

	EYFS	Year 1 Green Y1 - content	Year 1/2	Year 2 Blue – Y2 content	Year 3 Lime - Y3 content	Year 3/4	Year 4 Pink – Y4 content	Year 5 Orange – Y6 content	Year 6 Purple – Y6 content
	Charanga = our scheme DM = Development Matters MDM = Musical Development matters ELG = Early Learning Goals								
Listening ELG17 -Children use what they have learnt about media and materials in original ways, thinking about uses and purposes. They represent their own ideas, thoughts and feelings through ... music. KS1: -listen with concentration and understanding to a range of high-quality live and recorded music KS2: -listen with attention to detail and recall sounds with increasing aural memory	Charanga -To know twenty nursery rhymes off by heart. -To know the stories of some of the nursery rhymes. DM - Listen attentively, move to and talk about music, expressing their feelings and responses. MDM -Associates genres of music with characters and stories. -Accurately anticipates changes in music, eg when music is going to get faster, louder, slower. ELG 01 - Listening and attention: Children listen attentively in a range of situations	- Move and dance with the music. - Find the steady beat. - Talk about feelings created by the music. - Recognise some band and orchestral instruments. - Describe tempo as fast or slow. - Describe dynamics as loud and quiet. - Join in sections of the song, eg chorus. - Begin to understand where the music fits in the world. - Begin to understand about different styles of music.	- Move and dance with the music confidently. - Find different steady beats. - Mark the beat of a listening piece (eg Boléro 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. - Identify the beat groupings in the music you sing and listen, eg 2-time, 3-time etc. - Walk in time to the beat of a piece of music. - Identify the beat groupings in the music you sing and listen, eg 2-time, 3-time etc.	- Mark the beat of a listening piece (eg Boléro 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. - Identify the beat groupings in the music you sing and listen, eg 2-time, 3-time etc. - Move and dance with the music confidently. - Talk about how the music makes you feel. - Find different steady beats. - Describe tempo as fast or slow. - Describe dynamics as loud or quiet. - Join in sections of the song, eg call and response. - Start to talk about the style of a piece of music. - Recognise some band and orchestral instruments. - Start to talk about where music might fit into the world.	- Share your thoughts and feelings about the music together. - Find the beat or groove of the music. - Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. - Invent different actions to move in time with the music. - Talk about what the song or piece of music means. - Identify some instruments you can hear playing. - Identify if it's a male or female voice singing the song. - Talk about the style of the music.	- Find the beat or groove of the music and demonstrate the steady beat. - Invent different actions to move in time with the music. - Recognise the style of music you are listening to. - Discuss the structures of songs. - Identify: • Call and response • A solo vocal or instrumental line and the rest of the ensemble • A change in texture • Articulation on certain words • Programme music. - Identify major and minor tonality. - Recognise the sound and notes of the pentatonic scale by ear and from notation. - Describe legato and staccato.	- Talk about the words of a song. - Think about why the song or piece of music was written. - Find and demonstrate the steady beat. - Identify 2/4, 3/4, and 4/4 metre. - Identify the tempo as fast, slow or steady. - Recognise the style of music you are listening to. - Discuss the structures of songs. - Identify: • Call and response • A solo vocal or instrumental line and the rest of the ensemble • A change in texture • Articulation on certain words • Programme music. - Explain what a main theme is and identify when it is repeated. - Know and understand what a musical introduction is and its purpose. - Recall by ear memorable phrases heard in the music. - Identify major and minor tonality. - Recognise the sound and notes of the pentatonic scale by ear and from notation. - Describe legato and staccato. - Recognise the following styles and any important musical features that distinguish the style: 20th and 21st Century Orchestral, Reggae, Soul, R&B, Pop, Folk, Jazz, Disco, Musicals, Classical, Rock,	- Talk about feelings created by the music. - Justify a personal opinion with reference to Musical Elements. - Find and demonstrate the steady beat. - Identify 2/4, 3/4, 6/8 and 5/4 metre. - Identify the musical style of a song or piece of music. - Identify instruments by ear and through a range of media. - Discuss the structure of the music with reference to verse, chorus, bridge, repeat signs, chorus and final chorus, improvisation, call and response, and AB form. - Explain a bridge passage and its position in a song. - Recall by ear memorable phrases heard in the music. - Identify major and minor tonality. - Recognise the sound and notes of the pentatonic and Blues scales, by ear and from notation. - Explain the role of a main theme in musical structure. - Know and understand what a musical introduction is and its purpose. - Explain rapping. - Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestral, Gospel, Pop, Minimalism, Rock n' Roll, South African, Contemporary Jazz, Reggae, Film Music, Hip Hop, Funk, Romantic and Musicals.	- Talk about feelings created by the music. - Justify a personal opinion with reference to. - Musical Elements. - Identify 2/4, 4/4, 3/4, 6/8 and 5/4. - Identify the musical style of a song using some musical vocabulary to discuss its. - Musical Elements. - Identify the following instruments by ear and through a range of media: bass guitar, electric guitar, percussion, sections of the orchestra such as brass, woodwind and strings, electric organ, congas, pianos and synthesizers, and vocal techniques such as scat singing. - Discuss the structure of the music with reference to verse, chorus, bridge and an instrumental break. - Explain a bridge passage and its position in a song. - Recall by ear memorable phrases heard in the music. - Identify major and minor tonality, chord triads I, IV and V, and

