

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Reception	All about me / International Week	Christmas	Keep the beat / Heitor Villa-Lobos, The Little Train of the Caipira	Telling a story through music – Gingerbread Man	Introduction to rhythm	Musical playground games
Year 1	Beat and rhythm/ International Week	Christmas	Musical opposites	Telling a story through music – The Ugly Five	Singing development	The sounds around us / Kerry Andrew, No Place Like
Year 2	Fire / Fireworks Rhythm notation / International Week	Musical Notation / Christmas	Staff notation / Cowboys / Aaron Copland, Hoedown	Beginning recorder	Recorder continued	Recorder / Sing Sing Sing
Year 3	Continue Recorder /International Week	Recorder / Christmas	Recorder development	Recorder / Beethoven, Symphony No 5	Recorder / Elgar, Enigma Variations	Recorder / Nastaran
Year 4	Grazyna Bacewicz, Overture/ International Week	Beginning Ukulele / Christmas	Ukulele / Tudors	Ukulele	Ukulele development	The Orchestra / Young Person's Guide to the Orchestra/ Ukulele
Year 5	West African Project/ International Week	West African Project / Christmas	Sea Shanties / Britten, Storm Interlude from Peter Grimes	Anna Meredith, Connect it / Songwriting	Rap and hip hop	Rap and hip hop
Year 6	Steve Reich, Different Trains / International Week	Steve Reich, Different Trains / Christmas	Graphic Scores	Florence Price, Juba Dance / Rondo Form / Blues	Singing development / Courtney Pine	Production

St Anselm's Catholic Primary School

Music Curriculum 2023 - 2024

Intent

Music is a universal language and connects us through people and places in an ever-changing world. At St Anselm's we believe that music lessons should inspire and engage students to develop a life-long love of music and their talents as musicians. Music lessons are as practical as possible and throughout children's time in St Anselm's we aim for them to participate in singing, ensemble playing, listening and experimenting with the creative process and so increase their self-confidence, creativity and sense of achievement. Music should underpin all celebrations, performances and religious events in our school.

Implementation

There is a specialist music teacher employed at St Anselm's and all classes receive a 30 min music lessons per week as well as a 30 min whole-school singing session (hymn practice). We have developed our own curriculum which covers the aims of the Music Programme of Study in the National Curriculum, as well as taking inspiration from the Model Music Curriculum. All children learn the recorder from the Summer Term of Year 2 (continued throughout Year 3) and in Year 4 all children learn the ukulele. We work closely with our local Music Service (Harrow Music Service) and children have the opportunity to learn other instruments in small group settings (violin from Year 3, wind from Year 4 and guitar from year 5). Children in Year 5 also spend a term studying and participating in West African singing, drumming and dance, again through the local Music Service. St Anselm's KS2 choir (Yrs 4, 5 and 6) are very active in the local community, performing at local events, with our Catholic community and in collaboration with Harrow School. There is a recorder club for children in Year 3 and regular lunch-time singing for children in Year 2.

Diversity and Cultural Capital in the music curriculum:

Songs from different traditions: Throughout their time in St Anselm's children are taught songs from a diverse range of cultures including, Irish, Spanish, Polish, North American, South American and African.

Composers from different countries, backgrounds and genres: Children are exposed to the music of a wide range of composers and musicians as various as American minimalist Steve Reich, female Polish composer Grazyna Bacewicz and Ustad Mohammad Omar from Afghanistan. Children are exposed to living composers, such as Kerry Andrew as well as some of the more well know composers, such as Handel and Beethoven.

Being exposed to a wide variety of music from different eras and genres helps to equip children with the cultural capital they will need in order to continue their studies in secondary school and beyond as well as allowing children to confidently speak about and express preferences in music. Being exposed to different cultures through music also promotes the British value of mutual respect and tolerance.

Reception

Autumn 1 – All About Me				
	Singing	Listening	Musicianship	Composing
Skills / Knowledge	<p>Sing and chant short phrases with others.</p> <p>Make different sounds with their voices</p> <p>Begin to find their singing voice through sirening and experimenting with different vocal sounds.</p>	<p>Listen and respond to sung instructions.</p> <p>Listen to songs from different cultures.</p>	<p>Move to music.</p> <p>Begin to develop a sense of beat.</p> <p>Develop a sense of pitch over a limited range.</p>	<p>Experiment with different sounds made by the voice and the hands.</p> <p>Add some sound effects to a story.</p>
Implementation	<ul style="list-style-type: none"> Mr Wiggly and Mr Waggly Hello Song Feilican (Irish Song) Hickitty Tickitty Bumble Bee Cocolate Monilillo 	<ul style="list-style-type: none"> Sung instructions – “Please Stand Up”, “Now Sit Down” Irish Song / Spanish Song The Bear and the Piano (sound book) 	<ul style="list-style-type: none"> Join in with actions to go with songs. Get up, shake up songs – Wiggle Jiggle / Jumping up and down Walk, tap, clap to the beat of a song Movement to music using scarves 	<ul style="list-style-type: none"> Mr Wiggly and Mr Waggly Coming up with sounds to extend the story of Mr Wiggly and Mr Waggly
Measuring Impact International week performance	<p>Have children joined in with the songs?</p> <p>Can they sing their name to me?</p> <p>Are they using singing voice?</p> <p>Singing correct intervals?</p> <p>Are they matching intervals and pitch?</p>	<p>Are children responding to the instructions?</p> <p>Can children respond to the different sounds they hear in the book?</p>	<p>Are children moving appropriately to the music?</p> <p>Are they trying to move to the beat?</p>	<p>Are children coming up with their own sounds for the extended version of the story?</p>
Autumn 2 - Christmas				
	Singing	Listening	Musicianship	Composing
Skills / Knowledge	<p>Sing songs with an increasing range.</p> <p>Co-ordinate actions to go with a song</p>	<p>Listen to songs from different cultures.</p>	<p>Perform to an audience.</p> <p>Co-ordinate actions to go with a song</p>	

	Sing soh and me using hand signs (Kodaly SM)			
Implementation	<ul style="list-style-type: none"> Nativity Christmas Carols 	<ul style="list-style-type: none"> Nativity 	<ul style="list-style-type: none"> Actions to help retell the story of the song Performance to parents / recording 	
Measuring Impact Video Christmas performances	Are the children joining in with the songs? Can the children remember the songs already learned? Nativity performance		Are the children joining in with the actions to the songs? Performance to parents / recording	
Spring 1 – Keep the Beat, Heitor Villa-Lobos, The Little Train of the Caipira				
	Singing	Listening	Musicianship	Composing
Skills / Knowledge	<p>Begin to find my singing voice through sirening and experimenting with different vocal sounds.</p> <p>Sing songs with an increasing range.</p> <p>Sing soh and me using hand signs (Kodaly SM)</p>	Listen to a piece and move in time to its steady beat.	<p>Move to the beat of the music. (body percussion)</p> <p>Move and sing together</p> <p>Play instruments by shaking, scraping, rattling, tapping etc.</p> <p>Follow the music as it gets faster / slower.</p>	Add sound effects to a story (story soundscape)
Implementation	<ul style="list-style-type: none"> Hey Hey, Look at me Warm up and Stomp canon Train Ride Train Coming Welcome song – faster and slower 	<ul style="list-style-type: none"> Following the beat in different pieces of music The little train of the Caipira, Heitor Villa-Lobos 	<ul style="list-style-type: none"> Wiggle Jiggle Keeping the beat with our bodies Warm-up and stomp canon Keeping a beat using claves 	<ul style="list-style-type: none"> Mr Wiggly and Mr Waggly go on a trip The Hare and the Tortoise
Measuring Impact	Are children joining in with the songs? Are they using Kodaly hand signs? Can they pitch between intervals? Are they matching my pitch?	Are they following the beat as it gets faster and slower? Can they listen attentively to the music? Can they say what they can hear?	Can they keep a steady beat – on body / with instruments? Do they hold instruments properly? Can they keep a beat on their own?	Can they come up with ideas for sounds in the story?

