



Cayton School

Music Progression Documents

Learn from yesterday, seek today and aim for tomorrow

Intent								
Cayton School Vision	“To deliver the highest standards enabling all children and adults to grow, learn and work together where laughter, respect, trust and harmony are highly valued”							
Cayton School principles	Broad and Balanced, each subject has sufficient time to contribute effectively to learning	Sequential and Progressive	Engaging and Interesting	Ambitious and Progressive	Every child awarded the same offer	Prior Learning and Knowledge on Knowledge opportunities	Making Life-long Learners	Reading a priority – whole school reading culture
Why Cayton School Curriculum is unique	We have written our curriculum with a strong emphasis towards Local: Community, History, Geography, Culture and Faith	Our Curriculum has a rich knowledge base and strong skills development	A strong emphasis on vocabulary allows children to learn and apply words in a variety of contexts	Cultural Capital opportunities support children to accomplish the very best they can be	PSHE is a thread that runs throughout our Curriculum	We have written the Curriculum to support children to develop lively, enquiring and creative minds	We understand the importance of a healthy body, healthy mind which is prioritised throughout our Curriculum	
Intent	Our overriding belief at Cayton School is that our role as Educators is to ensure children are prepared for the future and have the skills to be life long, curious learners. We passionately believe that life skills as well as academic success is vitally important. Our curriculum is designed to ensure life-long learners who are kind, confident and successful. Our designing of our bespoke curriculum was underpinned by evidence and research in order to challenge thinking and encourage enquiry.							
Cayton Awards Culture	C - Courage	A - Achievement	Y – Your Actions	T - Tolerance	O – Our World	N - Nurturing		
Implementation								
Delivering the Curriculum	Centrist pedagogical approach	A strong emphasis on positive behaviour through Cayton Awards	A whole school approach to PSHE	Opportunities for collaborative and shared work	The importance of Reading is implemented throughout our Curriculum offer	Every class has a Cayton, Cultural, Capital, Citizenship and community Passport throughout school		
Evidence Based Research	Metacognition ‘learning to learn’ using scaffolding strategies EEF evidence		Language skills at the centre of Quality First Teaching Rose Report/ EEF	English Curriculum delivery has a strong emphasis on vocabulary and reading Reading spine Doug Lemov		The power of ‘empowerment’ Dr Raj Persaud/ Hertzog Performance=Skills x Motivation		
Pedagogy	Enquiry based learning – Enquiry based driver questions		Teacher centred	Holistic approach		Togetherness		Well-being
Processes and Procedures	A strong focus on assessment for learning throughout school		Training and empowerment of subject leaders to lead their subjects	Clear guidance and structure in teaching core subjects		Robust assessment of core and foundation subjects throughout school		Clear rules and routines set out to support all children
Implementation	Professional Development and Empowerment of staff supports pedagogical theories and research and equips all teachers to confidently deliver and implement the Curriculum. We implement clear structures and teaching sequences, which underpin the teaching of Reading, Writing and Mathematics. The whole curriculum is taught through ‘Metacognitive’ pedagogy which encourages children to ‘learn to learn’ and self-regulate, thus enabling them to question their learning.							
Cayton Awards Culture	C - Courage	A - Achievement	Y – Your Actions	T - Tolerance	O – Our World	N - Nurturing		
Impact								
What ‘success’ looks like at Cayton School	Children develop self-confidence and self-esteem		High Quality Outcomes for all children based on their starting points	Strong feeling of Community		A rich and diverse school culture		Children prepared for life-long learning
Ambition	Children and adults are proud of themselves and proud to be part of the Cayton Community		Progress and attainment at each Key Stage shows outcomes as being above the ‘National Average’	Children and adults are kind, courteous and confident		Adults are a positive role model in all that they do and say		Children are self -regulated in their learning and take responsibility for their actions
Evidence	Outcomes at each stage of learning	Pupil and staff voice	Impact of school development priorities	Stakeholder feedback		Formal and Informal assessments		A positive Cayton Awards Culture throughout school
Cayton Awards Culture	C - Courage	A - Achievement	Y – Your Actions	T - Tolerance	O – Our World	N - Nurturing		

Developing Linguists at Cayton School

A Musician at Cayton School will have...

- An ability to create original, imaginative, fluent and distinctive composing and performance work.
- A musical understanding of aural perception, internalisation and knowledge of music.
- An awareness and appreciation of different musical traditions and genres.
- An excellent understanding of how the historical, social and cultural origins of music - contributes to different musical styles.
- The ability to give explanations using musical terminology effectively, accurately and appropriately.
- A passion for a diverse range of musical activities.



