



# Skills Progression & Assessment in Music

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# Key Documents

## **Webinar: Christopher Stevens Ofsted HMI Lead for Music**

<https://www.musicmark.org.uk/resources/ofsted-an-update-on-music-in-schools/>

## **Slides:**

<https://www.musicmark.org.uk/wp-content/uploads/Ofsteds-Research-Review-Music-Assessment.pdf>

## **The Music Research Review (2021)**

<https://www.gov.uk/government/publications/research-review-series-music/research-review-series-music>

## **The Music Subject Report (2023)**

<https://www.gov.uk/government/publications/subject-report-series-music/striking-the-right-note-the-music-subject-report>

# Progression Map

- What is it?
- What is its purpose?
- Why do we need it?
- What should it look like?
- What should it include?
- How do you create one?

# What is it?

- A carefully planned progression in musical skills, knowledge and understanding within the requirements of the National Curriculum: **performing, listening, notation, composing and knowledge of music.**

# What is its purpose?

- Help music teachers plan, track and report on the musical development of pupils across the school.
- Ensure that the learning of skills, knowledge and understanding is incremental, building on prior learning and experience.
- Ensure that ‘children become more musical’ as they move through the curriculum, that each unit of work builds their musicality, not moving from one experience to another. Always ask how does this experience fit into their musical journey. (E.g. violin for 1 term??).
- To communicate with other music educators: outside providers and internally (non-specialists). Always asking the question: ‘how does this music experience builds their musicality as they journey through the school?’ (Chris Stevens HMI Ofsted).
- To aid Ofsted Music Deep Dive discussions on what progression looks like in your school.

# What should it look like?

**There is no set template for what it should look like and even what it should be called:**

Progression map/framework/ladder

Skills Progression map/chart

Skills and knowledge Progression map

- Use your school template?
- Choose a template from one of the many on the internet.
- Email me and I will send you a template!

# What should it include?

**There is no set template for what to include.**

- It would be helpful to include:

- ELGs

- The NC Areas and KS1 & KS2 statements

- Key vocabulary

- References to Units of Work

# How do we create one?

## Music Subject Review Key points:

- Identify specific endpoints in Year 6, then work backwards (e.g. QB- compose blues piece on ukulele/ Y6 singing).
- Identify the ‘building blocks’ of knowledge, skills & understanding that you want pupils to achieve at certain points in the curriculum.
- Think in terms of pupils’ musical development over time, rather than the range of musical opportunities on offer.
- Provide realistic time for the acquisition of musical skills and the time to develop fine motor skills on any instrument.
- Consider pupils learning less instruments, but with more time to practice (e.g. guitar unit Ofsted)



# Music Research Review – Main takeaway

The curriculum **is** the progression model.

It is the journey that students make as they get better at making music.

By learning the curriculum children become more musical as they move through it.

Accordingly, **assessment is checking that the curriculum is being learnt and your children are progressing.**

# **Assessment in Music**

How does assessment inform teachers and their teaching?

# Yo-Yo Ma lesson

<https://youtu.be/cexpsSXRxBg?si=8DBkwH8hSgOXnhzs&t=56>

Describe how Yo-Yo provides feedback to help the students make progress in his lesson?

When was the feedback delivered?

# Formative Assessment as a behaviour

- This is what a conductor does all the time when rehearsing an ensemble - assessment as a behaviour!
- The conductor knows what the music should sound like, listens to how it sounds, then makes decisions and gives input to try and get there.
- We do this naturally as music teachers! It is our strength!



# Formative Assessment as a behaviour

- Ofsted considers this formative ongoing dialogue is far more important than summative judgements.

## Why?

- It supports the learning process as it helps teachers and pupils to know what is not working and the possible next steps to improving 'live', immediately, in the moment and it's on going.

# Formative Assessment

## Key points from the Music Subject Report

Ofsted recognises the limited curriculum time children have to learn music and urges that any assessment systems that take the teacher away from providing live, in the moment feedback can ultimately be detrimental to learning!!! (Ofsted)

- ⊗ Progress does not need to be tracked by writing it down
- ⊗ Verbal feedback does not need to be written down
- ⊗ Tick sheets are an unnecessary 'a burden' and stops teachers helping pupils learn and improve.
- ⊗ Photos of musical activities or written comments are of very little value for improving learning.
- ⊗ Ofsted Deep Dives - Formative assessment is evidenced in lesson visits! So, show them!!!

# Formative Assessment

## Music Subject Report Key Points

### ⊗ Photos

Some assessment practices can be detrimental - for example, expecting Reception teachers to take photos of children making music. This provides no information about the quality of the music made AND takes staff away from giving vital immediate feedback to achieve progress e.g. (sing that again with a softer voice).

### ⊗ Videos

Recordings made purely for posterity (i.e. to “prove” the curriculum had been covered) are of little benefit.

### ⊗ Tracking sheets

Make sure that these sheets are not just checking that the curriculum had been covered. E.g. tick statements from the NC to check if it has been covered rather than the quality e.g. *‘I can use my voice to sing expressively.’* Information not used in a meaningful way – to identify gaps, misconceptions, evaluate effectiveness of curriculum.

# Effective Formative Assessment

- ✓ Know what you are assessing – identify what are the music skills/knowledge you want pupils to know regarding your end points and focus on these when providing feedback.
- ✓ Feedback should be in the moment, ‘live’, immediate and on-going.
- ✓ Use modelling, instruction, vocalisation.
- ✓ Children put your feedback into immediate practice.
- ✓ Identify and address misconceptions, gaps in learning immediately,
- ✓ Use your on-going assessment to adapt/inform your teaching in the moment.
- ✓ Be context-specific e.g. recorder not slurring, then demonstrate show how to do it correctly.
- ✓ If a pupil do not know enough about a topic/can’t do something they do not need feedback they need more instruction: modelling , demonstrating, showing.



# **Summative Assessment**

# Summative Assessment

## Purpose

- To judge whether the curriculum is working. Are the children learning what you intended them to learn?
- It enables teachers to spot gaps in learning, misconceptions, to develop and amend the curriculum, as necessary.

## How is summative assessment carried out?

A summative assessment is where learning STOPS and some kind of test takes place instead – is this what happens?

Summative assessment **should not take time away** from pupils learning the curriculum.

# Summative Assessment

## How to make it meaningful, realistic and effective?

- **Recognise that progress takes time.** Children need time to improve, building fluency and competency. If we are assessing every term, then it is 10-15 hours of music learning compared to 40 hours of maths. What realistic musical learning can take place in that time?
- **Assessment schedules should take this into account.** Skills need repetition and might not always improve in a linear direction. Don't summatively assess too often, or you'll end up just teaching to the test, and taking time away from actual teaching. In his words: every 6 weeks does NOT make sense, it's too often.

# Summative Assessment

- **Assessment needs to focus on the areas** –the building blocks.  
You need to have a clear vision about what you want learners to be able to do, as you're assessing whether you've taught it effectively.



# The Building Blocks

[Chris Stevens Webinar- Assessment in Music \(2022\)](#)

Schools should be able to clearly articulate components for what children need to be able to do in the curriculum. What must all pupils be secure in, to continue their journey?

- For example, in a Year 4 beginner ukulele module:
  - Be able to collect the instrument safely when setting up for tuning.
  - Be able to hold the ukulele correctly.
  - Be able to play the correct strings when holding the ukulele correctly to a steady pulse.
  - Know the fret numbers and be able to locate them.
  - Be able to play a C and Am chord with the correct fingers, thumb position and raised knuckles.

# The Building Blocks

## Building upon prior learning - Yr 5 ukulele

- Be able to play chords F and G7.
- Know the difference between major and minor chords
- Be able to move smoothly between three chords, F , C & G7
- Be able to play new strumming techniques: 1<sup>st</sup> finger up/down/shuffle stroke and ‘tremolo’
- Be able to improvise strumming patterns
- Be able to improvise on the *blues scale*
- Be able to play in parts

# Effective Summative Assessment Practice

## ✓ Videos

Videos are of more use if teachers are using them to evaluate the effectiveness of the curriculum, quality of achievement and/or peer assessment.

## ✓ Assessment Sheets

Effective assessment will focus on checking that students have learned the curriculum,- ‘building blocks’ not just that the curriculum had been covered.

## ✓ Assess during the learning process

Whole class work, group work pair work, circle work (individual) e.g. noting whether children are able to clap in time and sing at the right pitch, keep a steady beat, maintain their part etc.

# Effective Summative Assessment Practice

## ✓ **Assess during performances**

Recognise that the end point will most likely be your summative assessment. E.g. end of year ukulele performance where the children will display what they have learnt based on the building blocks of the curriculum.

✓ **Assessment should be skills focussed** based on the identified building blocks.

✓ **Assess less regularly**, use the end points to assess if they have learnt the components for the composite.

✓ Use the **summative statements** to review, develop, amend your curriculum for next year.



# Summary

- The emphasis of your assessment should be formative assessment.
- Be clear on the building blocks (components) which will form the basis of your formative assessment.
- Use good judgement in the use of summative assessment to check on the effectiveness of your music curriculum – are the children learning what you intended them to learn?
- Send SLT the HMI Video to watch!

Any Question??

# Contact details






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# music EXPRESS Skills Progression – children can...



