

Music Overview

National Curriculum Coverage, Progression in Skills and Knowledge and Supporting Resources/Schemes of Work

EYFS

	3 & 4-year-olds will be learning to:	Children in Reception will be learning to:	ELG
Communication and Language	Sing a large repertoire of songs/ rhymes	Listen carefully to rhymes and songs, paying attention to how they sound. Learn rhymes, poems and songs.	<u>Listening, Attention and Understanding</u> Make comments about what they have heard and ask questions to clarify their understanding.
Personal, social and emotional development	Talk about their feelings using words like ‘happy’, ‘sad’, ‘angry’ or ‘worried’.	Show resilience and perseverance in the face of a challenge	<u>Managing Self</u> Be confident to try new activities and show independence, resilience and perseverance in the face of challenge. <u>Self-Regulation</u> Show an understanding of their own feelings and those of others, and begin to regulate their behaviour accordingly.
Physical Development.	Increasingly be able to use and remember sequences and patterns of movements which are related to music and rhythm.		<u>Gross motor skills</u> Move energetically, such as running, jumping, dancing, hopping, skipping and climbing.
Literacy	Spot and suggest rhymes. Count/ clap syllables in a word.	Blend sounds into words, so that they can read short words made up of known letter-sound correspondences.	<u>Comprehension</u> Use and understand recently introduced vocabulary during discussions about stories, non-fiction, rhymes and poems and during role play.
Mathematics	Extend and create ABAB patterns.	Continue to copy and create repeating patterns.	<u>Numerical Patterns</u> Explore and represent patterns.
Understanding the World.	Explore collections of materials with similar and/or different properties. Continue to develop positive attitudes about the differences between people from different cultures. Know that there are different countries in the world and talk about the differences they have experienced or seen in photos	Recognise that people have different beliefs and celebrate special times Recognise some similarities and differences between music and dance in this country and in other countries. Describe what they see, hear and feel whilst outside	<u>People, Culture and Communities</u> Know some similarities and differences between different religious and cultural communities in this country, drawing on their experiences and what has been read in class. Explain some similarities and differences between life in this country and life in other countries, drawing on knowledge from stories, non-fiction texts and (when appropriate) maps.
Expressive art and design.	Play instruments with increasing control to express their feelings and ideas. Sing the pitch of a tone sung by another person (‘pitch match’). Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs. Use drawing to represent ideas like movement or loud noises. Remember and sing entire songs Create their own songs or improvise a song around one they know.	Explore and engage in music making and dance, performing solo or in groups. Listen attentively, move to and talk about music, expressing their feelings and responses. Sing in a group or on their own, increasingly matching the pitch and following the melody. Watch and talk about dance and performance art, expressing their feelings and responses	<u>Being Imaginative and Expressive</u> Invent, adapt and recount narratives and stories with peers and their teacher. Perform songs, rhymes, poems and stories with other and try to move in time with music.

Nursery

Theme	EYFS Curriculum	Disciplinary Knowledge	Substantive Knowledge			Drivers & 50 things	British Values & Protective Characteristics	Resources and texts
			Key Questions	Key Facts	Key Vocab			
Learning Overview	We will listen to a range of songs and begin to sing them. We will perform our favourite nursery rhymes. We will use simple body percussion to explore rhythm and pulse. We will learn and perform songs for Festivals such as Diwali and Christmas.							
Autumn Who Am I?	Listen with increased attention to sounds. Respond to what they have heard, expressing their thoughts and feelings. Able to use sequences and patterns of movements which are related to music and rhythm. Sing the pitch of a tune sung by another person	I can listen to a range of different songs I can begin to sing a simple song. I can say if a song makes me feel happy, sad, scared or angry. I can listen and follow the instructions to use sequences and patterns of movement which are related to music and rhythm.	Can you identify and match an instrumental sound? Can you say how the music makes you feel?	The pitch is either high or low. The dynamics are either loud or quiet. The tempo is either fast or slow.	High Low Loud Quiet Volume Fast Slow Pitch Dynamics Tempo			Ella Jenkins- Stop and Go, Hello, Pat-a-cake 1, 2, 3, 4, 5, Once I Caught a Fish Alive This Old Man Five Little Ducks I’m A Little Teapot The Grand Old Duke Of York Ring O’ Roses Hickory Dickory Dock
Learning Overview	We will listen to and remember songs. We will use instruments to add sound effects to songs and stories. We will perform a selection of traditional nursery rhymes and songs to an audience.							
Spring Cycle A: Amazing Nature Cycle B: Ready Steady Cook	Remember and sing entire songs. Play instruments with increasing control to express feelings and ideas. Able to use sequences and patterns of movements which are related to music and rhythm.	I can sing a new song I have learnt. I can add sound effects to stories using instruments. I can tap / clap a steady beat to the song I am singing or the music I am listening to. I can tap/ clap to the rhythm of the song. I can follow visuals to use sequences and patterns of movements related to music and rhythm. E.g. clap,clap,clap,stop	Is singing loudly and shouting the same thing? What is a steady beat? Can you clap to the syllables in the words?	A steady beat is like the heartbeat of a song.	Beat Rhyme Body percussion Rhythm			Wind The Bobbin Up Rock-a-bye Baby Five Little Monkeys Jumping On The Bed Twinkle Twinkle If You're Happy And You Know It Head, Shoulders, Knees And Toes Old Macdonald Incy Wincy Spider Baa Baa Black Sheep Row, Row, Row Your Boat The Wheels On The Bus The Hokey Cokey
Learning Overview	We will change the words in a song to create a new one. We will perform a selection of traditional nursery rhymes/songs from other countries for the parents.							
Summer Cycle A: All	Create their own songs or improvise a song around one they know.	I can change a couple of words in a song to create a new one. I can extend or create a musical pattern.	Can you suggest a new rhyming word to change the song?	A moving melody is the up and down and down and up of a song or rhyme.	Repeating pattern Musical pattern Syllables Rhyming			Baa Baa Black Sheep Twinkle Twinkle Incy Wincy Spider Rock-a-bye Baby