Intent – Implementation – Impact

Ambition

Music is a universal language that embodies one of the highest forms of creativity. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon. (The National Curriculum)

At Cayton School, we follow the specifications of the National Curriculum; providing a broad, balanced and differentiated curriculum and ensuring the progressive development of musical concepts, knowledge and skills. At Cayton School, we believe that music plays an integral role in helping children to feel part of a community, therefore we provide opportunities for all children to create, play, perform and enjoy music both in class and to an audience. Through assemblies and key stage performances, children showcase their talent and their understanding of performing with awareness of others. Lessons enable children to develop their skills, appreciate a wide variety of music and begin to appraise a range of musical genres.

The aims of our Music curriculum are to develop pupils who: enjoy and have an appreciation for music; listen to, review and evaluate music across a range of historical periods, genres, cultures, styles and traditions; can sing and use their voices to create different effects; create and compose music, both on their own and with others; use a range of musical language; make judgements and express personal preferences about the quality and style of music; take part in performances with an awareness of audience.

Special Educational Needs and Disabilities (SEND) Inclusive Provision for Geography

At Cayton School, we foster and promote a culture of inclusion where every student has an equal opportunity to succeed and become the best that they can be. Learning in Geography involves children building on their knowledge of important concepts and procedures. Both leaders and teachers have a shared responsibility to ensure that every child succeeds and are given the abilities to be able to progress in their knowledge, skills and understanding of Geographical knowledge and skills. Our curriculum extends beyond subject knowledge to include social and emotional competencies and communication skills, which we believe are crucial in order to ensure that students are happy and successful in school and their personal life. As such, we want students to have the knowledge that equips them with the skills to make a positive contribution to society following their education.

Our SEND learners are fully integrated into the mainstream curriculum using high quality teaching and adapting strategies that provide access for all. This is to ensure that they access a bespoke Geography curriculum and are never limited in their abilities. Teachers provide tools and adaptations to aid children to achieve and where possible reduce these as the skills develop over time. In Geography, some of these adaptations may include:

- Pre-teaching group work looking at specific vocabulary or concepts in Music that the children may find tricky.
- Small group support of an adult to guide them through the activities they are given.
- 1:1 support where and when necessary.
- Word mats that explain some of the key concepts or vocabulary of Music to help the children understand further.
- Knowledge organisers to start Music units to refer back to if they are unsure of a particular concept such as weather phenomena.
- Further resources around the classroom to help further understand concepts such as posters, instruments, diagrams and QR codes.
- Adapted worksheets to help with the understanding of wording or explanations.

As a result of the above provision, children will:

- Feel safe, secure and cared for
- Show confidence and resilience in the classroom
- Demonstrate high levels of engagement in activities
- Make progress from their starting points
- Develop independence and skills to support them throughout life
- Work collaboratively with their peers on a shared task

EYFS Progression of knowledge of skills

<u>Listen and Respond</u>	<u>Explore and Create</u>	<u>Singing</u>	<u>Share and Perform</u>
<p><u>Knowledge</u></p> <ul style="list-style-type: none"> ● To know twenty nursery rhymes off by heart. ● To know the stories of some of the nursery rhymes. <p><u>Skills</u></p> <ul style="list-style-type: none"> ● To learn that music can touch your feelings. ● To enjoy moving to music by dancing, marching, being animals or Pop stars. 	<p><u>Knowledge</u></p> <ul style="list-style-type: none"> ● To know that we can move with the pulse of the music. ● To know that the words of songs can tell stories and paint pictures. <p><u>Skills</u></p> <p>There are progressive Music Activities within each unit that embed pulse, rhythm and pitch. Children listen to and work with the Games Track to complete the following in relation to the main song.</p>	<p><u>Knowledge</u></p> <ul style="list-style-type: none"> ● To sing or rap nursery rhymes and simple songs from memory. ● Songs have sections. <p><u>Skills</u></p> <ul style="list-style-type: none"> ● To sing along with a pre-recorded song and add actions. ● To sing along with the backing track. 	<p><u>Knowledge</u></p> <ul style="list-style-type: none"> ● A performance is sharing music. <p><u>Skills</u></p> <ul style="list-style-type: none"> ● Perform any of the nursery rhymes by singing and adding actions or dance. ● Perform any nursery rhymes or songs adding a simple instrumental part. ● Record the performance to talk about.