							Gospel, Romantic, Choral, Funk and Electronic Dance Music.		<p>intervals within a major scale.</p> <ul style="list-style-type: none"> - Explain the role of a main theme in musical structure. - Know and understand what a musical introduction and outro is, and its purpose. - Identify the sound of a Gospel choir and soloist, Rock band, symphony orchestra and A Cappella groups. - Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestral, Soul, Pop, Hip Hop, Jazz: Swing, Rock, Disco, Romantic, Zimbabwean Pop, R&B, Folk, Gospel, Salsa, Reggae, Musicals and Film Music.
<p>Musicianship: Understanding Music</p> <p>ELG 16 -Children sing songs, make music and dance, and experiment with ways of changing them.</p> <p>KS1 -experiment with, create, select and combine sounds using the inter-related dimensions of music.</p> <p>KS2 -appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</p>	<p>MDM</p> <p>-Thinks abstractly about music and expresses this physically or verbally eg “This music sounds like floating on a boat.” “This music sounds like dinosaurs.”</p> <p>-Distinguishes and describes changes in music and compares pieces of music, eg “this music started fast and then became slow.” “This music had lots of instruments, but this music only had voices.” “This music was spiky, and this music was smooth.”</p> <p>ELG 17</p>	<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. - Find and keep a steady beat together. - Understand the difference between creating a rhythm pattern and a pitch pattern. - Copy back simple rhythmic patterns using long and short. 	<ul style="list-style-type: none"> - Understand the difference between creating a rhythm pattern and a pitch pattern. - Sing short phrases independently 	<ul style="list-style-type: none"> - Use body percussion, instruments, and voices. - In the key centres of: C major, G major and A minor. - Find and keep a steady beat. - Copy back simple rhythmic patterns using long and short. - Copy back simple melodic patterns using high and low. - Complete vocal warm-ups with a copy back option to use Solfa. - Sing short phrases independently. 	<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 rhythmic patterns using minims, crotchets, quavers and their rests. - Copy back and improvise 	<ul style="list-style-type: none"> - Use body percussion, instruments and voices. - Copy back and improvise simple rhythmic patterns using minims, crotchets, quavers and their rests. - -Copy back melodic patterns using the notes: C, D, EC, D, E, G, AG, A, BG, A, B, D, EF, G, AA, B, C, D, E, F, G 	<p>-Use body percussion, instruments and voices.</p> <p>- In the key centres of: C major, F major, G major and A minor.</p> <p>-In the time signatures of 2/4, 3/4, 4/4 and 4/4.</p> <p>-Find and keep a steady beat.</p> <p>-Listen and copy rhythmic patterns made of semibreves, minims, dotted crotchets, crotchets, quavers, semiquavers and their rests, by ear or from notation.</p> <p>-Copy back melodic patterns using the notes: C, D, EC, D, E, F, G, A, BD, E, F#, G, AA, B, C, D, E, F#, GF, G, A, Bb, C, D, EG, A, B, C, D, E, F#</p>	<p>-Use body percussion, instruments and voices.</p> <p>-In the key centres of: C major, G major, D major, A minor and D minor.</p> <p>-In the time signatures of 2/4, 3/4, 4/4, 5/4 and 6/8. Find and keep a steady beat.</p> <p>-Listen and copy rhythmic patterns made of minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semiquavers and their rests, by ear or from notation.</p> <p>-Copy back melodic patterns using the notes: D, E, F, G, AC, D, E, F, G, A, BG, A, B, C, D, E, F#D, E, F#, G, A, B, C#A, B, C, D, E, F, G</p>	

<p>-develop an understanding of the history of music.</p>	<p>- Being imaginative: Children use what they have learnt about media and materials in original ways, thinking about uses and purposes. They represent their own ideas, thoughts and feelings through design and technology, art, music, dance, role play and stories.</p>	<ul style="list-style-type: none"> - Copy back simple melodic patterns using high and low. - Complete vocal warm-ups with a copyback option to use Solfa. 			<p>simple melodic patterns using the notes: C, D, EG, A, BF, G, AA, B, C</p>				
<p>Singing</p> <p>ELG 16 -Children sing songs, make music and dance, and experiment with ways of changing them.</p> <p>KS1 -use their voices expressively and creatively by singing songs and speaking chants and rhymes</p> <p>KS2 -play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression</p>	<p>Charanga</p> <p>-To sing or rap nursery rhymes and simple songs from memory.</p> <p>-Songs have sections.</p> <p>MDM</p> <p>- Able to sing the melodic shape (moving melody, eg up and down, down & up) of familiar songs.</p> <p>-Internalises music, eg sings songs inside his or her head.</p> <p>ELG 16 - Exploring and using media and materials: Children sing songs, make music and dance, and experiment with ways of changing them. They safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function.</p>	<ul style="list-style-type: none"> - Sing, rap, rhyme, chant and use spoken word. - Demonstrate good singing posture. - Sing songs from memory. - Copy back intervals of an octave and fifth(high, low).Sing in unison. 	<ul style="list-style-type: none"> - Copy back intervals of an octave and fifth(high, low). - Sing in unison and sometimes in parts, and with more pitching accuracy. - 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 (eg crescendo, decrescendo, pause). 	<ul style="list-style-type: none"> - Sing as part of a choir. - Demonstrate good singing posture. - Sing songs from memory and/or from notation. - Sing to communicate the meaning of the words. - Sing in unison and sometimes in parts, and with more pitching accuracy. - Understand and follow the leader or conductor. - Add actions to a song. - Move confidently to a steady beat. - Talk about feelings created by the music/song - Recognise some band and orchestral instruments - Describe tempo as fast or slow. - Join in sections of the song, eg chorus. - Begin to understand where the music fits in the world. - Begin to talk about and understand the style of the music. - Know the meaning of dynamics (loud/quiet)and tempo (fast/slow), 	<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. -Sing with attention to clear diction. -Sing expressively, with attention to the meaning of the words. -Sing in unison. -Understand and follow the leader or conductor. -Copy back simple melodic phrases using the voice. 	<ul style="list-style-type: none"> -Demonstrate good singing posture. -Sing as part of a choir with awareness of size: the larger, the thicker and richer the musical texture. -Sing in different time signatures: 2/4, 3/4and 4/4. -Demonstrate vowel sounds, blended sounds and consonants. -Sing expressively, with attention to staccato and legato. -Talk about how the songs and their styles connect to the world. 	<ul style="list-style-type: none"> -Rehearse and learn songs from memory and/or with notation. -Sing in different time signatures: 2/4, 3/4and 4/4. -Sing as part of a choir with awareness of size: the larger, the thicker and richer the musical texture. -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 connect to the world. 	<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. -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"> -Rehearse and learn songs from memory and/or with notation. -Sing a broad range of songs as part of a choir, including those that involves syncopated rhythms, with a good sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style. -Continue to sing in parts where appropriate. -Sing in 2/4, 4/4, 3/4, 5/4 and 6/8.Sing with and without an accompaniment. -Sing syncopated melodic patterns. -Demonstrate and maintain good posture and breath control whilst singing. -Sing expressively, with attention to breathing and phrasing. -Sing expressively, with attention to dynamics and articulation. -Lead a singing rehearsal -Talk about the different styles of singing used for the different styles of songs sung in this year. -Discuss with others how connected you are to the music and songs, and how the songs and styles are connected to the world.

