

Music

Intent

At Hyde Park Schools, the teaching of music ensures that all children have access to a broad and balanced curriculum that increases their confidence, creativity, and sense of achievement. Through careful planning, we ensure that the teaching of music is inclusive of all children, challenging their learning at every level through coherently sequenced lessons that are aligned with the National Curriculum and Early Learning Goals. We want all children to have access to a wide genre of music and understand what music is through listening, playing, analysing, evaluating, and composing music. We want children to have not only the skills for music but also the passion and curiosity to continue as they progress in each phase of their, as well as in the local community. Our music curriculum, designed through carefully selecting appropriate units on Charanga, will set children up with a strong foundation as they move up through the school. Our teaching intends for children to use music as a form of expression and make links between other areas of the curriculum at school and in the wider community.

Implementation



At Hyde Park Schools, we teach a non-procedural knowledge-based music curriculum, which allows children to express their creative imagination as well as providing them with opportunities to practise and develop mastery in the key processes of music: listening, performing, pitch, duration, dynamics, tempo, timbre, texture, structure, and appropriate musical notations. This is supported through the exposure to live music or a range of different genres and musicians. The music curriculum is taught in sequences during the year, with extra opportunities at Christmas, through clubs or other topic learning to be exposed to music in a meaningful way resulting in children learning more and remembering more. In the Early Years, children have a daily exposure to music through singing nursery rhymes and instruments in continuous provision. In Year One – Year Six, children will be able to experiment with tuned and untuned instruments and begin to compose their own music, with opportunities to review and reflect on their skills and knowledge. The planning, monitoring, and staff CPD from the subject lead allows for lessons to be planned and taught effectively and confidently, as well as using staff's own musical abilities.

Impact



Pupils' progress will be measured through high quality video evidence of the children's learning, talking to the children and a collection of known vocabulary throughout the year. This vocabulary will be continuously consolidated and built on as they go through the school. This will help to support and challenge the children appropriately. These objectives are underpinned by a progression of non-procedural knowledge indicators, aligned with the National Curriculum and Early Learning Goals. Teachers ensure that planning is carefully constructed so that children build on their knowledge and understanding from EYFS to Year 6.

The impact of the music teaching at Hyde Park is that all children will be confident to apply their skills and knowledge as they move through the school and be curious to acquire new learning. The children will be given the opportunity to express themselves creatively and they will have started to develop an awareness of the emotional, social, moral, spiritual and cultural impact that music can have on themselves and others, as well as key music skills across a range of genres and instruments. The children will have a development of skills, knowledge, and vocabulary, developed by the confidence to review their own and others' work. This will reflect the high expectations and pride that the children have for themselves ensuring that they are brave, curious, optimistic, kind, enterprising, inclusive, and confident musicians, and learners. The teachers will also be confident and passionate when delivering their lessons, continuing to foster the children's love for music and musicality.