	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Singing	<p>Sing a song with contrasting high and low melodies (Unit 3)</p> <p>Control vocal dynamics, duration and timbre (Unit 4)</p> <p>Sing a song together as a group (Unit 7)</p> <p>Combine voices and movement to perform a chant and a song (Unit 11)</p> <p>Use voices to create descriptive sounds (Unit 12)</p> 	<p>Chant and sing in two parts while playing a steady beat (Unit 4)</p> <p>Sing with expression, paying attention to the pitch shape of the melody (Unit 8)</p> <p>Understand pitch through singing, movement, and note names (Unit 11)</p> <p>Prepare and improve a performance using movement, voice and percussion (Unit 12)</p>	<p>Sing in two-part harmony (Unit 1)</p> <p>Copy and create a wide range of vocal sounds to incorporate into a song (Unit 8)</p> <p>Sing in two parts (two different melodies) with movements and percussion (Unit 9)</p> <p>Perform a round in three parts (Unit 11)</p> 	<p>Perform a poem as an ensemble with rhythmic accuracy to a steady beat (Unit 1)</p> <p>Use beatbox techniques to imitate the sound of a drum kit (Units 1 &amp; 3)</p> <p>Learn to sing partner songs (Unit 3)</p> <p>Sing a call and response song in a minor key in two groups (Unit 8)</p> <p>Sing a song with three simple independent parts (Unit 10)</p> <p>Combine singing, playing and dancing in a performance (Unit 11)</p>	<p>Prepare for a performance by considering narration, performance space, setting up and other logistics (Unit 1)</p> <p>Develop techniques of performing rap using texture and rhythm (Unit 2)</p> <p>Sing and play scales and chromatic melodies accurately (Unit 4)</p> <p>Sing and play percussion in a group piece with changes in tempo and dynamics (Unit 5)</p> <p>Sing a song in unison and three-part harmony (Unit 6)</p> <p>Sing with attention to accuracy in rhythm, pitch and dynamics (Unit 6)</p>	<p>Demonstrate understanding of pitch through singing from simple staff notation (Unit 1)</p> <p>Demonstrate understanding of beat and syncopation through singing and body percussion (Unit 1)</p> <p>Convey lyrical meaning through expressive singing in a part-song with echoes (Unit 2)</p> <p>Learn to sing major and minor note patterns accurately (Unit 2)</p> <p>Demonstrate planning, directing, and rehearsal skills through allocated roles, such as technicians and researchers (Unit 2)</p> <p>Develop, rehearse and perform a mini-musical, including dialogue, singing, playing and movement (Unit 4)</p> <p>Refine vocal performance with consideration of posture, breathing and enunciation (Unit 5)</p> <p>Perform complex song rhythms confidently (Unit 6)</p> <p>Change vocal tone to reflect mood and style (Unit 6)</p>
Playing instruments	<p>Identify and keep a steady beat using instruments (Unit 2)</p> <p>Explore and control dynamics, duration, and timbre with instruments (Unit 4)</p> <p>Play percussion instruments at different speeds (tempi) (Unit 5)</p> <p>Play and control changes in tempo (Unit 5)</p> <p>Explore sounds on instruments and find different ways to vary their sound (Unit 8)</p> <p>Use instruments to create descriptive sounds (Unit 12)</p> <p>Play fast, slow, loud, and quiet sounds on percussion instruments (Unit 9)</p>	<p>Listen to and repeat rhythmic patterns on body percussion and instruments (Unit 4)</p> <p>Play pitch lines on tuned percussion (Unit 5)</p> <p>Accompany a song with vocal, body percussion and instrumenta ostinati (Unit 8)</p> <p>Use instruments expressively in response to visual stimuli (Unit 12)</p>	<p>Accompany a song with a melodic ostinato on tuned percussion (Unit 1)</p> <p>Perform a pentatonic song with tuned and untuned accompaniment (Unit 5)</p> <p>Play independent parts in more than one metre simultaneously on body percussion, untuned and tuned percussion (Unit 6)</p> <p>Perform rhythmic ostinati individually and in combination (Unit 6)</p> <p>Understand and use pitch notations (Unit 7)</p> <p>Read simple rhythm notation (Unit 7)</p> <p>Create and perform from a symbol score (Unit 8)</p> <p>Read graphic notation to play a melody on tuned instruments (Unit 10)</p>	<p>Combine four body percussion ostinati as a song accompaniment (Unit 5)</p> <p>Play a pentatonic song with leaps in pitch on tuned percussion (Unit 6)</p> <p>Play and sing repeated patterns (ostinati) from staff notation (Unit 10)</p> <p>Play a piece with melody, chords, bass and rhythm parts from graphic, rhythm and staff notations (Unit 11)</p>	<p>Read a melody in staff notation (Unit 3)</p> <p>Interpret graphic notation on various soundmakers with an understanding of their qualities and capabilities (Unit 5)</p> <p>Perform music together in synchronisation with a short movie (Unit 5)</p> <p>Develop ensemble playing, focusing on steady beat and placing notes accurately together (Unit 6)</p> <p>Control short, loud sounds on a variety of instruments (Unit 6)</p>	<p>Demonstrate coordination and rhythm skills by participating in a complex circle game (Unit 1)</p> <p>Play a chordal accompaniment to a piece (Unit 3)</p> <p>Follow and interpret a complex graphic score for four instruments (Unit 3)</p> <p>Play tuned instrumental parts confidently from graphic scores with note names (Unit 6)</p>
Improvising/ exploring	<p>Improvise descriptive music (Unit 4)</p> <p>Respond to music through movement (Unit 4)</p> <p>Create a soundscape using instruments (Unit 7)</p> <p>Explore different sound sources and materials (Unit 7)</p> <p>Explore sounds on instruments and find different ways to vary their sound (Unit 8)</p>	<p>Explore timbre and texture to understand how sounds can be descriptive (Unit 3)</p> <p>Combine sounds to create a musical effect in response to visual stimuli (Unit 7)</p> <p>Explore voices to create descriptive musical effects (Unit 7)</p> <p>Explore different ways to organise music (Unit 10)</p>	<p>Improvise descriptive music (Unit 4)</p> <p>Improvise to an ostinato accompaniment (Unit 6)</p> <p>Explore simple accompaniments using beat and rhythm patterns (Unit 12)</p>	<p>Improvise in response to visual stimuli, with a focus on timbre (Unit 4)</p> <p>Explore household items as instruments and match rhythms with appropriate soundmakers (Unit 4)</p> <p>Improvise melodies with a given set of five notes (a pentatonic scale) (Unit 5)</p> <p>Explore layers and layering using a graphic score (Unit 7)</p> <p>Understand syncopation and clap improvised off-beat rhythms (Unit 10)</p>	<p>Develop accompaniments using ostinato and invent or improvise rhythms on untuned percussion (Unit 1)</p> <p>Learn about jazz scat singing and devise scat sounds (Unit 1)</p> <p>Play and improvise using the whole tone scale (Unit 2)</p> <p>Create musical effects using contrasting pitch (Unit 3)</p> <p>Interpret graphic notation on various soundmakers with an understanding of their qualities and capabilities (Unit 5)</p> <p>Learn about and explore techniques used in movie soundtracks (Unit 5)</p>	<p>Devise, combine and structure rhythms through dance (Unit 1)</p> <p>Improvise descriptive music on instruments and other soundmakers (Unit 4)</p>
Composing	<p>Invent and perform new rhythms to a steady beat (Unit 10)</p> <p>Create, play and combine simple word rhythms (Unit 11)</p> <p>Create a picture in sound (Unit 12)</p>	<p>Compose music to illustrate a story (Unit 9)</p> <p>Perform and create simple three- and four-beat rhythms using a simple score (Unit 10)</p>	<p>Select descriptive sounds to accompany a poem (Unit 1)</p> <p>Choose different timbres to make an accompaniment (Unit 1)</p> <p>Make choices about musical structure (Unit 2)</p> <p>Create and perform from a symbol score (Unit 8)</p> <p>Arrange an accompaniment with attention to balance and musical effect (Unit 11)</p> <p>Use a score and combine sounds to create different musical textures (Unit 12)</p>	<p>Compose an introduction for a song (Unit 2)</p> <p>Compose and notate pentatonic melodies on a graphic score (Unit 6)</p> <p>Compose a rap (Unit 9)</p> <p>Compose a fanfare (Unit 11)</p> <p>Compose and play sequences of word rhythms (Unit 12)</p>	<p>Develop a structure for a vocal piece and create graphic scores (Unit 3)</p> <p>Explore extended vocal techniques through listening to and composing 'a capella' (unaccompanied) vocal music based on graphic scores (Unit 3)</p> <p>Use the musical dimensions to create and perform music for a movie (Unit 5)</p> <p>Evaluate and refine compositions with reference to the inter-related dimensions of music (Unit 5)</p> <p>Create sounds for a movie, following a timesheet (Unit 5)</p>	<p>Revise, rehearse, and develop music for performance, with reference to the inter-related dimensions of music (Unit 3)</p> <p>Compose programme music from a visual stimulus (Unit 5)</p>
Listening	<p>Recognise and respond to changes in tempo in music (Unit 2)</p> <p>Identify changes in pitch and respond to them with movement (Unit 6)</p> <p>Understand how music can tell a story (Unit 9)</p> <p>Understand musical structure by listening and responding through movement (Unit 12)</p>	<p>Match descriptive sounds to images (Unit 3)</p> <p>Listen to and repeat back rhythmic patterns on instruments and body percussion (Unit 4)</p>	<p>Listen to and learn about Hindustani classical music (Unit 3)</p> <p>Learn how sounds are produced and how instruments are classified (Unit 3)</p> <p>Listen to and learn about traditional Chinese music (Unit 5)</p> <p>Listen to and learn about a Romantic piece of music (Unit 6)</p> <p>Listen to and learn about a medieval antiphon (Unit 7)</p> <p>Listen to, learn about, play and dance to Tudor dance music (Unit 7)</p>	<p>Understand how rhythmic articulation affects musical phrasing (Unit 1)</p> <p>Explore the descriptive music of two famous composers of the 20th and 21st century (Unit 2)</p> <p>Listen to and learn about 1940s dance band music (Unit 3)</p> <p>Listen to and play along with Bhangra music (Unit 4)</p> <p>Copy rhythms and a short melody (Unit 9)</p> <p>Match short rhythmic phrases with rhythm notation (Unit 10)</p> <p>Listen to and learn about Renaissance instruments (Unit 11)</p>	<p>Hear and understand the features of the whole tone scale (Unit 2)</p> <p>Listen to and learn about modern classical/avant garde music (20th century) (Unit 2)</p> <p>Learn about the music of an early Baroque opera (Unit 3)</p> <p>Demonstrate understanding of the effect of music in movies (Unit 5)</p>	<p>Follow and interpret a complex graphic score for four instruments (Unit 3)</p> <p>Experience and understand the effect of changing harmony (Unit 6)</p> <p>Listen to and understand modulation in a musical bridge (Unit 6)</p>
Appraising	<p>Identify a sequence of sounds (structure) in a piece of music (Unit 4)</p> <p>Listen in detail to a piece of orchestral music (e.g. identify instruments) (Unit 6)</p> <p>Identify metre by recognising its pattern (Unit 8)</p> <p>Identify a repeated rhythm pattern (Unit 10)</p> 	<p>Identify ways of producing sounds (e.g. shake, strike, pluck) (Unit 3)</p> <p>Identify rising and falling pitch (Unit 8)</p> <p>Listen in detail to a piece of orchestral music (e.g. identify how it depicts a season) (Unit 9)</p> <p>Use simple musical vocabulary to describe music (Unit 12)</p> <p>Listen, describe and respond to contemporary orchestral music (Unit 12)</p>	<p>Identify the metre in a piece of music (Unit 6)</p> <p>Recognise rhythm patterns in staff notation (Unit 6)</p> <p>Recognise pitch shapes (Unit 10)</p> 	<p>Identify different instrument groups from a recording (Unit 3)</p> <p>Describe the structure of a piece of orchestral music (Unit 5)</p> <p>Develop listening skills by analysing and comparing music from different traditions (Unit 6)</p> <p>Identify key features of minimalist music (Unit 7)</p> <p>Compare and contrast the structure of two pieces of music (Unit 7)</p> <p>Identify the metre of a new song or piece (Unit 10)</p> <p>Listen to and analyse 20th century ballet music (Unit 10)</p>	<p>Listen to a 19th century tone poem and describe its effects and use of the musical dimensions (Unit 2)</p> <p>Listen to and analyse 19th century impressionist music using musical vocabulary (Unit 2)</p> <p>Compare and contrast two pieces of 19th century Romantic music (Unit 3)</p> <p>Identify changes in tempo and their effects (Unit 5)</p> <p>Evaluate and refine compositions with reference to the inter-related dimensions of music (Unit 5)</p> <p>Explore and analyse a song arrangement and its structure (Unit 6)</p> <p>Rehearse, improve and analyse an ensemble performance, with attention to balance and staying in time (Unit 6)</p>	<p>Revise, rehearse, and develop music for performance, with reference to the inter-related dimensions of music (Unit 3)</p> <p>Discuss the music of a Russian Romantic composer with reference to a painting from the same period (Unit 5)</p> 

