Rehearse and perform simple rhythms. Topic and cross-curricular links: Introduction to the language of music, theory and composition Vocabulary: : Improve, compose, pulse, rhythm, pitch, tempo, dynamics, texture structure, melody	Unit: Three Little Birds Style: Reggae Song Appraisal: Jamming, Small People, 54-56 Was My Number, Ram Goat Liver, Our Day Will Come Skills / Instrumentation: Continuation of previous skills, creating own rhythm and leading others in copying. Warming up voice before singing Talk about how a glockenspiel works To treat instruments with respect and care Topic and cross-curricular links: Animals, Jamaica, poetry and the historical context of musical styles	Unit: Introduction to Ukulele Song Appraisal: Skills / Instrumentation: <ul style="list-style-type: none"> To know the names of parts of the uke To know that it is a tuned instrument and how it is tuned (NOT TUNING THEMSELVES) To learn to play 2/3 chords using visual tablature and the dots on the ukes - strum Topic and cross-curricular links: SMSC / PSHE links to friendship.	Performance Preparation – End of Year Project Recap from previous work completed in year including recap on ukes. Children to decide on “recorded” performance for parents to watch. Watch performance – live and recorded History of music – John Williams, 10 pieces
	Other opportunities for music in Y3: Wall of Sound Choir (from Easter); Peri Lessons; PP lessons with AD, choral speaking / performance of fairytale rap, Musician of the Month work)						

Y3 Endpoints			
Performing	1. To begin to sing in tune with expression 2. To begin to control their voice when singing 3. To start to play some clear notes on instruments	1. To sing in tune with expression most of the time 2. To control their voice when singing most of the time 3. To play clear notes on instruments most of the time	1. To sing in tune with expression confidently 2. To control their voice when singing always 3. To play clear notes on instruments
Composing (Including notation)	1. To begin to create repeated patterns with different instruments 2. To start to compose melodies and songs 3. To begin to record notation for pitch using letters (one octave)	1. To create repeated patterns with different instruments 2. To develop ability when they compose melodies and songs 3. To record notation for pitch using letters (one octave)	1. To create repeated patterns with different instruments with confidence 2. To compose melodies and songs independently 3. To confidently record notation for pitch using letters (one octave)
Appraising	1. To know some ways that they can improve their work explaining how it has improved 2. To begin to use some musical words (the elements of music) to describe a piece of music and compositions 3. To begin to use some musical words to describe what they like and dislike 4. To begin to recognise the work of at least one famous composer	1. To improve their work explaining how it has improved 2. To use musical words (the elements of music) to describe a piece of music and compositions 3. To use a variety of musical words to describe what they like and dislike 4. To recognise the work of at least one famous composer	1. To improve their work explaining how it has improved with confidence 2. To have a wide breadth of musical words (the elements of music) to use describe a piece of music and compositions 3. To accurately use musical words to describe what they like and dislike 4. To recognise the work of at least one famous composer
Vocabulary met	Vocabulary: Choir, leader, conductor, ensemble, duo, trio, duet, Structure, introduction, verse, chorus, improvise, compose, pulse, rhythm, pitch, tempo, dynamics bass, drums, guitar, keyboard, synthesizer, hook, melody	Improvise, compose, pulse, rhythm, pitch, tempo, dynamics, texture structure, melody, Introduction, verse, chorus, bass, drums, electric guitar, keyboard, organ, backing vocals, pulse, rhythm, pitch, tempo, dynamics, texture structure, compose, improvise, hook, riff, melody, reggae	neck, body, nut, bridge, string, fret, head, TAB, chord, strum, ukulele,

