

# Music

EYFS		
ELG- Expressive Arts and Design	Being Imaginative and Expressive	<p>Children at the expected level of development will:</p> <ul style="list-style-type: none"> <li>• Sing a range of well-known nursery rhymes and songs</li> <li>• Perform songs, rhymes, poems and stories with others, and when appropriate – try to move in time with music.</li> </ul>

Music						
	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
NC	<p>Use their voices expressively and creatively by singing songs and speaking chants and rhymes</p> <p>Play tuned and untuned instruments musically</p> <p>Listen with concentration and understanding to a range of high-quality live and recorded music</p> <p>Experiment with, create, select and combine sounds using the inter-related dimensions of music.</p>		<p>Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression</p> <p>Improvise and compose music for a range of purposes using the inter-related dimensions of music</p> <p>Listen with attention to detail and recall sounds with increasing aural memory</p> <p>Use and understand staff and other musical notations</p> <p>Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</p> <p>Develop an understanding of the history of music.</p>			
	Singing					
Skills	<p>Sing simple songs, chants and rhymes (e.g., Boom Chicka Boom) from memory, singing collectively and at the same pitch, responding to simple visual directions (e.g.,</p>	<p>Sing songs regularly with a pitch range of Do-So with increasing vocal control.</p> <p>Sing songs with a small pitch range (e.g., Rain, Rain Go Away), pitching accurately.</p>	<p>Sing a widening range of unison songs of varying styles and structures with a pitch range of do-so (e.g., Extreme Weather), tunefully and with expression. Perform</p>	<p>Continue to sing a broad range of unison songs with the range of an octave (do-do) (e.g., One More Day – a traditional sea shanty) pitching the voice accurately and following directions for</p>	<p>Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing,</p>	<p>Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm,</p>

	<p>stop, start, loud or quiet) and counting in.</p> <p>Begin with simple songs with a very small range, mi-so (e.g., Hello, How are You) and then slightly wider (e.g., Bounce High, Bounce Low). Include pentatonic songs (e.g., Dr Knickerbocker).</p> <p>Sing a wide range of call and response songs (e.g., Pretty Trees Around the World from Rhythms of Childhood), to control vocal pitch and to match the pitch they hear with accuracy.</p>	<p>Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g., crescendo, decrescendo and pause).</p>	<p>forte and piano, loud and soft.</p> <p>Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. Perform actions confidently and in time to a range of action songs</p>	<p>getting louder (crescendo) and quieter (decrescendo).</p> <p>Sing rounds and partner songs in different time signatures (2, 3 and 4-time) (e.g., Our Dustbin) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony (e.g., Hear the Wind).</p>	<p>accurate pitching and appropriate style.</p> <p>Sing three-part rounds, partner songs, and songs with a verse and a chorus.</p>	<p>phrasing, accurate pitching and appropriate style.</p> <p>Continue to sing three- and four-part rounds or partner songs, and experiment with positioning singers randomly within the group – i.e., no longer in discrete parts – in order to develop greater listening skills, balance between parts and vocal independence.</p> <p>Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.</p>
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Knowledge	<p>I know how to perform songs from memory, responding to visual and verbal direction and cues.</p> <p>I know the role of the conductor.</p> <p>I know how to sing a range of call and response songs.</p>	<p>I know how to complete a number of pitch matching exercises to increase aural accuracy.</p> <p>I know how to take visual directions from the instructor.</p> <p>I know representations of crescendo (getting louder), diminuendo (getting quieter) and a crotchet rest (one beat pause).</p>	<p>I know how to sing songs with different tempos.</p> <p>I know how to clap along with the song before I begin singing it.</p> <p>I know how to perform in the larger class ensemble, small groups and solos.</p>	<p>I know that Crescendo means getting louder and Diminuendo means getting quieter.</p> <p>I know how anatomical factors of singing and help gain accuracy when pitching their voice.</p> <p>I will begin to know what key signatures are and what purpose they have.</p>	<p>I know the key characteristics of the piece, e.g., vocal hooks and melisma.</p> <p>I know how to sing different songs to represent that genre or musical era.</p> <p>I know how to sing more complex songs such as three-part rounds and partner songs.</p>	<p>I know how to sing in harmonies both in and out of parts.</p> <p>I know stage etiquette and how to behave when performing.</p>
	Junior Jam	<p>Singing Lite Level 1</p> <p>African Drumming (Lite)</p> <p>Song writing with Glockenspiels Lite Level 1</p>	<p>Singing Lite Level 2</p>	<p>Singing Level 1</p>	<p>Singing Level 2</p>	<p>Singing Level 1, Level 2 and Level 3</p>