Creatures Great and Small Cycle B:Land of Make Believe	Sing the pitch of a tone sung by another person (pitch match).	I can copy the pitch of someone's voice. I can sing a familiar song with a moving melody.	Show me what the repeating pattern is? What is a moving melody?		melody			Row, Row, Row Your Boat
	Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs. Increasingly be able to use and remember sequences and patterns of movements which are related to music and rhythm. Play instruments with increasing control to express their feelings and ideas	I can use and remember sequences and patterns of movements which are related to music and rhythm.	Possible misconceptions: You need to change all the words to make a new song/rhyme.					

Reception

Theme	EYFS Curriculum	Disciplinary Knowledge	Substantive Knowledge			Drivers & 50 things	British Values & Protective Characteristics	Resources and texts
			Key Questions	Key Facts	Key Vocab			
ELG	Perform songs, rhymes, poems and stories with others and try to move in time with music.							
Learning Overview	We will move in time to music and tap out a simple rhythm. We will perform our favourite nursery rhymes. We will use body percussion to develop rhythm and pulse. We will learn and perform songs for Festivals such as Diwali and Christmas.							
Autumn Who Am I?	Sing in a group or on their own, increasingly matching the pitch and following the melody.	I can find the pulse in different ways and show this through actions eg clapping, body percussion I can copy back the rhythm of my name. I can copy sounds I can hear to distinguish high-pitched sounds from low-pitched sounds. I will learn to sing a song in unison with support.	What does pulse mean?	Pulse is a steady beat.	Pulse Rhythm Beat			Pat-a-cake 1, 2, 3, 4, 5, Once I Caught a Fish Alive This Old Man Five Little Ducks Name Song Things For Fingers 'm A Little Teapot The Grand Old Duke Of York Ring O' Roses Hickory Dickory Dock Not Too Difficult The ABC Song
Learning Overview	We will move in time to music and tap out a simple rhythm. We will perform a selection of traditional nursery rhymes and songs.							

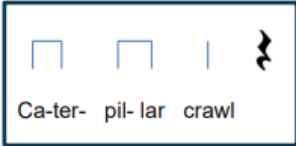
Spring Amazing Nature	Listen attentively, move to and talk about music, expressing their feelings and responses.	I can find the pulse in different ways and show this through actions eg marching, jumping, moving.	How do we move to a fast pulse?	Marching can be done to a fast or a slow pulse.	perform			Bob Marley Wind The Bobbin Up Rock-a-bye Baby Five Little Monkeys Jumping On The Bed Twinkle Twinkle If You're Happy And You Know It Head, Shoulders, Knees And Toes Old Macdonald Incy Wincy Spider Baa Baa Black Sheep Row, Row, Row Your Boat The Wheels On The Bus The Hokey Cokey
	Watch and talk about dance and performance art, expressing their feelings and responses	I can copy back the rhythms of phrases of songs	How do we move to a slow pulse?	Possible misconceptions: You can only march slowly.				
		I can copy sounds I can hear to distinguish high-pitched sounds from low-pitched sounds.						
	I can add actions to a song and perform it with actions we have created							
Learning Overview	We will perform a selection of traditional nursery rhymes/songs from other countries. We will perform on the stage							
Summer All Creatures Great and Small	Return and build on their previous learning, refining ideas and developing their ability to represent them.	I can find the pulse in different ways and show this through actions	How does the music make you feel?	Music can make you feel happy, excited, sad.	pitched			Big Bear Funk Baa Baa Black Sheep Twinkle Twinkle Incy Wincy Spider Rock-a-bye Baby Row, Row Your Boat
	Explore and engage in music making and dance, performing solo and in groups.	I can clap the rhythm of words from a song.	Possible misconceptions: Music always makes you feel happy.					
		I can add one pitched sound to the rhythm of words and short phrases from a song.						
	I can sing songs in unison							
	I can add actions to songs and perform them on a stage for an audience							

Year 1

Theme	National Curriculum	Progression in Skills	Disciplinary Knowledge	Key Questions	Key Facts	Key Vocab	Drivers & 50 things	British Values & Protective Characteristics	Schemes/Resources/ Texts
Autumn	Pupils should be taught to use their voices expressively and creatively by singing songs and speaking chants and rhymes. They will play tuned and untuned instruments musically. Pupils will listen with concentration and understanding to a range of high-quality live and recorded music.	Singing (Craig) Sing simple songs, chants and rhymes (e.g. Boom Chicka Boom) from memory, singing collectively and at the same pitch, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in. Listening Developing pupils’ shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.	How to apply and interpret the Rhythm Pitch Pulse/beat Tempo Dynamics through	What are percussion instruments? What is an untuned percussion Instrument? What is a tuned percussion instrument? This term-	Wolfgang Amadeus Mozart, Austrian composer. 1756-1791. Composed his first piece of music at age 5. Kate Bush- Wild man was released 11 th October 2011. Percussion	Singing Teacher Rhythm Pitch Pulse/beat Tempo Dynamics			Bradford Schools Music Hub Diocese of Leeds School singing programme Untuned/ tuned Instruments Examples of good repertoire for this age