<p>Rochdale Music Service Progression Document – developed by RMS and being incorporated into assessment to further challenge children.</p> <p>By the end of Y3, children should be able to do the following:</p>				
<p>MUSICAL ELEMENTS</p> <p>Rhythm, Metre and Tempo</p> <p>Pitch and Melody</p> <p>Structure and Form</p> <p>Harmony</p> <p>Texture</p> <p>Dynamics and articulation</p> <p>Instruments and playing Techniques</p> <p>Notation</p>	<p>SINGING</p>	<p>LISTENING</p> <p>The teaching and learning of music is enriched by developing pupils’ shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <ul style="list-style-type: none"> Listening to recorded performances Live music in and out of school by Music Hub partners, Concerts, Festivals, other classes 	<p>COMPOSING/IMPROVISING</p>	<p>PERFORMING</p>
<p>Downbeats, fast, slow, pulse, beat allegro, adagio</p> <p>High , Low, rising, falling, doh-soh</p> <p>Call and response, question phrase, answer phrase, echo, ostinato</p> <p>Drone</p> <p>Unison, layered, solo</p> <p>Loud/quiet Forte/Piano</p> <p>Instruments used in Foundation Listening</p> <p>Crotchets, paired quavers, minims, Reading doh-me</p> <p>Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch. Introduce and understand the differences between crotchets and paired quavers. Apply word chants to rhythms, understanding how to link each syllable to one musical note.</p>	<ul style="list-style-type: none"> Sing a widening range of unison songs of varying styles and structures with a pitch range of doh–soh tunefully and with expression. Perform forte and piano, loud and soft. Perform actions confidently and in time to a range of action songs. Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. Perform as a choir in school assemblies. 	<p>Examples of recorded Music</p> <p>Western Classical Tradition and Film</p> <p>Night Ferry Anna Clyne</p> <p>Bolero Ravel</p> <p>Popular Music</p> <p>Hound Dog Elvis Presley</p> <p>With A Little Help from My Friends The Beatles</p> <p>Wild Man Kate Bush</p> <p>Blues Runaway Blues Ma Rainey</p> <p>Musical Traditions</p> <p>Gamelan Baris Gong Kebyar of Peliatan Brazil</p> <p>Samba Fanfarra (Cabua-Le-Le) Sérgio Mendes/Carlinhos Brown</p>	<p>Improvise</p> <ul style="list-style-type: none"> Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in whole-class/group/individual/instrumental teaching) Inventing short ‘on-the-spot’ responses using a limited note-range. Structure musical ideas (e.g. using echo or question and answer phrases) to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources. <p>Compose</p> <ul style="list-style-type: none"> Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). Compose song accompaniments on un-tuned percussion using known rhythms and note values. 	<ul style="list-style-type: none"> Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets). Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi

Year Group / Term	Autumn 1	Autumn 2		Spring 1	Spring 2	Summer 1	Summer 2
Year 4	<p>Unit: Mamma Mia</p> <p>Style: ABBA</p> <p>Song Appraisal: Dancing Queen, The Winner Takes It All, Waterloo, Super Trouper, Thank You For the Music</p> <p>Skills / Instrumentation:</p> <p>Listen/copy back (singing and playing) Improvise using glocks, one note / two notes (GAB) Singing in a group, small group and solo Singing in tune To sing in unison and two parts</p> <p>Topic and cross-curricular links: Structure of songs linked to literacy. Music and styles of the 70s and 80s, analysing performance, Sweden as a country.</p>	<p>Combining elements to make music</p> <p>Song focus: looking in the mirror – pitch, tempo, pulse, dynamics, timbre, structure. Looking at extensions of words, rall. Diminuendo, crescendo. Scarborough fair – historical context of songs, traditional / folk songs.</p> <p>Popular music & traditions</p> <p>Musicianship – developing skills over a sustained period</p> <p>Perform in two or more parts</p> <p>Extending knowledge of elements of music (see above)</p>	<p>Christmas performance / history of music</p> <p>In Dulci Jubilo</p> <p><i>Listening exercise:</i> Traditional Christmas song – White Christmas / 12 days of Christmas</p> <p>To preparing and participating in whole school Christmas concert</p> <p>Learning historical meaning of certain Christmas hymns / songs</p>	<p>Unit: Glockenspiel Stage 2</p> <p>Style: Learning basic instrumental skills by playing tunes in varying styles</p> <p>Song Appraisal: Mardi Gras Groovin;, Two-Way Radio, Flea, Fly Mosquito, Rigadoon, Mamma Mia, Portsmouth, Strictly D, Play Your Music, Drive</p> <p>Skills / Instrumentation:</p> <p>Listen/copy back (singing and playing) Improvise using glocks, one note / two notes (CDE) Singing in a group, small group and solo Singing in tune To sing in unison and two parts To lead a group when playing an instrument</p> <p>Topic and cross-curricular links: Introduction to the language of music, theory and composition.0</p>	<p>Lean On Me (Gospel)</p> <p>Gospel, equality and civil rights</p> <p>Style: Gospel</p> <p>Song Appraisal: He Still Loves Me, Shackles (Praise You), Amazing Grace, Ode to Joy, Lean on Me</p> <p>Skills / Instrumentation:</p> <p>Listen/copy back (singing and playing) Improvise using glocks, one note / two notes (FGA) Give characteristics of the genre of music studied Identify main sections of song Name instruments heard, Move to the pulse Talk about dynamics throughout songs.</p> <p>Topic and cross-curricular links: Gospel in its historical context ie from Beethoven to slavery, Elvis to the Urban Gospel of Beyoncé and different choirs like the London Community Gospel Choir. Analysing performance</p>	<p>Unit: Developing instrumental skills – ukulele</p> <p>Recapping work done in Y3, moving on to....</p> <p>This will then be developed within Y5 and Y6 ensuring children will have learned how to play three instruments minimum by the time they have left St Mary's – voice, ukulele and glockenspiel.</p> <p>Skills being developed:</p> <ul style="list-style-type: none"> to recap the names of the parts of the uke to know that it is a tuned instrument and how it is tuned (not tuning themselves) To understand the science behind how the uke is tuned (they do this in science) to learn to strum correctly using 2/3 chords using visual tablature and the dots on the ukes 	<p>Blackbird (The Beatles/Pop)</p> <p>Style: Soft Rock, Merseybeat</p> <p>Song Appraisal: Various music by the Beatles</p> <p>Skills / Instrumentation:</p> <p>Listen/copy back (singing and playing) Improvise using glocks, one note / two notes (FGA) Give characteristics of the genre of music studied Identify main sections of song Name instruments heard, Move to the pulse Talk about dynamics throughout songs.</p> <p>Topic and cross-curricular links: Local history of music, Madchester etc, learning about Liverpool</p>