## Music Knowledge and Skills Progression Map

### EYFS Framework

#### Communication and Language

##### **ELG: Listening, Attention and Understanding**

- Listen attentively and respond to what they hear with relevant questions, comments and actions when being read to and during whole class discussions and small group interactions;
- Make comments about what they have heard and ask questions to clarify their understanding; - Hold conversation when engaged in back-and-forth exchanges with their teacher and peers.

##### **ELG: Speaking**

- Participate in small group, class and one-to-one discussions, offering their own ideas, using recently introduced vocabulary
- Offer explanations for why things might happen, making use of recently introduced vocabulary from stories, non-fiction, rhymes and poems when appropriate
- Express their ideas and feelings about their experiences using full sentences, including use of past, present and future tenses and making use of conjunctions, with modelling and support from their teacher.

#### Physical Development

##### **ELG: Fine Motor Skills**

- Use a range of small tools.

#### Expressive Arts and Design

##### **ELG: Being Imaginative and Expressive**

- Sing a range of well-known nursery rhymes and songs; Perform songs, rhymes, poems and stories with others, and – when appropriate – try to move in time with music.

### National Curriculum

#### KS1

Singing	Playing an Instrument	Listening and appreciating	Creating own music
Use their voices expressively and creatively by singing songs and speaking chants and rhymes	Play tuned and untuned instruments musically	Listen with concentration and understanding to a range of high-quality live and recorded music	Experiment with, create, select and combine sounds using the inter-related dimensions of music.

#### KS2

Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.					
Performing	Using and Understanding	Composing	Listening	Appreciating	History of Music
Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression	Use and understand staff and other musical notations	Improvise and compose music for a range of purposes using the inter-related dimensions of music	Listen with attention to detail and recall sounds with increasing aural memory	Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians	Develop an understanding of the history of music.

## EYFS and KS1 (Y1) Links

<u>EYFS Framework</u>	<u>EYFS Music focus and progression</u>	<u>Y1 Topic Links</u>
<p><b><u>Communication and Language</u></b>  <b>ELG: Listening, Attention and Understanding</b></p> <ul style="list-style-type: none"> <li>Listen attentively and respond to what they hear with relevant questions, comments and actions when being read to and during whole class discussions and small group interactions;</li> <li>Make comments about what they have heard and ask questions to clarify their understanding; - Hold conversation when engaged in back-and-forth exchanges with their teacher and peers.</li> </ul> <p><b>ELG: Speaking</b></p> <ul style="list-style-type: none"> <li>Participate in small group, class and one-to-one discussions, offering their own ideas, using recently introduced vocabulary</li> <li>Offer explanations for why things might happen, making use of recently introduced vocabulary from stories, non-fiction, rhymes and poems when appropriate</li> <li>Express their ideas and feelings about their experiences using full sentences, including use of past, present and future tenses and making use of conjunctions, with modelling and support from their teacher.</li> </ul> <p><b><u>Physical Development</u></b>  <b>ELG: Fine Motor Skills</b></p> <ul style="list-style-type: none"> <li>Use a range of small tools.</li> </ul> <p><b><u>Expressive Arts and Design</u></b>  <b>ELG: Being Imaginative and Expressive</b></p> <ul style="list-style-type: none"> <li>Sing a range of well-known nursery rhymes and songs; Perform songs, rhymes, poems and stories with others, and – when appropriate – try to move in time with music.</li> </ul>	<p><b><u>Nursery</u></b></p> <ul style="list-style-type: none"> <li>Enjoy and take part in action songs, such as ‘Twinkle, Twinkle Little Star’.</li> <li>Remember and sing entire songs.</li> <li>Sing the pitch of a tone sung by another person (‘pitch match’).</li> <li>Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs.</li> <li>Create their own songs, or improvise a song around one they know.</li> <li>Play instruments with increasing control to express their feelings and ideas.</li> </ul> <p><b><u>Reception</u></b></p> <ul style="list-style-type: none"> <li>Listen attentively, move to and talk about music, expressing their feelings and responses.</li> <li>Sing in a group or on their own, increasingly matching the pitch and following the melody</li> <li>Explore and engage in music making and dance, performing solo or in groups</li> </ul>	<p><b>Interesting Me:</b></p> <ul style="list-style-type: none"> <li>Singing new songs with actions and experimenting with percussion instruments.</li> </ul> <p><b>Toys and Christmas Show:</b></p> <ul style="list-style-type: none"> <li>Developing our singing skills to perform.</li> </ul> <p><b>Rhythm and Beat:</b></p> <ul style="list-style-type: none"> <li>Singing, clapping, playing – understanding rhythm and pulse in different songs.</li> <li>Understanding different rhythms and basic notation – bee, spi-der etc.</li> </ul> <p><b>Glockenspiels:</b></p> <ul style="list-style-type: none"> <li>Learning to play an instrument. Singing, clapping, playing.</li> <li>Using our knowledge to play some known songs.</li> </ul>

KS1 End Points (NC)	Year 1						
	Term	Autumn		Spring		Summer	
	Half Term Coverage	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p><b>Can use their voice expressively and creatively by singing songs and speaking chants and rhymes.</b></p> <p><b>Can play tuned and untuned instruments musically.</b></p> <p><b>Can listen with concentration and understanding to a range of high-quality live and recorded music</b></p> <p><b>Can experiment with, create, select and combine sounds using the inter-related dimensions of music.</b></p>	<b>Topic</b>	<p><b>Interesting me:</b> Singing new songs with actions and experimenting with percussion instruments.</p>	<p><b>Toys and Christmas Show:</b> Developing our singing skills to perform.</p>	<p><b>Rhythm and Beat:</b> Singing, clapping, playing – understanding rhythm and pulse in different songs.</p>	<p><b>Rhythm and Beat:</b> Understanding different rhythms and basic notation – bee, spi-der etc.</p>	<p><b>Glockenspiels:</b> Learning to play and instrument. Singing, clapping, playing. Focus on exercises.</p>	<p><b>Glockenspiels:</b> Using our knowledge to play some known songs.</p>
<b>Key Knowledge</b>	<p>To learn new melodies, lyrics and actions. To learn many repeated lyrics and changes of up to 2 lines in each verse. To consolidate knowledge of verse/chorus structure. To know that body percussion sounds (as appropriate to lyric content) can be used on the beat to fill silence/rests in music. To understand how sound is created on their percussion instrument. To know that words - or more specifically their own name can be placed into a rhythmical context, and become part of a piece of music.</p>	<p>To learn new melodies, lyrics and actions. To learn many repeated lyrics and changes of up to 2 lines in each verse. To consolidate knowledge of verse/chorus structure. To know that body percussion sounds (as appropriate to lyric content) can be used on the beat to fill silence/rests in music. To know that words - or more specifically their own name can be placed into a rhythmical context, and become part of a piece of music.</p>	<p>To learn that a basic 4 beat pattern can be made up of both sound and silence. To know that using simple body sounds- claps, taps, stamps and silent movements can represent beats in music. To know that movement, and sound can be inextricably linked through the natural impulse of beat. To understand how sound is created on their percussion instrument. To understand and identify names and division of groups of percussion instruments within the wider percussion family.</p>	<p>To learn that a basic 4 beat pattern can be made up of both sound and silence. To know that using simple body sounds- claps, taps, stamps and silent movements can represent beats in music. To know that movement, and sound can be inextricably linked through the natural impulse of beat. To understand how sound is created on their percussion instrument. To be able to identify rhythm that is heard from one of 3 written rhythms displayed, using minim, down to semiquaver, and crotchet rests. To understand and identify names and division of groups of percussion instruments within the wider percussion family.</p>	<p>To recognise, read and play basic music notation: time signature, crotchets and quavers. To recognise, read and play basic music notation: Treble clef, five-line staff To recognise, read and play basic music notation: Treble clef, five-line staff and the notes C D E F G A B &amp; C To gain an understanding of how a percussion instrument works. To know that silence in music (rests) are as placed as the sounds.</p>	<p>To recognise, read and play basic music notation: Treble clef, five-line staff. To recognise, read and play basic music notation: Treble clef, five-line staff and the notes of an octave. To recognise, read and play basic music notation: Treble clef, five-line staff and the notes C D E F G A B &amp; C To gain an understanding of how a percussion instrument works. To know that silence in music (rests) are as placed as the sounds.</p>	
<b>Cross Curricular Links</b>	Numeracy - using numbers to divide time into pulse.	RE	Science – Sound (Vibrations)				
<b>Key Skills</b>	<p>To learn how they can enjoy moving to music by dancing, marching, being animals etc To learn to play an instrumental part that matches their musical challenge, using one of the differentiated parts (a one-note part, a simple part, medium part). To play a tuned instrumental part with the song they perform. Learn to play an instrumental part that matches their musical challenge, using one of the differentiated parts (a one-note part, a simple part, medium part). To Listen to the rhythm and clap back. Copy back short rhythmic phrases based on words, with one and two syllables whilst marching to the steady beat. Listen – To listen to the rhythm and clap back. Copy back short rhythmic phrases based on words, with one and two syllables whilst marching to the steady beat. To Listen and sing back, and some different vocal warm-ups. Use your voices to copy back using 'la'.</p>	<p>To sing a melody in verse/chorus structure with up to 2 lines of changing lyric in each verse. To sing in time and rhythm with class ensemble, songs that use on beat non-syncopated rhythms in a verse chorus structure, with up to 2 lines of lyrics changing each verse. To co-ordinate singing and body percussion for single beat, non-syncopated rhythms. To rehearse and achieve performance of class song and combined KS 1 songs. To be able to work with the team to memorise and perform songs that use on beat non-syncopated rhythms in a verse chorus structure, with up to 2 lines of lyrics changing each verse To be able to listen to the entire ensemble to ensure correct entry, lyric, and tempo.</p>	<p>To learn how to hold and play the drum, cowbell, triangle, woodblock and claves. To keep a pulse with the class through changing rhythms To begin to gain co-ordination with basic percussion instruments To work as a team to play rhythms together from minims down to quavers. To be able to remember the difference in sound of a minim, crotchet and quaver.</p>	<p>To learn use their own body to create a basic 4 beat pattern, using simple sounds- claps, taps, stamps and silent movements. To create crotchet rhythms and silences as a class- as part of a larger group. To keep a beat of crotchets - as both sound and rest in 4/4 To gain co-ordination of crotchets and crotchet rests in 4/4 To gain skills of simple body percussion in crotchets and crotchet rests in 4/4 To perform one or two words at a time in front of peers. To be able to keep a rhythm of crotchets and crotchet rests in 4/4 as a team. To memorise a rhythm of one bar in 4/4 using crotchets and crotchet rests To actively listen so that they can come in as the rhythm/beat requires. To generate a simple rhythm based on their name.</p>	<p>To gain co-ordination of crotchets and crotchet rests in 4/4 To gain skills of simple body percussion in crotchets and crotchet rests in 4/4 To perform one or two words at a time in front of peers. To keep a pulse/beat on a percussion instrument. To be able to keep a rhythm of crotchets and crotchet rests in 4/4 as a team. To memorise a rhythm of one bar in 4/4 using crotchets and crotchet rests To work as a team to play melodies using the notes G - G. To actively listen so that they can come in as the rhythm/beat requires. To listen and understand different pitches.</p>	<p>To gain co-ordination of crotchets and crotchet rests in 4/4 To gain skills of simple body percussion in crotchets and crotchet rests in 4/4 To perform one or two words at a time in front of peers. To keep a pulse/beat on a percussion instrument. To be able to keep a rhythm of crotchets and crotchet rests in 4/4 as a team. To memorise a rhythm of one bar in 4/4 using crotchets and crotchet rests To work as a team to play melodies using the notes G - G. To actively listen so that they can come in as the rhythm/beat requires. To listen and understand different pitches.</p>	
<b>School Context</b>							
	Children will solidify class and year-group relationships.	Children will understand the narrative of their song within the wider context of a story, which they will perform to parents and carers at the end of term.	Children will gain transferrable skills in musical instrument playing.	Children will increase transferrable skills in musical instrument playing.	Children will increase transferrable skills in musical instrument playing.	Children will increase transferrable skills in musical instrument playing.	Children will increase transferrable skills in musical instrument playing.