				and be able to demonstrate these when singing by responding to (a) the leader's directions and(b) visual symbols (eg crescendo, decrescendo, pause).					
<p>Playing Instruments</p> <p>ELG 16 -Children sing songs, make music and dance, and experiment with ways of changing them.</p> <p>KS1 -play tuned and untuned instruments musically</p> <p>KS2 -play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression</p>	<p>MDM</p> <p>-Plays instruments (including imaginary ones such as air guitar) to match the structure of the music, eg playing quietly with quiet parts within music, stopping with the music when it stops.</p> <p>-Taps rhythms to accompany words, eg tapping the syllables of names/objects/ animals/lyrics of a song.</p> <p>ELG 16 - Exploring and using media and materials: Children sing songs, make music and dance, and experiment with ways of changing them. They safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function.</p>	<p>- Rehearse and learn to play a simple melodic instrumental part by ear or from simple notation, in C major, F major, D major and D minor.</p> <p><i>Recorder: Rehearse and learn a simple instrumental part by ear or from notation, using the notes G, A, B, Bb, C, E and F.</i></p>	<p>- Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major and G major.</p> <p><i>Recorder: Rehearse and learn a simple instrumental part by ear or from notation, using the notes G, A, B, Bb, C, E and F.</i></p>	<p>- Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major and G major.</p> <p><i>Recorder: Rehearse and learn a simple instrumental part by ear or from notation, using the notes G, A, B, Bb, C, E and F.</i></p>	<p>- Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major and E major.</p> <p>- Develop facility in playing tuned percussion or a melodic instrument, such as a violin or recorder.</p>	<p>- Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major, E major and D major.</p> <p>- Develop facility in playing tuned percussion or a melodic instrument, such as a violin or recorder.</p>	<p>- Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major and D major.</p> <p>- 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.</p> <p>- This should initially be done as a whole class, with greater independence gained each lesson through smaller group performance.</p>	<p>- Rehearse and learn to play one of four differentiated instrumental parts by ear or from notation, in the tonal centres of C major,F major, G major, D major, E major, A major,Eb major, D minor and F minor</p> <p>- 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(fortissimo), very quiet (pianissimo),moderately loud (mezzo forte) and moderately quiet (mezzo piano).</p>	

<p>Creating: Improvising</p> <p>ELG17 -Children use what they have learnt about media and materials in original ways, thinking about uses and purposes. They represent their own ideas, thoughts and feelings through ... music.</p> <p>KS1 -experiment with, create, select and combine sounds using the inter-related dimensions of music.</p> <p>KS2 -improvise and compose music for a range of purposes using the inter-related dimensions of music</p>	<p>Charanga</p> <p>-Perform any of the nursery rhymes by singing and adding actions or dance.</p> <p>-Perform any nursery rhymes or songs adding a simple instrumental part. -Record the performance to talk about.</p> <p>MDM</p> <p>-Keeps a steady beat whilst playing instruments – his or her own steady beat in his or her creative music making.</p> <p>ELG 16 - Exploring and using media and materials: Children sing songs, make music and dance, and experiment with ways of changing them. They safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function.</p>	<ul style="list-style-type: none"> - Explore improvisation within a major and minor scale using the notes: C, D, ED, E, AF, G, AD, F, G - Improvise simple vocal patterns using 'Question and Answer' phrases. - Understand the difference between creating a rhythm pattern and a pitch pattern. 	<ul style="list-style-type: none"> - Understand the difference between creating a rhythm pattern and a pitch pattern. - Work with a partner and in the class to improvise simple 'Question and Answer' phrases, to be sung and played on untuned percussion, creating a musical conversation. 	<ul style="list-style-type: none"> - Explore improvisation within a major scale using the notes: C, D, EC, G, AG, A, BF, G, A - Work with a partner and in the class to improvise simple 'Question and Answer' phrases, to be sung and played on untuned percussion, creating a musical conversation. 	<ul style="list-style-type: none"> - Explore improvisation within a major scale using the notes: C, D, EC, D, E, F, GC, D, E, G, AG, A, BG, A, B, D, EG, A, B, C, DF, G, AF, 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 (eg using echo or 'Question and Answer' phrases) to create music that has a beginning, middle and end. 	<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. - Compose over a simple groove. - Compose over a drone. - Structure musical ideas (eg using echo or 'Question and Answer' phrases) to create music that has a beginning, middle and end. 	<ul style="list-style-type: none"> - Explore improvisation within a major scale using the notes: C, D, EC, D, E, G, AC, D, E, F, GD, E, F#, A, BD, E, F, G, A - Improvise on a limited range of pitches on the instrument you are now learning, making use of musical features, including smooth (legato) and detached (staccato) articulation. - Improvise over a simple chord progression. - Improvise over a groove. 	<ul style="list-style-type: none"> - Explore improvisation within a major scale, using the notes: C, D, Eb, F, GC, D, E, F, GC, D, E, G, AF, G, A, Bb, CD, 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"> - Explore improvisation within a major scale, using the notes: C, D, E, F, GG, A, Bb, C, DG, A, B, C, DF, 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> <p>ELG17 -Children use what they have learnt about media and materials in original ways, thinking about uses and purposes. They represent their own ideas, thoughts and feelings through ... music.</p> <p>KS1</p>	<p>MDM</p> <p>-Creates music based on a theme eg creates the sounds of the seaside.</p> <p>ELG 15</p> <p>- Technology: Children recognise that a range of technology is used in</p>	<ul style="list-style-type: none"> -Explore and create graphic scores: -Create musical sound effects and short sequences of sounds in response to music and video stimulus. -Create a story, choosing and playing classroom instruments 	<ul style="list-style-type: none"> -Explore and create graphic scores: -Create musical sound effects and short sequences of sounds in response to music and video stimulus. -Create a story, choosing and playing classroom instruments 	<ul style="list-style-type: none"> -Explore and create graphic scores: -Create musical sound effects and short sequences of sounds in response to music and video stimulus. -Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. -Create a story, choosing and playing classroom instruments. 	<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. 	<ul style="list-style-type: none"> -Create music and/or sound effects in response to music and video stimulus. -Compose over a simple chord progression. -Compose over a simple groove. -Compose over a drone. - Combine known rhythmic notation with letter names, to create short, 	<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. -Compose over a groove. -Create music in response to music and video stimulus. -Use music technology, if available, to capture, 	<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, eg 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. 	<ul style="list-style-type: none"> -Plan and compose an 8 or 16-beat melodic phrase, using the pentatonic scale (eg C, D, E, G, A), and incorporate rhythmic variety and interest. -Play this melody on available tuned percussion and/or orchestral instruments. -Notate this melody. Either of these melodies can be enhanced with rhythmic