Other opportunities for music in Y4:

Linking Project with Smithy Bridge, Wall of Sound Choir; Peri Lessons; PP lessons with AD, choral speaking / performance of fairytale rap, Musician of the Month work, poetry work,

Y4 Endpoints				
Performing	1. To begin to play a simple part rhythmically 2. To start to sing songs from memory 3. To begin to improvise using repeated patterns	1. To start performing simple parts rhythmically 2. To sing songs from memory with developing pitch 3. To improvise using repeated patterns	1. To perform a simple part rhythmically 2. To sing songs from memory with accurate pitch 3. To improvise using repeated patterns confidently	
Composing (Including notation)	1. To begin to use notations to record and start to interpret sequences of pitches 2. To begin to use some standard notation 3. To start to use notations to record compositions in a small group To begin to use their notation in a performance	1. To develop and use notations to record and interpret sequences of pitches 2. To use some standard notation 3. To use further notations to record compositions in a small group or on their own To use their notation in a performance	1. To use notations to record and interpret sequences of pitches 2. To use and understand some standard notation 3. To use all learnt notations to record compositions in a small group or on their own 4. To use their notation in a performance confidently	
Appraising	1. To begin to explain the place of silence 2. To begin to know how identify the character of a piece of music 3. To begin to describe the different purposes of music	1. To explain the place of silence and begin to say what effect it has 2. To start to identify the character of a piece of music in a group 3. To begin to describe and identify the different purposes of music	1. To explain the place of silence and say what effect it has 2. To start to identify the character of a piece of music 3. To describe and identify the different purposes of music	
Rochdale Music Service Progression Document – developed by RMS and being incorporated into assessment to further challenge children. By the end of Y4, children should be able to do the following:				
MUSICAL ELEMENTS Rhythm, Metre and Tempo Pitch and Melody Structure and Form Harmony Texture Dynamics and articulation Instruments and playing Techniques Notation	SINGING	LISTENING The teaching and learning of music is enriched by developing pupils’ shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. • Listening to recorded performances Live music in and out of school by Music Hub partners, Concerts, Festivals, other classes	COMPOSING/IMPROVISING	PERFORMING
Getting faster (accelerando), Getting slower (rallentando), Bar, metre Pentatonic scale, major, minor doh-doh Rounds and partner songs, repetition, contrast Static, moving Duet, melody and accompaniment Getting louder, getting softer, smooth, detached (crescendo, decrescendo, legato, staccato) Instruments used in Foundation Listening including playing techniques Crotchets, paired quavers, minims, rests Reading doh-soh Introduce and understand the differences between minims, crotchets, paired quavers and rests. Read and perform pitch notation within a defined range (C–G). Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.	<ul style="list-style-type: none"> Continue to sing a broad range of unison songs with the range of an octave (doh–doh) pitching the voice accurately and following directions for getting louder and quieter. Sing rounds and partner songs in different time signatures (2, 3 and 4 time) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony Perform a range of songs in school assemblies 	As Year 3 plus- Western Classical Tradition and Film Symphony No. 5 Beethoven O Euchari Hildegard For the Beauty of the Earth Rutter Jai Ho from Slumdog Millionaire A. R. Rahman Hallelujah from Messiah Handel Rondo alla Turca Mozart Night on a Bare Mountain Mussorgsky Mars from The Planets Holst Popular Music Take the ‘A’ Train ⁴ Billy Strayhorn/Duke Ellington Orchestra Wonderwall Oasis I Got You (I Feel Good) James Brown Le Freak Chic Musical Traditions Bhabiye Akh Larr Gayee Bhujhangy Group Trinidad Calypso Tropical Bird Trinidad Steel Band Baris Gong Kebyar of Peliatan Sahela Re Kishori Amonkar	Improvise <ul style="list-style-type: none"> Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato). Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below. Compose <ul style="list-style-type: none"> Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions. Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars. Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. Introduce major and minor chords. Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work. Capture and record creative ideas using graphic symbols, or rhythm notation and time signatures or staff notation or technology. 	<ul style="list-style-type: none"> Develop facility in the basic skills of a selected musical instrument over a sustained learning period. Eg. WHOLE CLASS INSTRUMENTAL PROJECTS Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups. Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts. Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).