		[History Lessons: Understanding of National Anthem/Why do we sing it?/Who sang it first?] Composing Create musical sound effects and short sequences of sounds in response to stimuli, e.g. a rainstorm or a train journey. Combine to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves). [English Lessons: Who Works in a Castle? Sounds for the jobs people do e.g. drumming sounds for guards marching] Musicianship Pulse/Beat Clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. Rhythm Perform short copycat rhythm patterns accurately, led by the teacher. Pitch Sing familiar songs in both low and high voices and talk about the difference in sound.	performance, composition, appreciation and understanding of the history of music. Pupils will start to learn to constructively express their thoughts on performances including peer feedback developing listening skills and musical vocabulary.	Composer- Mozart, Rondo alla Turca (Classical period) Popular music- Kate Bush- Wildman (Art pop)	instruments include any instrument that makes a sound when it is hit, shaken or scraped. Untuned percussion instruments include claves, sticks, maracas, shakers etc. Tuned percussion instruments include chime bars and glockenspiels.				group and listening examples -see Model Music Curriculum guidance pages 12-14
Oracy opportunities for spring term									
Spring	Pupils should be taught to use their voices expressively and creatively by singing songs and speaking chants and rhymes. They will play tuned and untuned instruments musically. Pupils will listen with concentration and understanding to a range of high-quality live and recorded music. Experiment with, create, select and combine sounds using the	Singing (Craig) Sing simple songs with a very small range, mi-so (e.g. Hello, how are You), and then slightly wider (e.g. Bounce High, Bounce Low). Listening Listening to recorded and live performances. [Geography Lesson: Song on oceans around the world/ Record performance] Composing	How to apply and interpret the Rhythm Pitch Pulse/beat Tempo Dynamics through performance, composition,	Show me how you can use your body as a percussion instrument? Tell me about what you can hear in this piece of music? Can you create a sound for this part of the story? This term-	Body percussion can include clapping, tapping fingers, toes, stomping etc/ Gustav Holst (1874-1934) was an English composer and music teacher. Ma Rainey known as the ‘Mother of	Singing Teacher Rhythm Pitch Pulse/beat Tempo Dynamics			Bradford Schools Music Hub Diocese of Leeds School singing programme Untuned/ tuned Instruments Examples of good repertoire for this age group and listening examples -see Model

	inter-related dimensions of music.	Explore percussion sounds to enhance storytelling, e.g. ascending xylophone notes to suggest Jack climbing the beanstalk, quiet sounds created on a rain stick/ shaker to depict a shower, regular strong beats played on a drum to replicate menacing footsteps. [English Lesson: Somebody Swallowed Stanley/ Under the sea sounds using instruments] Musicianship Pulse/beat Use body percussion, (e.g. clapping, tapping, walking) to a steady beat. Rhythm Perform short repeating rhythm patterns (ostinato) while keeping in time with a steady beat. Pitch Sing familiar songs in both low and high voices and talk about the different sounds.	appreciation and understanding of the history of music. Pupils will start to learn to constructively express their thoughts on performances including peer feedback developing listening skills and musical vocabulary.	Composer- Holst, Mars from the Planets, 20th Century Ma Rainey- Runaway Blues (Blues)	the blues’ (1920s). Blues music has musical influences from Africa and is characterised by sad melodies.				Music Curriculum guidance pages 12-14
Oracy opportunities for spring term									
Summer	Pupils should be taught to use their voices expressively and creatively by singing songs and speaking chants and rhymes. They will play tuned and untuned instruments musically. Pupils will listen with concentration and understanding to a range of high-quality live and recorded music. Experiment with, create, select and combine sounds using the inter-related dimensions of music.	Singing (Craig) Sing a wide range of call and response songs (e.g. Pretty Trees Around the World from Rhythms of Childhood), to control vocal pitch and to match the pitch they hear with accuracy. Listening Listening to recorded and live performances. [Science Lessons: Seasonal change song/ record and listen to song] Composing Recognise how graphic notation can represent created sounds.	How to apply and interpret the Rhythm Pitch Pulse/beat Tempo Dynamics through performance, composition, appreciation and understanding	Can you invent your own symbols to represent sounds? Can you move to the pulse in the music? This term- Musical traditions- Brazil, Samba – Fanfarra (Cabua-Le-Le)- Sergio Mendes/ Carlinhos Brown.	Graphic notation is the representation of music through the use of visual symbols outside the realm of traditional music notation. Samba music is performed with lots of percussion instruments. Developed in the 1950s.	Singing Teacher Rhythm Pulse/beat Pitch Tempo Dynamics			Bradford Schools Music Hub Diocese of Leeds School singing programme Untuned/ tuned Instruments Examples of good repertoire for this age group and listening examples -see Model Music Curriculum guidance pages 12-14

	 Musicianship Pulse/beat Respond to the pulse in recorded/live music through movement and dance, e.g. Walking on tiptoes Rhythm Perform word-pattern chants (e.g. ca-ter-pil-lar crawl, fish and chips).   [History Lessons; Gandhi's Salt March/ performing chants and creating rhythm patterns/Acting out Gandhi marching to the sea] Pitch Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum. 	of the history of music.	Pupils will start to learn to constructively express their thoughts on performances including peer feedback developing listening skills and musical vocabulary.	Possible Misconceptions: May be difficult to create word patterns if they find it difficult to clap out the syllables in words. Music notation and graphic notation are different.					
Oracy opportunities for summer term									