Spring 2 – Telling a story through music – Gingerbread Man

	Singing	Listening	Musicianship	Composing
Skills / Knowledge	<p>Sing songs with an increasing range.</p> <p>Sing a variety of songs both accompanied and unaccompanied</p> <p>Co-ordinate actions to go with a song</p>	<p>Begin to identify and describe key features of extreme contrasts within a piece of music</p> <p>Begin to use musical terms (louder/quieter, faster/slower, higher/lower)</p>	<p>Play along to music showing a developing awareness of the beat</p> <p>Play loudly, quietly, fast, slow</p>	<p>Using vocal sounds or instruments to add to the story</p> <p>Use graphics / symbols to portray the sounds they have made</p> <p>Sequence these symbols to make a simple structure (score)</p>
Implementation	<ul style="list-style-type: none"> Gingerbread Man (BBC philharmonic production) Related material 	<ul style="list-style-type: none"> Gingerbread Man (BBC philharmonic production) Related material 	<ul style="list-style-type: none"> Gingerbread Man (BBC philharmonic production) Related material 	<ul style="list-style-type: none"> Adding and notating their own sound effects to Jack and the Beanstalk
Measuring Impact	<p>Are children joining in with the songs?</p> <p>Are they using Kodaly hand signs?</p> <p>Can they pitch between intervals?</p> <p>Are they matching my pitch?</p> <p>Are children co-ordinating the actions with the song?</p>	<p>Can the children say if the music is getting louder / quieter etc?</p> <p>Can children describe what they hear?</p>	<p>body / with instruments?</p> <p>Do they hold instruments properly?</p> <p>Can they keep a beat on their own?</p>	<p>Can they come up with ideas for sounds in the story?</p> <p>Can they draw simple graphics / symbols to portray the sounds they have created?</p>

Summer 1 – Introduction to rhythm

	Singing	Listening	Musicianship	Composing
Skills / Knowledge	<p>Sing soh and me and la using hand signs (Kodaly SML)</p> <p>Sing songs with an increasing range.</p> <p>Sing a variety of songs both accompanied and unaccompanied</p>	<p>Recognise the sounds of percussion instruments that we have used</p> <p>Begin to recognise the difference between beat and rhythm</p>	<p>Copy a simple rhythmic pattern (ta, ti-ti, sh)</p> <p>Recognise stick notation for ta, ti-ti and sh</p>	<p>Compose a rhythm using stick notation</p>
Implementation	<ul style="list-style-type: none"> On a Log Double Double 	<ul style="list-style-type: none"> What am I playing game Billy Beat and Rita Rhythm 	<ul style="list-style-type: none"> On a Log Double Double 	<ul style="list-style-type: none"> Using whiteboards to compose rhythms

		<ul style="list-style-type: none"> Playing beat / rhythm on each other's backs 		
Measuring Impact	Are children joining in with the songs? Are they using Kodaly hand signs? Can they pitch between intervals? Are they matching my pitch?	Can they listen attentively to the music? Can they say what they can hear?	Can the children clap back a simple rhythm? Can they recognise the stick notation for ta, ti-ti and sh	Can children write a four beat rhythm using stick notation (ta, ti-ti, sh)
Summer 2 – Musical playground games				
	Singing	Listening	Musicianship	Composing
Skills / Knowledge	Sing soh and me and la using hand signs (Kodaly SML) Sing songs with an increasing range. Sing a variety of songs both accompanied and unaccompanied Make changes in their voice to express different moods / feelings	Listen to sounds and respond physically with movement and dance	Play along to music showing a developing awareness of the beat Play loudly, quietly, fast, slow Copy a simple rhythmic pattern (ta, ti-ti, sh) Recognise stick notation for ta, ti-ti and sh	Devise a clapping game to go with a song
Implementation	<ul style="list-style-type: none"> Dum Dum Daya Inner Anner Oo Here Comes Sally Dancer in the ring 	<ul style="list-style-type: none"> Dum Dum Daya Inner Anner Oo Here Comes Sally Dancer in the ring 	<ul style="list-style-type: none"> Play instruments along to the songs – keeping the beat / rhythm ostinato 	<ul style="list-style-type: none"> Children to come up with their own clapping games, in pairs to go with Inner Anner Oo
Measuring Impact	Are children joining in with the songs? Are they using Kodaly hand signs? Can they pitch between intervals? Are they matching my pitch?	Are children changing their movement to go with the tempo / words of the song?	Can children keep a steady beat to a song? Can they clap back a rhythm? Can children say / clap a given rhythm in stick notation?	Can children come up with some original actions / clapping / body percussion to go with a song?

Year One

Autumn 1 – Beat and Rhythm				
	Singing	Listening	Musicianship	Composing
Skills / Knowledge	<p>Sing song showing increasing vocal control.</p> <p>Sing songs using solfa hand signs (SML)</p> <p>Sing songs from different cultures.</p>	<p>Listen to a piece and move in time to its steady beat.</p>	<p>Co-ordinate actions to go with a song.</p> <p>Imitate rhythmic pattern on an instrument / body percussion.</p> <p>Recognise notation for ta, ti-ti and sh</p>	<p>Make up their own four-beat rhythm</p>
Implementation	<ul style="list-style-type: none"> • Welcome song • Hickitty Tickitty Bumble Bee / Hey hey, look at me(SM) • Copy Cat (SM) • Naughty Pussy Cat (SML) • Tanczomy Labada • International week 	<ul style="list-style-type: none"> • Wiggle Jiggle • Warm up and Stomp 	<ul style="list-style-type: none"> • Wiggle Jiggle • Tanczomy Labada • Rita Rhythm / Billy Beat • Playing beat / rhythm on each other's backs • Playing beat and rhythm using chime bars 	<ul style="list-style-type: none"> • Using stick notation children write and perform their own 4 beat rhythms
Measuring Impact International week performance	<p>Are they singing at given pitch and correct intervals?</p> <p>Hand signs for SML?</p>	<p>Can the children walk / stomp / clap to the beat?</p> <p>Can they lead the beat?</p>	<p>Can they follow actions to a song?</p> <p>Can they clap back a beat / rhythm?</p> <p>Can they clap a given rhythm from notation?</p>	<p>Children writing and performing their own rhythms.</p>
Autumn 2 – Christmas				
	Singing	Listening	Musicianship	Composing
Skills / Knowledge	<p>Sing songs showing increasing vocal control (more in tune, breathing deeply, singing words clearly)</p>	<p>Listen to a piece and move in time to its steady beat.</p>	<p>Play a repeated rhythmic pattern (rhythmic ostinato) to accompany a song.</p> <p>Co-ordinate actions to go with a song.</p>	

			Recognise notation for ta, ti-ti and sh	
Implementation	<ul style="list-style-type: none"> Nativity repertoire Solfa songs 	<ul style="list-style-type: none"> Nativity repertoire 	<ul style="list-style-type: none"> Adding an ostinato to some of the Nativity songs Actions to go with the songs 	
Measuring Impact Video Christmas performances	Nativity performance	Nativity performance	Nativity performance	

Spring 1 – Musical Opposites (Vaughan Williams, March Past of the Kitchen Utencils)