<p>-experiment with, create, select and combine sounds using the inter-related dimensions of music.</p> <p>KS2</p> <p>-improvise and compose music for a range of purposes using the inter-related dimensions of music</p> <p>-use and understand staff and other musical notations</p>	<p>places such as homes and schools. They select and use technology for particular purposes.</p> <p>ELG 17</p> <p>- Being imaginative: Children use what they have learnt about media and materials in original ways, thinking about uses and purposes. They represent their own ideas, thoughts and feelings through design and technology, art, music, dance, role play and stories.</p>	<p>and/or sound makers.</p> <p>-Recognise how graphic notation can represent created sounds. Explore and invent your own symbols.</p> <p>-Use music technology, if available, to capture, change and combine sounds.</p> <p>-Use simple notation if appropriate: Create a simple melody using crotchets and minims: C, DC, D, EC, D, E, FC, D, E, F, G Start and end on the note C (C major) G, AG, A, BG, A, B, DG, A, B, D, E Start and end on the note FD, FD, F, GD, F, G, AD, F, G, A, C Start and end on the note D</p>	<p>and/or sound makers.</p> <p>-Recognise how graphic notation can represent created sounds.</p> <p>Explore and invent your own symbols.</p> <p>-Use music technology, if available, to capture, change and combine sounds.</p> <p>-Use notation if appropriate: Create a simple melody using crotchets and minims: C, DC, D, EC, D, E, FC, D, E, F, G Start and end on the note C (C major) G, AG, A, BG, A, B, DG, A, B, D, E Start and end on the note G (Pentatonic on G) F, GF, G, AF, G, A, CF, G, A, C, D Start and end on the note F (Pentatonic on F)</p>	<p>-Create and perform your own rhythm patterns with stick notation, including crotchets, quavers and minims.</p> <p>-Use music technology, if available, to capture, change and combine sounds.</p> <p>-Use notation if appropriate: -Create a simple melody using crotchets and minims: C, DC, D, EC, D, E, FC, D, E, F, G Start and end on the note C (C major) G, AG, A, BG, A, B, DG, A, B, D, E Start and end on the note G (Pentatonic on G) F, GF, G, AF, G, A, CF, G, A, C, D Start and end on the note F (Pentatonic on F)</p>	<p>-Compose over a drone.</p> <p>-Start to use simple structures within compositions, eg introduction, verse, chorus or AB form.</p> <p>-Use simple dynamics.</p> <p>-Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values.</p> <p>Create a simple melody using crotchets, minims and perhaps paired quavers: C, DC, D, EC, D, E, GC, D, E, G, A Start and end on the note C (Pentatonic on C) C, DC, D, EC, D, E, FC, D, E, F, G Start and end on the note C (C major) F, GF, G, AF, G, A, BbF, G, A, Bb, C Start and end on the note F (F major) G, AG, A, BG, A, B, DG, A, B, D, E Start and end on the note G (Pentatonic on G)</p>	<p>pentatonic phrases using a limited range of five pitches, suitable for the instruments being learnt.</p> <p>-Create a melody using crotchets, minims, quavers and their rests. Use a pentatonic scale: C, DC, D, EC, D, E, GC, D, E, G, A Start and end on the note C (Pentatonic on C)C, DC, D, EC, D, E, FC, D, E, F, G Start and end on the note C (C major)A, BA, B, CA, B, C, DA, B, C, D, E Start and end on the note A (A minor)D, ED, E, FD, E, F, GD, E, F, G, A Start and end on the note D (D minor)G, AG, A, BG, A, B, DG, A, B, D, E Start and end on the note G (Pentatonic on G)</p>	<p>change and combine sounds.</p> <p>-Start to use simple structures within compositions, eg introduction, verse, chorus or AB form.</p> <p>-Use simple dynamics.</p> <p>-Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values.</p> <p>-Create a melody using crotchets, minims, quavers and their rests. Use a pentatonic scale: C, DC, D, EC, D, E, GC, D, E, G, A Start and end on the note C (Pentatonic on C)C, DC, D, EC, D, E, FC, D, E, F, G Start and end on the note C (C major)A, BA, B, CA, B, C, DA, B, C, D, E Start and end on the note A (A minor)D, ED, E, FD, E, F, GD, E, F, G, A Start and end on the note D (D minor)G, AG, A, BG, A, B, DG, A, B, D, E Start and end on the note G (Pentatonic on G)</p>	<p>-Use rhythmic variety.</p> <p>-Compose song accompaniments, perhaps using basic chords.</p> <p>-Use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet).</p> <p>-Use full scales in different keys.</p> <p>-Understand how chord triads are formed and play them on tuned percussion, melodic instruments or keyboards.</p> <p>-Perform simple, chordal accompaniments.</p> <p>-Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, plus all equivalent rests.</p> <p>-Use a pentatonic and a full scale. Use major and minor tonality: F, GF, G, AF, G, A, BbF, G, A, Bb, C Start and end on the note F (F major)G, AG, A, BG, A, B, CG, A, B, C, D Start and end on the note G (G major)G, AG, A, BG, A, B, DG, A, B, D, E Start and end on the note G (Pentatonic on G)</p>	<p>or simple chordal accompaniment.</p> <p>-Create a simple chord progression.</p> <p>-Compose a ternary (ABA form) piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.</p> <p>-Create music in response to music and video stimulus.</p> <p>-Use music technology, if available, to capture, change and combine sounds.</p> <p>-Start to use structures within compositions, eg introduction, multiple verse and chorus sections, AB form or ABA form (ternary form).</p> <p>-Use simple dynamics.</p> <p>-Use rhythmic variety.</p> <p>-Compose song accompaniments, perhaps using basic chords.</p> <p>-Use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet). Use full scales in different keys.</p> <p>-Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, and all equivalent rests.</p> <p>-Use a pentatonic and a full scale.</p> <p>-Use major and minor tonality: C, DC, D, EC, D, E, FC, D, E, F, G Start and end on the note C (C major) G, AG, A, BG, A, B, DG, A, B, D, E Start and end on the note G (Pentatonic on G)</p>
<p>Performing</p> <p>ELG 16</p> <p>-Children sing songs, make music and dance, and experiment with ways of changing them.</p> <p>KS1</p>	<p>Charanga</p> <p>- A performance is sharing music.</p> <p>MDM</p>	<p>-Enjoy and have fun performing.</p> <p>-Choose a song/songs to perform to a well-known audience.</p> <p>-Prepare a song to perform.</p>	<p>-Enjoy and have fun performing.</p> <p>-Choose a song/songs to perform to a well-known audience.</p> <p>-Prepare a song to perform.</p>	<p>-Practise, rehearse and share a song that has been learned in the lesson, from memory or with notation, and with confidence.</p> <p>-Decide on any actions, instrumental parts/improvisatory ideas/composed</p>	<p>-Practise, rehearse and share a song that has been learned in the lesson, from memory or with notation, and with confidence.</p> <p>-Play and perform melodies following</p>	<p>-Practise, rehearse and share a song that has been learned in the lesson, from memory or with notation, and with confidence, a song from memory or using notation.</p>	<p>-Rehearse and enjoy the opportunity to share what has been learned in the lessons.</p> <p>-Perform, with confidence, a song from memory or using notation.</p> <p>-Play and perform melodies following staff notation, using a small</p>	<p>-Create, rehearse and present a holistic performance for a specific purpose, for a friendly but unknown audience.</p> <p>-Perhaps perform in smaller groups, as well as the whole class.</p> <p>-Perform a range of repertoire pieces and arrangements combining acoustic</p>	<p>-Create, rehearse and present a holistic performance for a specific event, for an unknown audience.</p> <p>-Perform a range of songs as a choir in school assemblies, school performance</p>