Music Progression Documents

Progression of knowledge of skills

Thread	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Listen, appraise and understand (Musicianship)</p>	<ul style="list-style-type: none"> Move and dance with the music. Find the steady beat. Talk about feelings created by the music. Recognise some band and orchestral instruments. Describe tempo as fast or slow. Describe dynamics as loud and quiet. Join in sections of the song, eg chorus. Begin to understand where the music fits in the world. Begin to understand about different styles of music 	<ul style="list-style-type: none"> Mark the beat of a listening piece (eg Boléro by Ravel) by tapping or clapping and recognising tempo, as well as changes in tempo. Walk in time to the beat of a piece of music. Identify the beat groupings in the music you sing and listen, eg 2-time, 3-time etc. Move and dance with the music confidently. Talk about how the music makes you feel. Find different steady beats. Describe tempo as fast or slow. Describe dynamics as loud or quiet. Join in sections of the song, eg call and response. Start to talk about the style of a piece of music. Recognise some band and orchestral instruments. Start to talk about where music might fit into the world. 	<ul style="list-style-type: none"> Share your thoughts and feelings about the music together. Find the beat or groove of the music. Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. Invent different actions to move in time with the music. Talk about what the song or piece of music means. Identify some instruments you can hear playing. Identify if it's a male or female voice singing the song. Talk about the style of the music. 	<ul style="list-style-type: none"> Talk about the words of a song. Think about why the song or piece of music was written. Find and demonstrate the steady beat. Identify 2/4, 3/4, and 4/4 metre. Identify the tempo as fast, slow or steady. Recognise the style of music you are listening to. Discuss the structures of songs. Identify: <ul style="list-style-type: none"> Call and response A solo vocal or instrumental line and the rest of the ensemble A change in texture Articulation on certain words Programme music Explain what a main theme is and identify when it is repeated. Know and understand what a musical introduction is and its purpose. Recall by ear memorable phrases heard in the music. Identify major and minor tonality. Recognise the sound and notes of the pentatonic scale by ear and from notation. Describe legato and staccato. Recognise the following styles and any important musical features that distinguish the style: 20th and 21st Century Orchestral, Reggae, Soul, R&B, Pop, Folk, Jazz, Disco, Musicals, Classical, Rock, Gospel, Romantic, Choral, Funk and Electronic Dance Music. 	<ul style="list-style-type: none"> Talk about feelings created by the music. Justify a personal opinion with reference to Musical Elements. Find and demonstrate the steady beat. Identify 2/4, 3/4, 6/8 and 5/4 metre. Identify the musical style of a song or piece of music. Identify instruments by ear and through a range of media. Discuss the structure of the music with reference to verse, chorus, bridge, repeat signs, chorus and final chorus, improvisation, call and response, and AB form. Explain a bridge passage and its position in a song. Recall by ear memorable phrases heard in the music. Identify major and minor tonality. Recognise the sound and notes of the pentatonic and Blues scales, by ear and from notation. Explain the role of a main theme in musical structure. Know and understand what a musical introduction is and its purpose. Explain rapping. Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestral, Gospel, Pop, Minimalism, Rock n' Roll, South African, Contemporary Jazz, Reggae, Film Music, Hip Hop, Funk, Romantic and Musicals. 	<ul style="list-style-type: none"> Talk about feelings created by the music. Justify a personal opinion with reference to Musical Elements. Identify 2/4, 4/4, 3/4, 6/8 and 5/4. Identify the musical style of a song using some musical vocabulary to discuss its Musical Elements. Identify the following instruments by ear and through a range of media: bass guitar, electric guitar, percussion, sections of the orchestra such as brass, woodwind and strings, electric organ, congas, pianos and synthesizers, and vocal techniques such as scat singing. Discuss the structure of the music with reference to verse, chorus, bridge and an instrumental break. Explain a bridge passage and its position in a song. Recall by ear memorable phrases heard in the music. Identify major and minor tonality, chord triads I, IV and V, and intervals within a major scale. Explain the role of a main theme in musical structure. Know and understand what a musical introduction and outro is, and its purpose. Identify the sound of a Gospel choir and soloist, Rock band, symphony orchestra and A Cappella groups. Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestral, Soul, Pop, Hip Hop, Jazz: Swing, Rock, Disco, Romantic, Zimbabwean Pop, R&B, Folk, Gospel, Salsa, Reggae, Musicals and Film Music.