	Singing	Listening	Musicianship	Composing
Skills / Knowledge	<p>Sing song showing increasing vocal control.</p> <p>Sing songs using solfa hand signs (SML)</p> <p>Explore changes in pitch (higher and lower)</p> <p>Perform an action or sound on the steady beat whilst singing</p> <p>Co-ordinate actions to go with a song</p>	<p>Listen with increased concentration</p> <p>Begin to use musical terms (louder/quieter etc.) when describing music.</p> <p>Recognise and respond to changes of tempo / dynamics / pitch</p>	<p>Play in time to a steady beat, using instruments or body percussion.</p> <p>Play loudly, quietly, fast, slow (untuned percussion)</p> <p>Follow simple hand signals indicating: loud/quiet, high/low and start/stop.</p> <p>Begin to use musical terms (louder/quieter etc.)</p>	<p>Choose musical sound effects to follow a story line or match a picture.</p>
Implementation	<ul style="list-style-type: none"> High Low Chicka Low Elevator The millwheel and the snail(SLM) BINGO 	<ul style="list-style-type: none"> March Past of the Kitchen Utencils, Vaughan Williams 	<ul style="list-style-type: none"> March Past of the Kitchen Utencils, Vaughan Williams Play along to the music 	<ul style="list-style-type: none"> The Hare and the Tortoise – creating a soundscape for the story
Measuring Impact Video	<p>Can the children sing higher and lower than as given pitch?</p> <p>Are they singing the songs accurately?</p>	<p>Can the children describe what is happening in the music?</p> <p>Performance of the children playing along to the piece.</p>	<p>Can the children count to the steady beat of the music?</p> <p>Playing along to the piece</p>	<p>Can they come up with ideas for sounds / songs?</p>

Spring 2 – Telling a story through music – Julia Donaldson, The Ugly Five

	Singing	Listening	Musicianship	Composing
Skills / Knowledge	Sing songs using solfa hand signs (SMLD) Explore changes in pitch (higher and lower)	Listen with increased concentration	Imitate rhythmic pattern on an instrument / body percussion Recognise notation for ta, ti-ti and sh	Add sound effects to a story. Choose musical sound effects to follow a story line or match a picture.
Implementation	<ul style="list-style-type: none"> • Ugly Five songs (SML) • Using Kodaly hand signs • Children jumping from 'soh line' to 'me line' and singing along 	<ul style="list-style-type: none"> • Listening to the stories • Join in with the songs and hand signs 	<ul style="list-style-type: none"> • Copying rhythm patterns • Playing given rhythm (notation) • Writing their own rhythms (4 beats/3 beats) • Playing their rhythms using soh / me / la chime bars 	<ul style="list-style-type: none"> • Writing our own rhythmic patterns • Adding SML to the patterns • Developing sound effects to go with a story (Cave Baby)
Measuring Impact	Are they singing using correct hand signs? Can children sing M when I sing S etc?	Can the children join in and finish phrases?	Can they copy back a rhythm?	Can children write and clap their own rhythm? Can they write a four-beat rhythm / three-beat rhythm? Can they suggest sound effects for the story Cave Baby?

Summer 1 – Singing development – Sounds of Water

	Singing	Listening	Musicianship	Composing
Skills / Knowledge	Sing a variety of songs with more accuracy of pitch Begin to sing rounds in two parts	Listen with increased concentration Respond through movement / dance to the different musical characteristics and moods of the music	Play instruments by shaking, scraping, rattling tapping etc. Follow simple hand signals indicating :loud/quiet and start/stop Recognise and perform the rhythmic pattern 'syncopa' (ti ta ti)	Use graphics / symbols to portray the sounds they have made
Implementation	<ul style="list-style-type: none"> • Hear the Sea (SML) • The River is Flowing (round) 	<ul style="list-style-type: none"> • Listen to different water sounds and try to guess 	<ul style="list-style-type: none"> • Play instruments to make the sound of water 	<ul style="list-style-type: none"> • In small groups making a water sounds composing and writing

	<ul style="list-style-type: none"> Canoe Song (round) On the River Flows (round) 	what they are (BBC sound effects)	<ul style="list-style-type: none"> Playing and following simple 2 line notation for S M L 	it down using graphics / symbols
Measuring Impact	Can children hold their part in the round? Could any children lead their group?	Can the children move in time? Can they come up with actions to go with the song?	Can they demonstrate how to play each instrument? Can children follow my signals to get louder / quieter / start / stop? Can children copy the 'syncopa' pattern?	Can they come up with their own way of notating what they have made up? Can they perform their 'water piece' for the rest of the class?
Summer 2 – The sounds around us – Kerry Andrew, No Place Like				
	Singing	Listening	Musicianship	Composing
Skills / Knowledge	<p>Sing words clearly and begin to breath only at the end of a phrase</p> <p>Sing a variety of songs with more accuracy of pitch</p> <p>Use our voices to represent other sounds</p>	<p>Listen with increased concentration</p> <p>Respond through movement / dance to the different musical characteristics and moods of the music</p>	<p>Follow rhythmic patterns using body percussion</p> <p>Explore the rhythm patterns of words, phrases or sentences</p>	<p>Compose our own class piece using our voices and body percussion</p>
Implementation	<ul style="list-style-type: none"> No Place Like Vocal sounds to represent the sounds we hear around us 	<ul style="list-style-type: none"> No Place Like, by Kerry Andrew Sona Jobarteh, Gambia Recorded sounds from around the school 	<ul style="list-style-type: none"> Use our bodies to 'play' rhythmic patterns from 'No Place Like' Come up with rhythms from words inspired by the sounds around us 	<ul style="list-style-type: none"> Whole class composition project based on 'No Place Like'
Measuring Impact video	Can the children sing and perform the song they helped to write?	Can the children listen intently to the piece – can they give an opinion on the piece? Can the children identify the sounds in a recording of different places around the school?	Can they remember and follow the pattern? Can they make suggestions as to what body percussion to use?	Can the children make suggestions / come up with ideas for the composition? Videoing a performance / live performance for parents

Year Two

Autumn 1 – Fire, Fireworks /Rhythm Notation				
	Singing	Listening	Musicianship	Composing
Skills / Knowledge	<p>Sing a variety of songs with more accuracy of pitch.</p> <p>Sing words clearly and breathe at the end of phrases</p> <p>Follow a leader, starting and stopping together</p> <p>I can sing songs using solfa hand signs (SMLRD)</p>	<p>Respond through movement / dance to different musical characteristics</p> <p>Recognise the sounds of the percussion instruments used</p>	<p>Explore long and short sounds, using traditional notation</p> <p>Play handheld percussion maintaining a steady beat.</p> <p>Perform a two-note ostinato to accompany a song on tuned percussion</p>	<p>Improvise a rhythm using ta-ah-ah-ah, ta-ah, ta, ti-ti and sh</p> <p>Compose a rhythm pattern from words</p>
Implementation	<ul style="list-style-type: none"> Great Big House(SLMRD) Mountain Song London's Burning(SDRMFS) International week 	<ul style="list-style-type: none"> Music from the Royal Fireworks, G F Handel 	<ul style="list-style-type: none"> Mountain Song – exploring ta-ah-ah-ah, ta-ah, ta, ti-ti and sh 'Pie' rhythms – Great Big House London's Burning Play a given rhythm (ostinato) Play a two-note ostinato using chimebars 	<ul style="list-style-type: none"> I have a rhythm coming for you Compose a rhythm ostinato to go with words from a song
Measuring Impact International week performance	<p>Can the children follow signals from the teacher?</p> <p>Are children breathing after phrases?</p> <p>Can children use hand signs for SMLRD?</p>	<p>Can children listen with attention?</p> <p>Can they keep the beat with different parts of their body?</p>	<p>Can children clap back / recognise rhythms with ta, ti-ti, ta-ah, ta-ah-ah, sh?</p> <p>Can children play a two-note ostinato with good chimebar technique?</p>	<p>Can children use words from a song to make up a body percussion ostinato?</p> <p>Can they improvise a rhythm using the rhythm notes known?</p>
Autumn 2 – Staff Notation / Christmas				
	Singing	Listening	Musicianship	Composing
Skills / Knowledge	<p>Sing words clearly and breathe at the end of phrases.</p>	<p>Explore ways in which sounds are made</p>	<p>Perform a two-note ostinato to accompany a song</p> <p>Play instrument with control</p>	<p>Explore sounds in response to a stimulus</p>