		Year 2					
KS1 End Points (NC)	Term	Autumn		Spring		Summer	
	Half Term Coverage	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p>Can use their voice expressively and creatively by singing songs and speaking chants and rhymes.</p> <p>Can play tuned and untuned instruments musically.</p> <p>Can listen with concentration and understanding to a range of high-quality live and recorded music</p> <p>Can experiment with, create, select and combine sounds using the inter-related dimensions of music.</p>	<p><b>Topic</b></p> <p><b>Introduction to Glockenspiels:</b> Learning exercises, notation and rounds To play 'London's burning'.</p>	<p><b>Glockenspiels and Christmas Show</b></p>	<p><b>Rhythm in action:</b> Using - Bee, spi-der etc to learn rhythm and pulse.</p>	<p><b>Explorers 'The lost City of Eldorado'.</b> Creating a sound scape using a graphic score.</p>	<p><b>Glockenspiels:</b> Learning to play a new instrument.</p>	<p><b>Zootime:</b> Sing, sign, play and perform.</p>	
	<p><b>Key Knowledge</b></p>	<p>To learn that a basic 4 beat pattern can be made up of sound or silence, and that sound may be divided up into parts. To hum/sing music learned from memory To know that using body sounds, words and silent movements can all represent beats in music. To know that movement, and sound can be inextricably linked through the natural impulse of beat and rhythm. To know that both one and two syllable words can be placed into a rhythmical context, and become part of a piece of music. To understand and identify names and division of sound groups of percussion instruments within the wider percussion family.</p>	<p>To learn new melodies, lyrics and actions, and a class song in which entire verses will have different lyrics, with a repeated chorus. To consolidate knowledge of verse/chorus structure in a song which has changing lyrics for entire verses. To know that body percussion sounds (as appropriate to lyric content) can be used both on and off the beat to fill silence/rests in music.</p>	<p>To know that movement, and sound can be inextricably linked through the natural impulse of beat and rhythm. To know that both one and two syllable words can be placed into a rhythmical context, and become part of a piece of music. To know that beats in music are can be divided into faster sounds (rhythm). To understand and identify names and division of sound groups of percussion instruments within the wider percussion family.</p>	<p>To decide upon, create and then perform several different vocal techniques, knowing which to use at which point. To memorise and play several different short phrases of both rhythmic and melodic material. To recreate timbre concepts used in the story on percussion instruments. To gain an understanding of how different sounds create and relate to varying moods, effects and soundscapes. To make decisions about which instrument best suits any moment from the story, and play them. To recognise different instruments as having different timbre qualities, which can relate to mood. To devise a means to write a score, and then and rehearse and play it, on more than one instrument.</p>	<p>To hum/sing music learned from memory. To learn that a basic 4 beat pattern can be made up of sound or silence, and that sound may be divided up into parts. To memorise and play several different short phrases of both rhythmic and melodic material. To gain an understanding of how different words can be placed into a rhythmical context, and become part of a piece of music. To recognise different instruments as having different timbral qualities, which can relate to mood.</p>	<p>To decide upon, create and then perform several different vocal techniques, knowing which to use at which point. To sing using several different vocal techniques, knowing which to use at which point. To learn new melodies, lyrics and actions, and a class song in which entire verses will have different lyrics, with a repeated chorus. To memorise and play several different short phrases of both rhythmic and melodic material. To know that both one and two syllable words can be placed into a rhythmical context, and become part of a piece of music. To understand and identify names and division of sound groups of percussion instruments within the wider percussion family.</p>
	<p><b>Cross Curricular Links</b></p>		<p>History - the context within which their song(s) were written and sung / The Christmas story across cultures and the world.</p>	<p>Literacy; Core Text</p>			
	<p><b>Key Skills</b></p>	<p>To learn how they can enjoy moving to music by dancing, marching, being animals etc To learn how songs can tell a story or describe an idea. To learn to find a comfortable singing position. To learn to start and stop singing when following a leader. To Choose a song they have learnt from the Scheme and perform it To listen to the rhythm and clap back. Copy back short rhythmic phrases based on words, with one and two syllables whilst marching the steady beat. To learn about voices singing notes of different pitches (high and low).</p>	<p>To sing a melody in verse/chorus structure with changing lyrics for each entire verse. To sing in time and rhythm with class ensemble, songs that use on beat non-syncopated rhythms in a verse chorus structure, with entire lyric change in each verse. To co-ordinate singing and body percussion for single and double beats, and syncopated and non-syncopated rhythms. To rehearse and achieve performance of class song and leading year 1 in combined KS 1 songs. To be able to work with the team to memorise and perform songs that use on beat non-syncopated rhythms in a verse chorus structure, with each verse having different lyrics. To be able to listen to the entire ensemble to ensure correct entry, lyric, and tempo, and lead year 1 in this process.</p>	<p>To create crotchet and quaver rhythms with varying silences in pairs and as part of a class. Keeping a beat of crotchets and quavers as sound, or rest in 4/4 To be able to keep a rhythm of crotchets, quavers and crotchet rests in 4/4 as a team. To memorise a rhythm of 1-2 bars in 4/4 using crotchets, quavers and crotchet rests To hold and play a variety of different instruments in the one performance. To keep a pulse/beat and melody with often only a short cue, from only 4 beats to a simple upbeat. To have the co-ordination to play more than one instrument with rhythms that extend from minims to semiquavers, and crotchet rests, as well as some extended techniques.</p>	<p>To create different effects and moods using varied vocal techniques. To remember which vocal techniques or melodies relate to each moment in the text. To hold and play a variety of different instruments in the one performance. To keep a pulse/beat and melody with often only a short cue, from only 4 beats to a simple upbeat. To have the co-ordination to play more than one instrument with rhythms that extend from minims to semiquavers, and crotchet rests, as well as some extended techniques. To deliver several melodies and sound effects at varying designated dynamic levels as part of a class ensemble. To be able to remember various melodies and sound effects at varying designated dynamic levels. To listen and understand the difference between sounds in relation to timbre</p>	<p>To treat instruments carefully and with respect. To learn to play a tuned instrumental part that matches their musical challenge, using one of the differentiated parts (a one-note, simple or medium part). To play the part in time with the steady pulse. To keep a pulse/beat and melody with often only a short cue, from only 4 beats to a simple upbeat. To have the co-ordination to play more than one instrument with rhythms that extend from minims to semiquavers, and crotchet rests, as well as some To deliver several melodies and sound effects at varying designated dynamic levels as part of a class ensemble. To be able to remember. To listen to and follow musical instructions from a leader.</p>	<p>To create and remember different effects and moods using varied vocal techniques that they have decided themselves based on what they develop from ideas over past two terms. To learn to hold and play a variety of new musical instruments in the one performance. To play a musical idea with often only a short cue, with only an upbeat cue. To have the co-ordination to play more than one instrument using extended techniques of their own making. To be able to respond in the moment to playing sound effects at varying designated dynamic levels, without rehearsal.</p>
		<b>School Context</b>					
		<p>Children will solidify class and year-group relationships as well as start develop skills creating in pairs.</p>	<p>Children will understand the narrative of their song within the wider context of a story, which they will perform to parents and carers at the end of term.</p>	<p>Children will understand their own involvement in the larger narrative, the narrative, and perform to parents and carers at the end of term.</p>	<p>Children will understand their own involvement in the larger narrative, the narrative, and perform to parents and carers at the end of term</p>	<p>Children will increase transferrable skills in listening and extending an idea from a single concept to a wider one.</p>	<p>Children will increase transferrable skills in team work -devising and rehearsing in small groups to performance, devising language and notation, and creating their own new piece of music/soundscape.</p>