Music Progression Documents

Thread	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Singing and voice	<ul style="list-style-type: none"> • Sing, rap, rhyme, chant and use spoken word. • Demonstrate good singing posture. • Sing songs from memory. • Copy back intervals of an octave and fifth (high, low). Sing in unison. 	<ul style="list-style-type: none"> • Sing as part of a choir. • Demonstrate good singing posture. • Sing songs from memory and/or from notation. • Sing to communicate the meaning of the words. • Sing in unison and sometimes in parts, and with more pitching accuracy. • Understand and follow the leader or conductor. • Add actions to a song. • Move confidently to a steady beat. • Talk about feelings created by the music/song. • Recognise some band and orchestral instruments. • Describe tempo as fast or slow. • Join in sections of the song, eg chorus. • Begin to understand where the music fits in the world. • Begin to talk about and understand the style of the music. • Know the meaning of dynamics (loud/quiet) and tempo (fast/slow), and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (eg crescendo, decrescendo, pause). 	<ul style="list-style-type: none"> • Sing as part of a choir. • Sing a widening range of unison songs, of varying styles and structures. • Demonstrate good singing posture. • Perform actions confidently and in time to a range of action songs. • Sing songs from memory and/or from notation. • Sing with awareness of following the beat. • Sing with attention to clear diction. • Sing expressively, with attention to the meaning of the words. • Sing in unison. • Understand and follow the leader or conductor. • Copy back simple melodic phrases using the voice. 	<ul style="list-style-type: none"> • Rehearse and learn songs from memory and/or with notation. • Sing in different time signatures: 2/4, 3/4 and 4/4. • Sing as part of a choir with awareness of size: the larger, the thicker and richer the musical texture. • Demonstrate good singing posture. • Demonstrate vowel sounds, blended sounds and consonants. • Sing 'on pitch' and 'in time'. • Sing expressively, with attention to breathing and phrasing. • Sing expressively, with attention to staccato and legato. • Talk about the different styles of singing used for different styles of song. • Talk about how the songs and their styles connect to the world. 	<ul style="list-style-type: none"> • Rehearse and learn songs from memory and/or with notation. • Sing in 2/4, 3/4, 4/4 and 6/8 time. • Sing in unison and parts, and as part of a smaller group. • Sing 'on pitch' and 'in time'. • Sing a second part in a song. • Self-correct if lost or out of time. • Sing expressively, with attention to breathing and phrasing. • Sing expressively, with attention to dynamics and articulation. • Develop confidence as a soloist. • Talk about the different styles of singing used for different styles of song. • Talk confidently about how connected you feel to the music and how it connects in the world. • Respond to a leader or conductor. 	<ul style="list-style-type: none"> • Rehearse and learn songs from memory and/or with notation. • Sing a broad range of songs as part of a choir, including those that involve syncopated rhythms, with a good sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style. • Continue to sing in parts where appropriate. • Sing in 2/4, 4/4, 3/4, 5/4 and 6/8. • Sing with and without an accompaniment. • Sing syncopated melodic patterns. • Demonstrate and maintain good posture and breath control whilst singing. • Sing expressively, with attention to breathing and phrasing. • Sing expressively, with attention to dynamics and articulation. • Lead a singing rehearsal. • Talk about the different styles of singing used for the different styles of songs sung in this year. • Discuss with others how connected you are to the music and songs, and how the songs and styles are connected to the world.