	Follow a leader, starting and stopping together.	Listen with increased concentration	Follow a leader, starting and stopping together Explore ways in which sounds are made Play using simple traditional notation (stave, treble clef, lines and spaces)	Compose a piece of music that has a beginning, middle and end
Implementation	<ul style="list-style-type: none"> Two welcome songs Tideo(MSLRD) Songs from the Nativity 	<ul style="list-style-type: none"> Christmas Repertoire 	<ul style="list-style-type: none"> Tideo Playing a two-note ostinato to go with the song Follow notation to play ostinato Playing chime bar ostinato from simple notation / staff notation 	<ul style="list-style-type: none"> As a class, compose our own song to remember the continents / oceans.
Measuring Impact Video Christmas performances	Can the children follow signals from the teacher? Are children breathing after phrases? Nativity performance	Can children listen with attention? Can they keep the beat with different parts of their body?	Can children play a two-note ostinato with good chimebar technique? Can children follow ostinato written in traditional notation?	Can children work together and suggest ideas for words or melody for song? Christmas performances
Spring 1 – Staff Notation / Cowboys, Aaron Copeland, Hoedown from Rodeo				
	Singing	Listening	Musicianship	Composing
Skills / Knowledge	<p>Sing with a sense of control of dynamics and tempo</p> <p>Identify if the pitch is getting higher or lower, or is staying the same and copy with their voices</p>	<p>Listen with increased concentration</p> <p>Recognise the sound of some common instruments</p> <p>Respond through movement / dance to different musical characteristics and moods</p>	<p>Perform a repeated two-note melodic ostinato to accompany a song</p> <p>Perform a rhythmic accompaniment to a song</p> <p>Demonstrate some confidence in performing as a group and as an individual</p>	<p>Compose short rhythmic ostinati to go with a song</p>

			Play using symbols including traditional notation	
Implementation	<ul style="list-style-type: none"> Cowboy Song She'll be Coming Round the Mountain Chicken on a Fencepost 	<ul style="list-style-type: none"> Hoedown from Rodeo, by Aaron Copeland Moving to the music and songs 	<ul style="list-style-type: none"> Ostinati to go with Cowboy Song and Chicken on a Fencepost Rhythmic accompaniment (hooves) to go with Cowboy Song Staff notation, treble clef, lines and spaces Follow a graphic score for Hoedown 	<ul style="list-style-type: none"> Children, in groups coming up with rhythmic ostinato to go with She'll be coming round the Mountain
Measuring Impact	Can children song confidently at pitch?	Can children move to the music? Can children sing and take part in a dance to go with a song?	Can they play to a steady beat? Can they follow teacher's signals to start / stop / louder / quieter? Can they recognise the notes on the stave?	Can children work in a group together? Can they come up with and perform with confidence a short ostinato to go with a song?

Spring 2 – Beginning Recorder / Rainforest Soundscape

	Singing	Listening	Musicianship/ Recorder	Composing
Skills / Knowledge	<p>Sing with a sense of control of dynamics and tempo</p> <p>Internalise a melody by sharing lines / just performing actions / leaving out lines</p> <p>Convey the mood or meaning of the song</p> <p>I can sing songs using solfa hand signs (DRMFSLTD)</p> <p>Sing in two parts</p>	<p>Recognise how sounds are made – tapping, rattling, scraping, blowing etc.</p> <p>Identify different quality of sound such as smooth, scratchy, clicking, ringing (timbre)</p>	<p>Hold a recorder correctly and cover holes well to produce the note B</p> <p>Listen and copy patterns on the recorder</p> <p>Play simple recorder melodies from staff notation</p>	<p>Compose a piece of music that has a beginning middle and an end.</p> <p>Begin to understand different musical structures (rondo form)</p>
Implementation	<ul style="list-style-type: none"> Ebeneezer Sneezer (DRMFSLTD) Hey Dumba Eleavator 	<ul style="list-style-type: none"> Listening to sounds and animals of the rainforest (youtube clips / BBC sound effects) 	<ul style="list-style-type: none"> Intro to recorder Play note B Teacher plays pattern on B children copy 	<ul style="list-style-type: none"> As a class coming up with a rainforest piece in rondo form – different groups will come up with

		<ul style="list-style-type: none"> Describing the sounds heard 	<ul style="list-style-type: none"> Easy Come and Easy Go Glory B BB Blues Dancing Bs 	a piece based on different rainforest sounds and there will be a repeated part the all children will play
Measuring Impact	Can children sing and use the hand signs for DRMFSLT? Can children sing in parts / can they hold their part?	Can children use words to describe what they can hear?	Are children sitting properly, holding recorder correctly and covering the thumb hole and first hole correctly? Can they blow into recorder with control? Can they use their tongue?	Can children suggest different ways to play instruments to produce rainforest sounds? Can children suggest a structure / order to how the piece will be performed?
Summer 1 – Recorder continued				
	Singing/Recorder	Listening	Musicianship/ Recorder	Composing
Skills / Knowledge	Sing along and with others with an awareness of pitch Sing simple rounds and partner songs	Begin to use music terminology when describing music (<i>forte, piano, crescendo, diminuendo</i>) Listen and appraise our own performance	Hold a recorder correctly and cover holes well to produce the notes B and A Articulate notes correctly on the recorder using correct breath pressure Play simple recorder melodies from staff notation Explore louder and softer sounds on the recorder and begin to use the correct music terms (<i>forte</i> and <i>piano</i>)	Create and improvise rhythmic and melodic patterns on the recorder using B and A
Implementation	<ul style="list-style-type: none"> B A Star Naughty Pussycat Fumje Alafia 	<ul style="list-style-type: none"> Listening to music with different dynamics Listen to a recording of us playing the recorder and make suggestion as to how we could improve 	<ul style="list-style-type: none"> B A Star Wet and Windy (dynamics) Abies Blues Naughty Pussycat 	<ul style="list-style-type: none"> I have a melody coming for you

Measuring Impact	Are children singing in tune? Are they able to hold a part when part / round singing?	Can children say if the music is <i>forte</i> or <i>piano</i> ? Can they hear and respond to a <i>crescendo</i> or <i>diminuendo</i> ?	Are children sitting properly, holding recorder correctly and covering the thumb hole and first and second hole correctly? Can they blow into recorder with control? Can they use their tongue?	Can children improvise a short (one bar) melody on recorder using A and B? Do they have the confidence to play by themselves?
Summer 2 – Recorder / Sing Sing Sing project				
	Singing	Listening	Musicianship/Recorder	Composing
Skills / Knowledge	Sing with a sense of control of dynamics and tempo Sing a variety of song with more accuracy of pitch	Recognise and respond to different changes of tempo, dynamics and pitch	Hold a recorder correctly and cover holes well to produce the notes B, A and G Articulate notes correctly on the recorder using correct breath pressure Play simple recorder melodies from staff notation	Create and improvise rhythmic and melodic patterns on the recorder using B, A and G
Implementation	<ul style="list-style-type: none"> Sing Sing Sing repertoire (Harrow Music Service) 	<ul style="list-style-type: none"> Sing Sing Sing repertoire (Harrow Music Service) 	<ul style="list-style-type: none"> Hot Cross Buns Hot Cross Recorder In the BAG Mary's Lamb 	<ul style="list-style-type: none"> I have a melody coming for you
Measuring Impact Performance video	Sing Sing Sing performance with other schools	Can children move to the music? Can children sing and take part in a dance to go with a song?	Are children sitting properly, holding recorder correctly and covering the thumb hole and first and second hole correctly? Can they blow into recorder with control? Can they use their tongue?	Can children improvise a short (one or two bars) melody on recorder using A, B and G? Do they have the confidence to play by themselves?