Listening						
Skills	<p>Listen to an array of music to introduce them to music they may not have heard before.</p>	<p>Listen to a wealth of different music and look at how fusing two genres together can alter the original.</p>	<p>Listen to a mixture of commercial and musical theatre songs from popular culture.</p> <p>Pupils will play a number of pieces</p>	<p>Listen and creating music for the moving image. To look at soundtracks and what instrumentation and inter-related dimensions of music</p>	<p>Listen to Jazz and will listen to the work of 11 Jazz artists and musicians.</p> <p>Learn about Motown and Soul listening and</p>	<p>Listen and recreate popular songs from 1960's soul to twenty-first century Pop.</p> <p>Learn about World music. Pupils listen to</p>

	<p>To watch performances and hear traditional Samba music.</p>	<p>To engage in discussions about the feelings and the instrumentation.</p> <p>To watch performances and hear music in the style of Indonesia – Gamelan</p>	<p>spanning past decades of popular culture.</p> <p>Within this course, as well as playing traditional Dhol Music and Chaals, the pupils will have lots of opportunities to watch performances and hear music from this region.</p>	<p>are used to give off certain tones.</p> <p>To look at the use of leitmotifs and soundtrack dissonance within films.</p> <p>To look at the work of 15 classical composers, ranging from the 1600's to the present day.</p> <p>As well as playing traditional steel pan music including Reggae, Mambo and Calypso, pupils will have lots of opportunities to watch performances and hear music from this region.</p>	<p>analyse work from ten artists and groups.</p> <p>Learn about bands from the 80's, Boybands and Girl bands from the 90's and Brit Pop.</p> <p>Within this course, as well as playing traditional steel pan music including Reggae, Mambo and Calypso, pupils will have lots of opportunities to watch performances and hear music from this region.</p>	<p>Sitars and Tablas from India and hear them in traditional Indian music.</p>
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Knowledge	I know how to discuss about the feelings	I know how two genres can fuse together  I know how to discuss the feelings and the instrumentation.	I know how to listen and compare commercial and musical theatre songs from popular culture.	I know how instrumentation and inter-related dimensions of music are used to give off certain tones.  I know classical composers include Mozart and Beethoven	I know famous jazz, Motown and pop band artists and can discuss and compare their music.	I know how to take influence from songs and use it in my own music.
	Junior Jam	Songwriting Lite Level 1 Samba Drumming  Song writing Level 1	Songwriting with Glockenspiels Lite Level 2  Music Theory Lite Level 2	Songwriting with Glockenspiels Level 1  Dhol Drumming  Samba Drumming	Songwriting with Glockenspiels Level 2  Samba Drumming  Music Theory Level 2  Dhol Drumming	Songwriting with Glockenspiels Level 3  Steel Pans  Songwriting with Glockenspiels Level 3  Music Theory Level 2

Skills	<b>Composing</b>					
	Improvise simple vocal chants, using question and answer phrases	Create music in response to a non-musical stimulus (e.g.,	<b>Compose</b> Combine known rhythmic notation with letter names to create	<b>Compose</b> Combine known rhythmic notation with letter names to create	<b>Compose</b> Compose melodies made from pairs of phrases in either C	<b>Compose</b> Plan and compose an 8- or 16-beat melodic phrase using the

