

## 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.

## <u>Impact</u>

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 Aut	:umn 2	Spring 1	Sprir	ng 2	Summer 1		Summer 2
) 88	Acoustic, accomp G), ostinato, phra flute, oboe, Frenc octave, <b>dynamics</b>	animent, body per se, playing techniq h horn, drum, violi <b>, timbre, texture, s</b>	cussion, call and ues, score, graph n, flute, recorder s <b>tructure,</b> verse,	nic score, improvisa r, triangle, tambour bridge, chorus, ma s, groove, treble cl	rone, duration, lay tion, composition ine) voice, high, lo jor, minor, conduc	, texture, tuned p ow, loud, quiet, <b>rl</b> tor, vocal warmu	ements, notation (crotchets, quavers, mi percussion, untuned percussion, instrum <b>hythm,</b> beat, <b>pulse, pitch, tempo</b> , perfor up, stave, crescendo, decrescendo, penta	ents (glockenspiel, l rm, unison, phrase,	keyboard, piano, concerto, note,
•	Understanding	Listening	Singing_	Notation	Playing	Playing the	Creating: improvising	Creating:	Performing
م٩٥	music		<ul> <li>Sing as part</li> </ul>		Instruments	recorder			<ul> <li>Practise, rehearse</li> </ul>
Skills These are not specific to each term as the skills are repeated and built upon in each step.	<ul> <li>percussion, instruments, and voices.</li> <li>In the key centres of: C major, F major, G major and A minor.</li> <li>In the time signatures of 2/4, 3/4 and 4/4.</li> <li>Find and keep a steady</li> </ul>	<ul> <li>and feelings about the music together.</li> <li>Find the beat or groove of the music.</li> <li>Walk, move, or clap a steady beat with others, changing the speed of the beat as the</li> </ul>	<ul> <li>widening range of unison songs, of varying styles and structures.</li> <li>Demonstrate good singing posture.</li> </ul>	<ul> <li>representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.</li> <li>Explore standard notation, using minims, semibreves, dotted</li> </ul>	<ul> <li>and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major and E major.</li> <li>Develop facility in playing tuned</li> </ul>	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> <li>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.</li> <li>Compose over a simple groove.</li> <li>Compose over a drone.</li> <li>Structure musical ideas (e.g., using</li> </ul>	<ul><li>technology, if</li><li>available, to</li><li>capture, change</li><li>and combine</li><li>sounds.</li><li>Compose over a</li></ul>	<ul> <li>that has been learned in the lesson, from memory or with notation, and with confidence.</li> <li>Play and perform melodies following staff notation, using a small rang as a whole class of in small groups.</li> <li>Include any action instrumental parts/improvisato ideas/composed</li> </ul>
	<ul> <li>beat.</li> <li>Copy back and improvise simple</li> </ul>	tempo of the music changes. Invent different actions to	<ul><li>action songs.</li><li>Sing songs from memory</li></ul>	crotchets, crotchets, quavers and semiquavers, and simple combinations	percussion or a melodic instrument, such as a violin or recorder.		beginning, middle and end.	<ul> <li>Compose over a drone.</li> <li>Start to use</li> </ul>	passages within rehearsal and in the performance • Talk about what the song means

<ul> <li>rhythmic patterns using minims, crotchets, quavers, and their rests.</li> <li>Copy back and improvise simple melodic patterns using the notes: C, D E G, A, B F, G, A A, B,</li> </ul>		<ul> <li>G, A, B F, G, A,</li> <li>Bb, C G, A, B,</li> <li>C, D, E E, F\$,</li> <li>G\$, A, B</li> <li>Read and</li> <li>respond to</li> <li>semibreves,</li> <li>minims,</li> <li>crotchets, and</li> <li>paired</li> <li>quavers.</li> <li>Identify: Stave,</li> <li>Treble clef,</li> <li>Time</li> <li>signature,</li> <li>Lines, and</li> <li>spaces on the</li> <li>stave</li> <li>Identify and</li> <li>understand</li> </ul>	compositions, e.g., introduction, verse, chorus, or AB form.and why it was chosen to share about sharing a performing, e.g excitement, ner enjoyment.Use simple dynamics.Use simple dynamics.Reflect on feelin about sharing a performing, e.g excitement, ner enjoyment.Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values.Reflect on feelin about sharing a performing, e.g excitement, ner enjoyment.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
	phrases using the voice.	<ul> <li>paired quavers.</li> <li>Apply spoken word to rhythms, understanding how to link</li> </ul>	(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, Bb F, G,
		each syllable to one musical note.	A, Bb, 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