Year Three

Autumn 1 – Continuing Recorder				
	Singing	Listening	Composing / Improvising	Performing - Recorder
Skills / Knowledge	<p>Sing songs in a variety of styles with an increased awareness of the tone of their voice and the shape of the melody.</p> <p>Understand the importance of posture, breathing and diction when singing</p> <p>Sing two/three-part rounds with more confidence and increasing pitch accuracy</p>	<p>Recognise some familiar instrumental sounds in recorded music (piano, violin, guitar, drums etc.)</p> <p>Listen with concentration to longer pieces or extracts of music</p>	<p>A simple rhythmic accompaniment to go with a song</p> <p>Improvise a one / two bar melody using the notes learned</p>	<p>Play music that includes rests</p> <p>Play music in a metre of two or three time</p> <p>Understand the importance of posture, breathing and tonging when playing recorder</p> <p>Read and play from conventional music symbols and notation (BAGE)</p>
Implementation	<ul style="list-style-type: none"> Songs related to International week Epo I tai tai e Hot Cross Buns (round) Gently Sleep Au Claire de la Lune 	<ul style="list-style-type: none"> Piece related to International week 	<ul style="list-style-type: none"> I have a melody coming for you Body percussion ostinato to go with a song 	<ul style="list-style-type: none"> Hot Cross Buns Gently Sleep Deep Sea Dance Au Claire de la Lune Epo I Tai Tai E
Measuring Impact International week performance video	<p>Are children able to hold their part in a 2/3 part round?</p> <p>Are they breathing in suitable places?</p>	<p>Can children recognise familiar instruments when seen / heard?</p>	<p>Can children improvise a short bar / phrase using notes learned already?</p> <p>Can children come up with a short rhythmic ostinato?</p>	<p>Can they read the notes given?</p> <p>Can they clap back the rhythm of the piece?</p> <p>Performances (video evidence)</p>
Autumn 2 – Recorder / Christmas				
	Singing	Listening	Composing / Improvising	Performing - Recorder
Skills / Knowledge	<p>Sing songs in a variety of styles with an increased awareness of the tone of their voice and the shape of the melody.</p>	<p>Recognise and talk about some contrasting styles of music using appropriate language</p>	<p>Improvise a short phrase or phrases using known notes on the recorder</p>	<p>Read and play from conventional music symbols and notation (BAGE and C')</p>

	Sing songs with a recognised structure Follow simple hand directions from a leader	Suggest improvements to their own performance and comment using appropriate vocabulary		
Implementation	<ul style="list-style-type: none"> • EBGBs • Jingle Bells • Christmas Carols 	<ul style="list-style-type: none"> • Christmas repertoire • Recordings of our recorder playing 	<ul style="list-style-type: none"> • I have a melody coming for you 	<ul style="list-style-type: none"> • EBGBs • High Heels and Trainers • Jingle Bells • Call Me (charanga)
Measuring Impact <i>Christmas performances</i>	Are children able to sing in a group? Can they hold their part?	Can children suggest improvements to their own performances? Can children express preferences for different styles of music?	Can children improvise a melody using the notes known on the recorder?	Christmas performances

Spring 1 – Recorder

	Singing	Listening	Composing / Improvising	Performing – Recorder
Skills / Knowledge	Understand the importance of posture, breathing and diction when singing Sing a song with an ostinato part	Listen to their own compositions and use musical language to describe what happens in them.	Compose music that begins to use layers of sound (eg drone/ostinato to go with a melody)	Read and play from conventional music symbols and notation (BAGEC' and D') Follow a leader, stopping / starting, playing faster / slower and louder / quieter
Implementation	<ul style="list-style-type: none"> • Boat Song • When the Saints • Calypso (with ostinato) 	<ul style="list-style-type: none"> • Listening and making improvements to their own pieces 	<ul style="list-style-type: none"> • Composing their own two-part recorder piece with a partner 	<ul style="list-style-type: none"> • Baby Shark (starting on G) • Boat Song • Five note Samba • When the Saints
Measuring Impact <i>Audio / Video</i>	Are children standing correctly when singing? Are they breathing in the correct places?	Can children listen to each other's compositions and make suggestions?	Can children compose a rhythm for their piece? Can they add notes and an ostinato? Video / audio recording of pieces	Can they read the notes given? Can they clap back the rhythm of the piece? Performances (video evidence)

Spring 2 – Recorder / Beethoven, 5th Symphony and Ode to Joy

	Singing	Listening	Composing / Improvising	Performing – Recorder
Skills / Knowledge	Sing / play two or three part rounds with more confidence and increasing pitch accuracy	Listen to recorded extracts of different kinds of music and identify a specific rhythm pattern or event / the dynamics		Read and play from conventional music symbols and notation (BAGEC' and D') Know how to practice independently
Implementation	<ul style="list-style-type: none"> • Old McDonald • Peace Like a River • Let us sing together (flying round) 	<ul style="list-style-type: none"> • Beethoven, Symphony No 5, 1st Movement • Beethoven, Ode to Joy, Symphony no 9 		<ul style="list-style-type: none"> • Ode to Joy • Old McDonald • Peace Like a River
Measuring Impact	Can children internalise a melody?	Can children show how the dynamics are changing as they are listening to the music? Can children identify show me when they hear a familiar pattern?		Can they read the notes given? Can they clap back the rhythm of the piece? Performances

Summer 1 – Recorder / Elgar, Land of Hope and Glory and Enigma Variations

	Singing	Listening	Composing / Improvising	Performing – Recorder
Skills / Knowledge	Demonstrate an awareness of character or style in performance Show increasing accuracy of pitch and awareness of the shape of a melody	Listen with concentration to longer pieces or extracts of music Use appropriate musical terms / language		Read and play from conventional music symbols and notation (BAGEC'D' and F#) Know how to practice independently
Implementation	<ul style="list-style-type: none"> • You are my Sunshine • Music is Fun (flying Round) 	<ul style="list-style-type: none"> • Elgar, Land of Hope and Glory • Elgar, Enigma Variations 		<ul style="list-style-type: none"> • Land of Hope and Glory • You are my Sunshine • Music is Fun (flying Round)
Measuring Impact	Can children sing well in a group?	Can children listen with concentration? Can they give their opinion on a piece of music, describing it's mood? Can children use any known musical terms to describe the music?		Can they read the notes given? Can they clap back the rhythm of the piece? Can children practice the pieces in order to improve their performance? Performances