Progression


		Year 3							
		Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2		
 Key Vocabulary	Vocabulary that is introduced and repeated over the year to deepen understanding: Acoustic, accompaniment, body percussion, call and response, chord, drone, duration, layering, musical elements, notation (crotchets, quavers, minims, semibreves, rests, A B C D E F F# G), ostinato, phrase, playing techniques, score, graphic score, improvisation, composition, texture, tuned percussion, untuned percussion, instruments (glockenspiel, keyboard, piano, flute, oboe, French horn, drum, violin, flute, recorder, triangle, tambourine) voice, high, low, loud, quiet, rhythm , beat, pulse , pitch , tempo , perform, unison, phrase, concerto, note, octave, dynamics , timbre , texture , structure , verse, bridge, chorus, major, minor, conductor, vocal warmup, stave, crescendo, decrescendo, pentatonic scale, cluster, lyrics, programme music, track list, round, duration, key, time signatures, groove, treble clef								
	*bold are the fundamental elements of music								
 Skills These are not specific to each term as the skills are repeated and built upon in each step.	Understanding music	Listening	Singing	Notation	Playing Instruments	Playing the recorder	Creating: improvising	Creating: composing	Performing
	<ul style="list-style-type: none"> Use body percussion, instruments, and voices. In the key centres of: C major, F major, G major and A minor. In the time signatures of 2/4, 3/4 and 4/4. Find and keep a steady beat. Copy back and improvise simple 	<ul style="list-style-type: none"> Share your thoughts and feelings about the music together. Find the beat or groove of the music. Walk, move, or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. Invent different actions to 	<ul style="list-style-type: none"> Sing as part of a choir. Sing a widening range of unison songs, of varying styles and structures. Demonstrate good singing posture. Perform actions confidently and in time to a range of action songs. Sing songs from memory 	<ul style="list-style-type: none"> Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using minims, semibreves, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations 	<ul style="list-style-type: none"> Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major and E major. Develop facility in playing tuned percussion or a melodic instrument, such as a violin or recorder. 	<ul style="list-style-type: none"> Rehearse and learn a simple instrumental part by ear or from notation, using the notes C, D, E, F, F#, G, G#, A, B and Bb. 	<ul style="list-style-type: none"> Explore improvisation within a major scale using the notes: C, D, E, C, D, E, F, G, C, D, E, G, A, G, A, B, G, A, B, D, E, G, A, B, C, D, F, G, A, F, G, A, C, D 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. Compose over a simple groove. Compose over a drone. Structure musical ideas (e.g., using echo or 'Question and Answer' phrases) to create music that has a beginning, middle and end. 	<ul style="list-style-type: none"> Create music and/or sound effects in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Compose over a simple chord progression. Compose over a simple groove. Compose over a drone. Start to use simple structures within 	<ul style="list-style-type: none"> Practise, rehearse and share a song that has been learned in the lesson, from memory or with notation, and with confidence. Play and perform melodies following staff notation, using a small range, as a whole class or in small groups. Include any actions, instrumental parts/improvisatory ideas/composed passages within the rehearsal and in the performance. Talk about what the song means

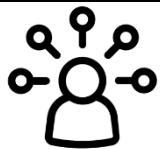
	<p>rhythmic patterns using minims, crotchets, quavers, and their rests.</p> <ul style="list-style-type: none"> Copy back and improvise simple melodic patterns using the notes: C, D, E G, A, B F, G, A A, B, 	<p>move in time with the music.</p> <ul style="list-style-type: none"> Talk about what the song or piece of music means. Identify some instruments you can hear playing. Identify if it's a male or female voice singing the song. Talk about the style of the music. 	<p>and/or from notation.</p> <ul style="list-style-type: none"> Sing with awareness of following the beat. Sing with attention to clear diction. Sing expressively, with attention to the meaning of the words. Sing in unison. Understand and follow the leader or conductor. Copy simple melodic phrases using the voice. 	