Year 3							
KS2 End Points (NC)	Term	Autumn		Spring		Summer	
	Half Term Coverage	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	Topic	The Orchestra: Learning about the orchestra with 'Carnival of the animals.' To compose in the style of Saint Saens.	Christmas Show	Rhythm and Layers: Learning about rhythm, pulse, notation and composing with layers.	Composition: Learning to compose using Vivaldi's '4 Seasons'.	Glockenspiels: Learning to play an instrument – sing, clap, play, perform.	Play it again: Children create simple rhythmic patterns and perform them rhythmically using notation as a support.
<p>Can play and perform in solo and ensemble contexts, using voice and playing musical instruments with increasing accuracy, fluency, control and expression. Can use and understand staff and other musical notations. Can improvise and compose music for a range of purposes using the inter-related dimensions of music. Can listen with attention to detail and recall sounds with increasing aural memory. Appreciates and understands a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians. Has developed an understanding of the history of music.</p>	<b>Key Knowledge</b>	<p>To compose short fragments of melody in small groups using knowledge learned about relational pitch.</p> <p>To learn some of the many different woodwind instruments and the contexts in which they can be played.</p> <p>To learn some of the many different percussion instruments and the contexts in which they can be played.</p> <p>To learn some of the many different string instruments and the contexts in which they can be played.</p> <p>To listen to different string instruments and learn how to distinguish between similar timbres.</p> <p>To learn how different stringed instruments have a historical context and how their technology and sound has or has changed over time.</p> <p>To learn how different woodwind instruments have a historical context and how their technology and sound has or has changed over time.</p>	<p>To learn new melodies, lyrics and actions, and a class song in which entire verses will have different lyrics, with a repeated chorus of a structure that uses complex musical concepts, few repeated lyrics other than chorus, and musical complexity appropriate to the early stages of KS 2.</p> <p>To consolidate knowledge of verse/chorus structure in a song as well as learn new structures.</p> <p>To sing in parts, or in rounds with the entire Key Stage leading the simpler part with year 4.</p> <p>To gain a greater knowledge of songs from other cultures other than those already known</p> <p>To gain a greater knowledge of songs from different times throughout history, and the different elements of music that might be pertinent or identifying as from that time.</p>	<p>To understand the process of creating a short composition.</p> <p>To develop the understanding of notation ordered in colour specified numbers placed into a grid system that represents beat, by using it compositionally.</p> <p>To compose short fragments of melody in small groups using knowledge learned about relational pitch.</p> <p>To learn some of the many different percussion instruments and the contexts in which they can be played.</p>	<p>To understand the process of creating a short composition.</p> <p>To read from, and learn about pitch and melody using a notation of colour specified numbers placed into a grid system that represents beat.</p> <p>To develop the understanding of notation ordered in colour specified numbers placed into a grid system that represents beat, by using it compositionally.</p> <p>To compose short fragments of melody in small groups using knowledge learned about relational pitch.</p> <p>To learn the word texture when used as an element of music analysis and structure.</p>	<p>To learn about and play scale degrees, and understand how melodies are comprised of them, and discover how to order them with regards to pitch -from lowest to highest, or highest to lowest.</p> <p>To learn about and understand how we favour the order of certain pitches over others, and to create examples of these more desirable pitch sequences</p> <p>To read from, and learn about pitch and melody using a notation of colour specified numbers placed into a grid system that represents beat.</p> <p>To develop the understanding of notation ordered in colour specified numbers placed into a grid system that represents beat, by using it compositionally.</p> <p>To listen to different keyboard instruments and learn how to distinguish between similar timbres.</p> <p>To learn some of the many different keyboard instruments and the contexts in which they can be played.</p> <p>To learn how different keyboard instruments have an historical context and how their technology and sound has or has changed over time.</p>	<p>To learn about and play scale degrees, and understand how melodies are comprised of them, and discover how to order them with regards to pitch -from lowest to highest, or highest to lowest.</p> <p>To learn about and understand how we favour the order of certain pitches over others, and to create examples of these more desirable pitch sequences.</p> <p>To develop the understanding of notation ordered in colour specified numbers placed into a grid system that represents beat, by using it compositionally.</p> <p>To read from, and learn about pitch and melody using a notation of colour specified numbers placed into a grid system that represents beat.</p> <p>To listen to different keyboard instruments and learn how to distinguish between similar timbres.</p> <p>To learn some of the many different keyboard instruments and the contexts in which they can be played.</p> <p>To learn how different keyboard instruments have an historical context and how their technology and sound has or has changed over time.</p>
	<b>Cross Curricular Links</b>	Literacy and Reading Geography and culture -Where instruments and musics come from.	History - the context within which their song(s) were written and sung RE - Christmas story across cultures and the world.	History / PE -simple choreographed movement Use of patterns in maths Geography and culture -Where instruments and music come from.	Literacy – Conveying a narrative through music Geography and culture -Where instruments and musics come from.	Literacy – Conveying a narrative through music Geography and culture -Where instruments and musics come from.	Literacy – storytelling and rhyme Geography and culture - Where instruments and musics come from.
	<b>Key Skills</b>	<p>To listen and differentiate between different string instruments.</p> <p>To listen and differentiate between different wind instruments.</p> <p>To listen and develop a greater understanding of string instruments and their historical contexts.</p> <p>To listen and develop a greater understanding of wind instruments and their historical contexts.</p> <p>To listen and develop a greater understanding of keyboard instruments and their historical contexts.</p> <p>To help create three simple melodies with the Units using one, three or five different notes.</p>	<p>To sing a song in verse/chorus structure with complex musical structure and few repeated lyrics other than the chorus.</p> <p>To sing in time and rhythm with class ensemble, and whole KS songs that use syncopated and non-syncopated rhythms in structures other than verse/chorus, with entire lyric changes.</p> <p>To co-ordinate singing and actions that are almost dance moves rather than descriptive of lyric definition.</p> <p>Doing this for single and double beats, and syncopated and non-syncopated rhythms.</p> <p>To rehearse and achieve performance of class song and also be able to</p>	<p>To play varied percussions, simple vocal sounds and text.</p> <p>To devise and use new forms of graphic notation so that body percussions, simple vocal sounds and text may be remembered, rehearsed and performed.</p> <p>To clap and say back rhythms.</p> <p>To create your own simple rhythm patterns.</p> <p>To lead the class using their simple rhythms.</p> <p>To copy back with instruments, without and then with notation.</p> <p>To listen to performances of other groups and determine what might be represented by the body percussion or vocal noises they experience, as well as understand the text they hear.</p>	<p>To learn to interpret play and perform using different types of graphic notation for body percussions, simple vocal sounds and text.</p> <p>To devise and use new forms of graphic notation so that body percussions, simple vocal sounds and text may be remembered, rehearsed and performed.</p> <p>To compose a short piece of music/soundscape using body percussion, vocal sounds and text that tells a narrative within a small group.</p> <p>To create new sounds that represent life events, using the</p>	<p>To learn to interpret play and perform using different types of graphic notation for body percussions and simple vocal sounds.</p> <p>To play the Glocks as part of a small ensemble, with particular attention to own part.</p> <p>To sing with awareness of being 'in tune'.</p> <p>To have an awareness of the pulse internally when singing</p> <p>To discover and use the simple notational scores based on numbers and space.</p> <p>To play more musically complex melodies increasing ability.</p> <p>Defined and visual structures of</p>	<p>To treat instruments carefully and with respect. To play any one, or all of four, differentiated parts on a tuned instrument – a one-note, simple or medium part or the melody of the song) from memory or using notation.</p> <p>To rehearse and perform their part within the context of the Unit song. To listen to and follow musical instructions from a leader.</p>

	<p>To learn how the notes of the composition can be written down and changed if necessary.</p> <p>Play To rehearse and perform their part within the context of the Unit song.</p> <p>To listen to and follow musical instructions from a leader.</p> <p>Improvise - To rehearse and perform their part within the context of the Unit song.</p> <p>To listen to and follow musical instructions from a leader.</p> <p>Compose To plan and create a section of music that can be performed within the context of the unit song.</p> <p>To talk about how it was created.</p> <p>To Listen to and reflect upon the developing composition and make musical decisions about pulse, rhythm, pitch, dynamics and tempo.</p>	<p>maintain a confident place in singing in combined KS 2 songs as the youngest member of the Key Stage.</p> <p>To be able to work with the team to memorise and perform songs that use syncopated and non-syncopated rhythms in various structures, with complex lyrics.</p> <p>To be able to listen to the entire ensemble to ensure correct entry, lyric, and tempo, and sustain confidence with the older year groups in this process.</p> <p>To increase aural memory as lyric content of entire show will have new melodic, rhythmic and lyric ideas that are more complex in construction, and to execute.</p>	<p>To create new sounds that represent life events, using the body percussion, vocal sounds and text.</p>	<p>body percussion, vocal sounds and text.</p> <p>To listen to performances of other groups and determine what might be represented by the body percussion or vocal noises they experience, as well as understand the text they hear.</p> <p>To devise and use graphic notation for body percussion, vocal sounds and text as rehearsal and performance score.</p>	<p>songs increasing understanding of music analysis/listening.</p>	
<b>School Context</b>						
	<p>Children will increase song repertoire, and solidify class and year-group relationships across KS 2.</p>	<p>Children will understand the narrative of their song within the wider context of a story, which they will perform to parents and carers at the end of term.</p>	<p>Setting, working towards and achieving a goal within the class.</p>	<p>Setting, working towards and achieving a goal within the class and small ensembles.</p>	<p>Setting, working towards and achieving a goal within small ensembles.</p> <p>Transferrable skills playing a musical instrument. Experiencing and utilising transferrable team work and co-operation skills.</p>	<p>Setting, working towards and achieving a goal within small ensembles.</p> <p>Transferrable skills playing a musical instrument. Experiencing and utilising transferrable team work and co-operation skills.</p>