Year Group / Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2	
Year 5	<p>Unit: Livin' On A Prayer</p> <p>Style: Rock</p> <p>Song Appraisal: Ww Will Rock You, Smoke on the Water, Rockin All Over the World, Johnny B Goode, I Saw her standing There</p> <p>Skills: Singing in unison. Play instrumental parts with the song by ear and/or from notation using the easy or medium part. You will be using G, A + B or D, E, F# + G Which part did you play? Improve using up to 3 notes – G, A + B. Bronze: G Silver: G + A Gold: G, A + B challenge. Which challenge did you get to? Compose a simple melody using simple rhythms choosing from the notes G, A + B or G, A, B, D + E (Pentatonic Scale). Topic and cross-curricular links: How Rock music developed from the Beatles onwards. Analysing performance.</p> <p>Class Topic: Space – Use of popular songs connected to topic including Rocket Man, Space Oddity, the Highwayman, Stand and Deliver – words analysed and used in writing and topic. Music in East / West Cold War. Russians by Sting. 99 red Balloons. Heroes David Bowie.</p> <p>Vocabulary: Rock, structure, pulse, rhythm, pitch, bridge, backbeat, amplifier, tempo, texture, dynamics, chorus, bridge, riff, hook, improvise, compose</p>	<p>Emotions and musical styles</p> <p>Gospel, orchestral music – emotional ties and cultural references to historical events</p> <p>Musical traditions –</p> <p>Structure Effects</p> <p>Tuned percussion, melodic instruments Developing notation</p>	<p>Christmas performance / history of music</p> <p>Lieutenant Troika – Prokofiev</p> <p>Listening exercise: Traditional Christmas song – The Christmas Song / Once In Royal David's City</p>	<p>Unit: Classroom Jazz 1</p> <p>Style: Jazz / Pop / Charity Singles</p> <p>Song Appraisal: Different versions of Do They Know it's Christmas, ,/ Desafinado, Cotton Tail, 5 Note Swing</p> <p>Skills: Play instrumental parts with the music by ear using the notes G, A + B and D, E, G, A + B. Improvise in a Bossa Nova style using the notes G, A + B. Improvise in a swing style using the notes D, E, G, A + B</p> <p>Topic and cross-curricular links: History of music - Jazz in its historical context</p> <p>Vocabulary: part singing, unison, harmony, round, repeat mark Appraising, Bossa Nova, syncopation, structure, Swing, tune/head, note values, note names, Big bands, improvise, pulse, rhythm, pitch, tempo, dynamics, riff, hook, solo</p>	<p>Introduction to Ukulele</p> <p>As this is the first yea, this plan will develop further on in future years</p> <ul style="list-style-type: none"> • to know the names of the parts of the uke • to know that it is a tuned instrument • to tune one string on the uke correctly (next year two strings) • to learn to play 2-5 chords on the uke (C, am, em, f, g) using tablature • to begin to compose using tablature • to begin to use picking and strumming • to understand chord structure (major/minor) • to recognise when a chord does not sound correct (ie playing around with particular strings and recognising clashy notes - don't know a musical way of saying that!) <p>Appraisal: Learn to play Never Can Tell by Chuck Berry Learn to play "Jambalaya" by Hank Williams (C, G, F) Batman and Smoke On The Water on string 2 "Hey, Soul Sister" by Train (C, G, Am, F) "Somewhere Over the Rainbow" by Israel Kamakawiwo'ole (C, G, Am, F) Teach 7 Nation Army on string 1 using TA</p>	<p>Unit: Dancing In The Street</p> <p>Style: Motown</p> <p>Song Appraisal: I Can't Help Myself, Heard It Through The Grapevine, Ain't No Mountain High Enough, You Are The Sunshine of my Life</p> <p>Skills: Singing in unison. And with backing vocals Play instrumental parts with the song by ear and/or from notation using the easy or medium part. You will be using up to 2 notes – F + G (complex rhythms). Which part did you play? Improve using up to 3 notes – D, E + F. Bronze: D Silver: D + E Gold: D, E + F challenge Which challenge did you get to? Compose a simple melody using simple rhythms choosing from the notes C, D, E, F + G. Topic and cross-curricular links: The history of Motown and its importance in the development of Popular music. Civil rights</p> <p>Vocabulary: Soul, groove, riff, bass line, backbeat, brass section, harmony, hook, melody, compose, improvise, cover, pulse, rhythm, pitch, tempo, dynamics, timbre, texture, structure</p>	<p>Unit: Make You Feel My Love</p> <p>Style: Pop Ballads</p> <p>Song Appraisal: Make You Feel My Love, So Amazing, Hello, The Way you look tonight</p> <p>Skills: Singing in unison. Play instrumental parts with the song by ear and/or from notation using the easy or medium part. You will be using up to 3 notes – C, D + E. Which part did you play? Improve using up to 3 notes – C, D + E. Bronze: C Silver: C + D Gold: C, D + E challenge Which challenge did you get to? Compose a simple melody using simple rhythms choosing from the notes C, D + E or C, D, E, F + G.</p> <p>Topic and cross-curricular links: Historical context for ballads.</p> <p>Class Topic: Ancient Greece – cultural lesson about entertainment and ancient musical instruments.</p> <p>Vocabulary: : Ballad, verse, chorus, interlude, tag ending, strings, piano, guitar, bass, drums, melody, compose, improvise, cover, pulse, rhythm, pitch, tempo, dynamics, timbre, texture, structure</p>
<p>Other opportunities for music in Y5: Chetham's School of Music Outreach Project; Chapel Choir; Wall of Sound Choir; Peri Lessons; PP lessons with AD, Musician of the Month work</p>							