							Year 4					
		Autumn 1		Autumn		Sprin	g 1	Spring 2		Summer	r 1	Summer 2
				2								
-	Vocabulary that is	s introduced and repeated	over the	year to dee	epen	understanding:						
		animent, body percussion,										
		se, playing techniques, sco			•			•				
1/		h horn, drum, violin, flute,				•					• • • •	
	· · ·	amics, timbre, texture, str							cresce	ndo, decresce	ndo, pentatonic scale	e, cluster, lyrics,
Vocabulary	programme musi	c, track list, round, duration	n, key, tin	ne signatur	es, g	roove, treble clei	, duet, internalise	e, motif				
						*hold are the fi	Indamental eleme	ants of music				
- 0 -	Understanding	Listening	Singing		Nota	ation	Playing	Playing the	Creat	ting:	Creating:	Performing
	music	<ul> <li>Talk about the words</li> </ul>		ehearse	•	Explore ways	Instruments	recorder		-	composing	<ul> <li>Rehearse and end</li> </ul>
-0-	Use body	of a song.		nd learn		of	Rehearse	Rehearse and			Combine known	the opportunity
	percussion,	0	so	ongs from		representing	and learn to	learn to play		improvisation		share what has
$\square$	instruments	,	m	emory		high and low	play a	one of four		within a	notation with	been learned in
	and voices.	was written.		nd/or with		sounds, and	simple	differentiated	ł	major scale	letter names, to	lessons.
Skills	<ul> <li>In the key</li> </ul>	• Find and demonstrate	nc	otation.		long and short	melodic	instrumental		using the	create short,	<ul> <li>Perform, with</li> </ul>
nese are not	centres of:	C the steady beat.		ng in		sounds, using	instrumental	1		notes: C, D, E	pentatonic	confidence, a so
ecific to	major, F	<ul> <li>Identify 2/4, 3/4, and</li> </ul>		fferent		symbols and	part by ear	or from		C, D, E, G, A	phrases using a	from memory o
ach term as	major, G	4/4 metre	•••	ne		any 	or from	notation, in		C, D, E, F, G	limited range of	using notation.
	major and A	• Identify the tempo as	-	gnatures:		appropriate	notation, in	the tonal		D, E, F♯, A, B	five pitches,	
e skills are	minor.	fast, slow, or steady.		4, 3/4 and		means of	C major, F	centres of C		D, E, F, G, A	suitable for the	Play and perfor
peated and	In the time		4/ • Siu			notation. Explore	major, G major and D	major, F major, G		Improvise on	instruments being learnt.	melodies follow
uilt upon in	signatures	music you are	- 01	ng as part a choir	•	standard	major and D	major, G		a limited	<ul> <li>Compose over a</li> </ul>	staff notation,
	of 2/4, 3/4	listening to.	-	ith		notation,	major.	major.		range of pitches on	simple chord	using a small ra as a whole class
ach step.	/				1	notation,	1	majori	1	DITCHES OF	Simple choru	
ach step.	and 4/4.	• Discuss the structures		vareness		using		-		the	progression.	in small groups.