Music Progression Documents

Notation						
	<ul style="list-style-type: none"> Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. If appropriate: explore standard notation, using crotchets, quavers and minims, and simple combinations of: C, D, E, F, G, F, G, A, G, B, D, D, E, F#, G, A, D, A, C 	<ul style="list-style-type: none"> Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using crotchets, quavers, minims and semibreves, and simple combinations of: C, D, E, F, G, A, B, G, A, B, C, D, E, F# F, G, A, Bb, C, D, E, A, B, C, D, E Identify hand signals as notation, and recognise music notation on a stave of five lines. 	<ul style="list-style-type: none"> Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using minims, semibreves, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B, F, G, A, Bb, C, G, A, B, C, D, E, E, F#, G#, A, B Read and respond to semibreves, minims, crotchets and paired quavers. Identify: <ul style="list-style-type: none"> Stave Treble clef Time signature Lines and spaces on the stave Identify and understand the differences between crotchets and paired quavers. Apply spoken word to rhythms, understanding how to link each syllable to one musical note 	<ul style="list-style-type: none"> Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using semibreves, minims, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B, F, G, A, Bb, C, G, A, B, C, D, E, F# D, E, F#, G, A, B, C Read and respond to semibreves, minims, dotted crotchets, crotchets, quavers and semiquavers. Identify: <ul style="list-style-type: none"> Stave Treble clef Time signature Identify and understand the differences between minims, crotchets, paired quavers and rests. Read and perform pitch notation within a range. Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble. 	<ul style="list-style-type: none"> Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using minims, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B, F, G, A, Bb, C, D, E, G, A, B, C, D, E, F# C, G, A, B, Bb G, G#, A, Bb, C, D, E, F, G, A, B, C, Eb, F, G, A, B, Bb, C, D, B Identify: <ul style="list-style-type: none"> Stave Treble clef Time signature Read and respond to minims, crotchets, quavers, dotted quavers and semiquavers. Recognise how notes are grouped when notated. Identify the stave and symbols on the stave (such as the treble clef), the name of the notes on lines and in spaces, barlines, a flat sign and a sharp sign. Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. Understand the differences between 2/4, 3/4 and 4/4 time signatures. Read and perform pitch notation within an octave (eg C–C'/do–do). 	<ul style="list-style-type: none"> Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using dotted semibreves, dotted minims, minims, triplet crotchets, dotted crotchets, crotchets, dotted quavers, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B, F, G, A, Bb, C, D, E, F, G, Ab, Bb, C, D, Eb G, A, Bb, C, D, E, F, G, A, B, C, D, E, F# D, E, F, G, A, D, E, F#, A, B, C# E, F#, G, G#, A, B, C, C# Eb, F, G, Ab, Bb, C, D Identify: <ul style="list-style-type: none"> Stave Treble clef Time signature Read and respond to minims, crotchets, quavers, dotted quavers and semiquavers. Recognise how notes are grouped when notated. Identify the stave and symbols on the stave (such as the treble clef), the name of the notes on lines and in spaces, barlines, a flat sign and a sharp sign.

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<p>Playing Instruments</p>	<ul style="list-style-type: none"> Rehearse and learn to play a simple melodic instrumental part by ear or from simple notation, in C major, F major, D major and D minor. 	<ul style="list-style-type: none"> Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major and G major. Rehearse and learn a simple instrumental part by ear or from notation, using the notes G, A, B, B\flat, C, E and F. 	<ul style="list-style-type: none"> Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major and E major. Develop facility in playing tuned percussion or a melodic instrument, such as a violin or recorder. Rehearse and learn a simple instrumental part by ear or from notation, using the notes C, D, E, F, F\sharp, G, G\sharp, A, B and B\flat. 	<ul style="list-style-type: none"> Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major and D major. Rehearse and learn to play one of four differentiated instrumental parts by ear or from notation, in the tonal centres of C major, F major, G major and D major. 	<ul style="list-style-type: none"> Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major, E\flat major, C minor and D minor. Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one staff and using notes within the middle C–C'/do–do range. This should initially be done as a whole class, with greater independence gained each lesson through smaller group performance. Rehearse and learn to play one of four differentiated instrumental parts by ear or from notation, in the tonal centres of C major, F major, G major, E\flat major, C minor and D minor. 	<ul style="list-style-type: none"> Rehearse and learn to play one of four differentiated instrumental parts by ear or from notation, in the tonal centres of C major, F major, G major, D major, E major, A major, E\flat major, D minor and F minor. Play a melody following staff notation written on one staff and using notes within an octave range (do–do); make decisions about dynamic range, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano). Rehearse and learn to play one of four differentiated instrumental parts by ear or from notation, in the tonal centres of C major, F major, G major, D major, E major, A major, E\flat major, D minor and F minor.
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<p>Improvising</p>	<ul style="list-style-type: none"> Explore improvisation within a major and minor scale using the notes: C, D, E D, E, A F, G, A D, F, G Improvise simple vocal patterns using 'Question and Answer' phrases. Understand the difference between creating a rhythm pattern and a pitch pattern. 	<ul style="list-style-type: none"> Explore improvisation within a major scale using the notes: C, D, E C, G, A G, A, B F, G, A Work with a partner and in the class to improvise simple 'Question and Answer' phrases, to be sung and played on untuned percussion, creating a musical conversation. 	<ul style="list-style-type: none"> Explore improvisation within a major scale using the notes: C, D, E C, D, E, F, G C, D, E, G, A G, A, B G, A, B, D, E G, A, B, C, D F, G, A F, G, A, C, D Become more skilled in improvising (using voices, tuned and untuned percussion, and instruments played in wholeclass/group/individual/instrumental teaching), inventing short 'on-the-spot' responses using a limited note-range. Compose over a simple groove. Compose over a drone. Structure musical ideas (eg using echo or 'Question and Answer' phrases) to create music that has a beginning, middle and end. 	<ul style="list-style-type: none"> Explore improvisation within a major scale using the notes: C, D, E C, D, E, G, A C, D, E, F, G D, E, F#, A, B D, E, F, G, A Improvise on a limited range of pitches on the instrument you are now learning, making use of musical features, including smooth (legato) and detached (staccato) articulation. Improvise over a simple chord progression. Improvise over a groove. 	<ul style="list-style-type: none"> Explore improvisation within a major scale, using the notes: C, D, Eb, F, G C, D, E, F, G C, D, E, G, A F, G, A, Bb, C D, E, F, G, A Improvise over a simple groove, responding to the beat and creating a satisfying melodic shape. Experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano). 	<ul style="list-style-type: none"> Explore improvisation within a major scale, using the notes: C, D, E, F, G G, A, Bb, C, D G, A, B, C, D F, G, A, C, D Improvise over a groove, responding to the beat, creating a satisfying melodic shape with varied dynamics and articulation.
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Music Progression Documents

