

Music Curriculum

Overview

Music is a universal language that embodies one of the highest forms of creativity. A high-quality music education should **engage** and **inspire** pupils to develop a **love of music** and their talent as musicians, and so increase their **self-confidence, creativity** and sense of **achievement**. As pupils progress, they should develop a **critical engagement** with music, allowing them to **compose**, and to **listen** with discrimination to the best in the musical canon.

Implementation

At St Aelred's Catholic Primary School, our music curriculum is based on the National Curriculum and we ensure progression throughout the school by following the Model Music Curriculum published by the DfE in March 2021. This makes sure that knowledge is built on prior learning and that there is full music coverage across all year groups. We also subscribe to Sing Up to support the delivery of not only good quality singing lessons, but also to enhance the delivery of the Model Music Curriculum. Teachers also use the BBC Ten Pieces website to support listening, appraising and performing aspects of the music curriculum.

During the autumn term, Y4 pupils take part in percussion lessons with an expert tutor under the WCET scheme and in Y6 pupils learn to play the ukulele.

Impact

The measure of our intent is to ensure children not only acquire the appropriate age related knowledge linked to the music curriculum, but that they also have the skills needed to move their learning forward. This is evaluated by monitoring the progress the children make through regular assessment and review.

Progression (*Performance skills will be taught mainly through the use of **Sing Up** Scheme song suggestions and other theme related song suggestions; listening and appraising skills will be taught mainly using **BBC Ten Pieces***)

YEAR GROUP	PERFORMING	COMPOSING	APPRAISING
1	<ul style="list-style-type: none"> Sing simple songs, chants and rhymes from memory, singing collectively and at the same pitch, responding to simple visual directions Begin with simple songs with a very small range, mi-so and then slightly wider Include pentatonic songs Sing a wide range of call and response songs to control vocal pitch and to match the pitch they hear with accuracy. 	<ul style="list-style-type: none"> to make different sounds with their voice to make different sounds with instruments to identify changes in sounds to change the sound to repeat (short rhythmic and melodic) patterns to make a sequence of sounds to show sounds by using pictures 	<ul style="list-style-type: none"> to respond to different moods in music to say how a piece of music makes them feel to say whether they like or dislike a piece of music to choose sounds to represent different things to recognise repeated patterns to follow instructions about when to play or sing
2	<ul style="list-style-type: none"> Sing songs regularly with a pitch range of do-so with increasing vocal control. Sing songs with a small pitch range (e.g. Rain, Rain Go Away), pitching accurately. 	<ul style="list-style-type: none"> Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch). Work with a partner to improvise simple question and answer phrases, to be sung and played on 	<ul style="list-style-type: none"> to improve their own work to listen out for particular things when listening to music <p>To listen to live and recorded music from a variety of musical traditions including contemporary</p>

	<ul style="list-style-type: none"> • Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause) 	<p>untuned percussion, creating a musical conversation.</p> <ul style="list-style-type: none"> • Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. • Use music technology, if available, to capture, change and combine sounds. 	
3	<ul style="list-style-type: none"> • Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so, tunefully and with expression. Perform forte and piano, loud and soft. • Perform actions confidently and in time to a range of action songs • Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. • Perform as a choir in school assemblies. 	<ul style="list-style-type: none"> • Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. Play and perform melodies following staff notation using a small range as a whole class or in small groups • Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi <p>Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases.</p> <ul style="list-style-type: none"> • Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch. • Introduce and understand the differences between crotchets and paired quavers. • Apply word chants to rhythms, understanding how to link each syllable to one musical note. 	<p>to improve their work; explaining how it has improved</p> <ul style="list-style-type: none"> • to use musical words (the elements of music) to describe a piece of music and compositions • to use musical words to describe what they like and dislike • to recognise the work of at least one famous composer
4	<p>Continue to sing a broad range of unison songs with the range of an octave (do–do) pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo).</p> <ul style="list-style-type: none"> • Sing rounds and partner songs in different time signatures (2, 3 and 4 time) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony • Perform a range of songs in school assemblies. <ul style="list-style-type: none"> • Copy short melodic phrases including those using the pentatonic scale 	<ul style="list-style-type: none"> • to use notations to record and interpret sequences of pitches • to use standard notation • to use notations to record compositions in a small group or on their own • to use their notation in a performance • Introduce and understand the differences between minims, crotchets, paired quavers and rests. • Read and perform pitch notation within a defined range • Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble. 	<ul style="list-style-type: none"> • Improvise on the musical instrument they are learning using musical terms such as legato and staccato • Begin to make compositional decisions about the overall structure of improvisations. • Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions. • Arrange individual notation cards of known note values to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.
5	<ul style="list-style-type: none"> • Sing a broad range of songs from an extended repertoire with a sense of ensemble and 	<ul style="list-style-type: none"> • Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. 	<ul style="list-style-type: none"> • to describe, compare and evaluate music using musical vocabulary

	<p>performance. This should include observing phrasing, accurate pitching and appropriate style.</p> <ul style="list-style-type: none"> • Sing three-part rounds, partner songs, and songs with a verse and a chorus. • Perform a range of songs in school assemblies and in school performance opportunities. 	<ul style="list-style-type: none"> • 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 (<i>fortissimo</i>), very quiet (<i>pianissimo</i>), moderately loud (<i>mezzo forte</i>), and moderately quiet (<i>mezzo piano</i>). Continue this process in the composition tasks below. • Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. • Understand the differences between 2/4, 3/4 and 4/4 time signatures. • Read and perform pitch notation within an octave (e.g. C–C'/do–do). • Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations. 	<ul style="list-style-type: none"> • to explain why they think their music is successful or unsuccessful • to suggest improvements to their own or others' work • to choose the most appropriate tempo for a piece of music • to contrast the work of famous composers and show preferences
6	<ul style="list-style-type: none"> • Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style. • 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. • Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience. 	<p>Extend improvisation skills through working in small groups to:</p> <ul style="list-style-type: none"> • Create music with multiple sections that include repetition and contrast. • Use chord changes as part of an improvised sequence. • Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape. • Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody. • Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. • Either of these melodies can be enhanced with rhythmic or chordal accompaniment. • Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved. 	<ul style="list-style-type: none"> • to refine and improve their work • to evaluate how the venue, occasion and purpose affects the way a piece of music is created • to analyse features within different pieces of music • to compare and contrast the impact that different composers from different times will have had on the people of the time