•	<ul> <li>Find and</li> </ul>	<ul> <li>Identify:</li> </ul>	:		larger, the		minims,		you are now	•	Compose over a	<ul> <li>Include</li> </ul>
	keep a	i.	Call and		thicker and		dotted		learning,		groove.	instrumental
	steady		response		richer the		crotchets,		making use	•	Create music in	parts/improvisate
	beat.	ii.	A solo vocal		musical		crotchets,		of musical		response to	sections/compos
	<ul> <li>Listen and</li> </ul>		or		texture.		quavers and		features,		music and video	passages within t
	сору		instrumental	•	Demonstrate	2	semiquavers,		including		stimulus.	rehearsal and
	rhythmic		line and the		good singing		and simple		smooth	•	Use music	performance.
	patterns		rest of the		posture.		combinations		(legato) and		technology, if	<ul> <li>Explain why the</li> </ul>
	made of		ensemble	•	Demonstrate	e	of: C, D, E, F,		detached		available, to	song was chosen
	semibreves,	iii.	A change in		vowel		G, A, B F, G, A,		(staccato)		capture, change	including its
	minims,		texture		sounds,		В♭, С G, A, B,		articulation.		and combine	composer and th
	dotted	iv.	Articulation		blended		C, D, E, F♯ D, E,	•	Improvise		sounds.	historical and
	crotchets,		on certain		sounds and		F♯, G, A, B, C		over a simple	•	Start to use	cultural context o
	crotchets,		words		consonants.	•	Read and		chord		simple	the song.
	quavers,	٧.	Programme	•	Sing 'on		respond to		progression.		structures within	<ul> <li>Communicate the</li> </ul>
	semiquaver	s	music		pitch' and 'in	1	semibreves,	•	Improvise		compositions,	meaning of the
	and their	<ul> <li>Explain</li> </ul>	what a main		time'.		minims,		over a		e.g.,	words and
	rests, by ear	theme is	s and identify	•	Sing		dotted		groove.		introduction,	articulate them
	or from	when it	is repeated.		expressively,	,	crotchets,				verse, chorus, or	clearly.
	notation.	<ul> <li>Know ar</li> </ul>	nd understand		with		crotchets,				AB form.	Use the structur
•	• Сору	what a r	musical		attention to		quavers and			•	Use simple	of the song to
	melodic	introduc	ction is and its		breathing		semiquavers.				dynamics.	communicate its
	patterns	purpose			and	•	Identify:			•	Compose song	mood and mean
	using the	Recall b	y ear		phrasing.		i. Stave				accompaniments	in the
	notes: C, D,	memora	able phrases	•	Sing		ii. Treble				on tuned and	performance.
	E C, D, E, G,		the music.		expressively,		clef				untuned	Talk about what
	A G, A, B G,		major and		with		iii. Time				percussion,	the rehearsal an
	A, B, D, E F,		onality.		attention to		signature				using known	performance ha
	G, A A, B, C,	<ul> <li>Recogni</li> </ul>	se the sound		staccato and	•	Identify and				rhythms and	taught the stude
	D, E, F, G	-	es of the	•	legato. Talk about		understand the				note values.	<ul> <li>Understand how the individual fit</li> </ul>
		pentato	nic scale by	•	the different		differences			•	Create a melody	
		ear and	from		styles of		between				using crotchets,	within the large
		notation	า.		singing used		minims,				minims, quavers, and their rests.	<ul><li>group ensemble</li><li>Reflect on the</li></ul>
		<ul> <li>Describe</li> </ul>	e legato and		for different		crotchets,					<ul> <li>Reflect on the performance an</li> </ul>
		staccato	-		styles of		paired quavers,				Use a pentatonic scale: C, D C, D, E	how well it suite
		<ul> <li>Recogni</li> </ul>	se the		song.		and rests.				C, D, E, G C, D, E,	the occasion.
		0	g styles and	•	Talk about	•	Read and				G. A Start and	<ul> <li>Discuss and</li> </ul>
			ortant musical		how the		perform pitch				end on the note	<ul> <li>Discuss and respond to any</li> </ul>
		features			songs and		notation within			1	C (Pentatonic on	feedback; consid
			ish the style:		their styles		a range.			1	C) C, D C, D, E C,	how future
		-	d 21st Century		then styles	•	Follow and				D, E, F C, D, E, F,	
		2011. 411					perform simple			1	D, L, I, C, D, L, I,	

Orchestral, Reggae,	connect to	rhythmic scores	G Start and end	performances
Soul, R&B, Pop, Folk,	the world	to a steady	on the note C (C	night be different
Jazz, Disco, Musicals,		beat: maintain	major) A, B A, B,	
Classical, Rock,		individual parts	C A, B, C, D A, B,	
Gospel, Romantic,		accurately	C, D, E Start and	
Choral, Funk and		within the	end on the note	
Electronic Dance		rhythmic	A (A minor) D, E	
Music.		texture,	D, E, F D, E, F, G	
		achieving a	D, E, F, G, A	
		sense of	<ul> <li>Start and end on</li> </ul>	
		ensemble.	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)	