<p>Composing</p>	<ul style="list-style-type: none"> Explore and create graphic scores: Create musical sound effects and short sequences of sounds in response to music and video stimulus. Create a story, choosing and playing classroom instruments and/or soundmakers. Recognise how graphic notation can represent created sounds. Explore and invent your own symbols. Use music technology, if available, to capture, change and combine sounds. 	<ul style="list-style-type: none"> Explore and create graphic scores: Create musical sound effects and short sequences of sounds in response to music and video stimulus. Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. Create a story, choosing and playing classroom instruments. Create and perform your own rhythm patterns with stick notation, including crotchets, quavers and minims. Use music technology, if available, to capture, change and combine sounds. 	<ul style="list-style-type: none"> Create music and/or sound effects in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Compose over a simple chord progression. Compose over a simple groove. Compose over a drone. Start to use simple structures within compositions, eg introduction, verse, chorus or AB form. Use simple dynamics. Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values. 	<ul style="list-style-type: none"> Combine known rhythmic notation with letter names, to create short, pentatonic phrases using a limited range of five pitches, suitable for the instruments being learnt. Compose over a simple chord progression. Compose over a groove. Create music in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Start to use simple structures within compositions, eg introduction, verse, chorus or AB form. Use simple dynamics. Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values. 	<ul style="list-style-type: none"> Create music in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Start to use structures within compositions, eg introduction, multiple verse and chorus sections, AB form or ABA form (ternary form). Use chords to compose music to evoke a specific atmosphere, mood or environment. Use simple dynamics. Use rhythmic variety. Compose song accompaniments, perhaps using basic chords. Use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet). Use full scales in different keys. Understand how chord triads are formed and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments. 	<ul style="list-style-type: none"> Plan and compose an 8 or 16-beat melodic phrase, using the pentatonic scale (eg C, D, E, G, A), and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody. Either of these melodies can be enhanced with rhythmic or simple chordal accompaniment. Create a simple chord progression. Compose a ternary (ABA form) piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved. Create music in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Start to use structures within compositions, eg introduction, multiple verse and chorus sections, AB form or ABA form (ternary form). Use simple dynamics. Use rhythmic variety. Compose song accompaniments, perhaps using basic chords. Use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet). Use full scales in different keys.
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Music Progression Documents