<p>of: C, D, E, F, G, A, B F, G, A, B\flat, C G, A, B, C, D, E E, F\sharp, G\sharp, A, B</p> <ul style="list-style-type: none"> Read and respond to semibreves, minims, crotchets, and paired quavers. Identify: Stave, Treble clef, Time signature, Lines, and spaces on the stave Identify and understand the differences between crotchets and paired quavers. Apply spoken word to rhythms, understanding how to link each syllable to one musical note. 				<p>compositions, e.g., introduction, verse, chorus, or AB form.</p> <ul style="list-style-type: none"> Use simple dynamics. Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values. Create a simple melody using crotchets, minims, and perhaps paired quavers: C, D C, D, E C, D, E, G C, D, E, G, A Start and end on the note C (Pentatonic on C) C, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C (C major) F, G F, G, A F, G, A, B\flat F, G, A, B\flat, C Start and end on the note F (F major) G, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G) 	<p>and why it was chosen to share.</p> <ul style="list-style-type: none"> Reflect on feelings about sharing and performing, e.g., excitement, nerves, enjoyment.
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Year 4									
	Autumn 1		Autumn 2	Spring 1		Spring 2	Summer 1		Summer 2
 Key Vocabulary	Vocabulary that is introduced and repeated over the year to deepen understanding: Acoustic, accompaniment, body percussion, call and response, chord, drone, duration, layering, musical elements, notation (crotchets, quavers, minims, semibreves, rests, A B C D E F# G), ostinato, phrase, playing techniques, score, graphic score, improvisation, composition, texture, tuned percussion, untuned percussion, instruments (glockenspiel, keyboard, piano, flute, oboe, French horn, drum, violin, flute, recorder, triangle, tambourine, castanets) voice, high, low, loud, quiet, rhythm , beat, pulse , pitch , tempo , perform, unison, phrase, concerto note, octave, dynamics , timbre , texture , structure , verse, bridge, chorus, major, minor, conductor, vocal warmup, stave, crescendo, decrescendo, pentatonic scale, cluster, lyrics, programme music, track list, round, duration, key, time signatures, groove, treble clef, duet, internalise, motif								
*bold are the fundamental elements of music									
 Skills These are not specific to each term as the skills are repeated and built upon in each step.	Understanding music <ul style="list-style-type: none"> Use body percussion, instruments, and voices. In the key centres of: C major, F major, G major and A minor. In the time signatures of 2/4, 3/4 and 4/4. 	Listening <ul style="list-style-type: none"> Talk about the words of a song. Think about why the song or piece of music was written. Find and demonstrate the steady beat. Identify 2/4, 3/4, and 4/4 metre. Identify the tempo as fast, slow, or steady. Recognise the style of music you are listening to. Discuss the structures of songs. 	Singing <ul style="list-style-type: none"> Rehearse and learn songs from memory and/or with notation. Sing in different time signatures: 2/4, 3/4 and 4/4. Sing as part of a choir with awareness of size: the 	Notation <ul style="list-style-type: none"> Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using semibreves, 	Playing Instruments <ul style="list-style-type: none"> Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major and D major. 	Playing the recorder <ul style="list-style-type: none"> Rehearse and learn to play one of four differentiated instrumental parts by ear or from notation, in the tonal centres of C major, F major, G major and D major. 	Creating: improvising <ul style="list-style-type: none"> Explore improvisation within a major scale using the notes: C, D, E, C, D, E, G, A, C, D, E, F, G, D, E, F#, A, B, D, E, F, G, A Improvise on a limited range of pitches on the instrument 	Creating: composing <ul style="list-style-type: none"> Combine known rhythmic notation with letter names, to create short, pentatonic phrases using a limited range of five pitches, suitable for the instruments being learnt. Compose over a simple chord progression. 	Performing <ul style="list-style-type: none"> Rehearse and enjoy the opportunity to share what has been learned in the lessons. Perform, with confidence, a song from memory or using notation. Play and perform melodies following staff notation, using a small range as a whole class or in small groups.