	<p>Create musical sound effects and short sequences of sounds in response to stimuli, e.g., a rainstorm or a train journey. Combine to make a story, choosing and playing classroom instruments (e.g., rainmaker) or sound-makers (e.g., rustling leaves).</p> <p>Understand the difference between creating a rhythm pattern and a pitch pattern.</p> <p>Recognise how graphic notation can represent created sounds. Explore and invent own symbols, e.g., Graphic Scores.</p>	<p>a storm, a car race or a rocket launch)</p> <p>Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation.</p> <p>Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.</p> <p>Use music technology, if available, to capture, change and combine sounds.</p>	<p>rising and falling phrases using just three notes (do, re and mi).</p> <p>Compose song accompaniments on untuned percussion using known rhythms and note values.</p> <p><b>Improvise</b></p> <p>Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in wholeclass/group/individual/instrumental teaching), inventing short 'on-the-spot' responses using a limited note range.</p> <p>Structure musical ideas (e.g., using echo or question and answer phrases) to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli, e.g., stories, verse, images (paintings</p>	<p>short pentatonic phrases using a limited range of five pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions.</p> <p>Arrange individual notation cards of known note values (e.g., minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.</p> <p>Introduce major and minor chords.</p> <p><b>Improvise</b></p> <p>Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato).</p>	<p>major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment.</p> <p>Working in pairs, compose a short ternary piece</p> <p>Use chords to compose music to evoke a specific atmosphere, mood or environment. For example, La Mer by Debussy and The River Flows In You by Yiruma both evoke images of water. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book.</p> <p>Capture and record creative ideas using any of:</p> <ul style="list-style-type: none"> <li>• Graphic Symbols</li> <li>• Rhythm notation and time signatures</li> <li>• Staff notation</li> <li>• Technology</li> </ul>	<p>pentatonic scale (e.g., C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody.</p> <p>Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument.</p> <p>Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.</p> <p><b>Improvise</b></p> <p>Create music with multiple sections that include repetition and contrast.</p> <p>Use chord changes as part of an improvised sequence.</p>
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			and photographs) and musical sources.	Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below.	<b>Improvise</b> Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.  Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano). Continue this process in the composition tasks below.	Extend improvised melodies beyond eight beats over a fixed groove, creating a satisfying melodic shape.
Knowledge	I know about call and response as a lyric writing technique.  I know how to create music to represent different moods as well	I know how to compose lyrics and music to range of nonmusical stimuli such as stories, photos and videos.  I know how to use their own music using	I know how to create their own melodies to a given chord structure to compose their own piece of twohanded music.  I know how to compose their own rhythms on untuned percussion to	I know how to arrange those rhythms to accompany the piece.  I know how to aurally identify major and minor variations.	I know how to use very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano).	I know how to compose their music with interesting phrasing and using the inter-related dimensions of music.  I know how a melody will be given a chordal accompaniment.

	<p>as create soundscapes to depict nature</p> <p>I know that a beat stays the same but a rhythm changes with the words</p>	<p>dotted notation and graphic scores to denote pitch, and stick notation to represent rhythm.</p> <p>I know how to combine pre-existing loops, as well as self-composed sounds, to create their own song</p>	<p>popular songs played by the rest of the class.</p> <p>I know how to write a song and are taken through the structure of a song before beginning. Pupils also discuss what happens within instrumental songs and how that differs from a pop structure.</p> <p>I know how to improvise rhythms as solos.</p>	<p>I know a Minim (or half note) – a note worth 2 crotchet beats.</p> <p>Crotchet (or quarter note) – a note usually worth 1 beat. Quaver (or eighth note) – a note worth a half a crotchet beat.</p>	<p>I know how to react to different dynamic and tempo gestures for the ensemble to react to.</p> <p>I know how to aurally identify a drone within a piece of music.</p> <p>I know about chords and how they are constructed, and then play a range of chords within the scale of C and play a 12-bar blues.</p>	<p>I know how to compose a melody from paired phrases in G major and E minor on their keyboards.</p>
Junior Jam	<p>Percussion (Lite)</p> <p>Songwriting with Glockenspiels Lite Level 1</p>	<p>Percussion</p> <p>Songwriting with Glockenspiels Lite Level 2</p> <p>iJam within iMedia</p>	<p>Class Jam Level 1</p> <p>Steel Pans</p> <p>Samba Drumming</p> <p>Music Theory Level 1</p> <p>Keyboards Level 1</p>		<p>Music Theory Level 3</p> <p>Boomwhackers</p> <p>Samba Drumming</p> <p>Songwriting with Glockenspiels Level 3</p>	<p>Music Theory Level 4</p>