<p>-play tuned and untuned instruments musically</p> <p>KS2</p> <p>-play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression</p>	<p>-Moves to the sound of instruments, eg walks, jumps, hops to the sound of a beating drum.</p> <p>-Combines moving, singing and playing instruments, eg marching, tapping a drum whilst singing.</p> <p>ELG 16</p> <p>- Exploring and using media and materials: Children sing songs, make music and dance, and experiment with ways of changing them. They safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function.</p>	<p>-Communicate the meaning of the song.</p> <p>-Add actions to the song.</p> <p>-Play some simple instrumental parts.</p>	<p>-Communicate the meaning of the song.</p> <p>-Play some simple instrumental parts.</p> <p>-Decide on any actions, instrumental parts/improvisatory ideas/composed passages to be practised and included in the performance.</p> <p>-Talk about the difference between rehearsing a song and performing it.</p>	<p>passages to be practised and included in the performance.</p> <p>-Talk about what the song means and why it was chosen to share.</p> <p>-Talk about the difference between rehearsing a song and performing it.</p>	<p>staff notation, using a small range, as a whole class or in small groups.</p> <p>-Include any actions, instrumental parts/improvisatory ideas/composed passages within the rehearsal and in the performance.</p> <p>-Talk about what the song means and why it was chosen to share.</p> <p>-Reflect on feelings about sharing and performing, eg excitement, nerves, enjoyment.</p>	<p>-Include any actions, instrumental parts/improvisatory ideas/composed passages within the rehearsal and in the performance.</p> <p>-Reflect on feelings about sharing and performing, eg excitement, nerves, enjoyment.</p> <p>-Explain why the song was chosen, including its composer and the historical and cultural context of the song.</p> <p>-Communicate the meaning of the words and articulate them clearly.</p> <p>-Use the structure of the song to communicate its mood and meaning in the performance.</p>	<p>range, as a whole class or in small groups.</p> <p>-Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance.</p> <p>-Explain why the song was chosen, including its composer and the historical and cultural context of the song.</p> <p>-Communicate the meaning of the words and articulate them clearly.</p> <p>-Use the structure of the song to communicate its mood and meaning in the performance.</p> <p>-Talk about what the rehearsal and performance has taught the student.</p> <p>-Understand how the individual fits within the larger group ensemble.</p> <p>-Reflect on the performance and how well it suited the occasion.</p> <p>-Discuss and respond to any feedback; consider how future performances might be different.</p>	<p>instruments, to form mixed ensembles, including a school orchestra.</p> <p>-Perform from memory or with notation, with confidence and accuracy.</p> <p>-Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance.</p> <p>-Explain why the song was chosen, including its composer and the historical and cultural context of the song.</p> <p>-A student leads part of the rehearsal and part of the performance.</p> <p>-Record the performance and compare it to a previous performance; explain how well the performance communicated the mood of each piece.</p> <p>-Discuss and talk musically about the strengths and weaknesses of a performance.</p> <p>-Collect feedback from the audience and reflect how future performances might be different.</p>	<p>opportunities and to a wider audience.</p> <p>-Create, rehearse and present a holistic performance, with a detailed understanding of the musical, cultural and historical contexts.</p> <p>-Perform from memory or with notation.</p> <p>-Understand the value of choreographing any aspect of a performance.</p> <p>-A student or a group of students rehearse and lead parts of the performance.</p> <p>-Understand the importance of the performing space and how to use it.</p> <p>-Record the performance and compare it to a previous performance.</p> <p>-Collect feedback from the audience and reflect how the audience believed in the performance.</p> <p>-Discuss how the performance might change if it was repeated in a larger/smaller performance space</p>
<p>Notation</p>		<p>-Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.</p> <p>-If appropriate: explore standard notation, using crotchets, quavers and minims, and simple combinations of: C, D, E, F, GF, G, AG, B, DD, E, F#, G, AD, A, C</p>	<p>-Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.</p> <p>-If appropriate: explore standard notation, using crotchets, quavers and minims, and simple combinations of: C, D, E, F, GF, G, AG, B, DD, E, F#, G, AD, A, C</p> <p>-Identify hand signals as notation, and recognise music notation on a staff of five lines.</p>	<p>-Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.</p> <p>-Explore standard notation, using crotchets, quavers, minims and semibreves, and simple combinations of: C, D, E, F, G, A, BG, A, B, C, D, E, F#F, G, A, Bb, C, D, EA, B, C, D, E</p> <p>-Identify hand signals as notation, and recognise music notation on a staff of five lines.</p>	<p>-Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.</p> <p>-Explore standard notation, using minims, semibreves, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, BF, G, A, Bb, CG, A, B, C, D, EE, F#, G#, A, B</p> <p>-Read and respond to semibreves, minims, crotchets and paired quavers.</p> <p>-Identify:• Stave• Treble clef• Time signature• Lines and spaces on the stave</p> <p>-Identify and understand the differences between</p>	<p>-Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.</p> <p>-Explore standard notation, using minims, semibreves, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, BF, G, A, Bb, CG, A, B, C, D, EE, F#, G#, A, B</p> <p>-Read and respond to semibreves, minims, crotchets and paired quavers.</p> <p>-Identify:• Stave• Treble clef• Time signature• Lines and spaces on the stave</p> <p>-Identify and understand the differences between crotchets and paired quavers.</p>	<p>-Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.</p> <p>-Explore standard notation, using semibreves, minims, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, BF, G, A, Bb, CG, A, B, C, D, E, F#D, E, F#, G, A, B, C</p> <p>-Read and respond to semibreves, minims, dotted crotchets, crotchets, quavers and semiquavers.</p> <p>-Identify:• Stave• Treble clef• Time signature</p> <p>-Identify and understand the differences between minims, crotchets, paired quavers and rests.</p> <p>-Read and perform pitch notation within a range.</p> <p>-Follow and perform simple rhythmic scores to a steady beat: maintain</p>	<p>-Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.</p> <p>-Explore standard notation, using minims, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, BF, G, A, Bb, C, D, EG, A, B, C, D, E, F#C, G, Ab, BbG, G#, A, Bb, CD, E, F, G, A, B, CEb, F, G, Ab, Bb, C, Db</p> <p>-Identify: • Stave• Treble clef• Time signature</p> <p>-Read and respond to minims, crotchets, quavers, dotted quavers and semiquavers.</p> <p>-Recognise how notes are grouped when notated.</p> <p>-Identify the stave and symbols on the stave (such as the treble clef), the name of the notes on lines and in spaces, bar lines, a flat sign and a sharp sign.</p> <p>-Further understand the differences between</p>	<p>-Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.</p> <p>-Explore standard notation, using dotted semibreves, dotted minims, minims, triplet crotchets, dotted crotchets, crotchets, dotted quavers, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, BF, G, A, Bb, C, D, EF, G, Ab, Bb, C, D, EbG, A, Bb, C, D, E, FG, A, B, C, D, E, F#D, E, F, G, AD, E, F#, A, B, C#E, F#, G, G#, A, B, C, C#Eb, F, G, Ab, Bb, C, D</p> <p>-Identify:• Stave• Treble clef• Time signature</p> <p>-Read and respond to minims, crotchets, quavers, dotted quavers and semiquavers.</p>