Summer 2 – Recorder / Ustad Mohammad Omar, Nastaran

	Singing	Listening	Composing / Improvising	Performing - Recorder
Skills / Knowledge	<p>Sing songs in a variety of styles with an increased awareness of the tone of their voice and the shape of the melody.</p> <p>Improvise a descending melody using their voices.</p>	<p>Listen with concentration to longer pieces or extracts of music</p> <p>Recognise when music is ascending and descending</p>	<p>Improvise a short phrase or phrases using known notes on the recorder.</p> <p>Improvise a descending melody using their voices.</p>	<p>Read and play from conventional music symbols and notation (BAGEC'D'F#FD)</p> <p>Know how to practice independently</p>
Implementation	<ul style="list-style-type: none"> Allah Hoo, Islamic devotional song Descending melody from Nastaran 	<ul style="list-style-type: none"> Nastaran, Ustad Mohammad Omar 	<ul style="list-style-type: none"> Improvise a descending melody with their voices to a given word / vowel sound. Improvise a descending melody using the notes already known 	<ul style="list-style-type: none"> I'll Be Here Performing the descending melody from Nastaran Happy Birthday
Measuring Impact	<p>Can children sing in a different style?</p> <p>Can children improvise using their voices?</p>	<p>Can children concentrate when listening to a longer extract? Can children use their hands to show when the music is ascending or descending?</p>	<p>Can children improvise a descending melody?</p>	<p>Can children perform the melody from Nastaran?</p>

Year Four

Autumn 1 – Grazyna Bacewicz, Overture / International Week				
	Singing	Listening	Composing / Improvising	Performing
Skills / Knowledge	<p>Sing songs in a variety of styles with an increasing awareness of the tone of their voices and the shape of the melody.</p> <p>Sing confidently as part of a group being aware of posture and good diction</p> <p>Sing two or three part rounds with more confidence and pitch accuracy</p>	<p>Listen and reflect on a piece of orchestral music</p> <p>Use appropriate music language</p>	<p>Create their own piece of music for instruments and voices</p> <p>Use words to create rhythms for a piece of music</p>	Perform our own pieces
Implementation	<ul style="list-style-type: none"> International Day songs (depends on the theme of International Day) 	<ul style="list-style-type: none"> Grazyna Bacewicz, Overture Messiaen, Quartet for the end of time (V) 	<ul style="list-style-type: none"> Use techniques / themes used by Grazyna Bacewicz to compose our own pieces Record our pieces 	<ul style="list-style-type: none"> International week performance Performance of their own piece
Measuring Impact International week performance Video	<p>Are the children sing confidently?</p> <p>Can the children hold their part when part singing?</p>	<p>Can children describe the music using musical terms (loud / soft, fast / slow etc.)?</p> <p>Can children recognise orchestral instruments?</p> <p>Can children give their opinion of the pieces?</p>	<p>Are children taking part in the process? Are they suggesting ideas? Can they improvise on a familiar instrument (recorder, tuned percussion)</p>	<p>Can the children perform to an audience?</p>
Autumn 2 – Beginning Ukulele / Christmas				
	Singing	Listening	Composing / Improvising	Performing - Ukulele
Skills / Knowledge	Maintain a pattern in an instrument to accompany singing.	Recognise and talk about some contrasting styles of music using appropriate language	Compose a simple rhythmic accompaniment to a song	<p>Play / sing in time with the group with sensitivity and awareness</p> <p>Maintain a part in an ensemble</p>

	<p>Sing songs in a variety of styles with confidence, singing an increasing number from memory</p> <p>Read and play from conventional music symbols (Staff notation)</p>	<p>Suggest improvements to their own performance and comment using appropriate vocabulary</p>		<p>Perform to an audience</p> <p>Read and play from conventional music symbols (Staff notation)</p> <p>Hold ukulele correctly</p> <p>Pluck ukulele correctly</p> <p>Strum downwards/upwards with good technique</p>
Implementation	<ul style="list-style-type: none"> GCEA String along Rag That Thumb Brush Strum Ukulele strummer Across the Fields (Round) Christmas repertoire 	<ul style="list-style-type: none"> Ukulele repertoire 	<ul style="list-style-type: none"> Ukulele Strummer 	<ul style="list-style-type: none"> GCEA String along Rag That Thumb Brush Strum Ukulele Strummer Across the Fields Christmas performances
Measuring Impact Christmas performances	<p>Are children singing with confidence? Can children follow the melody line of a song from the staff notation?</p>	<p>Can children suggest what they can do to improve their performance?</p>	<p>Can children improvise a strumming pattern for the class to copy?</p>	<p>Christmas performances</p> <p>Are children holding / plucking / strumming ukulele correctly? Can they copy a plucking / strumming pattern?</p>

Spring 1 – Ukulele / Tudors

	Singing	Listening	Composing / Improvising	Performing - Ukulele
Skills / Knowledge	<p>Sing confidently as part of a small group or solo</p> <p>Understand what makes a chord and be able to identify the notes in a C major chord</p> <p>Sing while keeping a dotted rhythm (Tudor)</p> <p>Read and play from conventional music symbols (Staff notation, chord charts)</p>	<p>Recognise and talk about some contrasting styles of music using appropriate language</p> <p>Recognise music from different times (Tudor)</p>	<p>Compose a simple melody from a selected group of notes (notes in the C major chord)</p> <p>Compose an arrangement of a known song (A Sailor went to Sea)</p>	<p>Play / sing in time with the group with sensitivity and awareness</p> <p>Perform to an assembly of other classes with increasing confidence</p> <p>Maintain a part in an ensemble</p> <p>Read and play from conventional music symbols (Staff notation, chord charts)</p> <p>Hold ukulele correctly</p> <p>Pluck ukulele correctly</p>

				Strum downwards/upwards with good technique Play chord of C
Implementation	<ul style="list-style-type: none"> It's Raining Across the Fields (C) Starlight Starbright (C) A Sailor Went to Sea (C) Pass-time with Good Company 	<ul style="list-style-type: none"> Terry Riley, In C Various Tudor music Tudor instruments – Hurdy Gurdy 	<ul style="list-style-type: none"> Ukulele Strummer Our own versions of 'A Sailor went to Sea' Improvising around Terry Riley's in C 	<ul style="list-style-type: none"> Assembly performance It's Raining That Thumb Brush Strum Across the Fields (C) Starlight Starbright (C) A Sailor Went to Sea (C)
Measuring Impact	Are children able to hold a part while part singing? Can they sing whilst keeping a dotted rhythm on drum?	Can children discuss what makes Tudor music different to music today / Benjamin Britten's music?	Can children confidently improvise a strumming pattern and say what they played?	Assembly performance Are children holding / plucking / strumming ukulele correctly? Are children pressing the strings correctly with their left hand to produce a chord?

Spring 2 - Ukulele

	Singing	Listening	Composing / Improvising	Performing - Ukulele
Skills / Knowledge	<p>Identify a piece of music in either 2 or 3 (time signatures)</p> <p>Sing songs which demand greater control of pitch, dynamics and rhythmic accuracy</p>	<p>Identify a piece of music in either 2 or 3 (time signatures)</p> <p>Talk about pitch, tempo, duration and dynamics using appropriate vocabulary</p>	<p>Improvise a strumming pattern for the class to copy back</p>	<p>Play / sing in time with the group with sensitivity and awareness</p> <p>Lead the class or a section, staying in time</p> <p>Hold ukulele correctly</p> <p>Pluck ukulele correctly</p> <p>Strum downwards/upwards with good technique</p> <p>Play chords of C, Am</p>
Implementation	<ul style="list-style-type: none"> My Dog has Fleas (Am) A minor Miracle (Am) Dippy The Dinosaur (C, Am) (in ¾ time) 	<ul style="list-style-type: none"> Different pieces of music in 2 or 3 time Keeping the beat to Dippy the Dinosaur, emphasizing the first beat of the bar 	<ul style="list-style-type: none"> I have a strum coming from you 	<ul style="list-style-type: none"> My Dog has Fleas (Am) A minor Miracle (Am) Dippy The Dinosaur (C, Am) (in ¾ time)