Y5 Endpoints			
Performing	<ol style="list-style-type: none"> To start breath in the correct place when singing To sing and use their understanding of meaning to begin to add expression To start to maintain their part whilst others are performing their part To attempt to perform 'by ear' and from simple notations To start to improvise within a group using melodic phrase To begin to learn how recognise and use basic structural forms e.g. rounds, variations, rondo form 	<ol style="list-style-type: none"> To breath in the correct place when singing most of the time To sing and use their understanding of meaning to add expression most of the time To maintain more of their part whilst others are performing their part To develop ability to perform 'by ear' and from simple notations To improvise within a group using melodic phrases and develop rhythmic phrases To start to recognise and use basic structural forms e.g. rounds, variations, rondo form 	<ol style="list-style-type: none"> To breathe in the correct place when singing To sing and use their understanding of meaning to add expression To maintain their part whilst others are performing their part To perform 'by ear' and from simple notations To improvise within a group using melodic and rhythmic phrases To recognise and use basic structural forms e.g. rounds, variations, rondo form
Composing (Including notation)	<ol style="list-style-type: none"> To begin to use a music diary to record aspects of the composition process To begin to use a staff to record notation (dots) To begin to choose the most appropriate tempo for a piece of music To plan composition of my must which meets specific criteria. 	<ol style="list-style-type: none"> To develop composition of my music which meets specific criteria (2/3 things) To use their notations to record groups of pitches (chords) - ukulele To build up a music diary to record aspects of the composition process To choose the most appropriate tempos for a piece of music most of the time 	<ol style="list-style-type: none"> To change sounds or organise them differently to change the effect To compose music which meets specific criteria To use their notations to record groups of pitches (chords) To share music diary used from recording aspects of the composition process To choose the most appropriate tempos for a piece of music
Appraising	<ol style="list-style-type: none"> To begin to describe, compare and evaluate music using musical vocabulary To sometimes explain why they think their music is successful or unsuccessful To start to suggest improvements to their own or others' work To begin to choose the most appropriate tempo for a piece of music To start to contrast the work of famous composers 	<ol style="list-style-type: none"> To develop ability to describe, compare and evaluate music using musical vocabulary To explain why they think their music is successful or unsuccessful To suggest appropriate improvements to their own or others' work To choose the most appropriate tempo for a piece of music most of the time To contrast the work of famous composers and show preferences 	<ol style="list-style-type: none"> To describe, compare and evaluate music using musical vocabulary accurately To explain why they think their music is successful or unsuccessful confidently To suggest accurate improvements to their own or others' work To choose the most appropriate tempo for a piece of music To contrast the work of famous composers and show preferences and explain choices.

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By the end of Y5, children should be able to do the following:

MUSICAL ELEMENTS Rhythm, Metre and Tempo Pitch and Melody Structure and Form Harmony Texture Dynamics and articulation Instruments and playing Techniques Notation	SINGING	LISTENING The teaching and learning of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. <ul style="list-style-type: none"> Listening to recorded performances Live music in and out of school by Music Hub partners, Concerts, Festivals, other classes 	COMPOSING/IMPROVISING	PERFORMING
Simple time, compound time, syncopation Full diatonic scale in different keys Ternary form, verse and chorus form, music with multiple sections Triads, chord progressions Music in 3/4 parts Wider range of dynamics including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet) Instruments used in Foundation Listening including playing techniques and effects Crotchets, paired quavers, minims, semiquavers, semibreves, rests Reading doh-doh	<ul style="list-style-type: none"> Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style. Sing three-part rounds, partner songs, and songs with a verse and a chorus. Perform a range of songs in school assemblies and in school performance opportunities. 	As year 4 plus- Examples of recorded Music Western Classical Tradition and Film English Folk song suite Vaughan Williams Symphonic Variations on an African Air Ceremony of carols Britten Popular Music Play Dead Bjork Smalltown Boy Bronski Beat Musical Traditions Jin- Go-La- Ba: Babtunde Olatunji Inkanyezi Nezazi Ladysmith Black Mambazo	Improvise <ul style="list-style-type: none"> Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano). Continue this process in the composition tasks below. Compose <ul style="list-style-type: none"> Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment. Working in pairs, compose a short ternary piece. Use chords to compose music to evoke a specific atmosphere, mood or environment. Eg., La Mer by Debussy and The River Flows In You by Yiruma both evoke images of water. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book. Capture and record creative ideas using graphic symbols, or rhythm notation and time signatures or staff notation or technology. 	Instrumental Performance <ul style="list-style-type: none"> Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one staff and using notes within the Middle C–C/do–do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance. Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs (e.g. Yellow Submarine by The Beatles). Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra. Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. Reading Notation <ul style="list-style-type: none"> Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. Understand the differences between 2/4, 3/4 and 4/4 time signatures. Read and perform pitch notation within an octave (e.g. C–C'/do–do). Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.