		Year 5													
	Aut 1	Aut	Spr 3	Spr4	Sum 5	Sum 6									
		2													
÷	Vocabulary that is introduced and repeated Acoustic, accompaniment, body percussion			g musical elements n	notation (crotchets quavers minin	ns semibreves rests ABCDEE									
<u>aa</u>	F# G), ostinato, phrase, playing techniques,	, score, grap	hic score, improvisation, composition,	texture, tuned percuss	sion, untuned percussion, instrume	ents (glockenspiel, keyboard,									
Key	piano, flute, oboe, French horn, drum, violi note, octave, <b>dynamics, timbre, texture, st</b>														
Vocabulary	programme music, track list, round, duratic	on, key, time	e signatures, groove, treble clef, chord,	orchestration, articula	tion, bass, cue, synthesiser, expre	ssion, harmony, processed sound,									
	triad, word setting, composer, sound effect rondo, 20th and 21st Century Orchestral, G														

			*bold are the fundamental elements of music													
- 0 -	Understanding	Listening	Singing	Notation	Playing	Playing the	Creating:	Creating: composing	Performing							
م٩٥	music	<ul> <li>Talk about</li> </ul>	Rehearse	• Explore ways	Instruments	recorder	improvising	Create music in	• Create, rehearse,							
	<ul> <li>Use body</li> </ul>	feelings	and learn	of	Rehearse and	Rehearse and	<ul> <li>Explore</li> </ul>	response to video	and present a							
	percussion,	created by the	songs from	representing	learn to play a	learn to play	improvisation	stimulus.	holistic							
	instruments,	music.	memory	high and low	simple,	one of four	within a	Use music	performance for a							
	and voices.	<ul> <li>Justify a</li> </ul>	and/or with	sounds, and	melodic	differentiated	major scale	technology, if	specific purpose,							
Skills	<ul> <li>In the key</li> </ul>	personal	notation.	long and	instrumental	instrumental	using the	available, to	for a friendly but							
These are not	centres of: C	opinion with		short sounds,	part by ear or	parts by ear	notes: C, D,	capture, change	unknown							
specific to	major, G	reference to	3/4, 4/4 and	using	from	or from	E♭, F, G C, D,	and combine	audience.							
•	major, D	Musical	6/8 time.	symbols and	notation, in C	,	E, F, G C, D, E,									
each term as	major, F	Elements.	<ul> <li>Sing in</li> </ul>	any	major, F	the tonal	G, A F, G, A,	<ul> <li>Start to use</li> </ul>	Perhaps perform in							
the skills are	major and A		unison and	appropriate	major, G	centres of C	B♭, C D, E, F,	structures within	smaller groups, as							
repeated and	minor.	demonstrate	parts, and as		major, Eb	major, F	G <i>,</i> A	compositions,	well as the whole							
built upon in	• In the time	the steady	part of a	notation.	major, C	major, G	<ul> <li>Improvise</li> </ul>	e.g., introduction,	class.							
each step.	signatures of		smaller	Explore	minor and D	major, Eb	over a simple									