Measuring Impact	Are children singing confidently? Can children sing and strum a simple pattern at the same time?	Can children identify a piece in 2 or 3? Can children clap to a piece of music emphasizing the first beat of the bar?	Can children improvise a strumming pattern with one / two chords?	Perform to each other Are children holding / plucking / strumming ukulele correctly? Are children pressing the strings correctly with their left hand to produce a chord?
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Summer 1 - Ukulele

	Singing/Ukulele	Listening	Composing / Improvising	Performing - Ukulele
Skills / Knowledge	Sing two/three/four-part rounds with more confidence and pitch accuracy Take the lead in simple vocal warm-ups	Suggest and make improvements to their own playing Recognise repeated rhythmic / melodic phrases	Composing our own simple melody with ukulele accompaniment	Perform our own improvised chord progressions and melodies Hold ukulele correctly Pluck ukulele correctly Strum downwards/upwards with good technique Play chords of C, Am, F, C7
Implementation	<ul style="list-style-type: none"> Fmajor March C7 Iko Iko (F, C7) Banana Boat Song (F, C7) Popacatapetl (F, C7) 	<ul style="list-style-type: none"> Listening to recordings of the class playing and suggest improvements 	<ul style="list-style-type: none"> Compose a melody to go with two or more of the chords we already know 	<ul style="list-style-type: none"> Perform to the rest of the class
Measuring Impact	Are children holding / plucking / strumming ukulele correctly? Are children pressing the strings correctly with their left hand to produce a chord? Can children sing and strum at the same time?		Can children improvise a simple chord progression using the chords we already know? Can children use their voices to come up with a simple melody to go with a simple chord progression?	Can children perform to the class with confidence?

Summer 2 – Ukulele / The Orchestra – The Young Person’s Guide to the Orchestra, Benjamin Britten

	Singing	Listening	Composing / Improvising	Performing - Ukulele
Skills / Knowledge	Sing confidently as part of a small group being aware of posture and good diction	Recognise aurally the range of percussion used in school and some orchestral instruments.	Compose a simple rhythmic ostinato	Read and play from conventional music symbols (traditional notation)

		Know how different families of orchestral instruments make sound	Compose a simple melody from a selected group of notes	<p>Use tuned instruments to increasing confidence to perform, accompany and improvise</p> <p>Perform to an audience of adults, an assembly or other classes with increasing confidence</p> <p>Perform our own pieces</p> <p>Hold ukulele correctly</p> <p>Pluck ukulele correctly</p> <p>Strum downwards/upwards with good technique</p> <p>Play chords of C, Am, F, C7, G</p>
Implementation	<ul style="list-style-type: none"> Can you play me a C (C, F, G) Let it Be (C, Am, F, G) Don't Stop Believing (C, Am, F, G) 	<ul style="list-style-type: none"> The Young Persons Guide to the Orchestra, Benjamin Britten 	<ul style="list-style-type: none"> Improvise variations of the theme from YPGTTO 	<ul style="list-style-type: none"> End of year performance to parents Play the simplified version of the theme from the Young Persons Guide to the Orchestra (recorder and body percussion)
Measuring Impact Performance to parents Video	Are children able to blend their voices to sound good in an ensemble?	Can children name the families of instruments in the orchestra? Can the children recognise the sound of some common orchestral instruments?	Can children create rhythms using words? Can they come up with a melody using a recorder / ukulele?	Performance to parents Are children holding / plucking / strumming ukulele correctly? Are children pressing the strings correctly with their left hand to produce a chord? Can children sing and strum at the same time? Can the children perform to an audience? Can children perform their variations to their peers?

Year Five

Autumn 1 and 2 – West African Project / Christmas				
	Singing	Listening	Composing / Improvising	Performing – West African music
Skills / Knowledge	<p>Sing songs in a wide variety of styles</p> <p>Explore layering rhythmic and melodic ostinato</p> <p>Sing independently or in a small group with increasing confidence</p>	<p>Listen to music from a wide range of cultures</p> <p>Listen to music from different countries and identify key elements that give it its unique sound</p> <p>Listen and respond to the aural queues given in the Ghanaian dance</p>	<p>In a group, compose a rhythm pattern to be performed as an ostinato</p> <p>Create a group composition.</p>	<p>Play with a sense of pulse in a variety of meters</p> <p>Play a range of percussion instruments from different cultures</p> <p>Explore layering rhythmic and melodic ostinati</p> <p>Perform to an audience</p>
Implementation	<ul style="list-style-type: none">• Everybody bring your Calabash• Soewto• ABCD• Songs related to the project• Christmas repertoire	<ul style="list-style-type: none">• Exposure to the sound and culture of Ghanaian dancing, singing and drumming	<ul style="list-style-type: none">• Composing polyrhythms based on the names of West African countries	<ul style="list-style-type: none">• Performance at the end of the project• Christmas performances
Measuring Impact International week performance Performance to parents Video Christmas Carol performances	Have the children enjoyed and fully participated in the project? The children get the opportunity to be exposed and immersed in the music and dance of another culture (or get the chance to participate in and be proud of their own culture). All children have equal opportunity to sing, dance, play and perform in an ensemble.			
Spring 1 – Sea Shanties / Benjamin Britten, Storm Interlude from Peter Grimes				
	Singing	Listening	Composing / Improvising	Performing – Sea Shanties
Skills / Knowledge	<p>Sing songs using musical expression</p> <p>Sing a song with an understanding of its history and purpose</p>	<p>Recognise and talk about specific styles/traditions of music with a growing awareness of musical differences and similarities</p>	<p>Compose lyrics to match a melody</p>	<p>Sing independently with increasing confidence</p> <p>Sing confidently in a wide variety of styles</p>

		Talk about music they hear using musical terms (crescendo, tempo, etc.)		
Implementation	<ul style="list-style-type: none"> What shall we do with the drunken Sailor Haul Away Joe Fire down below 	<ul style="list-style-type: none"> Storm Interlude from Peter Grimes, Benjamin Britten Various Sea Shanties 	<ul style="list-style-type: none"> Write our own version of Drunken Sailor 	<ul style="list-style-type: none"> Various Sea Shanties Our own version of Britten's Storm Interlude using some instruments
Measuring Impact	Are the children singing with expression? Do they understand the purpose of these songs?	Can the children describe what they are hearing? Can they give their opinion of the music?	Can they children suggest ideas for different verse of the song?	
Spring 2 – Anna Meredith, Connect it / Songwriting				
	Singing	Listening	Composing / Improvising	Performing
Skills / Knowledge	<p>Sing songs in a wide variety of styles, showing accuracy and expression</p> <p>Sing as part of a three-part round</p> <p>Perform a song showing an awareness of phrasing and the shape of the melody</p> <p>Perform vocal sounds to go with a rhythmic ostinato</p>	<p>Recognise and identify different meters/time signatures in recorded music</p> <p>Talk about music they hear using musical terms</p> <p>Recognise different song structures</p>	<p>Compose a body percussion ostinato in 3 time to include vocal sounds</p>	<p>Sustain a rhythmic and vocal ostinato in three or four parts</p> <p>Perform in a variety of styles/genres and own compositions</p>
Implementation	<ul style="list-style-type: none"> Beats of the bar game Piece based on Anna Meredith Connect it 	<ul style="list-style-type: none"> Different pieces of music in 4 or 3 Anna Meredith, Connect it Songs with verse, chorus, pre-chorus or middle eight sections Game – Don't clap this one/ Don't clap this one back 	<ul style="list-style-type: none"> Beats of the bar game Anna Meredith, Connect it inspired work 	<ul style="list-style-type: none"> Our own pieces Ostinatos based on Anna Meredith's Connect it.
Measuring Impact video	Can children hold their part in their own composition?	Can children recognise the different meters? Can they count the beats in the bar?	Can children work in groups to create a body percussion ostinato with vocal sounds?	Video of our compositions to be shared with parents