Year Group / Term	Autumn 1	Autumn 2		Spring 1	Spring 2	Summer 1	Summer 2
Year 6				Curriculum in blue Manchester Arts	Curriculum in blue Manchester Arts	Curriculum in blue Manchester Arts	Curriculum in blue Manchester Arts
Year 6	<p>Unit: Happy</p> <p>Style: Pop/Motown</p> <p>Song Appraisal: Top of the World, Don't Worry Be Happy, Walking on Sunshine, When You're Smiling, Love will save the day</p> <p>Skills: play and copy back using up to 3 notes Singing in 2 parts. Play instrumental parts with the song by ear and/or from notation using the easy or medium part. You will be using up to 3 notes – A, G + B. Improvise using up to 3 notes – Compose a simple melody using simple rhythms choosing from the notes A, G + B or C, E, G, A + B.</p> <p>Topic and cross-curricular links: What makes us happy? Video/project with musical examples.</p> <p>Vocabulary: style indicators, melody, compose, improvise, cover, pulse, rhythm, pitch, tempo, dynamics, timbre, texture, structure, dimensions of music, neo soul, producer, groove, Motown, hook, riff, solo</p>	<p>Understanding structure and form</p> <p>How we know it's a verse / bridge</p> <p>Listening to popular music to assist with composition of lyrics and notation</p> <p>Making decisions about dynamics Structure and effects</p> <p>Engaged with others through ensemble playing / part playing & singing & accompaniment</p>	<p>Christmas performance / history of music</p> <p>Year Six creating their own Christmas carol to perform</p>	<p>Unit: Classroom Jazz 2</p> <p>Style: Jazz, Latin, Blues</p> <p>Song Appraisal: Take The A Train, Speaking my peace, Back O Town, One o'clock Jump</p> <p>Skills: Play instrumental parts with the music by ear using the notes C, D, E, F, G, A, B + C. And C, Bb, G, F + C (Meet The Blues). Improvise in Bacharach Anorak using the notes C, D, E, F, G, A, B + C. Improvise in a Blues style using the notes C, Bb, G, F + C</p> <p>Topic and cross-curricular links: History of music - Jazz in its historical context.</p> <p>Vocabulary: Blues, Jazz, improvisation, by ear, melody, compose, improvise, pulse, rhythm, pitch, tempo, dynamics, timbre, texture, structure, dimensions of music, hook, riff, solo</p>	<p>You've Got A Friend (70s Ballad/Pop)</p> <p>The Music of Carole King</p> <p>Style:</p> <p>Song Appraisal: ● You've Got A Friend by Carole King ● The Loco-Motion sung by Little Eva, written by Carole King ● One Fine Day sung by The Chiffons, written by Carole King ● Up On The Roof sung by The Drifters, written by Carole King ● Will You Still Love Me Tomorrow by Carole King ● (You Make Me Feel Like) A Natural Woman by Carole King</p> <p>Skills: Play instrumental parts with the music by ear and using C, D, E, F, G, A, B + C. And C, Bb, G, F + C</p> <p>Improvise in sections of the music using own instruments as well as glocks.</p> <p>Compose. Learn to play and sing at the same time with glocks.</p> <p>Topic and cross-curricular links: History of music – 1970s</p>	<p>Music & Me</p> <p>Women in Music</p> <p>Song Appraisal: ● Shiva Feshareki - A turntablist who works with orchestras; she DJs and composes. She is British of Iranian descent. ● Eska - Eska Mtungwazi, known professionally as Eska, is a London-born British singer-songwriter and multi-instrumentalist. ● Afrodeutsche - A British-born Ghanaian/Russian/German composer, producer and DJ based in Manchester. ● Anna Meredith - A British composer and performer of electronic and acoustic music.</p> <p>Consolidation of work from throughout the year; recapping any parts we feel necessary – could be a showcase of what they want to share from their time at St Mary's?</p> <p>Children to use Yumu on ipads for this unit</p>	<p>Introduction to Ukulele</p> <p>As this is the first year, this plan will develop further on in future years.</p> <ul style="list-style-type: none"> ● to know the names of the parts of the uke ● to know that it is a tuned instrument ● to tune one string on the uke correctly (next year two strings) ● to learn to play 2-5 chords on the uke (C, am, em, f, g) using tablature ● to begin to compose using tablature ● to begin to use picking and strumming ● to understand chord structure (major/minor) ● to recognise when a chord does not sound correct (ie playing around with particular strings and recognising clashy notes - don't know a musical way of saying that!) <p>Appraisal: Learn to play Never Can Tell by Chuck Berry Learn to play "Jambalaya" by Hank Williams (C, G, F) Batman and Smoke On The Water on string 2 "Hey, Soul Sister" by Train (C, G, Am, F) "Somewhere Over the Rainbow" by Israel Kamakawiwo'ole (C, G, Am, F) Teach 7 Nation Army on string 1 using TA</p>
<p>Other opportunities for music in Y6: Chapel Choir; Wall of Sound Choir; Peri Lessons; PP lessons with AD, end of year leaver's song (and video), choosing of hymns for leaver's mass. Fairytales – children produced / composed and recorded their own soundscapes to accompany their performance of their fairytale. Manchester Arts Initiative: School has been taking part in this for 22 years and is the only school in Rochdale that does. The children learn to perform, stage, sing, dance, create lighting effects, create their own program for a well-known play. This year it is Romeo and Juliet.</p>							