Year 2

Theme	National Curriculum	Progression in Skills	Disciplinary Knowledge	Key Questions	Key Facts	Key Vocab	Drivers & 50 things	British Values & Protective Characteristics	Schemes/Resources/ Texts
Autumn	Pupils should be taught to use their voices expressively and creatively by singing songs and speaking chants and rhymes.	Singing (Craig) Sing songs regularly with a pitch range of do-so with increasing vocal control.	How to apply and interpret the: pulse	Can you create music that represents a storm, a rocket launch etc?	Anna Clyne born 1980 is an English composer. She began writing music as a child,	Singing Teacher Rhythm Pitch Pulse/beat			Bradford Schools Music Hub

	They will play tuned and untuned instruments musically. Pupils will listen with concentration and understanding to a range of high-quality live and recorded music.	Listening The teaching and learning of music is enriched by developing pupils’ shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. (Anna Clyne and Elvis Presley played in the morning when children come in and in the afternoon during DEAR) Oracy: Discussing how the music makes us feel Composing Create music in response to a non-musical stimulus (e.g. a storm, a car race or a rocket launch). (English and history lesson: Wind and plain engine effect for flying The Wright Flyer in Kitty Hawk beach using various musical instruments) Musicianship Pulse/beat Understand that the speed of the beat can change, creating a faster or slower pace (tempo). Rhythm Play copycat rhythms, copying a Leader. Create rhythms using word phrases as a starting point (e.g. Hel-lo Si-mon or Can you come and play?). Pitch Play a range of singing games based on the cuckoo interval (so-mi, e.g. Little Sally Saucer) matching voices accurately, supported by a leader playing the melody.	Rhythm Pitch Tempo Dynamics Pupils will be developing to constructively express their thoughts on performances including peer feedback developing listening skills and musical vocabulary.	Can you clap to the tempo in the music? What did you notice? This term- Composer- Anna Clyne – Night Ferry (21st Century) Rock and Roll Elvis Presley- Hound Dog	completing his first composition at the age of 7. Rock and Roll music is a style of popular dance music that began in the 1950s in the U.S and has a strong, loud beat, simple repeated tunes and electric instruments.	Tempo Dynamics			Diocese of Leeds School singing programme Untuned/ tuned Instruments Examples of good repertoire for this age group and listening examples -see Model Music Curriculum guidance pages 15-17
Oracy opportunities for Autumn Term									
Spring	Pupils should be taught to use their voices expressively and creatively by singing songs and speaking chants and rhymes. They will play tuned and untuned instruments musically.	Singing (Craig) Sing songs with a small pitch range (e.g. Rain, Rain Go Away), pitching accurately. Listening Listening to recorded performances should be complemented by	How to apply and interpret the: Pulse Rhythm	Can you represent the rhythm with stick notation? This term- Composer- Ravel, Bolero (20th Century).	A Crotchet rest lasts for one beat. Stick notation example –	Singing Teacher Rhythm Pitch Pulse/beat Tempo Dynamics			Bradford Schools Music Hub Diocese of Leeds School singing programme Untuned/ tuned Instruments

	Pupils will listen with concentration and understanding to a range of high-quality live and recorded music. Experiment with, create, select and combine sounds using the inter-related dimensions of music.	opportunities to experience live music making in school. PE: Listening to the Lion King music. Listening for certain parts of the song to know when to start dancing. Using musical instruments to recreate parts of the Lion King song. Composing Work with a partner to improvise simple question and answer phrases. Musicianship Pulse/beat Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats. Rhythm Read and respond to chanted rhythm patterns, and represent them with stick notation. (History Francis Laidler): After Lights-Camera-Action, children using stick notation to clap or drum the rhythm to introduce the drama scene. Pitch Respond to pitch changes heard in short melodic phrases, indicating actions (e.g. Stand up/sit down, hands high/hands low).	Pitch Tempo Dynamics Pupils will be developing to constructively express their thoughts on performances including peer feedback developing listening skills and musical vocabulary.	Pop The Beatles- With a little help from my friends.	 Fish and chips Maurice Ravel born 1875 was a French composer. The Bolero is known for beginning softly and ending as loud as possible. The 1960s introduced a new wave of pop music driven by British bands like the Beatles.				Examples of good repertoire for this age group and listening examples -see Model Music Curriculum guidance pages 15-17
				Possible Misconceptions: Mistaking a beat with a half beat.					
Oracy opportunities for spring Term									
Summer	Pupils should be taught to use their voices expressively and creatively by singing songs and speaking chants and rhymes. They will play tuned and untuned instruments musically. Pupils will listen with concentration and understanding to a range of high-quality live and recorded music. To experiment with, create, select and combine sounds using the inter-related dimensions of music.	Singing (Craig) Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause). Listening Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other year groups.	How to apply and interpret the • Pulse • Tempo • Rhythm • Dynamics • Pitch Pupils will be	Can you compose a short piece of music using symbols or notation? Can you play the dot notation on a tuned percussion? Musical traditions- Indonesia, Gamelan- Baris, Gong Kebyar of Peliatan	Gamelan is an orchestra played in Indonesia, in Soth East Asia. It consists mostly of percussion instruments such as gong and metallophones.	Singing Teacher Rhythm Pitch Pulse/beat Tempo Dynamics Crescendo Decrescendo			Bradford Schools Music Hub Diocese of Leeds School singing programme Untuned/ tuned Instruments Examples of good repertoire for this age group and listening examples -see Model Music Curriculum guidance pages 15-17