	2/4, 3/4,	<ul> <li>Identify 2/4,</li> </ul>	group.	standard	minor.	major, C	groove,	and chorus	Perform a range of							
	4/4, 5/4 and	3/4, 6/8 and	-	notation,	Play melodies		responding	sections, AB form	repertoire pieces							
	6/8.	5/4 metre.	pitch' and 'in			minor.	to the beat	or ABA form	and arrangements							
	<ul> <li>Find and</li> </ul>	<ul> <li>Identify the</li> </ul>	time'.	dotted crotchets,	percussion,		and creating	(ternary form).	combining acoustic							
	keep a	musical style	U U	crotchets,	melodic		a satisfying	Use chords to	instruments, to							
	steady beat.	of a song or	second part	quavers and	instruments,		melodic	compose music to evoke a specific	ionn mixed							
	<ul> <li>Listen and</li> </ul>	piece of music.	<ul><li>in a song.</li><li>Self-correct</li></ul>	semiguavers,	or keyboards, following		shape.	atmosphere,	ensembles,							
	<ul> <li>Listen and copy</li> </ul>	<ul> <li>Identify</li> </ul>	• Self-correct if lost or out	and simple	staff notation		<ul> <li>Experiment</li> </ul>	mood, or	including a school							
	rhythmic	<ul> <li>identify instruments</li> </ul>	of time.	combinations			with using a	environment.	<ul> <li>orchestra.</li> <li>Perform from</li> </ul>							
	patterns	by ear and	<ul> <li>Sing</li> </ul>	of: C, D, E, F,	one stave and		wider range of dynamics,									
	made of	through a	expressively,	G, A, B F, G,	using notes		including	dynamics.	memory or with notation, with							
	dotted	range of	with	A, Bb, C, D, E	within the		verv loud	Use rhythmic	confidence and							
	minims,	media.	attention to	G, A, B, C, D,	middle C–		(fortissimo),	variety.	accuracy.							
	minims,	<ul> <li>Discuss the</li> </ul>	breathing	E, F♯ C, G, A♭,	C'/do–do		very quiet	Compose song	Include							
	dotted	structure of	and	B♭ G, G♯, A,	range. This		(pianissimo),	accompaniments,	instrumental							
	crotchets,	the music	phrasing.	Bb, C D, E, F,	should		moderately	perhaps using	parts/improvisator							
	crotchets,	with	<ul> <li>Sing</li> </ul>	G, A, B, C Eb,	initially be		loud (mezzo	basic chords.	sections/composed							
	dotted	reference to	expressively,		done as a		forte) and	• Use a wider range								
	quavers,	verse, chorus,		F, G, Ab, Bb,	whole class,		moderately	of dynamics,	rehearsal and							
	triplet	bridge, repeat		C, Db	with greater		quiet (mezzo	including	performance.							
	quavers,	signs, chorus	dynamics	Identify:	independence	2	piano)	fortissimo (very	Explain why the							
	quavers,	and final	and	Stave •	gained each		, ,	loud), pianissimo	song was chosen,							
	semiquavers,	chorus,	articulation.	Treble	lesson			(very quiet),	including its							
	and their	improvisation		clef • Time	through			mezzo forte	composer and the							
	rests, by ear	call and		signature				(moderately loud)								