	<ul style="list-style-type: none"> • Find and keep a steady beat. • Listen and copy rhythmic patterns made of semibreves, minims, dotted crotchets, crotchets, quavers, semiquavers and their rests, by ear or from notation. • Copy melodic patterns using the notes: C, D, E, C, D, E, G, A, G, A, B, G, A, B, D, E, F, G, A, A, B, C, D, E, F, G 	<ul style="list-style-type: none"> • Identify: <ul style="list-style-type: none"> i. Call and response ii. A solo vocal or instrumental line and the rest of the ensemble iii. A change in texture iv. Articulation on certain words v. Programme music • Explain what a main theme is and identify when it is repeated. • Know and understand what a musical introduction is and its purpose. • Recall by ear memorable phrases heard in the music. • Identify major and minor tonality. • Recognise the sound and notes of the pentatonic scale by ear and from notation. • Describe legato and staccato. • Recognise the following styles and any important musical features that distinguish the style: 20th and 21st Century 	<p>larger, the thicker and richer the musical texture.</p> <ul style="list-style-type: none"> • Demonstrate good singing posture. • Demonstrate vowel sounds, blended sounds and consonants. • Sing 'on pitch' and 'in time'. • Sing expressively, with attention to breathing and phrasing. • Sing expressively, with attention to staccato and legato. • Talk about the different styles of singing used for different styles of song. • Talk about how the songs and their styles 	<p>minims, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B, F, G, A, B\flat, C, G, A, B, C, D, E, F\sharp, D, E, F\sharp, G, A, B, C</p> <ul style="list-style-type: none"> • Read and respond to semibreves, minims, dotted crotchets, crotchets, quavers and semiquavers. • Identify: <ul style="list-style-type: none"> i. Stave ii. Treble clef iii. Time signature • Identify and understand the differences between minims, crotchets, paired quavers, and rests. • Read and perform pitch notation within a range. • Follow and perform simple 			<p>you are now learning, making use of musical features, including smooth (legato) and detached (staccato) articulation.</p> <ul style="list-style-type: none"> • Improvise over a simple chord progression. • Improvise over a groove. 	<ul style="list-style-type: none"> • Compose over a groove. • Create music in response to music and video stimulus. • Use music technology, if available, to capture, change and combine sounds. • Start to use simple structures within compositions, e.g., introduction, verse, chorus, or AB form. • Use simple dynamics. • Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values. • Create a melody using crotchets, minims, quavers, and their rests. Use a pentatonic scale: C, D, C, D, E, C, D, E, G, C, D, E, G, A Start and end on the note C (Pentatonic on C) C, D, C, D, E, C, D, E, F, C, D, E, F, 	<ul style="list-style-type: none"> • Include instrumental parts/improvisator sections/composed passages within the rehearsal and performance. • Explain why the song was chosen, including its composer and the historical and cultural context of the song. • Communicate the meaning of the words and articulate them clearly. • Use the structure of the song to communicate its mood and meaning in the performance. • Talk about what the rehearsal and performance has taught the student. • Understand how the individual fits within the larger group ensemble. • Reflect on the performance and how well it suited the occasion. • Discuss and respond to any feedback; consider how future
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		Orchestral, Reggae, Soul, R&B, Pop, Folk, Jazz, Disco, Musicals, Classical, Rock, Gospel, Romantic, Choral, Funk and Electronic Dance Music.	connect to the world	rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.				G Start and end on the note C (C major) A, B A, B, C A, B, C, D A, B, C, D, E Start and end on the note A (A minor) D, E D, E, F D, E, F, G D, E, F, G, A <ul style="list-style-type: none"> Start and end on the note D (D minor) G, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G) 	performances might be different.
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	Year 5					
	Aut 1	Aut 2	Spr 3	Spr 4	Sum 5	Sum 6
 Key Vocabulary	Vocabulary that is introduced and repeated over the year to deepen understanding: Acoustic, accompaniment, body percussion, call and response, chord, drone, duration, layering, musical elements, notation (crotchets, quavers, minims, semibreves, rests, A B C D E F F# G), ostinato, phrase, playing techniques, score, graphic score, improvisation, composition, texture, tuned percussion, untuned percussion, instruments (glockenspiel, keyboard, piano, flute, oboe, French horn, drum, violin, flute, recorder, triangle, tambourine) voice, high, low, loud, quiet, rhythm , beat, pulse , pitch , tempo , perform, unison, phrase, concerto, note, octave, dynamics , timbre , texture , structure , verse, bridge, chorus, major, minor, conductor, vocal warmup, stave, crescendo, decrescendo, pentatonic scale, cluster, lyrics, programme music, track list, round, duration, key, time signatures, groove, treble clef, chord, orchestration, articulation, bass, cue, synthesiser, expression, harmony, processed sound, triad, word setting, composer, sound effects, accent, attack, descant, timpani, ensemble, jazz style, polyrhythm, sampling, meter, balance, coda, electronic music, symphony, prelude, rondo, 20th and 21st Century Orchestral, Gospel, Pop, Minimalism, Rock n' Roll, South African, Contemporary Jazz, Reggae, Film Music, Hip Hop, Funk, Romantic and Musicals.					