		Geography: Reference to Sharm-El-Sheikh. Listening to traditional Egyptian music and creating rhythm on drums. Composing Use graphic symbols or stick notation to compose a short piece of music. History: Composing short piece of music inspired by seaside brass bands. Musicianship Pulse/beat Identify the beat groupings in familiar music that they sing regularly and listen to, e.g. in 2 Maple Leaf Rag by Joplin, in 3 The Elephant from Carnival of the Animals by Saint-Saëns. Rhythm Create and perform their own chanted patterns. Pitch Start to recognise dot notation played on tuned percussion, for example: 	developing to constructively express their thoughts on performances including peer feedback developing listening skills and musical vocabulary.	Possible Misconceptions: Following a dot notation. For example, on a glockenspiel tapping the keys in different areas of the same key instead of understanding that the keys to the left are the lower sounds and they get higher as you move to the right.			
Oracy opportunities for summer Term							

Year 3

Theme	National Curriculum	Progression in Skills	Disciplinary Knowledge	Key Questions	Key Facts	Key Vocab	Drivers & 50 things	British Values & Protective Characteristics	Schemes/Resources/ Texts
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Autumn	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. Improvise and compose music for a range of purposes using the inter-related dimensions of music. Listen with attention to detail and recall sounds with increasing aural memory. Use and understand staff and other musical notations. Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians. Develop an understanding of the history of music. (Oracy lesson: pupils to discuss their opinions on this terms artists/composers)	Singing (Craig) Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so (e.g. Extreme Weather), tunelessly and with expression. Perform forte and piano, loud and soft. Listening Listen to recorded performances complemented by opportunities to experience live music making in school. (Music Hub) (English lesson: Singing “We wish you a Merry Christmas” as different characters from A Christmas Carol) Composing Improvise Become more skilled in using voices, instruments played in whole-class. Performing Develop facility in playing the ukulele. Play and perform melodies following notation. Reading Notation Use dot notation to show higher or lower pitch.	Pupils will explore how music has developed through different periods, styles and cultures in regards to - • Pulse • Tempo • Rhythm • Dynamics • Pitch • Texture Pupils will be able to constructively express their thoughts on performances including peer feedback developing listening skills and musical vocabulary.	Tell me something about this piece of music? This term- Composer, Handel- Hallelujah from Messiah (Baroque Period) Funk James Brown- I Got You (I Feel Good) (Music played in background as pupils arrive in a morning and discussed during oracy lessons)	George Frideric Handel was a German composer and born in 1685. He is to be considered one of the most important composers of the Baroque period. African American communities greatly influenced this musical evolution in the late 1960s. James Brown and his band established the ‘funk beat’ which focused heavily on groove and bass guitar riffs.	Singing Teacher Forte and piano Unison songs Ukulele, Henry Fast (allegro) slow (adagio) pulse Singing/ Music • Pulse • Tempo • Rhythm • Dynamics • Pitch • Timbre • Duration • Structure			Bradford Schools Music Hub Diocese of Leeds School singing programme Untuned/ tuned Instruments Examples of good repertoire for this age group and listening examples -see Model Music Curriculum guidance pages 21-23
Oracy opportunities for Autumn term									
Spring	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.	Singing Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders). Walk, move or clap a	Pupils will explore how music has developed through different periods, styles and cultures in regards to – • Pulse	From listening to this piece of music, how does it make you feel/? Why? This term-	A.R. Rahman, born 1966 is an Indian composer whose extensive work for film and stage earned him the nickname, ‘the Mozart of Madras’	Singing, Craig Forte and piano Crescendo Decrescendo			Bradford Schools Music Hub Diocese of Leeds School singing programme

	Improvise and compose music for a range of purposes using the inter-related dimensions of music. Listen with attention to detail and recall sounds with increasing aural memory. Use and understand staff and other musical notations. Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians. Develop an understanding of the history of music. (PE lessons: storytelling through Bollywood music/dance)	steady beat with others, changing the speed of the beat as the tempo of the music changes. Listening Develop pupils shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. (PE lessons: storytelling through Bollywood music/dance) Composing Structure musical ideas to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources. (RE lesson: creating a soundscape for the Easter Story) Performing Develop facility in playing the ukulele. Play and perform melodies following notation using a small range. Reading Notation Introduce and understand the differences between crotchets and paired quavers.	• Tempo • Rhythm • Dynamics • Pitch • Texture Pupils will be able to constructively express their thoughts on performances including peer feedback developing listening skills and musical vocabulary.	Composer, A. R. Rahman-Jai Ho from Slumdog Millionaire (21st Century) Musical Traditions India (Indian Classical) Sahela Re- Kishori Amonkar (PE lessons: storytelling through Bollywood music/dance)	Kishori Amonkar (1932-2017) – She was a renowned musician as well as a popular speaker who travelled through India giving lectures on the theory of rasa (feelings and emotions) in music.	Ukulele, Henry Fast (allegro) slow (adagio) pulse Melodies Crotchet Paired quavers Singing/ Music • Pulse • Tempo • Rhythm • Dynamics • Pitch • Timbre • Duration • Structure			Untuned/ tuned Instruments Examples of good repertoire for this age group and listening examples -see Model Music Curriculum guidance pages 21-23
Oracy opportunities for spring term									
Summer	Play and perform in solo and ensemble contexts, using their	Singing Perform as a choir in	Pupils will explore how music has developed	Can you compose a short piece of music/ song in	Modest Mussorgsky was a Russian	Singing, Craig			Bradford Schools Music Hub