					<p>crotchets and paired quavers. -Apply spoken word to rhythms, understanding how to link each syllable to one musical note.</p>	<p>-Apply spoken word to rhythms, understanding how to link each syllable to one musical note. -Read and perform pitch notation within a range. -Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.</p>	<p>individual parts accurately within the rhythmic texture, achieving a sense of ensemble.</p>	<p>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 (eg C-C'/do-do).</p>	<p>-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.</p>
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<p>How has the music curriculum taken into account the needs of our children?</p>	<p>In line with the EYFS statutory framework, our children are encouraged to express their thoughts, feelings and ideas through expressive arts including music.</p> <p>All children take part in daily hymn practice assemblies and are consulted on song choices.</p> <p>Statements are taken from Musical Development Matters - by Nicola Burke. 'I have written the guidance not to ensure that children are doing what they ought to be doing, but to offer examples and possibilities of what children often naturally do and how this is recognised, valued and nurtured.' (Nicola Burke – MDM and Nursery World 2018).</p>	<p>The music curriculum in our school has been developed through discussion with consultants from the Lancashire Music Hub and responding to feedback from the children at St George's. We did this to ensure there is full coverage of the National Curriculum expectations across both Key Stages and so that we have implemented a scheme that can still be tailored to the needs of our children; including provision for EYFS and SEND.</p> <p>At the time of this curriculum overview, St George's had 296 pupils on roll with 281 pupils of White-British ethnicity. We therefore wanted to ensure that our music curriculum gives children a wealth of experiences of other cultures. These include:</p> <ul style="list-style-type: none"> • Classes 1 & 2; listen to music from all over the globe daily linking our classroom tidy up songs to our units; there is a particular focus on this during Diwali and Chinese New Year celebrations. • Class 3; during the listen and respond phase in the first unit, the children are introduced to classical music in the form of Piano Sonata No. 11 – III. Rondo Alla Turca (Turkish March) by Wolfgang Amadeus Mozart. • Class 4; while listening to Hey Friends, the children learn about the voice as an instrument through scat singing and its roots in American Jazz. • Class 5; have a unit called Exploring Feelings through Feelings, including Hands, Feet, and Heart which is written in a South African style and contains some Freedom Songs for the children to learn about the socio-historical influences. • Class 6; My Bonnie Lies Over the Ocean is one of the listening/appraising songs, this song was influenced by the Sea Shanty, which is a type of Folk song. • Classes 7 & 8; ukulele, a range of songs from Pop to Rock genres. • Classes 9 & 10; in Unit 3 there is a song called Freedom is Coming, it is a Freedom Song which blends Christian hymns and Gospel songs with traditional South African musical styles. • Class 11; have a unit called Gaining Confidence Through Performance where they learn about Kudashe Matimba a musician who grew up in Zimbabwe, where he heard the mbira, a traditional instrument of the Shona people of Zimbabwe before moving to London and starting a band. <p>As a school our Overall Multiple Deprivation Index and our Employment Deprivation Index are C. This highlighted the importance to us that children should understand the career choices available in Music. Some of the ways we do this include:</p> <ul style="list-style-type: none"> • Arts week; we invited local musicians in to perform live for the children. • Young Voices; the children got to perform in the AO arena and meet signing professionals such as Tony Hadley and Heather Small. • Talent Show; this showcased opportunities to the children, not only to become singers but also to play solo acoustic sets on guitars, drums etc. • Church; some of our children sing in the choir at church working as alter children. <p>How has pupil voice impacted our curriculum?</p> <p>We want the children at St George's to be determined and confident in their learning, as such we have regular consultations with them about their musical education to inform our decisions. After discussions with the children, and reviewing our music curriculum, we noticed a need for more interaction with musical instruments in the Infants. Therefore, the whole of Key Stage 1 take part in recorder lessons. To ensure that the children have a practical knowledge of using staff and other musical notations, the mixed aged class of 3/4 and year 4 take part in ukulele lessons with a specialist teacher. All children take part in daily hymn practice assemblies and are consulted on song choices. We also ask them about how music makes them feel, whether it is a contemporary piece of music or a classical composition so that they can understand that music does not simply have to be about lyrics. Since 2023 we have implemented an interactive music timeline where children and staff can add a piece of music that is important to them. This allows our children to understand where music fits in a historical context, as well the personal significance and musical tastes of others.</p> <p>How do trips and visitors enhance our curriculum?</p> <p>As well as covering the National Curriculum expectations we offer Junior children in years 4, 5, and 6 the opportunity to take part in our Young Voices Choir. After several weeks of training, they can attend a trip to the AO arena to showcase their vocal talents, the children absolutely love it and is spoken about often by the junior children. We have excellent links to St George's church, and as such, our children are regularly invited to sing and perform throughout the year. They love being able to attend mass as a class and when we go as a whole school for Easter and Christmas performances. As previously mentioned, we have had local musicians in school to perform and it was special for the children to see that these were talented people from Chorley. We also have music specialists from Lancashire delivering whole class and individual instrumental lessons. Their knowledge and expertise have helped to deepen the children's understanding of the range of musical elements. In EYFS we have Prags deliver several sessions on Diwali, where the children can explore and join in with music from another culture. This adds further depth to their musical experiences.</p>						
<p>Relevant vocabulary</p> <p><i>*Taken from the units in Charanga</i></p>	<p>Feel, sound, follow.</p>	<p>Sing, rhythm, beat, recorder.</p>	<p>Pulse, perform/performance, recorder.</p>	<p>Audience, melody, pitch, tempo, recorder.</p>	<p>Ukulele, structure, introduction, verse, chorus, imagination.</p>	<p>Ukulele, unison, rhythm patterns, musical style, lyrics, notation.</p>	<p>Ukulele, improvise, compose, solo, acoustic, digital/electronic sounds.</p>	<p>Style indicators, tempo, dynamics, timbre, texture, structure, dimensions of music.</p>

Charanga Units

Lessons and Learning in a Spiral Curriculum

As lessons progress through the units and year groups, the key learning is repeated, musical skills are reinforced and the learning deepens. Children quickly become familiar with the musical activities, through which they acquire new, or reinforce previous, musical knowledge and understanding. To support intense and rapid learning, the musical activities are designed in one of two ways:

1. The activities can be a repeat of the previous week, in order to embed and rehearse key musical skills.
2. The activities can be a repeat of previous musical skills but have different content, in order to strengthen and apply previous musical learning.

As the children move through the Scheme, they acquire new knowledge and skills and deepen their understanding and application of previous learning. This spiral approach leads to deeper, more secure learning and musical mastery.