Year 4								
KS2 End Points (NC)	Term	Autumn		Spring		Summer		
	Half Term Coverage	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2	
<p>Can play and perform in solo and ensemble contexts, using voice and playing musical instruments with increasing accuracy, fluency, control and expression.</p> <p>Can use and understand staff and other musical notations.</p> <p>Can improvise and compose music for a range of purposes using the inter-related dimensions of music.</p> <p>Can listen with attention to detail and recall sounds with increasing aural memory.</p> <p>Appreciates and understands a wide range of</p>	Topic	<p><b>Notation and the Orchestra:</b></p> <p>Understanding the layout of the orchestra and notation in music.</p> <p>To compose using 'Peter and the Wolf' as a stimulus.</p>	<p><b>Composer OTW Christmas Show</b></p>	<p><b>Composer OTW Glockenspiels 1:</b></p> <p>To continue developing my understanding of a new instrument.</p>	<p><b>Composer OTW Glockenspiels Stage 2:</b></p> <p>To continue developing my understanding of a new instrument.</p>	<p><b>Composer OTW Composition</b></p> <p>Learning to create music using A focus composer. (LSO previous project material)</p>	<p><b>Composer OTW BoomWackers</b></p> <p>Learning to play melodies as a group. Diatonic scale – doh, re, mi.</p>	
	Topic	<p><b>Composer of the Week:</b> There are 40 composers from around the world 20 women, 20 men. This listening activity is continued until we reach the end of the list of 40 composers, which starts in year 4 and continues some way into year 5 music lessons. We do not do this activity if there is performance looming, as rehearsals will take precedence.</p>						
	Key Knowledge	<p>To be able to remember an increasing number of composers by name with only their initials, nationality and dates as reference.</p> <p>To learn the name, nationality and genre of a new composer each week as well as a most significant or defining feature of their life or music, the context in which they lived.</p>						
	Key Knowledge	<p>To learn a way to recreate this motivic material on the percussion instrument of their choice.</p> <p>To understand the basic principles of graphic and standard musical notation, to succeed in reading from and playing a score together as a class ensemble.</p> <p>To know how to identify and separate like and unlike timbres within the percussion family.</p> <p>To know which instruments might best be used to create the layers of sounds which are most appropriate for representation of the chosen topic.</p> <p>To know which instruments might best recreate the sounds which are most appropriate for</p>	<p>To learn new melodies, lyrics and actions, and a class song in which there will be part singing based on canonic entry, verses will be substantially longer than previously, and have different lyrics, the song will use complex musical concepts, few repeated lyrics other than chorus, and musical complexity appropriate to the advancing stages of KS 2.</p> <p>To develop the ability to sing complex rhythmic patterns as well as new forms of structure in a song that incorporate the use of canon.</p> <p>To sing in parts, or in rounds with their class and the entire Key Stage, leading the simpler part with year 3.</p> <p>To gain a greater knowledge of songs from different times throughout history, and the different elements of music that might be pertinent or identifying as from that time.</p>	<p>To learn a way to recreate this motivic material on the percussion instrument of their choice.</p> <p>To gain a greater understanding, language and experience of team work and pulse/beat and how melody can this pulse to move forward.</p> <p>To learn a way to recreate this motivic material on the percussion instrument of their choice.</p> <p>To understand the basic principles of graphic and standard musical notation, to succeed in reading from and playing a score together as a class ensemble.</p> <p>To understand the basic principles of graphic and standard musical notation, to succeed in reading from and playing a score together as a class ensemble.</p> <p>To know how to identify and separate like and unlike timbres within the percussion family.</p>	<p>To learn a way to recreate this motivic material on the percussion instrument of their choice.</p> <p>To gain a greater understanding, language and experience of team work and pulse/beat and how melody can this pulse to move forward.</p> <p>To learn a way to recreate this motivic material on the percussion instrument of their choice.</p> <p>To understand the basic principles of graphic and standard musical notation, to succeed in reading from and playing a score together as a class ensemble.</p> <p>To understand the basic principles of graphic and standard musical notation, to succeed in reading from and playing a score together as a class ensemble.</p>	<p>To learn a way to recreate this motivic material on the percussion instrument of their choice.</p> <p>To understand the basic principles of graphic and standard musical notation, to succeed in reading from and playing a score together as a class ensemble.</p> <p>To learn specific details about a composer's life and music, such as the time that they lived, and the conditions of his life as a composer in those times.</p> <p>To know which instruments might best be used to create the layers of sounds which are most appropriate for representation of the chosen topic.</p>	<p>To learn a way to recreate this motivic material on the percussion instrument of their choice.</p> <p>To understand the necessity of basic movement, voice and body percussion in driving the experience of pulse/beat.</p> <p>To understand the basic principles of graphic and standard musical notation, to succeed in reading from and playing a score together as a class ensemble.</p> <p>To learn the inextricable link between team work and pulse.</p> <p>Children understand the inextricable link between ensemble participation and success in carrying out a task.</p>	

<p>high-quality live and recorded music drawn from different traditions and from great composers and musicians. Has developed an understanding of the history of music.</p>		representation of the specified environment.			<p>notation, to succeed in reading from and playing a score together as a class ensemble.</p> <p>To know how to identify and separate like and unlike timbres within the percussion family.</p>		
	<b>Cross Curricular Links</b>	History - the context in which the weekly composer lived.	History - the context within which their song(s) were written and sung RE -the Christmas story across cultures and the world.	History - the context in which the weekly composer lived. The lives of slaves, and how they used music to cope.	History - the context in which the weekly composer and Beethoven lived. Maths - the way in which a motive can be used, reversed, inverted, expanded and diminished like patterns in maths.	History - the context in which the weekly composer lived.	History - the context in which the weekly composer lived. Maths - the use of aural patterns, and how they are usually heard in even numbers, and often in groups of 4.
	<b>Key Skills</b>	<p>To copy back with instruments, without and then with notation. To listen and develop a greater understanding of string instruments and their historical contexts. To listen and develop a greater understanding of wind instruments and their historical contexts. To listen and develop a greater understanding of keyboard instruments and their historical contexts. To confidently identify and move to the pulse. To talk about the musical dimensions working together in the Unit songs eg if the song gets louder in the chorus (dynamics). To talk about the music and how it makes them feel. To help create at least one simple melody using one, three or all five different notes. To plan and create a section of music that can be performed within the context of the unit song. To talk about how it was created. To listen to and reflect upon the developing composition and make musical decisions about pulse, rhythm, pitch, dynamics and tempo. To clap and say back rhythms. To create your own simple rhythm patterns. To lead the class using their simple rhythms. To copy back with instruments, without and then with notation.</p>	<p>To sing a song in verse/chorus structure with complex musical structure, part singing based on echoing, and few repeated lyrics other than the chorus. To sing in time and rhythm with class ensemble, and whole KS songs that use syncopated and non-syncopated rhythms in structures other than verse/chorus, with entire lyric changes, and part singing based on echoing. To co-ordinate singing and actions that are almost dance moves rather than descriptive of lyric definition. Doing this for single and double beats, and syncopated and non-syncopated rhythms, and in parts across the class rather than as a whole class ensemble. To rehearse and achieve performance of class song and also be able to maintain a confident place in singing in combined KS 2 songs as developing members of the Key Stage. To be able to work with the team to memorise and perform songs that use syncopated and non-syncopated rhythms in various structures, with complex lyrics and echoing parts. To be able to listen to the entire ensemble to ensure correct entry, lyric, and tempo, and sustain confidence with the older year groups in this process, and understand where any echoing phrases may need to come in. To increase aural memory as lyric content of entire show will have new melodic, rhythmic and lyric ideas that are more complex in construction, and to perform.</p>	<p>To treat instruments carefully and with respect. To play any one, or all four, differentiated parts on a tuned instrument – a one-note, simple or medium part or the melody of the song from memory or using notation. To rehearse and perform their part within the context of the Unit song. To listen to and follow musical instructions from a leader. To experience leading the playing by making sure everyone plays in the playing section of the song. To play the Glocks as part of a small ensemble, with particular attention to own part. To sing with awareness of being 'in tune'. To have an awareness of the pulse internally when singing To discover and use the simple notational scores based on numbers and space. To play more musically complex melodies increasing ability. Defined and visual structures of songs increasing understanding of music analysis/listening. To copy back with instruments, without and then with notation.</p>	<p>To play the Glockenspiel as part of a small ensemble, with particular attention to own part. To treat instruments carefully and with respect. To play any one, or all four, differentiated parts on a tuned instrument – a one-note, simple or medium part or the melody of the song from memory or using notation. To rehearse and perform their part within the context of the Unit song. To listen to and follow musical instructions from a leader. To experience leading the playing by making sure everyone plays in the playing section of the song. To discover and use the simple notational scores based on numbers and space. To successfully be able to play only one note in a sequence in which the rest of the class similarly only plays one note, and discovering that timing is vital to success in this process.</p>	<p>To rehearse and perform their part within the context of the Unit song – 'Ode to Joy' To play either tuned or untuned percussion in a piece that focussing on timbre. To play either tuned or untuned percussion, or using their voice, in a piece that focuses on texture. To confidently identify and move to the pulse. To talk about the musical dimensions working together in the Unit songs eg if the song gets louder in the chorus (dynamics). To talk about the music and how it makes them feel. To listen carefully and respectfully to other people's thoughts about the music. When you talk try to use musical words. To listen to sounds analysing their timbral qualities, and from this selecting the most appropriate timbral qualities to use to create a specified environment. To gain awareness of music vertically as well as horizontally</p>	<p>To learn to interpret play and perform using different types of graphic notation for body percussions, simple vocal sounds and text. To devise and use new forms of graphic notation so that body percussions, simple vocal sounds and text may be remembered, rehearsed and performed. To listen to performances of other groups and determine what might be represented by the body percussion or vocal noises they experience, as well as understand the text they hear. To help create at least one simple melody using one, three or all five different notes. To plan and create a section of music that can be performed within the context of the unit song. To talk about how it was created. To listen to and reflect upon the developing composition and make musical decisions about pulse, rhythm, pitch, dynamics and tempo. To devise and use graphic notation for body percussion, vocal sounds and text as rehearsal and performance score.</p>
<b>Key Skills</b>	<p>To be able to recognise and recall names of several composers from a range of countries and contexts, and be able to suggest likely country of origin as well as dates of birth and death. To be able to identify the way elements and musics changed over time and understand how this was reflected within an historical context.</p>						
<b>School Context</b>							
	Setting, working towards and achieving a goal within the class. Experiencing and utilising transferrable team work and co-operation skills.	Children will understand the narrative of their song within the wider context of a story, which they will perform to parents and carers at the end of term.	Setting, working towards and achieving a goal within the class. Experiencing and utilising transferrable team work and co-operation skills.	Setting, working towards and achieving a goal as part of the class ensemble. Transferrable skills playing a musical instrument. Experiencing and utilising transferrable team work and co-operation skills.	Setting, working towards and achieving a goal within small ensembles. Transferrable skills playing a musical instrument. Experiencing and utilising transferrable team work and co-operation skills.	Setting, working towards and achieving a goal within small ensembles. Transferrable skills playing a musical instrument. Experiencing and utilising transferrable team work and co-operation skills.	Setting, working towards and achieving a goal within small ensembles. Transferrable skills playing a musical instrument. Experiencing and utilising transferrable team work and co-operation skills.