	voices and playing musical instruments with increasing accuracy, fluency, control and expression. Improvise and compose music for a range of purposes using the inter-related dimensions of music. Listen with attention to detail and recall sounds with increasing aural memory. Use and understand staff and other musical notations. Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians. Develop an understanding of the history of music. (Oracy lesson: pupils to discuss their opinions on this terms artists/composers)	school assemblies. Listening Listen to recorded performances complemented by opportunities to experience live music making in and out of school. These could include performances by other year groups. (End of year performance). (English/History Lesson: create a piece of music for a part of a Greek Myth) Composing Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). Compose on untuned percussion instruments. Performing Copy melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Reading Notation Understand the differences between crotchets and paired quavers.	through different periods, styles and cultures in regards to - • Pulse • Tempo • Rhythm • Dynamics • Pitch • Texture Pupils will be able to constructively express their thoughts on performances including peer feedback developing listening skills and musical vocabulary.	response to this picture, story, painting etc? This term- Composer, Mussorgsky, Night on a Bare Mountain (Romantic Period) (Music played in background as pupils arrive in a morning and discussed during oracy lessons)	composer, born in 1839 and died in 1881. During the Romantic period the orchestra had increased in size including a variety of instruments – strings, woodwind, brass. Percussion and key. Disco music was a genre of up-tempo music that reached peak popularity in the 1970s. It featured repetitive vocals and catchy, rhythmic beats provided by instruments like drum sets, synthesizers and bass guitars.	Forte and piano Crescendo Decrescendo Ukulele, Henry Fast (allegro) slow (adagio) pulse Crotchet Paired quavers melodies Singing/ Music • Pulse • Tempo • Rhythm • Dynamics • Pitch • Timbre • Duration • Structure			Diocese of Leeds School singing programme Untuned/ tuned Instruments Examples of good repertoire for this age group and listening examples -see Model Music Curriculum guidance pages 21-23
Oracy opportunities for summer term									

Year 5

Theme	National Curriculum	Progression in Skills	Disciplinary Knowledge	Key Questions	Key Facts	Key Vocab	Drivers & 50 things	British Values & Protective Characteristics	Schemes/Resource s/ Texts
Autumn	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. Improvise and compose music for a range of purposes using the inter-related dimensions of music. Listen with attention to detail and recall sounds with increasing aural memory. Use and understand staff and other musical notations. Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians. Develop an understanding of the history of music.	Singing Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style. Listening Continue to develop pupils’ shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. [Song of the week from Vaughan Williams, Bjork and Babatunde Olatunji–discussed in Oracy lessons] Composing Compose melodies made from pairs of phrases in a key suitable for the instrument chosen. Performance Instrumental Performance Play melodies following notation. Reading Notation Understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers.	Pupils will explore how music has developed through different periods, styles and cultures in regards to - • Pulse • Tempo • Rhythm • Dynamics • Pitch • Texture Pupils will be able to constructively express their thoughts on performances including peer feedback developing listening skills and musical vocabulary.	Can you tell me something about this piece of music?	English folk song was written in 1923 Folk music is traditional music that belongs to a particular culture or group of people. Bjork is an Icelandic singer Play dead is from a soundtrack crime drama- Young American. The lyrics describe a state of emotional numbness and withdrawal from the world. Babatunde Olatunji) 1927- 2003. Nigerian drummer.	Singing, Craig Observing Phrasing Accurate pitching Appropriate style Guitar, Henry Semibreves Minims Crotchets Crotchet rests Paired Quavers Semi quavers Singing/ Music • Pulse • Tempo • Rhythm • Dynamics • Pitch • Timbre • Duration • Structure			Bradford Schools Music Hub Diocese of Leeds School singing programme Untuned/ tuned Instruments Examples of good repertoire for this age group and listening examples -see Model Music Curriculum guidance pages 28-30
				Possible Misconceptions: Dynamics (volume) and tempo ((speed). Most of the time children assume that if something is louder it is automatically faster and vice versa.					

				Reading guitar tab the wrong way round - understanding that the highest up line on the board / page is the lowest down string on the guitar. The concept of a "hammer-on" - to understand that you have to pick one "normal note" to then add on the "hammered" note with another finger Starting a song on a beat of the bar other than 1.				
Oracy opportunities for Autumn Term								
Spring	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. Improvise and compose music for a range of purposes using the inter-related dimensions of music. Listen with attention to detail and recall sounds with increasing aural memory. Use and understand staff and other musical notations. Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians. Develop an understanding of the history of music.	Singing Sing three-part rounds, partner songs, and songs with a verse and a chorus. Listening Listen to recorded performances complemented by opportunities to experience live music making in school. [Listening to Six the Musical songs in History lessons related to Tudor period and Henry VIII – chance to write their own song about Henry VIII] Composing Experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo). Performing Instrumental Performance Play melodies using staff/dot notation written on one stave. Reading Notation Further understand the differences between semibreves, minims,	Pupils will explore how music has developed through different periods, styles and cultures in regards to - • Pulse • Tempo • Rhythm • Dynamics • Pitch • Texture Pupils will be able to constructively express their thoughts on performances including peer feedback developing listening skills and musical vocabulary.	Which instruments can you hear playing? How has music developed from 1906 to 1984? This term- Symphonic Variations on an African Air Coleridge-Taylor 20th Century 80s Synth/Pop Small town Boy Bronski Beat	Samuel Coleridge-Taylor was a composer. His orchestral work, Symphonic Variations on an African Air, composed in 1906, is based on an African-American song, "I'm troubled in mind." The 1984 nit by Bronski Beat became a landmark anthem for LGBTQ+. The music included synthesizers, drum machines and electronic production techniques.	Singing, Craig Three-part rounds Partner songs Verse Chorus Guitar, Henry Semibreves Minims Crotchets Crotchet rests Paired Quavers Semi quavers Singing/ Music • Pulse • Tempo • Rhythm • Dynamics • Pitch • Timbre • Duration • Structure		Diocese of Leeds School singing programme Untuned/ tuned Instruments Examples of good repertoire for this age group and listening examples -see Model Music Curriculum guidance pages 28-30