c	or from		response, and	•	Develop	<ul> <li>Read and</li> </ul>	smaller group		and mezzo piano		cultural context
	notation.		AB form.		confidence	respond to	performance.		(moderately		the song.
• (	Copy back	•	Explain a		as a soloist.	minims,			quiet).	•	A student leads
	melodic		· · ·	•	Talk about	crotchets,			Use full scales in		part of the
	patterns		passage and		the different	quavers,			different keys.		rehearsal and p
	using the		its position in		styles of	dotted			Understand how		of the
	notes: C, D, E		a song.		singing used	quavers, and			chord triads are		performance.
	C, D, E, F, G,	•	Recall by ear		for different	semiquavers.			formed and play	•	Record the
		•	memorable		styles of	<ul> <li>Recognise how</li> </ul>			them on tuned	•	performance a
	A, B D, E, F♯,				-	0					•
	G, A A, B, C,		phrases heard		song.	notes are			percussion,		compare it to a
	D, E, F♯, G F,		in the music.	•	Talk	grouped when			melodic		previous
Ģ	G, А, ВЬ, С,	•	Identify major		confidently	notated.			instruments, or		performance;
C	D, E G, A, B,		and minor		about how	<ul> <li>Identify the</li> </ul>			keyboards.		explain how we
C	C, D, E, F♯		tonality.		connected	stave and			Perform simple,		the performan
		•	Recognise the		you feel to	symbols on the			chordal		communicated
			sound and		the music	stave (such as			accompaniments.		mood of each
			notes of the		and how it	the treble clef),			<ul> <li>Create a melody</li> </ul>		piece.
			pentatonic		connects in	the name of			using crotchets,	•	Discuss and tal
			and Blues		the world.	the notes on			quavers, and		musically abou
			scales, by ear	•	Respond to a	lines and in			minims, and		the strengths a
			and from		leader or	spaces, bar			perhaps		weaknesses of
			notation.		conductor.	lines, a flat sign			semibreves and		performance.
		•	Explain the			and a sharp			semiquavers, plus	•	Collect feedbad
			, role of a main			sign.			all equivalent		from the audie
			theme in			-			rests. Use a		and reflect how
			musical			• Further			pentatonic and a		future
			structure.			understand the			, full scale. Use		performances
		•	Know and			differences			major and minor		might be differ
		•	understand			between			tonality:		inight be unler
			what a			semibreves,		c	, G F, G, A F, G, A, Bb F,		
			musical								
						minims,			i, A, Bb, C Start and end		
			introduction			crotchets and			n the note F (F major)		
			is and its			crotchet rests,			, A G, A, B G, A, B, C G,		
			purpose.			paired .			, B, C, D Start and end		
		•	Explain			quavers, and		0	n the note G (G major)		
			rapping.			semiquavers.					
		•	Recognise the						i, A G, A, B G, A, B, D G,		
			following			<ul> <li>Understand</li> </ul>			, B, D, E Start and end		
			styles and any			the differences		0	n the note G		
			key musical			between 2/4-,		(F	Pentatonic on G)		
			features that			3/4- and 4/4-		D	, E D, E, F D, E, F, G D,		
			distinguish					E	, F, G, A		