Differentiation


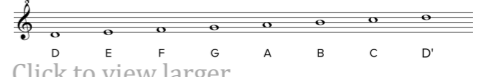
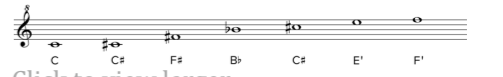


Music education is extremely relevant to multiple aspects of differentiation for learning. This Scheme is developed with the express intention of supporting each educator to cater for the variety of individual learner-types as they normally would like to, but through a music education lens. Throughout the Units of Work, you will find that the guidance, supporting documentation and structure of the lessons in the Charanga resources take care of many of the more musical details, while empowering you to think about and adapt to the needs of the students you are teaching. In most cases, these will be students you probably already know very well from a holistic, learning perspective. Therefore, with these supporting materials and your existing teaching skills, you should be able to deliver any Charanga music lesson in a way that caters appropriately for the diversity in your classroom. More detail and guidance on differentiation in music education and in our curricula can be found in the Curriculum Overview documents.

Introduction:

In each unit, children are asked a question, intended as an entry point for exploring one of six broad Social Themes. These six themes are overlapping. The exploration of each theme accompanies them on their musical journey throughout this Scheme, and hopefully beyond! As the learners grow, the questions and entry points for the Social Themes evolve. All the while, they are encouraged to be responsible and kind citizens of the world and constructive but critical thinkers. The unit question can be discussed throughout each unit up to and including the final unit performance.

Disciplinary knowledge
Substantive knowledge

	Autumn 1	Autumn 2	Spring1	Spring 2	Summer 1	Summer 2
Reception	Me!	Christmas Songs	Everyone!	Our World		Reflect, Rewind and Replay
<p>Musical learning focus:</p> <ul style="list-style-type: none"> • Listening and responding to different styles of music. • Embedding foundations of the interrelated dimensions of music. • Learning to sing or sing along with nursery rhymes and action songs. • Improvising leading to playing classroom instruments. • Share and perform the learning that has taken place. 	<p>Learn to sing nursery rhymes and action songs:</p> <ol style="list-style-type: none"> 1. Pat-a-cake 2. 1, 2, 3, 4, 5, Once I Caught a Fish Alive 3. This Old Man 4. Five Little Ducks 5. Name Song 6. Things For Fingers <p>Explore:</p> <ul style="list-style-type: none"> • Growing • Homes • Colour • Toys • How I look 	<p>The children learn Christmas Carols to perform as a group for parents.</p>	<p>Learn to sing nursery rhymes and action songs:</p> <ol style="list-style-type: none"> 1. Wind The Bobbin Up 2. Rock-a-bye Baby 3. Five Little Monkeys Jumping On The Bed 4. Twinkle Twinkle 5. If You're Happy And You Know It 6. Head, Shoulders, Knees And Toes <p>Explore:</p> <ul style="list-style-type: none"> • Family • Friends • People • Music from around the world 	<p>Learn to sing nursery rhymes and action songs:</p> <ol style="list-style-type: none"> 1. Old Macdonald 2. Incy Wincy Spider 3. Baa Baa Black Sheep 4. Row, Row, Row Your Boat 5. The Wheels On The Bus 6. The Hokey Cokey <p>Explore:</p> <ul style="list-style-type: none"> • Animals • Jungle • Minibeasts • Night and day • Sand and water • Seaside • Seasons • Weather • Sea • Space 	<p>Reception listen to music every day and have a variety of opportunities to sing and perform to their peers.</p>	<p>This Unit of Work consolidates the learning that has occurred during the year. All the learning is focused around revisiting chosen nursery rhymes and/or songs, a context for the History of Music and the very beginnings of the Language of Music.</p>
Year 1	Introducing Beat <i>How Can We Make Friends When We Sing Together?</i>	Christmas Songs	Introducing Tempo & Dynamics <i>How Does Music Make the World a Better Place?</i>		Having Fun with Improvisation <i>What Songs Can We Sing to Help Us Through the Day?</i>	Recorder – Blown Away 1
	<p>In this unit, the Musical Spotlight is 'Introducing Beat'. You will still be embedding and learning about all the Foundational Elements of Music, but with a focus on the pulse or beat. You will be working implicitly with</p>	<p>The children learn Christmas Carols to perform as a group for parents, friends, family and guardians.</p>	<p>In thinking about two new elements – tempo and dynamics – we are able to add even more variety to the music performed or created, and we build our vocabulary of words that can describe the music we hear.</p>	<p>Children continue their musical education through attending the Easter production, listening to worship which features songs from a variety of genres including joining in singing traditional hymns.</p>	<p>In this unit, the Musical Spotlight is 'Having Fun with Improvisation'. Think about this with the children in your classroom activities and discussions, while continuing to work implicitly with all the other</p>	<p>Musical notes are called A,B,C,D,E,F and G. After G is A again. Notes are written on five lines and the spaces in between. This is called a staff. So the notes on the staff tell you which notes to play on your recorder.</p>