<p>Composing continued</p>	<ul style="list-style-type: none"> • Use simple notation if appropriate: • Create a simple melody using crotchets and minims: • C, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C • F, G F, G, A F, G, A, C F, G, A, C, D Start and end on the note F • D, F D, F, G D, F, G, A D, F, G, A, C Start and end on the note D 	<ul style="list-style-type: none"> • Use notation if appropriate: • Create a simple melody using crotchets and minims: • C, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C (C major) • G, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G) • F, G F, G, A F, G, A, C F, G, A, C, D Start and end on the note F (Pentatonic on F) 	<ul style="list-style-type: none"> • Create a simple melody using crotchets, minims and perhaps paired quavers: • C, D C, D, E C, D, E, G C, D, E, G, A Start and end on the note C (Pentatonic on C) • C, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C (C major) • F, G F, G, A F, G, A, B\flat F, G, A, B\flat, C Start and end on the note F (F major) • G, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G) 	<ul style="list-style-type: none"> • Create a melody using crotchets, minims, quavers and their rests. Use a pentatonic scale: • C, D C, D, E C, D, E, G C, D, E, G, A Start and end on the note C (Pentatonic on C) • C, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C (C major) • A, B A, B, C A, B, C, D A, B, C, D, E Start and end on the note A (A minor) • D, E D, E, F D, E, F, G D, E, F, G, A Start and end on the note D (D minor) • G, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G) 	<ul style="list-style-type: none"> • Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, plus all equivalent rests. Use a pentatonic and a full scale. Use major and minor tonality: • F, G F, G, A F, G, A, B\flat F, G, A, B\flat, C Start and end on the note F (F major) • G, A G, A, B G, A, B, C G, A, B, C, D Start and end on the note G (G major) • G, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G) • D, E D, E, F D, E, F, G D, E, F, G, A Start and end on the note D (D minor) • E\flat, F E\flat, F, G E\flat, F, G, B\flat E\flat, F, G, B\flat, C Start and end on the note E\flat (E\flat major) 	<ul style="list-style-type: none"> • Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, and all equivalent rests. Use a pentatonic and a full scale. Use major and minor tonality: • C, D C, D, E C, D, E, F C, D, E, F, G Start and end on the note C (C major) • G, A G, A, B G, A, B, D G, A, B, D, E Start and end on the note G (Pentatonic on G) • D, E D, E, F D, E, F, G D, E, F, G, A Start and end on the note D (D minor) • F, G F, G, A F, G, A, C F, G, A, C, D Start and end on the note F (Pentatonic on F) • F, G F, G, A\flat F, G, A\flat, B\flat F, G, A\flat, B\flat, C Start and end on the note F (F minor)
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Music Progression Documents

<p>Performing</p>	<ul style="list-style-type: none"> Enjoy and have fun performing. Choose a song/songs to perform to a well-known audience. Prepare a song to perform. Communicate the meaning of the song. Add actions to the song. Play some simple instrumental parts. 	<ul style="list-style-type: none"> Practise, rehearse and share a song that has been learned in the lesson, from memory or with notation, and with confidence. Decide on any actions, instrumental parts/improvisatory ideas/composed passages to be practised and included in the performance. Talk about what the song means and why it was chosen to share. Talk about the difference between rehearsing a song and performing it. 	<ul style="list-style-type: none"> Practise, rehearse and share a song that has been learned in the lesson, from memory or with notation, and with confidence. Play and perform melodies following staff notation, using a small range, as a whole class or in small groups. Include any actions, instrumental parts/improvisatory ideas/composed passages within the rehearsal and in the performance. Talk about what the song means and why it was chosen to share. Reflect on feelings about sharing and performing, eg excitement, nerves, enjoyment. 	<ul style="list-style-type: none"> Rehearse and enjoy the opportunity to share what has been learned in the lessons. Perform, with confidence, a song from memory or using notation. Play and perform melodies following staff notation, using a small range, as a whole class or in small groups. Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance. Explain why the song was chosen, including its composer and the historical and cultural context of the song. Communicate the meaning of the words and articulate them clearly. Use the structure of the song to communicate its mood and meaning in the performance. Talk about what the rehearsal and performance has taught the student. Understand how the individual fits within the larger group ensemble. Reflect on the performance and how well it suited the occasion. Discuss and respond to any feedback; consider how future performances might be different. 	<ul style="list-style-type: none"> Create, rehearse and present a holistic performance for a specific purpose, for a friendly but unknown audience. Perhaps perform in smaller groups, as well as the whole class. Perform a range of repertoire pieces and arrangements combining acoustic instruments, to form mixed ensembles, including a school orchestra. Perform from memory or with notation, with confidence and accuracy. Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance. Explain why the song was chosen, including its composer and the historical and cultural context of the song. A student leads part of the rehearsal and part of the performance. Record the performance and compare it to a previous performance; explain how well the performance communicated the mood of each piece. Discuss and talk musically about the strengths and weaknesses of a performance. Collect feedback from the audience and reflect how future performances might be different. 	<ul style="list-style-type: none"> Create, rehearse and present a holistic performance for a specific event, for an unknown audience. Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience. Create, rehearse and present a holistic performance, with a detailed understanding of the musical, cultural and historical contexts. Perform from memory or with notation. Understand the value of choreographing any aspect of a performance. A student or a group of students rehearse and lead parts of the performance. Understand the importance of the performing space and how to use it. Record the performance and compare it to a previous performance. Collect feedback from the audience and reflect how the audience believed in the performance. Discuss how the performance might change if it was repeated in a larger/smaller performance space.
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Music Progression Documents