Y6 Endpoints – assessment points being used by St Mary’s at the end of each term			
Performing	<ol style="list-style-type: none"> To begin to choose what to perform and create a programme. To start to communicate the meaning of the words and articulate them. To know how to use a venue to the best effective by talking in a group. To start to record a performance and begin compare it to a previous performance. To think about and discuss– “What went well?” 	<ol style="list-style-type: none"> To explore different choices of what to perform and create a programme. To communicate the meaning of the words and clearly articulate them. To talk about the venue and how to use it to best effect. To record the performance and compare it to a previous performance. To discuss and talk musically about it – “What went well?” and “It would have been even better if...?” 	<ol style="list-style-type: none"> To choose what to perform and create a programme. To confidently communicate the meaning of the words and clearly articulate them. To talk and reason about the venue and how to use it to best effect. To record the performance and compare it to a previous performance using musical related vocabulary. To discuss, talk musically about it and share learning relating to – “What went well?” and “It would have been even better if...?”
Composing (Including notation)	<ol style="list-style-type: none"> To being to Create simple melodies using up to five different notes and simple rhythms that work musically with the style of the song. Listen to and begin to reflect upon the developing composition and make some musical decisions about how the melody connects with the song. Begin to record the composition in any way appropriate that recognises the connection between sound and symbol (e.g. graphic/pictorial notation). 	<ol style="list-style-type: none"> Create simple melodies using up to five different notes and simple rhythms that work musically with the style of the song most of the time Listen to and reflect upon the developing composition and make musical decisions about how the melody connects with the song. Record the composition in any way appropriate that recognises the connection between sound and symbol (e.g. graphic/pictorial notation) 	<ol style="list-style-type: none"> To confidently Create simple melodies using up to five different notes and simple rhythms that work musically with the style of the song. Listen to and reflect honestly upon the developing composition and make accurate musical decisions about how the melody connects with the song. Record the composition in accurately appropriate ways that recognises the connection between sound and symbol (e.g. graphic/pictorial notation).
Appraising	<ol style="list-style-type: none"> To sometimes identify and move to the pulse with ease. To begin to think about the message of songs. To begin to compare two songs in the same style, talking about what stands out musically in each of them. To begin to Listen carefully and respectfully to other people’s thoughts about the music. Use some musical words when talking about the songs. To talk about some of the musical dimensions working together Start to Talk about the music and how it makes you feel, using some musical language to describe the music. 	<ol style="list-style-type: none"> To identify and move to the pulse with ease most of the time To think about the message of songs To continue to compare two songs in the same style, talking about what stands out musically in each of them, their similarities and differences. Listen carefully and respectfully to other people’s thoughts about the music. Use musical words when talking about the songs most of the time To talk about most of the musical dimensions working together Talk about the music and how it makes you feel, using more related musical language to describe the music. 	<ol style="list-style-type: none"> To identify and move to the pulse with ease. To think about and share the message of songs. To accurately compare two songs in the same style, talking about what stands out musically in each of them, their similarities and differences. Listen carefully and offer respectful appropriate feedback to other people’s thoughts about the music. Use musical words accurately when talking about the songs. To talk about all of the musical dimensions working together Talk about the music and how it makes you feel, using musical language to describe the music accurately.