	all the other Foundational Elements of Music as you go through the steps of the unit.		<ul style="list-style-type: none"> Tempo – essentially how ‘fast’ or ‘slow’ the music is played – plays an important part in the kind of ‘energy’ we sense the music has. Dynamics – mainly used to describe how loudly or softly music is played – are a powerful tool in conveying emotion and atmosphere. 		Foundational Elements of Music as you go through the steps of the unit.	 <p>Click to view larger</p> <p>Notes are written in different ways to tell you how long to play them.</p>
Year 1+2	<p>Adding Rhythm & Pitch <i>How Does Music Tell Stories About the Past?</i></p> <p>You will still be embedding and learning about all the Foundational Elements of Music, but with a focus on rhythm and pitch.</p> <ul style="list-style-type: none"> Pulse – the regular heartbeat of the music, the steady beat. Rhythm – long and short sounds or patterns that happen over the pulse, the steady beat. Pitch – high and low sounds. 	<p>Christmas Production</p> <p>Year 2 learn and perform the infant Christmas production for parents, friends, family and guardians.</p>	<p>Combing Pulse, Rhythm and Pitch <i>How Does Music Help Us to Understand Our Neighbours?</i></p> <p>We have already spotlighted pulse and the elements of rhythm and pitch. To talk about combining them might sound like an extra layer of complexity, however, in any song or piece that you have listened to, learnt to sing or performed so far, with a focus on rhythm and/or pitch, you will have combined rhythm and pitch with pulse already!</p>	Children continue their musical education through attending the Easter production, listening to worship which features songs from a variety of genres including joining in singing traditional hymns.	<p>Investing a Musical Story <i>How Does Music Teach Us About Our Neighbourhood?</i></p> <p>You will be learning about all the Foundational Elements of Music with a focus on storytelling, while working implicitly with all the other elements of music as you go through the steps of the unit.</p>	<p>Recorder - Blown Away 1 and 2</p> <p>In Book 1 we learned how to play notes B, A, G, E, D, F, C and high D'.</p>  <p>Click to view larger</p> <p>Book 2 introduces the new notes low C, F# , high C# , low C# , Bb, high E and high F. This completes all the notes of the scales of C, D, F and G and you can use these to play a wide range of music.</p>  <p>Click to view larger</p>
Year 2	<p>Exploring Simple Patterns <i>How Does Music Help Us to Make Friends?</i></p> <p>Focus on simple patterns in music, while working implicitly with all the other elements of music as you go through the steps of the unit. The children will be clapping, playing back and creating their own simple patterns in the ‘Understanding Music’, improvisation and composition activities.</p>	<p>Christmas Production</p> <p>Year 2 learn and perform the infant Christmas production for parents, friends, family and guardians.</p>	<p>Focus on Dynamics & Tempo <i>How Does Music Teach Us About the Past?</i></p> <p>You will be particularly thinking about dynamics and tempo with your class while working implicitly with all the other Foundational Elements of Music as you go through the unit steps.</p>	Children continue their musical education through attending the Easter production, listening to worship which features songs from a variety of genres including joining in singing traditional hymns.	<p>Exploring Feelings Through Music <i>How Does Music Make the World a Better Place?</i></p> <p>You will be learning about all the Foundational Elements of Music with a spotlight on feelings and emotions. Discuss how creating and improvising music is related to changes in emotion.</p>	<p>Recorder - Blown Away 1 and 2 <i>Mixed age class, teacher to differentiate with support and outcome.</i></p> <p>In Book 1 we learned how to play notes B, A, G, E, D, F, C and high D'.</p>  <p>Click to view larger</p> <p>Book 2 introduces the new notes low C, F# , high C# , low C# , Bb, high E and high F. This completes all the notes of the scales of C, D, F and G and you can use these to play a wide range of music.</p>  <p>Click to view larger</p>
Year 3	<p>Developing Notation Skills <i>How Does Music Bring Us Closer Together?</i></p> <p>The children have learnt that rhythm and pitch can be represented in many ways graphically, but now is the time to start using notation. This is a formal representation, how we write music down.</p>	<p>Christmas Songs</p> <p>The children learn Christmas Carols to perform as a group for parents, friends, family and guardians.</p>	<p>Enjoying Improvisation <i>What Stories Does Music Tell Us About the Past?</i></p> <p>In previous units, we have learnt that improvisation is a great way to create music that belongs to YOU, and to express your feelings and ideas.</p>	<p>Easter Songs</p> <p>Year 3 form part of the choir for the Year 4 Easter production, they sing in the pews of our local church performing to parents, family, friends and guardians.</p>	<p>Sharing Musical Experiences <i>How Does Music Help Us Get to Know Our Community?</i></p> <p>Sharing our musical experiences, preferences and identities is a wonderful class activity and can help build your community and friendships in the classroom and school! This can happen through every activity in the lesson. Listen</p>	<p>Learning More About Musical Styles <i>How Does Music Make a Difference to Us Every Day?</i></p> <p>There is no authority on who decides what makes a musical style and so it is open to discussion. However, there are some general elements that people more or less agree upon, which make it possible and useful to associate a piece of music with a musical style. In this Scheme of Work, many varied styles are introduced.</p>

					and Respond and Perform work particularly well.	
<p>Mixed Year 3/4 and Year 4</p> <p><i>Format in the section varies as the children receive whole class instrumental tuition from a Music Teacher.</i></p> <p><i>This overview has been shared with the Ukulele teacher so that they are aware of knowledge and skills expectations; including access to Charanga</i></p>	<ul style="list-style-type: none"> Learn to hold the ukulele and string names. They clap out rhythms and have opportunities to improvise. Happy Birthday melody, Twinkle Twinkle melody The children learn how to play at least 5 chords and can play a melody on at least one string. C, F, G, Am, Em G7 They compose a short chord progression and learn about Quavers, Crotchet, Minim and Semi-breve. They also learn to read Tablature on the Ukulele. <u>Christmas Performance:</u> Let it snow, Rocking around the Xmas tree, Silent night and Jingle Bell <p>Charanga Units;</p> <ul style="list-style-type: none"> Three little birds Living on a Prayer <p>(Chords C) open strings A and G, Dynamics, Chords DAE</p> <p>Songs;</p> <p>Happy by Pharrell Williams (2013) I'm yours by Jason Mraz (2008) Chasing Cars by Snow Patrol (2006) Wild thing by The Troggs (1966) Green Onions by Booker T and the M.Gs (1962)</p> <p><u>End of Year performance</u></p>					
<p>Year 5</p>	<p>Getting Started with Music Tech <u>How Does Music Bring Us Together?</u></p> <p>Technology has always been a part of music and has played an important part in the way music has evolved over time. We often tend to think of 'tech' as anything to do with modern IT and everything since the digital age. It is easy to forget and to take for granted that instruments such as the piano are wonders of technology themselves and were created long before the 20th century that gave birth to microchips, modern computers and the internet.</p>	<p>Christmas Production</p> <p>Year 5 learn and perform the infant Christmas production for parents, friends, family and guardians.</p>	<p>Exploring Key & Time Signatures <u>How Does Music Improve Our World?</u></p> <p>The theory documentation and learning resources for this unit go into more detail on time and key signatures.</p>	<p>Easter Songs</p> <p>Year 5 form part of the choir for the Year 4 Easter production, they sing in the pews of our local church performing to parents, family, friends and guardians.</p>	<p>Words, Meaning and Expression <u>How Does Music Shape Our Way of Life?</u></p> <p>You will continue to learn about all the Foundational Elements of Music with a focus on expression of musical meaning through words.</p>	<p>Identifying Important Musical Elements <u>How Does Music Connect Us with the Environment?</u></p> <p>This Scheme is designed as a Spiral curriculum. We know that all the musical elements are important, but as we embed that musical learning we can focus on and identify elements that are important for what we might be doing within a specific lesson.</p>
<p>Year 6</p>	<p>Understanding Structure & Form <u>How Does Music Connect Us with Our Past?</u></p> <p>You will continue to learn about all the Foundational Elements of Music with a focus on structure and form.</p>	<p>Christmas Songs</p> <p>The children learn Christmas Carols to perform as a group for parents, friends, family and guardians.</p>	<p>Gaining Confidence Through Performance <u>How Does Music Improve Our World?</u></p> <p>You will continue to learn about all the Foundational Elements of Music with a focus on confidence through performing.</p>	<p>Easter Songs</p> <p>Year 6 form part of the choir for the Year 4 Easter production, they sing in the pews of our local church performing to parents, family, friends and guardians.</p>	<p>Using Chords and Structure <u>How Does Music Shape Our Way of Life?</u></p> <p>You will continue to learn about all the Foundational Elements of Music with a focus on chords and structure.</p>	<p>Year 6 production <u>Can I use everything I know about music to put on the performance of my life?</u></p> <p>Respecting Each Other through Composition <u>How Does Music Connect Us with the Environment?</u></p> <p>You will continue to learn about all the Foundational Elements of Music with a focus on composition and respect/identity.</p>