Skills



These are not specific to each term as the skills are repeated and built upon in each step.

***bold are the fundamental elements of music**

	Understanding music	Listening	Singing	Notation	Playing Instruments	Playing the recorder	Creating: improvising	Creating: composing	Performing
	<ul style="list-style-type: none"> Use body percussion, instruments, and voices. In the key centres of: C major, G major, D major, F major and A minor. In the time signatures of 2/4, 3/4, 4/4, 5/4 and 6/8. Find and keep a steady beat. Listen and copy rhythmic patterns made of dotted minims, minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semiquavers, and their rests, by ear 	<ul style="list-style-type: none"> Talk about feelings created by the music. Justify a personal opinion with reference to Musical Elements. Find and demonstrate the steady beat. Identify 2/4, 3/4, 6/8 and 5/4 metre. Identify the musical style of a song or piece of music. Identify instruments by ear and through a range of media. Discuss the structure of the music with reference to verse, chorus, bridge, repeat signs, chorus and final chorus, improvisation, call and 	<ul style="list-style-type: none"> Rehearse and learn songs from memory and/or with notation. Sing in 2/4, 3/4, 4/4 and 6/8 time. Sing in unison and parts, and as part of a smaller group. Sing 'on pitch' and 'in time'. Sing a second part in a song. Self-correct if lost or out of time. Sing expressively, with attention to breathing and phrasing. Sing expressively, with attention to dynamics and articulation. 	<ul style="list-style-type: none"> Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using minims, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, G, A, Bb, C, D, E G, A, B, C, D, E, F# C, G, Ab, Bb G, G#, A, Bb, C D, E, F, G, A, B, C Eb, F, G, Ab, Bb, C, Db Identify: <ul style="list-style-type: none"> Staff Treble clef Time signature 	<ul style="list-style-type: none"> Rehearse and learn to play a simple, melodic instrumental part by ear or from notation, in C major, F major, G major, Eb major, C minor and D minor. Play melodies on tuned percussion, melodic instruments, or keyboards, following staff notation written on one stave and using notes within the middle C–C'/do–do range. This should initially be done as a whole class, with greater independence gained each lesson through 	<ul style="list-style-type: none"> Rehearse and learn to play one of four differentiated instrumental parts by ear or from notation, in the tonal centres of C major, F major, G major, Eb major, C minor and D minor. 	<ul style="list-style-type: none"> Explore improvisation within a major scale using the notes: C, D, Eb, F, G C, D, E, F, G C, D, E, G, A F, G, A, Bb, C D, E, F, G, A Improvise over a simple groove, responding to the beat and 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) 	<ul style="list-style-type: none"> Create music in response to video stimulus. Use music technology, if available, to capture, change and combine sounds. Start to use structures within compositions, e.g., introduction, multiple verse and chorus sections, AB form or ABA form (ternary form). Use chords to compose music to evoke a specific atmosphere, mood, or environment. Use simple dynamics. Use rhythmic variety. Compose song accompaniments, perhaps using basic chords. Use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) 	<ul style="list-style-type: none"> Create, rehearse, and present a holistic performance for a specific purpose, for a friendly but unknown audience. Perhaps perform in smaller groups, as well as the whole class. Perform a range of repertoire pieces and arrangements combining acoustic instruments, to form mixed ensembles, including a school orchestra. Perform from memory or with notation, with confidence and accuracy. Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance. Explain why the song was chosen, including its composer and the historical and