Rochdale Music Service Progression Document – developed by RMS and being incorporated into assessment to further challenge children.
By the end of Y6, children should be able to do the following:

MUSICAL ELEMENTS Rhythm, Metre and Tempo Pitch and Melody Structure and Form Harmony Texture Dynamics and articulation Instruments and playing Techniques Notation	SINGING	LISTENING The teaching and learning of music is enriched by developing pupils’ shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. • Listening to recorded performances Live music in and out of school by Music Hub partners, Concerts, Festivals, other classes	COMPOSING/IMPROVISING	PERFORMING
<p>Simple time, compound time, syncopation 2/4, ¾, 4/4</p> <p>Full diatonic scale in different keys</p> <p>Ternary form, verse and chorus form, music with multiple sections</p> <p>Triads, chord progressions</p> <p>Music in 3/4 parts</p> <p>Wider range of dynamics including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet)</p> <p>Instruments used in Foundation. Listening including playing techniques and effects (eg. Pizzicato, tremolo)</p> <p>Crotchets, paired quavers, minims, semiquavers, semibreves, rests Reading doh-doh</p>	<ul style="list-style-type: none"> Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style. Continue to sing three- and four-part rounds or partner songs, and experiment with positioning singers randomly within the group – i.e. no longer in discrete parts – in order to develop greater listening skills, balance between parts and vocal independence. Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience. 	<p>As Year 5 plus-</p> <p>Examples of recorded Music 1812 Overture Tchaikovsky Connect It Anna Meredith</p> <p>Popular Music Say My Name Destiny’s Child</p> <p>Musical Traditions Sprinting Gazelle -Reem Kelani Sea Shanties Mazurkas op 24 –Chopin Libertango- Piazzolla</p>	<p>Improvise</p> <ul style="list-style-type: none"> Extend improvisation skills through working in small groups to: Create music with multiple sections that include repetition and contrast. Use chord changes as part of an improvised sequence. Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape. <p>Compose</p> <ul style="list-style-type: none"> Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody. Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. Either of these melodies can be enhanced with rhythmic or chordal accompaniment. Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved. 	<p>Instrumental Performance</p> <ul style="list-style-type: none"> Play a melody following staff notation written on one staff and using notes within an octave range (do–do) Make decisions about dynamic range, including very loud, very quiet, moderately loud and moderately quiet Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion or tablets, or demonstrated at the board using an online keyboard. Engage with others through ensemble playing (e.g. school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line. <p>Reading Notation</p> <ul style="list-style-type: none"> Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do).

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| | | | | <ul style="list-style-type: none">• Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.• Read and play from notation a four-bar phrase, confidently identifying note names and durations. |
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Key Stage 1 Statutory Requirements

Pupils should be taught to:

- use their voices expressively and creatively by singing songs and speaking chants and rhymes;
- play tuned and untuned instruments musically;
- listen with concentration and understanding to a range of high-quality live and recorded music;
- experiment with, create, select and combine sounds using the inter-related dimensions of music.

Key Stage 2 Statutory Requirements

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

Pupils should be taught to:

- play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression;
- improvise and compose music for a range of purposes using the inter-related dimensions of music;
- listen with attention to detail and recall sounds with increasing aural memory;
- use and understand staff and other musical notations;
- appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians;
- develop an understanding of the history of music

Year Group	Notation endpoints - end of year - DRAFT
EYFS	Aural composition - Begin to Compose patterns using body percussion, hand clapping, untuned percussion instruments. Use of the outdoor stage for children to create their own compositions and perform for their peers (continuous provision) Written composition - Begin to use colours and attaching meaning to pulse / rhythm
Year One	Aural composition - Confidently create patterns using body percussion, hand clapping, untuned percussion instruments. Written composition - Confidently use colours and attaching meaning to pulse / rhythm. Begin to use letters to match pitch when composing/playing.
Year Two	Aural composition - Confidently create patterns using body percussion, hand clapping, untuned percussion instruments. Written composition - Confidently use basic shapes / colours and attaching meaning to pulse / rhythm. Create own way of recording notation. Begin to recognise letters with notes on a glockenspiel when composing or playing.
Year Three	To develop recognition of letters / notes on a glockenspiel when composing and playing. To create a system of recording length of notes / octaves when writing compositions - confidently use own way to record notation
Year Four	To begin to recognise and read music on a stave in the key of C. To confidently read and use note letters when composing and playing instruments. To recognise - quavers, crotchets, minims, semi quavers. To begin to use quavers, crotchets, minims, semi quavers in compositions for rhythm. Follow repeat signs
Year Five	To read music using stave in key of C. To recognise - Quavers, semi quavers, crotchets, minims, dotted quavers, ties, bars, rests. Confidently use quavers, crotchets and minims in own compositions for rhythm. Use note letters confidently, including sharps and flats. Begin to write notation on manuscript paper using dots confidently 4/4 time. Recognise < > for dynamics.
Year Six	Confidently able to READ and WRITE music using stave in key of C. Including using different note lengths. Use of: quavers, semi quavers, crotchets, minims, dotted notes, ties, sharp and flat, bars, rests when reading and writing. Use of bars in 4/4 and 3/4 time. Use of < and > for dynamics.