the style: 20th	time	
and 21st	signatures.	Start and end on the
Century		note D (D minor)
Orchestral,	Read and perform	
Gospel, Pop,	pitch notation	ЕЬ, F ЕЬ, F, G ЕЬ, F, G, ВЬ
Minimalism,	within an octave	Eb, F, G, $Bb$ , C Start and
Rock n' Roll,	(e.g., C–C'/do–	end on the note Eb (Eb
South African,	do).	major)
Contemporary		
Jazz, Reggae,		
Film Music,		
Hip Hop,		
Funk,		
Romantic and		
Musicals.		

Year 6

		Autu	mn :	1		Autumn 2		Spring	1		Sp	oring 2		Summer 1	L	Sum	nme	er 2
	Acou F# G	ustic, accompar ), ostinato, phr	nimer ase, J	nt, body percus playing techniq	sion, ues, s	score, graphic score	chor e, im	n understanding d, drone, durati provisation, cor	: on, l npos	sition, texture, t	l ele unec	ments, notation percussion, un	tune	d percussion, ir	stru	inims, semibreves, i uments (glockenspie	rests el, k	s, A B C D E eyboard,
Key Vocabulary	note prog soun prelu	, octave, <b>dyna</b> i ramme music, id, triad, word ude, rondo, 20t	<b>mics,</b> track settir th and	timbre, textur list, round, du ng, composer, s d 21st Century	<b>e, str</b> ratior ound Orch	ucture, verse, bridg n, key, time signatu effects, accent, at	ge, cl ures, tack, lip Ho	norus, major, m groove, treble c descant, timpa pp, Jazz: Swing, I	inor, lef, d ni, ei	, conductor, voo chord, orchestra nsemble, jazz st	al wation yle, p	armup, stave, cr , articulation, ba polyrhythm, san	esce ass, c aplin	ndo, decrescen ue, synthesiser g, meter, balan	do, , exp ce, o	perform, unison, p pentatonic scale, cl pression, harmony, coda, electronic mu sa, Reggae, Musical	uste pro sic,	er, lyrics, cessed symphony
			r —							amental eleme	nts o	f music	1					
م٩٥	Unde	erstanding	Liste	ning	Singi					ving		ing the			Crea	ating: composing	Per	forming
	musi	_	•	Sing as part	•	Rehearse and	•	Explore ways of				order	-	rovising	•	Create or	•	Create,
ч Ц ч	•	Talk about		of a choir		learn songs from		representing	•	Rehearse and	•	Rehearse and	•	Explore		compose an 8 or		rehearse
		feelings	•	Sing a		memory and/or		high and low		learn to play		learn to play		improvisation		16 beat melodic		and
		created by		widening		with notation.		sounds, and		one of four		one of four		within a		phrase, using the		present
Skills		the music.		range of				long and short		differentiated		differentiated		major scale		pentatonic scale		holistic
These are	•	Justify a		unison	•	Sing a broad		sounds, using		instrumental		instrumental		using the		(eg C, D, E, G, A),		perform
not specific		personal		songs, of		range of songs as	-	symbols and		parts by ear		parts by ear		notes: C, D,		and incorporate		ce for a
o each term		opinion with		varying		part of a choir,		any 		or from		or from		E, F, G G, A,		rhythmic variety		specific
as the skills		reference to		styles and		including those		appropriate		notation, in		notation, in		B♭, C, D G, A,		and interest. Play		event, fo
		Musical		structures.		that involve		means of		the tonal		the tonal		B, C, D F, G,		this melody on		an
re repeated		Elements.	•	Demonstrate		syncopated		notation.		centres of C		centres of C		A, C, D		available tuned		unknow
and built	•	Identify 2/4,		good singing		rhythms, with a		Explore		major, F		major, F				percussion		audienc
pon in each		4/4, 3/4, 6/8		posture.		good sense of		standard		major, G		major, G	•	Improvise		and/or orchestral	•	Perform
step.		and 5/4.				ensemble and		notation, using		major, D		major, D		over a		instruments.		range of
step.	٠	Identify the	•	Perform		performance.		dotted		major, E		major, E		groove,		Notate this		songs as
		musical style		actions		This should		semibreves,		major, A		major, A		responding		melody.		choir in
		of a song		confidently		include		dotted minims,		major, Eb		major, Eb		to the beat,				school
		using some		and in time		observing		minims, triplet		major, D		major, D		creating a	•	Either of these		assembl
		musical		to a range of		rhythm,		crotchets,		minor and F		minor and F		satisfying		melodies can be		, school
		vocabulary		action		phrasing,		dotted		minor.		minor		melodic		enhanced with		perform
		to discuss its		songs.		accurate		crotchets,	•	Play a				shape with		rhythmic or		ce .
		Musical	•	Sing songs		pitching, and		crotchets,		melody				varied		simple chordal		opportu
		Elements.		from		appropriate		dotted		following				dynamics and		accompaniment.		es and t
	٠	Identify the		memory		style.		quavers,		staff notation				articulation.				wider
		following		and/or from	•	Continue to sing		quavers and		written on					•	Create a simple		audienc
		instruments		notation.		in parts where		semiquavers,		one stave						chord	•	Create,
		by ear and	•	Sing with		appropriate.		and simple		and using						progression.		rehears
		through a		awareness	•	Sing in 2/4, 4/4,		combinations		notes within								and .
		range of		of following		3/4, 5/4 and		of: C, D, E, F, G,		an octave					•	Compose a		present
		media: bass		the beat.		6/8.		A, B F, G, A, B♭,		range (do–			1			ternary (ABA	1	holistic