		crotchets and crotchet rests, paired quavers and semiquavers.		Possible Misconceptions: Dynamics (volume) and tempo ((speed). Most of the time children assume that if something is louder it is automatically faster and vice versa. Reading guitar tab the wrong way round - understanding that the highest up line on the board / page is the lowest down string on the guitar. The concept of a "hammer-on" - to understand that you have to pick one "normal note" to then add on the "hammered" note with another finger Starting a song on a beat of the bar other than 1.				
Oracy opportunities for spring Term								
Summer	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. Improvise and compose music for a range of purposes using the inter-related dimensions of music. Listen with attention to detail and recall sounds with increasing aural memory. Use and understand staff and other musical notations. Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians. Develop an understanding of the history of music.	Singing Perform a range of songs in school assemblies and in school performance opportunities. Listening Listen to recorded performances complemented by opportunities to experience live music making in and out of school. These could include performances by other year groups. [Song performed from Six the Musical during end of Year performance – related to History topic from Spring term] Composing Experiment with using a wider range of dynamics, including very loud moderately loud (mezzo forte), and moderately quiet (mezzo piano). Performing Instrumental performance Perform simple, chordal accompaniments to familiar songs (e.g. Yellow	Pupils will explore how music has developed through different periods, styles and cultures in regards to - • Pulse • Tempo • Rhythm • Dynamics • Pitch • Texture Pupils will be able to constructively express their thoughts on performances including peer feedback developing listening skills and musical vocabulary.	How would you describe this piece of music? What are your thoughts on this piece of music? This Little Babe from Ceremony of Carols -Britten 20th Century South Africa Choral Inkanyezi Nezazi Ladysmith Black Mambazo	Benjamin Britten (1913-1976) – British composer, known for his vocal and choral operas Ladysmith Black Mambazo are a male choral group from South Africa. They became known internationally after singing with Paul Simon on his 1986 album, and have won multiple awards, including five Grammy Awards. .	Singing, Craig Time signatures Verse Chorus Guitar, Henry Fortissimo (very loud) Pianissimo (very quiet) Mezzo forte (moderately loud) Mezzo piano (moderately quiet) Semibreves Minims Crotchets Crotchet rests Paired Quavers Singing/ Music • Pulse • Tempo • Rhythm		Diocese of Leeds School singing programme Untuned/ tuned Instruments Examples of good repertoire for this age group and listening examples -see Model Music Curriculum guidance pages 28-30

		Submarine by The Beatles). Reading Notation Read and perform pitch notation.			• Dynamics • Pitch • Timbre • Duration • Structure			
				Possible Misconceptions: Dynamics (volume) and tempo ((speed)). Most of the time children assume that if something is louder it is automatically faster and vice versa. Reading guitar tab the wrong way round - understanding that the highest up line on the board / page is the lowest down string on the guitar. The concept of a "hammer-on" - to understand that you have to pick one "normal note" to then add on the "hammered" note with another finger Starting a song on a beat of the bar other than 1.				
Oracy opportunities for summer Term								

Year 6

Theme	National Curriculum	Progression in Skills	Disciplinary Knowledge	Key Questions	Key Facts	Key Vocab	Drivers & 50 things	British Values & Protective Characteristics	Schemes/Resource s/ Texts
Autumn	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. Improvise and compose music for a range of purposes using the Inter-related dimensions of music. Listen with attention to detail and recall sounds with increasing aural memory. Use and understand staff and other musical notations. Appreciate and understand a	Singing Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style. Listening The teaching and learning of music are enriched by developing pupils' knowledge and understanding of the stories, origins, traditions, history and social context	Pupils will explore how music has developed through different periods, styles and cultures in regards to - • Pulse • Tempo • Rhythm • Dynamics • Pitch • Texture Pupils will be able to constructively	How has music developed from 1812 to 2006? 1812 Overture Tchaikovsky (Romantic period). Middle East Folk Sprinting Gazelle Reem Kelani	Russian composer Pyotr Ilyich Tchaikovsky. The piece was written to commemorate the victory of the Russian resistance in 1812 against the advance of Napoleon Bonaparte's Grande Armée. Sprinting Gazelle is a debut CD by Manchester born singer, musician, broadcaster, Reem Kelani She is considered as one of the foremost researchers and performers of Palestinian music. Released 2006	Singing, Craig Songs in 2 ,3 and 4 parts Observing Phrasing Accurate pitching Appropriate style Guitar, Henry Semibreves Minims Crotchets Crotchet rests			Diocese of Leeds School singing programme Untuned/ tuned Instruments Examples of good repertoire for this age group and listening examples -see Model Music Curriculum guidance pages 32-34

	wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians. Develop an understanding of the history of music. [Music comprehension song of the week (learn, sing, question)]	of the music they are listening to, singing and playing. [English/History - Vera Lynne - We'll meet again How has music been used to stir the population? (propaganda) Composing Improvise Create music with multiple sections that include repetition and contrast Performing Instrumental performance Play a melody following dot/ staff notation written on one stave. Reading Notation Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. Further develop the skills to read and perform pitch notation.	express their thoughts on performances including peer feedback developing listening skills and musical vocabulary.		[On 5 April 2020, Queen Elizabeth II referenced the song in a rare televised address that aired to Britain and the Commonwealth, where she expressed her gratitude for the efforts people are taking to mitigate the COVID-19 pandemic]	Paired Quavers Semi quavers Singing/ Music • Pulse • Tempo • Rhythm • Dynamics • Pitch • Timbre • Duration • Structure			
					Possible Misconceptions: Dynamics (volume) and tempo ((speed). Most of the time children assume that if something is louder it is automatically faster and vice versa. Reading guitar tab the wrong way round - understanding that the highest up line on the board / page is the lowest down string on the guitar. The concept of a "hammer-on" - to understand that you have to pick one "normal note" to then add on the "hammered" note with another finger Starting a song on a beat of the bar other than 1.				
Oracy opportunities for Autumn Term									
Spring	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. Improvise and compose music for a range of purposes using the inter-related dimensions of music. Listen with attention to detail and recall sounds with increasing aural memory.	Singing Continue to sing three- and four-part rounds (e.g. Calypso by Jan Holdstock) or partner songs, and experiment with positioning singers randomly within the group – i.e. no longer in discrete parts – in order to develop greater listening skills, balance between parts and vocal independence.	Pupils will explore how music has developed through different periods, styles and cultures in regards to - • Pulse • Tempo • Rhythm • Dynamics	From comparing the different music, what can you tell me about them? [Create musical timeline] Connect It6 Anna Meredith 21st Century 90s RnB Say My Name Destiny's Child	Connect It was composed in 2015 Anna Meredith (MBE) is a 21st Century British composer. R&B was reintroduced in 1990 from the music magazine Billboard. In the 1940s this was known as the rhythm and blues.	Singing, Craig Songs in 2 ,3 and 4 parts Observing Phrasing Accurate pitching Appropriate style Guitar, Henry Semibreves			Diocese of Leeds School singing programme Untuned/ tuned Instruments Examples of good repertoire for this age group and listening examples -see Model Music Curriculum guidance pages 32-34

	Use and understand staff and other musical notations. Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians. Develop an understanding of the history of music. [Music comprehension song of the week (learn, sing, question)]	The teaching and learning of music are enriched by developing pupils’ knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. [Water music composition linked to dance /science /creative writing Water Music by George Frideric Handel] Composing Improvise Use chord changes as part of an improvised sequence. Compose Compose melodies suitable for the instrument chosen. Performing Instrumental performance Play a melody following dot/ staff notation written on one stave. Reading Notation Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.	• Pitch • Texture Pupils will be able to constructively express their thoughts on performances including peer feedback developing listening skills and musical vocabulary.	England Folk Sea Shanties Various	The sea shanty (or ‘chantey’ were connected with the repetitive heaving and hauling work that took place aboard sailing ships. [Water Music is a suite of short pieces for small orchestra by German-born English composer George Frideric Handel.]	Minims Crotchets Crotchet rests Paired Quavers Semi quavers Singing/ Music • Pulse • Tempo • Rhythm • Dynamics • Pitch • Timbre • Duration • Structure			
Oracy opportunities for spring Term									

Summer	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. Improvise and compose music for a range of purposes using the inter-related dimensions of music. Listen with attention to detail and recall sounds with increasing aural memory. Use and understand staff and other musical notations. Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians. Develop an understanding of the history of music. [Music comprehension song of the week (learn, sing, question)]	Singing Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience. Listening Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other year groups. [Music and performances linked to the end of year show] Composing Improvise Extend improvised melodies over a fixed groove, creating a satisfying melodic shape. Performing Instrumental performance Engage with others through ensemble playing (e.g. school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. Reading Notation Read and play from notation a four-bar phrase, confidently identifying note names and durations.	Pupils will explore how music has developed through different periods, styles and cultures in regards to - • Pulse • Tempo • Rhythm • Dynamics • Pitch • Texture Pupils will be able to constructively express their thoughts on performances including peer feedback developing listening skills and musical vocabulary.	What is your favourite style of music? Why? Poland Folk Mazurkas Op. 24 Chopin Argentina Tango Libertango Piazzolla	[Frédéric Chopin (born March 1, 1810 died October 17, 1849 was a Polish French composer and pianist.) [Argentine composer, bandoneon player (type of accordion) and arranger Astor Piazzolla incorporated jazz elements and classical music into his music. This new style was termed <i>nuevo tango</i> (new tango). Recorded 1974]	Singing, Craig Songs in 2 ,3 and 4 parts Observing Phrasing Accurate pitching Appropriate style Guitar, Henry Semibreves Minims Crotchets Crotchet rests Paired Quavers Semi quavers Singing/ Music • Pulse • Tempo • Rhythm • Dynamics • Pitch • Timbre • Duration • Structure			Diocese of Leeds School singing programme Untuned/ tuned Instruments Examples of good repertoire for this age group and listening examples -see Model Music Curriculum guidance pages 32-34
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				Possible Misconceptions: Dynamics (volume) and tempo ((speed). Most of the time children assume that if something is louder it is automatically faster and vice versa. Reading guitar tab the wrong way round - understanding that the highest up line on the board / page is the lowest down string on the guitar. The concept of a "hammer-on" - to understand that you have to pick one "normal note" to then add on the "hammered" note with another finger Starting a song on a beat of the bar other than 1.			
Oracy opportunities for summer Term							