KS2 End Points (NC)	Year 5						
	Term	Autumn		Spring		Summer	
	Half Term Coverage	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p>Can play and perform in solo and ensemble contexts, using voice and playing musical instruments with increasing accuracy, fluency, control and expression. Can use and understand staff and other musical notations. Can improvise and compose music for a range of purposes using the inter-related dimensions of music. Can listen with attention to detail and recall sounds with increasing aural memory. Appreciates and understands a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians. Has developed an understanding of the history of music.</p>	Topic	<p><b>Composer OTW Elements and notation:</b></p> <p>Learning about the building blocks of music, rhythm and notation.</p> <p>To begin to practice keyboard skills with musical elements included.</p>	<p><b>Composer OTW Christmas Show</b></p>	<p><b>Composer OTW Samba:</b></p> <p>Learning to play an instrument in a new style as a group.</p>	<p><b>Composer OTW Composition</b></p> <p>Learning how to compose using Holst's 'Planet Suite'.</p>	<p><b>Composer OTW Play that song:</b></p> <p>Learning how to play the notes on a keyboard using iPad.</p>	<p><b>Composer OTW Glockenspiels – Classroom Jazz &amp; LSO</b></p> <p>Learning to play in a new genre.</p>
	Topic	<p><b>Composer of the Week:</b> There are 40 composers from around the world 20 women, 20 men. This listening activity is continued until we reach the end of the list of 40 composers, which starts in year 4 and continues some way into year 5 music lessons. We do not do this activity if there is performance looming, as rehearsals will take precedence.</p>					
	Key Knowledge	<p>To be able to remember an increasing number of composers by name with only their initials, nationality and dates as reference.</p> <p>To know about significant changes in musical style in art music from the renaissance to the present day, and the many and varied contexts and countries in which composers lived.</p> <p>To learn the name, nationality and genre of a new composer each week as well as a most significant or defining feature of their life or music, the context in which they lived.</p>					
	Key Knowledge	<p>To know what timbre is and how it contributes to creating the atmosphere of a piece.</p> <p>To know what texture is and how we listen to layers within a piece.</p> <p>To recognise the most appropriate methods of notation previously learned and decide which might be most applicable in this context, focussing on texture and structure.</p> <p>To know which instruments might best be used to create the layers of sounds which are most appropriate for representation of the chosen topic.</p> <p>To know how to identify and separate like and unlike timbres within the percussion family.</p> <p>To understand the basic principles of graphic and standard musical notation, to succeed in reading from and playing a score together as a class ensemble.</p> <p>To know how to use standard music notation to learn the fragment of melody.</p>	<p>To learn new melodies, lyrics and actions, and a class song in which there will be part singing based on echoing like phrases entire verses will have different lyrics, with a repeated chorus of a structure that uses complex musical concepts, few repeated lyrics other than chorus, and musical complexity appropriate to the developing stages of KS 2.</p> <p>To consolidate knowledge of verse/chorus structure in a song as well as learn new structures such as part singing based on echoing.</p> <p>To sing in parts, or in rounds with their class and the entire Key Stage, singing the more complex part with year 6.</p> <p>To gain a greater knowledge of songs from other cultures other than those already known.</p> <p>To gain a greater knowledge of songs from different times throughout history, and the different elements of music that might be pertinent or identifying as from that time.</p>	<p>To learn about and play the key rhythms from the South American samba tradition, comprising of. a repeated motivic riff and a call and response section, in which the class respond as one ensemble, and then a layered section in which children work in instrument sections playing their particular rhythm.</p> <p>The rhythms are quite syncopated and are learnt by ear as is traditional. We also use short sentences to remember how they sound, in the absence of much presence of samba in London.</p> <p>To be given the space to improvise a short rhythmic solo which is embedded within the structure of the samba.</p> <p>To understand structure can be from the aural perspective entirely, and so understand what to play based only on what is heard.</p> <p>To learn about the traditional South American samba by listening to different recordings so that similar rhythms can be identified as well as variation within the tradition.</p> <p>To understand how samba sits within an historical context for the people of South America, how it has grown and what has remained.</p>	<p>To maintain own part whilst others are performing their part.</p> <p>To compose music which meets specific criteria.</p> <p>To choose the most appropriate tempo for a piece of music.</p> <p>To use notation to record compositions in a small group or individually</p> <p>To be able to repeat a phrase from the music after listening intently.</p> <p>To know which instruments might best be used to create the layers of sounds which are most appropriate for representation of the chosen topic.</p> <p>To describe, compare and evaluate music using musical vocabulary</p> <p>To explain why they think music is successful or unsuccessful</p>	<p>To maintain own part whilst others are performing their part.</p> <p>To choose the most appropriate tempo for a piece of music.</p> <p>To be able to repeat a phrase from the music after listening intently.</p> <p>To know that the use of aural memory will help to both develop the piece and to use it in creating it, as well as in performance.</p> <p>To describe, compare and evaluate music using musical vocabulary</p>	<p>To be able to listen to the needs of others - with a common goal in mind and adapt accordingly.</p> <p>To know how to use standard music notation to learn the fragment of melody.</p> <p>Drawing from all forms of notation learnt and utilised in music, know which might be the most appropriate form to use in creating the short piece.</p>
Cross Curricular Links	<p>Geography discovering some more of the South American nations as well as expanding knowledge on their musical and wider culture.</p>	<p>History - the context within which their song(s) were written and sung RE -the Christmas story across cultures and the world.</p>	<p>Social sciences - this unit of work uses knowledge learned in the classroom about the solar system. It is designed to allow students to further explore this topic of work within a musical/movement based environment. Maths -when music is constructed <i>with</i> the children, the patterns and layers within music become more obvious and transparent. The musical parameters which enable layers to be placed on top of each other and be heard concurrently become far more evident.</p>				



<p><b>Key Skills</b></p>	<p>To rehearse and perform their part within the context of the Unit song – ‘Ode to Joy’ To play either tuned or untuned percussion in a piece that focussing on timbre. To play either tuned or untuned percussion, or using their voice, in a piece that focuses on texture. To confidently identify and move to the pulse. To talk about the musical dimensions working together in the Unit songs eg if the song gets louder in the chorus (dynamics). To talk about the music and how it makes them feel. To listen carefully and respectfully to other people’s thoughts about the music. When you talk try to use musical words. To listen to sounds analysing their timbral qualities, and from this selecting the most appropriate timbral qualities to use to create a specified environment. To gain awareness of music vertically as well as horizontally</p>	<p>To sing a song in verse/chorus structure with complex musical structure, part singing based on echoing, and few repeated lyrics other than the chorus. To sing in time and rhythm with class ensemble, and whole KS songs that use syncopated and non-syncopated rhythms in structures other than verse/chorus, with entire lyric changes, and part singing based on echoing. To co-ordinate singing and actions that are almost dance moves rather than descriptive of lyric definition. Doing this for single and double beats, and syncopated and non-syncopated rhythms, and in parts across the class rather than as a whole class ensemble. To rehearse and achieve performance of class song and also be able to maintain a confident place in singing in combined KS 2 songs as developing members of the Key Stage. To be able to work with the team to memorise and perform songs that use syncopated and non-syncopated rhythms in various structures, with complex lyrics and echoing parts. To be able to listen to the entire ensemble to ensure correct entry, lyric, and tempo, and sustain confidence with the older year groups in this process, and understand where any echoing phrases mat need to come in. To increase aural memory as lyric content of entire show will have new melodic, rhythmic and lyric ideas that are more complex in construction, and to perform.</p>	<p>To treat instruments carefully and with respect. To play any one, or all four, differentiated parts on a tuned instrument – a one-note, simple or medium part or the melody of the song from memory or using notation. To rehearse and perform their part within the context of the Unit song. To listen to and follow musical instructions from a leader. To experience leading the playing by making sure everyone plays in the playing section of the song. To play the Glocks as part of a small ensemble, with particular attention to own part. To sing with awareness of being ‘in tune’. To have an awareness of the pulse internally when singing To discover and use the simple notational scores based on numbers and space. To play more musically complex melodies increasing ability. Defined and visual structures of songs increasing understanding of music analysis/listening. To copy back with instruments,</p>	<p>To devise and use new forms of graphic notation so that body percussions, simple vocal sounds and text may be remembered, rehearsed and performed. To create simple melodies using up to five different notes and simple rhythms that work musically with the style of the Unit song. To explain the keynote or home note and the structure of the melody. To listen to and reflect upon the developing composition and make musical decisions about how the melody connects with the song. To record the composition in any way appropriate that recognises the connection between sound and symbols. To talk about how it was created. To listen to and reflect upon the developing composition and make musical decisions about pulse, rhythm, pitch, dynamics and tempo. To listen to performances of other groups and determine what might be represented by the body percussion or vocal noises they experience, as well as understand the text they hear. To devise and use graphic notation for body percussion, vocal sounds and text as rehearsal and performance score.</p>	<p>To play the instrument of choice to perform a short fragment of melody, layered with other melodies from the entire class ensemble. To use standard music notation to learn the fragment of melody. To be able to enter and play as well as stop playing when conducted to do so, which will change slightly each time. To play a musical instrument with the correct technique within the context of the Unit song. To select and learn an instrumental part that matches their musical challenge, using one of the differentiated parts – a one-note, simple or medium part or the melody of the song from memory or using notation. To rehearse and perform their part within the context of the Unit song. To listen to and follow musical instructions from a leader. To lead a rehearsal session. To adapt tuning and rhythm to become as uniform as possible with others around them.</p>	<p>To be able to move between singing, playing untuned percussion in syncopated rhythms of the samba, to moving for purpose/effect in general time, moving in strict dance time, to playing tuned instruments - all of these things in both sections of the class and moments when the entire class is in unison. To be able to use the notation that was used for each differing section - whether that be structural descriptions on a board or notated music on a stave. To be able to move with the changing pace of each rehearsal and adapt to differing moments that might require performing as defined or some level of momentary decision making. To recall and perfect syncopated rhythms of the South American samba, alongside pop genres, classical motives and rhythmic chants.</p>
<p><b>Key Skills</b></p>	<p>To be able to remember an increasing number of composers by name with only their initials, nationality and dates as reference. To be able to listen to music from across genres and eras and recognise the essential elements that might suggest when the piece was written, as well as being able to offer an educated guess as to who might have written the work. To be able to identify the way elements and musics changed over time and understand how this was reflected within an historical context.</p>					
<p><b>School Context</b></p>						
	<p>Children with work in both smaller sections and as a full class ensemble understanding that this becomes an integral part of a performance that spans longer than the course of a school year, spilling over into the next academic year, culminating in the performance for parents and carers.</p>	<p>Children will understand the narrative of their song within the wider context of a story, which they will perform to parents and carers at the end of term.</p>	<p>Children with work in smaller groups to make up a full class performance understanding that this becomes an integral part of a performance that spans longer than the course of a school year, spilling over into the next academic year, culminating in the performance for parents and carers.</p>		<p>Children play or learn to play enough of an instrument, which is a solo endeavour - often taught outside the music classroom and brought together to incorporate into a performance eventually being watched by parents and carers.</p>	<p>Children start to put together material that has taken the entire school year to learn and practise, and see how it might fit together to create an entire show/opera.</p>