	<p>or from notation.</p> <ul style="list-style-type: none"> • Copy back melodic patterns using the notes: C, D, E, C, D, E, F, G, A, B D, E, F#, G, A A, B, C, D, E, F#, G F, G, A, Bb, C, D, E G, A, B, C, D, E, F# 	<p>response, and AB form.</p> <ul style="list-style-type: none"> • Explain a bridge passage and its position in a song. • Recall by ear memorable phrases heard in the music. • Identify major and minor tonality. • Recognise the sound and notes of the pentatonic and Blues scales, by ear and from notation. • Explain the role of a main theme in musical structure. • Know and understand what a musical introduction is and its purpose. • Explain rapping. • Recognise the following styles and any key musical features that distinguish 	<ul style="list-style-type: none"> • Develop confidence as a soloist. • Talk about the different styles of singing used for different styles of song. • Talk confidently about how connected you feel to the music and how it connects in the world. • Respond to a leader or conductor. 	<ul style="list-style-type: none"> • Read and respond to minims, crotchets, quavers, dotted quavers, and semiquavers. • Recognise how notes are grouped when notated. • Identify the stave and symbols on the stave (such as the treble clef), the name of the notes on lines and in spaces, bar lines, a flat sign and a sharp sign. • 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- 	<p>smaller group performance.</p>			<p>and mezzo piano (moderately quiet).</p> <ul style="list-style-type: none"> • Use full scales in different keys. • Understand how chord triads are formed and play them on tuned percussion, melodic instruments, or keyboards. • Perform simple, chordal accompaniments. • Create a melody using crotchets, quavers, and minims, and perhaps semibreves and semiquavers, plus all equivalent rests. Use a pentatonic and a full scale. Use major and minor tonality: F, G F, G, A F, G, A, Bb F, G, A, Bb, C Start and end on the note F (F major) G, A G, A, B G, A, B, C G, A, B, C, D Start and end on the note G (G major) G, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G) D, E D, E, F D, E, F, G D, E, F, G, A 	<p>cultural context of the song.</p> <ul style="list-style-type: none"> • A student leads part of the rehearsal and part of the performance. • Record the performance and compare it to a previous performance; explain how well the performance communicated the mood of each piece. • Discuss and talk musically about the strengths and weaknesses of a performance. • Collect feedback from the audience and reflect how future performances might be different
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		<p>the style: 20th and 21st Century Orchestral, Gospel, Pop, Minimalism, Rock n' Roll, South African, Contemporary Jazz, Reggae, Film Music, Hip Hop, Funk, Romantic and Musicals.</p>		<p>time signatures. Read and perform pitch notation within an octave (e.g., C-C'/do-do).</p>				<p>Start and end on the note D (D minor) Eb, F Eb, F, G Eb, F, G, Bb Eb, F, G, Bb, C Start and end on the note Eb (Eb major)</p>	
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	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2			
 <p>Key Vocabulary</p>	<p>Vocabulary that is introduced and repeated over the year to deepen understanding: Acoustic, accompaniment, body percussion, call and response, chord, drone, duration, layering, musical elements, notation (crotchets, quavers, minims, semibreves, rests, A B C D E F F# G), ostinato, phrase, playing techniques, score, graphic score, improvisation, composition, texture, tuned percussion, untuned percussion, instruments (glockenspiel, keyboard, piano, flute, oboe, French horn, drum, violin, flute, recorder, triangle, tambourine) voice, high, low, loud, quiet, rhythm, beat, pulse, pitch, tempo, perform, unison, phrase, concerto, note, octave, dynamics, timbre, texture, structure, verse, bridge, chorus, major, minor, conductor, vocal warmup, stave, crescendo, decrescendo, pentatonic scale, cluster, lyrics, programme music, track list, round, duration, key, time signatures, groove, treble clef, chord, orchestration, articulation, bass, cue, synthesiser, expression, harmony, processed sound, triad, word setting, composer, sound effects, accent, attack, descant, timpani, ensemble, jazz style, polyrhythm, sampling, meter, balance, coda, electronic music, symphony, prelude, rondo, 20th and 21st Century Orchestral, Soul, Pop, Hip Hop, Jazz: Swing, Rock, Disco, Romantic, Zimbabwean Pop, R&B, Folk, Gospel, Salsa, Reggae, Musicals and Film Music, loop, editing, 12-bar blues, bass clef, offbeat, syncopation, recording studio</p> <p>*bold are the fundamental elements of music</p>								
 <p>Skills These are not specific to each term as the skills are repeated and built upon in each step.</p>	<p>Understanding music</p> <ul style="list-style-type: none"> Talk about feelings created by the music. Justify a personal opinion with reference to Musical Elements. Identify 2/4, 4/4, 3/4, 6/8 and 5/4. Identify the musical style of a song using some musical vocabulary to discuss its Musical Elements. Identify the following instruments by ear and through a range of media: bass 	<p>Listening</p> <ul style="list-style-type: none"> Sing as part of a choir Sing a widening range of unison songs, of varying styles and structures. Demonstrate good singing posture. Perform actions confidently and in time to a range of action songs. Sing songs from memory and/or from notation. Sing with awareness of following the beat. 	<p>Singing</p> <ul style="list-style-type: none"> Rehearse and learn songs from memory and/or with notation. Sing a broad range of songs as part of a choir, including those that involve syncopated rhythms, with a good sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching, and appropriate style. Continue to sing in parts where appropriate. Sing in 2/4, 4/4, 3/4, 5/4 and 6/8. 	<p>Notation</p> <ul style="list-style-type: none"> Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using dotted semibreves, dotted minims, triplet crotchets, dotted crotchets, dotted quavers, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, G, A, Bb, 	<p>Playing Instruments</p> <ul style="list-style-type: none"> Rehearse and learn to play one of four differentiated instrumental parts by ear or from notation, in the tonal centres of C major, F major, G major, D major, E major, A major, Eb major, D minor and F minor. Play a melody following staff notation written on one stave and using notes within an octave range (do– 	<p>Playing the recorder</p> <ul style="list-style-type: none"> Rehearse and learn to play one of four differentiated instrumental parts by ear or from notation, in the tonal centres of C major, F major, G major, D major, E major, A major, Eb major, D minor and F minor 	<p>Creating: improvising</p> <ul style="list-style-type: none"> Explore improvisation within a major scale using the notes: C, D, E, F, G, A, Bb, C, D G, A, B, C, D F, G, A, C, D Improvise over a groove, responding to the beat, creating a satisfying melodic shape with varied dynamics and articulation. 	<p>Creating: composing</p> <ul style="list-style-type: none"> Create or compose an 8 or 16 beat melodic phrase, using the pentatonic scale (eg C, D, E, G, A), and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody. Either of these melodies can be enhanced with rhythmic or simple chordal accompaniment. Create a simple chord progression. Compose a ternary (ABA 	<p>Performing</p> <ul style="list-style-type: none"> Create, rehearse, and present a holistic performance for a specific event, for an unknown audience. Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience. Create, rehearse, and present a holistic