	guitar,	<ul> <li>Sing with</li> </ul>	<ul> <li>Sing with and</li> </ul>	C, D, E F, G, Ab,	do); make		form) piece; use	perform
	electric	attention to	without an	ВЬ, С, D, ЕЬ G,	decisions		available music	ce, with
	guitar,	clear	accompaniment.	A, Bb, C, D, E, F	about		software/apps to	detailed
	percussion,	diction.	• Sing syncopated	G, A, B, C, D, E,	dynamic		create and	underst
	sections of	<ul> <li>Sing</li> </ul>	melodic	6,7,7,8,6,6,2,2, F♯ D, E, F, G, A	range,		record it,	ding of t
	the	expressively,	patterns.	D, E, F♯, A, B,	including		discussing how	musical,
	orchestra	with	Demonstrate		very loud		musical contrasts	cultural
	such as	attention to	and maintain	C♯ E, F♯, G, G♯,	(fortissimo),		are achieved.	and
	brass,	the meaning	good posture	A, B, C, C♯ E♭, F,	very quiet	•	Create music in	historic
	woodwind	of the	and breath	G, Ab, Bb, C, D	(pianissimo),		response to	context
	and strings,	words.	control whilst	<ul> <li>Identify:</li> </ul>	moderately		music and video	Perforn
	electric	<ul> <li>Sing in</li> </ul>	singing.	i. Stave	loud (mezzo		stimulus.	from
	organ,	unison.	Sing	ii. Treble	forte) and	•	Use music	memor
	congas,	<ul> <li>Understand</li> </ul>	expressively,	clef	moderately		technology, if	with
	pianos and	and follow	with attention to	iii. Time	quiet (mezzo		available, to	notatio
	synthesizers,	the leader or	breathing and	signature	piano).		capture, change	Underst
	and vocal	conductor.	phrasing.	<ul> <li>Read and</li> </ul>			and combine	d the va
	techniques			respond to			sounds.	of
	such as scat	melodic	expressively,	minims,		•	Start to use	choreo
	singing.	phrases	with attention to	crotchets,			structures within	phing a
•	Discuss the	using the	dynamics and	quavers,			compositions,	aspect
	structure of	voice	articulation.	dotted quavers			e.g.,	perform
	the music		<ul> <li>Lead a singing</li> </ul>	and			introduction,	ce.
	with		rehearsal.	semiquavers.			multiple verse	A stude
	reference to		Talk about the	Recognise how			and chorus	or a gro
	verse,		different styles	notes are			sections, AB form	of stud
	chorus,		of singing used	grouped when			or ABA form	rehears
	bridge and		for the different	notated.			(ternary form).	and lea
	an		styles of songs	<ul> <li>Identify the</li> </ul>				parts o
	instrumental		sung in this	stave and		•	Use simple	the
	break.		year.	symbols on the			dynamics.	perforr
•	Explain a		<ul> <li>Discuss with</li> </ul>	stave (such as		•	Use rhythmic	ce.
	bridge		others how	the treble clef),			variety.	Unders
	passage and		connected you	the name of		•	Compose song	d the
	its position		are to the music	the notes on			accompaniments,	import
	in a song.		and songs, and	lines and in			perhaps using	e of the
•	Recall by ear		how the songs	spaces,			basic chords.	perforr
	memorable		and styles are	barlines, a flat		•	Use a wider	space a
	phrases		connected to the	sign and a			range of	how to
	heard in the		world.	sharp sign.			dynamics,	it.
	music.						including	Record
							fortissimo (very	perforn

Identify		loud), pianissimo	ce and
major and		(very quiet),	compare it
minor		mezzo forte	toa
tonality,		(moderately	previous
chord triads		loud) and mezzo	performan
I, IV and V,		piano	ce.
and intervals		(moderately •	Collect
within a		quiet).	feedback
major scale.		Use full scales in	from the
Explain the		different keys.	audience
role of a		Create a melody	and reflect
main theme		using crotchets,	how the
in musical		quavers, and	audience
structure.		minims, and	believed in
Know and		perhaps	the
understand		semibreves and	performan
what a		semiquavers, and	ce.
musical		all equivalent	
introduction		rests. Use a	how the
and outro is,		pentatonic and a	performan
and its		full scale. Use	ce might
purpose.		major and minor	change if it
Identify the		tonality:	was
sound of a		C, D C, D, E C, D, E, F C,	repeated
Gospel choir		D, E, F, G Start and end	in a
and soloist,		on the note C (C	larger/smal
Rock band,		major)	ler
symphony		G, A G, A, B G, A, B, D	performan
orchestra		G, A, B, D, E Start and	ce space.
and A		end on the note G	
Cappella		(Pentatonic on G)	
groups.			
Recognise		D E	
the		D, E, F	
following		D, E, F, G	
styles and		D, E, F, G, A	
any key		Start and end on the	
musical		note D (D minor)	
features		F, G	
that		F, G, A	
distinguish		F, G, A, C	
the style:			

20th and	F, G, A, C, D Start and
21st Century	end on the note F
Orchestral,	(Pentatonic on F)
Soul, Pop,	F, G F, G, Ab F, G, Ab,
Нір Нор,	ВЬ F, G, Ab, Bb, C Start
Jazz: Swing,	and end on the note F
Rock, Disco,	(F minor
Romantic,	
Zimbabwean	
Pop, R&B,	
Folk, Gospel,	
Salsa,	
Reggae,	
Musicals	
and Film	
Music.	