<p>Vocabulary</p>	<ul style="list-style-type: none"> • Pulse • Rhythm • Pitch • Rap • Improve • Compose • Melody • Bass guitar • Drums • Decks • Perform • Singers • Keyboard • Percussion • Trumpets • Saxophones • Blues • Baroque • Latin • Irish Folk • Funk • Groove • Audience • Imagination. 	<ul style="list-style-type: none"> • Keyboard • Drums • Bass • Electric guitar • Saxophone • Trumpet • Pulse • Rhythm • Pitch • Improve • Compose • Audience • Question and answer • Melody • Dynamics • Tempo • Perform/performance • Audience • Rap • Reggae • Glockenspiel. 	<ul style="list-style-type: none"> • Structure • Intro/introduction • Verse • Chorus • Improvise • Compose • Pulse • Rhythm • Pitch • Tempo • Dynamics • Bass • Drums • Guitar • Keyboard • Synthesizer • Texture • Electric guitar • Organ • Backing vocals • Hook • Riff • Melody • Reggae • Pentatonic scale • Imagination • Disco. 	<ul style="list-style-type: none"> • Keyboard • Electric guitar • Bass • Drums • Improvise • Compose • Melody • Pulse • Rhythm • Pitch • Tempo • Dynamics • Texture • Structure • Compose • Improvise • Hook • Riff • Solo • Pentatonic scale • Unison • Rhythm patterns • Musical style • Rapping • Lyrics • Choreography • Digital/electronic sounds • Turntables • Synthesizers, by ear • Notation • Backing vocal • Piano • Organ • Acoustic guitar • Percussion • Birdsong • Civil rights • Racism • Equality 	<ul style="list-style-type: none"> • Rock • Bridge • Backbeat • Amplifier • Chorus • Bridge • Riff • Hook • Improvise • Compose • Appraising • Bossa Nova • Syncopation • Structure • Swing • Tune/head • Note values • Note names • Big bands • Pulse • Rhythm • Solo • Ballad • Verse • Interlude • Tag ending • Strings • Piano • Guitar • Bass • Drums • Melody • Cover • Old-school Hip Hop • Rap • Synthesizer • Deck • Backing loops • Funk • Scratching • Unison • Pitch • Tempo • Dynamics • Timbre • Texture • Soul • Groove • Bass line • Brass section • Harmony, 	<ul style="list-style-type: none"> • Style • Indicators • Melody • Compose • Improvise • Cover • Pulse • Rhythm • Pitch • Tempo • Dynamics • Timbre • Texture • Structure • Dimensions of music • Neo Soul • Producer • Groove • Motown • Hook • Riff • Solo • Blues • Jazz • Improvise/improvisation, • By ear • Melody • Solo • Ostinato • Phrases • Unison • Urban Gospel • Civil rights • Gender equality • Unison • Harmony
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Implementation

The music curriculum ensures children sing, listen, play, perform and evaluate. This is embedded in the classroom activities as well as the weekly singing assemblies, various concerts and performances and the learning of instruments. Through the musical program Charanga, teachers are able to produce inclusive lessons for all children to access the musical curriculum in a fun and engaging way, further promoting a love of learning. Teachers deliver music following the Charanga programme, designed specifically for the teaching of music in primary schools. Charanga lessons are planned in sequences to provide children with the opportunities to review, remember, deepen and apply their understanding. The elements of music are taught in classroom lessons so that children are able to use some of the language of music to dissect it, and understand how it is made, played, appreciated and analysed. In the classroom children learn how to play the recorder and a variety of percussion instruments. Playing various instruments enables children to use a range of methods to create notes, as well as how to read basic music notation. They also learn how to compose, focusing on different dimensions of music, which in turn feeds their understanding when listening, playing, or analysing music. Composing or performing using body percussion and vocal sounds is also part of the curriculum, which develops the understanding of musical elements without the added complexity of an instrument.

Impact

Our music Curriculum is planned to demonstrate progression and build on and embed current skills. We focus on progression of knowledge and skills in the different musical components and teaching of vocabulary also forms part of the units of work. If children are achieving the knowledge and skills in lessons, then they are deemed to be making good or better progress. We measure the impact of our curriculum through the following methods: pupil discussions and interviewing the pupils about their learning (pupil voice); governor monitoring with our subject music link governor; annual reporting and tracking of standards across the curriculum; photo and video evidence of the pupils practical learning including book-looks; dedicated music leader time.