	<p>guitar, electric guitar, percussion, sections of the orchestra such as brass, woodwind and strings, electric organ, congas, pianos and synthesizers, and vocal techniques such as scat singing.</p> <ul style="list-style-type: none"> • Discuss the structure of the music with reference to verse, chorus, bridge and an instrumental break. • Explain a bridge passage and its position in a song. • Recall by ear memorable phrases heard in the music. 	<ul style="list-style-type: none"> • Sing with attention to clear diction. • Sing expressively, with attention to the meaning of the words. • Sing in unison. • Understand and follow the leader or conductor. • Copy simple melodic phrases using the voice 	<ul style="list-style-type: none"> • Sing with and without an accompaniment. • Sing syncopated melodic patterns. • Demonstrate and maintain good posture and breath control whilst singing. • Sing expressively, with attention to breathing and phrasing. • Sing expressively, with attention to dynamics and articulation. • Lead a singing rehearsal. • Talk about the different styles of singing used for the different styles of songs sung in this year. • Discuss with others how connected you are to the music and songs, and how the songs and styles are connected to the world. 	<p>C, D, E F, G, Ab, Bb, C, D, Eb G, A, Bb, C, D, E, F G, A, B, C, D, E, F# D, E, F, G, A D, E, F#, A, B, C# E, F#, G, G#, A, B, C, C# Eb, F, G, Ab, Bb, C, D</p> <ul style="list-style-type: none"> • Identify: <ul style="list-style-type: none"> i. Stave ii. Treble clef iii. Time signature • Read and respond to minims, crotchets, quavers, dotted quavers and semiquavers. • Recognise how notes are grouped when notated. • Identify the stave and symbols on the stave (such as the treble clef), the name of the notes on lines and in spaces, barlines, a flat sign and a sharp sign. 	<p>do); make decisions about dynamic range, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano).</p>			<p>form) piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.</p> <ul style="list-style-type: none"> • Create music in response to music and video stimulus. • Use music technology, if available, to capture, change and combine sounds. • Start to use structures within compositions, e.g., introduction, multiple verse and chorus sections, AB form or ABA form (ternary form). • Use simple dynamics. • Use rhythmic variety. • Compose song accompaniments, perhaps using basic chords. • Use a wider range of dynamics, including fortissimo (very 	<p>performance, with a detailed understanding of the musical, cultural and historical contexts.</p> <ul style="list-style-type: none"> • Perform from memory or with notation. • Understand the value of choreographing any aspect of a performance. • A student or a group of students rehearse and lead parts of the performance. • Understand the importance of the performing space and how to use it. • Record the performance.
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	<ul style="list-style-type: none"> Identify major and minor tonality, chord triads I, IV and V, and intervals within a major scale. Explain the role of a main theme in musical structure. Know and understand what a musical introduction and outro is, and its purpose. Identify the sound of a Gospel choir and soloist, Rock band, symphony orchestra and A Cappella groups. Recognise the following styles and any key musical features that distinguish the style: 							<p>loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet).</p> <ul style="list-style-type: none"> Use full scales in different keys. Create a melody using crotchets, quavers, and minims, and perhaps semibreves and semiquavers, and all equivalent rests. Use a pentatonic and a full scale. Use major and minor tonality: <p>C, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C (C major) G, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G)</p> <p>D E D, E, F D, E, F, G D, E, F, G, A Start and end on the note D (D minor) F, G F, G, A F, G, A, C</p>	<p>ce and compare it to a previous performance.</p> <ul style="list-style-type: none"> Collect feedback from the audience and reflect how the audience believed in the performance. Discuss how the performance might change if it was repeated in a larger/smaller performance space.
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	20th and 21st Century Orchestral, Soul, Pop, Hip Hop, Jazz: Swing, Rock, Disco, Romantic, Zimbabwean Pop, R&B, Folk, Gospel, Salsa, Reggae, Musicals and Film Music.							F, G, A, C, D Start and end on the note F (Pentatonic on F) F, G F, G, Ab F, G, Ab, Bb F, G, Ab, Bb, C Start and end on the note F (F minor)	
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