KS2 End Points (NC)	Year 6						
	Term	Autumn		Spring		Summer	
	Half Term Coverage	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p>Can play and perform in solo and ensemble contexts, using voice and playing musical instruments with increasing accuracy, fluency, control and expression. Can use and understand staff and other musical notations. Can improvise and compose music for a range of purposes using the inter-related dimensions of music. Can listen with attention to detail and recall sounds with increasing aural memory. Appreciates and understands a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians. Has developed an understanding of the history of music.</p>	Topic	<b>Composer OTW</b> <b>Rhythm, notation and an introduction to Minimalism:</b>	<b>Composer OTW</b> <b>Christmas Show</b>	<b>Composer OTW</b> <b>Composition:</b> Learning how to create music using 'Garage Band'.	<b>Composer OTW</b> <b>Play that song:</b> Learning keyboard skills using the iPad.	<b>Composer OTW</b> <b>Talent Show</b>	
	Key Knowledge	<p>To play or sing, or move as required within the group or solo composition, allowing the end result to inform the nature of exactly what is trying to be achieved.</p> <p>Drawing from all forms of notation learnt and utilised in music, know which might be the most appropriate form to use in creating the short piece.</p> <p>To know that the use of aural memory will help to both develop the piece and to use it in creating it, as well as in performance.</p> <p>To accurately recall a part of the music listened to</p> <p>To know the genre or style that the piece is based upon, and to be able to state who or what that is.</p> <p>To know, if there is an historical context, the specific areas which need to be addressed in order to be sincere to that genre or style.</p> <p>To use a variety of different musical devices in composition (including melody, rhythms and chords).</p> <p>To evaluate how the venue, occasion and purpose affects the way a piece of music is created.</p>	<p>To learn new melodies, lyrics and actions, and a class song in which there will be part singing, in which verses will have more lyrics than in previous years, and a structure that uses complex musical concepts, and a musical complexity appropriate to the advanced stages of KS 2.</p> <p>To consolidate knowledge of verse/chorus structure in a song as well as learn new structures such as part singing based on part singing.</p> <p>To sing in parts, or in rounds with their class and the entire Key Stage, leading the more complex part, as year 6.</p> <p>To sing in harmony confidently and accurately.</p> <p>To perform parts from memory</p> <p>To take the lead in a performance</p> <p>To gain a greater knowledge of songs from different times throughout history, and the different elements of music that might be pertinent or identifying as from that time the knowledge extending to incorporate general historical context and genre.</p>	<p>To play a musical instrument with the correct technique within the context of the Unit song.</p> <p>To select and learn an instrumental part that matches their musical challenge, using one of the differentiated parts – a one-note, simple or medium part or the melody of the song from memory or using notation.</p> <p>To analyse features within different pieces of music.</p> <p>To accurately recall a part of the music listened to.</p> <p>To be able to listen to the needs of others - with a common goal in mind and adapt accordingly.</p> <p>To use a variety of different musical devices in composition (including melody, rhythms and chords).</p> <p>To evaluate how the venue, occasion and purpose affects the way a piece of music is created.</p> <p>To know the genre or style that the piece is based upon, and to be able to state who or what that is.</p> <p>To compare and contrast the impact that different composers from different times have had on people of that time.</p>	<p>To maintain own part whilst others are performing their part.</p> <p>To choose the most appropriate tempo for a piece of music.</p> <p>To be able to repeat a phrase from the music after listening intently.</p> <p>To know that the use of aural memory will help to both develop the piece and to use it in creating it, as well as in performance.</p> <p>To describe, compare and evaluate music using musical vocabulary</p>	<p>To know how to rehearse to improve the particular performance piece that each student has decided upon presenting as part of the year 6 talent show.</p> <p>To know the lyrics and actions to the finale song alongside both of the year 6 classes.</p> <p>To know how to use notation or codification as required.</p> <p>To know that aural memory is a reliable resource and vital in assisting them to succeed in whatever their performance piece is.</p> <p>To know that every act in the talent show draws on elements from different traditions and cultures, and to know how their own performance might fit in.</p> <p>To know that there will be a significance to an historical context - to learn what this is for their own act and draw from this knowledge in rehearsal and performance.</p>	
	Cross Curricular Links	<p>Social sciences - this unit of work uses knowledge learned in the classroom about the solar system. It is designed to allow students to further explore this topic of work within a musical/movement based environment.</p> <p>Maths -when music is constructed with the children, the patterns and layers within music become more obvious and transparent. The musical parameters which enable layers to be placed on top of each other and be heard concurrently become far more evident.</p>	<p>History - the context within which their song(s) were written and sung</p> <p>RE -the Christmas story across cultures and the world.</p>	<p>PE - there are physical activities in this unit that require physical strength, balance and co-ordination in order to successfully achieve.</p>	<p>Links here are dependent on exactly what each small ensemble decides to work upon as their performance piece.</p>		<p>Links here are dependent on exactly what each small ensemble decides to work upon as their performance piece.</p>
Key Skills	<p>To know what texture is and how we listen to layers within a piece.</p> <p>To recognise the most appropriate methods of notation previously learned and decide which might be most applicable in this context, focussing on texture and structure.</p> <p>To know which instruments might best be used to create the layers of sounds which are most appropriate for representation of the chosen topic.</p> <p>To know how to identify and separate like and unlike timbres within the percussion family.</p> <p>To use musical words when talking about the songs.</p> <p>To talk about the musical dimensions working together in the Unit songs</p> <p>To understand the basic principles of graphic and standard musical notation, to succeed in reading from and</p>	<p>To sing a song in with complex musical structure, part singing, with few repeated lyrics other than the chorus, and notably more lyrics than previous years.</p> <p>To sing in time and rhythm with class ensemble, and whole KS songs that use syncopated and non-syncopated rhythms in structures other than verse/chorus, with complex lyric changes, and part based on part singing.</p> <p>To co-ordinate singing and actions that are almost dance moves rather than descriptive of lyric definition, and more complex than previous years in complexity and number. Doing this for single and double beats, and syncopated and non-syncopated rhythms, and in parts across the class rather than as a whole class ensemble.</p> <p>To rehearse and achieve performance of class song and also be able to maintain a confident place in singing in combined KS 2 songs as the most senior members, and leaders of the Key Stage.</p>	<p>To choose what to perform and create a programme.</p> <p>To communicate the meaning of the words and clearly articulate them.</p> <p>To discuss and talk musically about it – "What went well?" and "It would have been even better if...?"</p> <p>To use musical words when talking about the songs.</p> <p>To talk about the musical dimensions working together in the Unit songs.</p> <p>To compare two songs in the same style, talking about what stands out musically in each of them, their similarities and differences.</p> <p>To listen carefully and respectfully to other people's thoughts about the music.</p> <p>To listen to and reflect upon the developing composition and make musical decisions about how the melody connects with the song.</p> <p>To record the composition in any way appropriate that recognises the connection</p>	<p>To play the instrument of choice to perform a short fragment of melody, layered with other melodies from the entire class ensemble.</p> <p>To use standard music notation to learn the fragment of melody.</p> <p>To be able to enter and play as well as stop playing when conducted to do so, which will change slightly each time.</p> <p>To play a musical instrument with the correct technique within the context of the Unit song.</p> <p>To select and learn an instrumental part that matches their musical challenge, using one of the differentiated parts – a one-note, simple or medium part or the melody of the song from memory or using notation.</p> <p>To rehearse and perform their part within the context of the Unit song.</p>	<p>To either play, sing, dance, perform gymnastics or a theatre as a solo, small or larger ensemble, in the top hall in a final end of primary school performance in front of the whole school community, staff, students, parents and carers.</p> <p>To also perform a final year 6 song with new words and actions with the entire cohort as a show finale.</p> <p>To understand and use the most appropriate form of notation and/or visual memory aid to achieve the end goal of performance to the wider school community.</p> <p>To be able to attempt to adapt to the live performance environment without faltering.</p> <p>To be able to use their developed aural memory skills to aid them in the process from inception of idea to final performance.</p> <p>To appreciate enough to perform a range of musical styles from all of the traditions that their act/s and the finale draw from.</p> <p>To have enough of an understanding of the genre which their act draws from to examine similar works to inform performance.</p>		

		<p>playing a score together as a class ensemble.</p> <p>To know how to use standard music notation to learn the fragment of melody.</p> <p>To communicate the meaning of the words and clearly articulate them.</p>	<p>To be able to work with the team to memorise and perform songs that use syncopated and non-syncopated rhythms in various structures, with complex lyrics and part singing, and lead younger year groups in the process.</p> <p>To be able to listen to the entire ensemble to ensure correct entry, lyric, and tempo, and sustain confidence with the older year groups in this process, and lead on any part singing.</p> <p>To increase aural memory as lyric content of entire show will have new melodic, rhythmic and lyric ideas that are complex in construction, and to perform.</p>	<p>between sound and symbol (e.g. graphic/pictorial notation).</p>	<p>To listen to and follow musical instructions from a leader.</p> <p>To lead a rehearsal session.</p> <p>To adapt tuning and rhythm to become as uniform as possible with others around them.</p>	
<b>School Context</b>						
		<p>Setting, working towards and achieving a long term goal which will be substantially longer than any other goal set in music up until this point. They will achieve this as a whole class, adapting as the class might change, and culminating in a final performance to parents and carers.</p> <p>Transferrable skills playing a musical instrument. Experiencing and utilising transferrable team work and co-operation skills.</p>	<p>Children will understand the narrative of their song within the wider context of a story, which they will perform to parents and carers at the end of term.</p>	<p>Setting, working towards and achieving a goal within small ensembles.</p> <p>Transferrable skills playing a musical instrument. Experiencing and utilising transferrable team work and co-operation skills.</p>	<p>Setting, working towards and achieving a goal.</p> <p>Experiencing and utilising transferrable team work and co-operation skills.</p>	<p>Setting, working towards and achieving a goal as a class, culminating in performance to parents and carers.</p> <p>Transferrable skills playing a musical instrument. Experiencing and utilising transferrable team work and co-operation skills.</p>