Summer 1 and 2 – Rap and Beatboxing

	Singing	Listening	Composing / Improvising	Performing - Rap
Skills / Knowledge	<p>Sing a more demanding repertoire</p> <p>Sing / rap confidently in a wide variety of styles with expression</p> <p>Sing second part of a two-part song</p>	<p>Talk about the differences in musical styles / genres and reflect how and why these differences occur</p> <p>Recognise and talk about specific styles/traditions of music with a growing awareness of musical differences and similarities</p>	<p>Compose music that reflects given intentions (a rap)</p> <p>Use ipads to sequence and loop sound to create a backing track</p>	<p>Perform own compositions to an audience</p> <p>Practice independently</p> <p>Accurately maintain a part in the context of others and move in time to the beat</p>
Implementation	<ul style="list-style-type: none"> • Fresh Prince of Bel Air • Blinded by your Grace • Rapping Dr Seuss • Rapping Shakespeare • Cantaloupe 	<ul style="list-style-type: none"> • Hip hop and rap music from various artists 	<ul style="list-style-type: none"> • Compose our own rap • Use GarageBand loops to create a backing track • Record our raps 	<ul style="list-style-type: none"> • Perform raps • Share recordings of raps
Measuring Impact Recordings of raps	Can the children rap a given poem / piece of verse? Can they stretch syllables? Can they internalise the beat?	Can children give an opinion on the music?	Can children make up rhyming words for their rap? Can children use the live loops on GarageBand to make a backing track for their raps?	Performances to peers Recordings of raps

Year Six

Autumn 1 and 2 – Steve Reich, Different Trains / Christmas				
	Singing	Listening	Composing / Improvising	Performing
Skills / Knowledge	<p>Sing a more demanding repertoire including songs with harmony parts</p> <p>Sing independently or in a small group with increasing confidence</p>	<p>Use musical vocabulary and knowledge to talk about and discuss music from a variety of sources, traditions and cultures</p>	<p>Use technology to recreate a composer's techniques</p> <p>Recognise and use compositional techniques of form to extend the piece</p>	<p>Make suggestions to improve others work / performance / composition</p> <p>Use ICT to record, sample, sequence, loop and manipulate sound</p>
Implementation	<ul style="list-style-type: none"> • Warm ups – Every Morning / Bim Bum • Body Percussion phasing • Songs linked to International week • Christmas repertoire • Winter Wonderland 	<ul style="list-style-type: none"> • Steve Reich, It's Gonna Rain / Clapping Music / Music for 18 Musicians / Different Trains • Terry Riley, In C 	<ul style="list-style-type: none"> • Composing a phased piece of music using GarageBand 	<ul style="list-style-type: none"> • Pieces shared on online platform
Measuring Impact International week performance Recording of compositions Christmas performances	<p>Can children hold their part in part singing / clapping in phase?</p> <p>Are children confident to lead a warm up?</p>	<p>Can children give their opinion on this music? Can they say why it is called minimalism?</p>	<p>Can children record their voices and phase them using GarageBand?</p> <p>Can children add other sounds to the piece to add to the mood?</p> <p>Have the children created a rhythm / melody from their phased and repeated voices?</p>	<p>Can children make suggestions as to how to improve their work after listening to it?</p> <p>Christmas performance</p>
Spring 1 – Graphic Scores				
	Singing	Listening	Composing / Improvising	Performing
Skills / Knowledge	<p>Sing independently or in a small group with increasing confidence</p>	<p>Use musical vocabulary and knowledge to talk about and discuss music from a variety of sources, traditions and cultures</p>	<p>Use a range of symbols to record compositions</p> <p>Create a graphic score to represent a known piece of music</p>	<p>Read and play with confidence from conventional or graphic notation</p>

Implementation	<ul style="list-style-type: none"> Using our voices in different ways Warm ups that help children to use the full range of their voice 	<ul style="list-style-type: none"> Stripsody, Cathy Berberian Imperial March from Stars Wars Soundtrack, John Williams 	<ul style="list-style-type: none"> Composing graphic score pieces inspired by Stripsody. 	<ul style="list-style-type: none"> Performing our own graphically composed pieces using hand-held percussion instruments. Class performance of a section of Stripsody by Cathy Berberian
Measuring Impact	Are children using the full range of their voice? Can children use their voices in different ways (siren, accents, emphasis, expression)	Can children give an opinion of Stripsody? Do they feel it is music? Why / why not?	Is there a beginning, middle and end to the piece? Have they thought about the structure of the piece? Do they know what everyone in the group should be doing?	Can children perform with expression and drama?

Spring 2 – Florence Price, Juba Dance / Rondo Form

	Singing	Listening	Composing / Improvising	Performing
Skills / Knowledge	<p>Sing confidently in a wide variety of styles with expression</p> <p>Communicate the meaning and mood of the song</p>	Identify and discuss 'what happens when' within simple musical structures	Compose music that reflects given intentions (Rondo form)	<p>Maintain a rhythmic accompaniment part in a performance</p> <p>Practice independently</p>
Implementation	<ul style="list-style-type: none"> Mama Don't Allow Every morning Blues Print Scooby Doo Song 	<ul style="list-style-type: none"> Juba Dance from Symphony no 1 by Florence Price 	<ul style="list-style-type: none"> Composing body percussion pieces in Rondo Form 	<ul style="list-style-type: none"> Performing our rondo form pieces for video to be shared with parents
Measuring Impact video	Are children singing with expression? Are they singing in a 'blues' style?	Can children identify when they hear the same music again and again? What happens between the repeated sections?	Can children come up with some body percussion (hambone) patterns to go with Juba Dance?	Can the children follow signals of a leader to come in / out in the correct places?

Summer 1 – Singing Development / Courtney Pine

	Singing	Listening	Composing / Improvising	Performing
Skills / Knowledge	Sing a part in a two / three-part song with confidence	Use musical vocabulary and knowledge to talk about and discuss music from a variety of sources, traditions and cultures		Sing confidently in a wide variety of styles with expression

Implementation	<ul style="list-style-type: none"> Songs with harmony parts 	<ul style="list-style-type: none"> Courtney Pine and his music Coming up with interview questions for Courtney Pine 		<ul style="list-style-type: none"> Singing different music
Measuring Impact	Are children able to maintain a part in a two or three part song? Are children singing as a group?	Can children share their opinions of the music? Can children say if they like the music? Why/why not?		Are children singing confidently? Are they singing as a group with sensitivity to the other parts?
Summer 2 - Production				
	Singing	Listening	Composing / Improvising	Performing
Skills / Knowledge	Perform a song from memory with attention to phrasing, dynamics and accuracy of pitch	Use musical vocabulary and knowledge to talk about music and their preferences		Perform with sensitivity to different dynamics, tempi etc.
Implementation	<ul style="list-style-type: none"> Songs from the year 6 production 	<ul style="list-style-type: none"> Listening to the production songs Listening to ourselves in order to make improvements 		<ul style="list-style-type: none"> Performance of chosen production
Measuring Impact <i>Performance</i>	Are children singing confidently?	Can children make improvements to their performance? Can they follow instructions to make improvements?		Can children perform to an audience of children, teachers and family?