

### Whole School Music Curriculum

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b>Year 3</b>	Throughout year 3 children should be involved in an ongoing cycle of <b>performing, composing, listening and appraising</b> . Where possible this should be linked to other curriculum areas and the following key skill descriptors should be challenged.					
	Animals: Descriptive Sounds Unit.		Exploring Rhythm		Class Orchestra	
	<p style="text-align: center;"><b>Performing.</b></p> <ul style="list-style-type: none"> <li>• They begin to use various notations to support the rhythm (eg. graphic notations or grid notations);</li> <li>• They recognise the use of hand signals to show pitch (high/low) in the tune;</li> <li>• When pupils are performing together, they are aware they all need to play to the same beat and the same speed;</li> <li>• They recognise errors and begin to correct when performing;</li> <li>• Sing largely in tune as a whole class;</li> <li>• Links together notes based on a feel for the beat;</li> <li>• When singing can be aware of more than one element at a time (eg. loud and long, loud and short, quiet and long, quiet and short);</li> </ul>		<p style="text-align: center;"><b>Composing.</b></p> <ul style="list-style-type: none"> <li>• When composing they can create patterns of sound which have been specially selected;</li> <li>• They can use a simple structure which has a beginning, a middle and an end;</li> <li>• They can develop musical ideas from given stimuli (eg. a photograph, a poem, a story);</li> <li>• Some compositions will be supported by graphic or grid symbols on paper or computer screen;</li> </ul>		<p style="text-align: center;"><b>Listening and Appraising.</b></p> <ul style="list-style-type: none"> <li>• When listening they can identify the impact of elements in carefully selected music;</li> <li>• They can make suggestions to improve their work;</li> <li>• When listening to carefully selected music, they have a wider range of knowledge and experience of music from various times and places;</li> </ul>	
<b>Year 4</b>	Throughout <b>year 4</b> children should be involved in an ongoing cycle of <b>performing, composing, listening and appraising</b> . Where possible this should be linked to other curriculum areas and the following key skill descriptors should be challenged.					
	Create a composition, possibly linked to the The Romans or Electricity that includes some the use of <b>Pentatonic Scales</b>		Use images and poetry linked to Rainforests and Animals to create short compositions that combine visual and audible - <b>Painting with sound</b>		Listen to and evaluate old songs linked to our local heritage; coal-mining, shipbuilding and use this as a focus for a composing and performing.	
	<p style="text-align: center;"><b>Performing.</b></p> <ul style="list-style-type: none"> <li>• When working from notations most will be confident in their use of 4 beat, 2 beat and 1 beat and pairs of half-beat notes;</li> <li>• Will notate some of their work using graphic scores (sometimes on the computer);</li> <li>• Play their own part when performing</li> </ul>		<p style="text-align: center;"><b>Composing.</b></p> <ul style="list-style-type: none"> <li>• They will create music in first draft form and later revise, edit and develop it;</li> <li>• When composing, they choose their resources to suit the task;</li> <li>• They work together to link different instruments in pieces in more than one part (strand of texture);</li> </ul>		<p style="text-align: center;"><b>Listening and Appraising.</b></p> <ul style="list-style-type: none"> <li>• When listening, they can identify the impact of various elements;</li> <li>• They identify musical features which seem to suggest a mood or atmosphere;</li> <li>• When listening to music which intends to create an effect or atmosphere, they can identify</li> </ul>	

	<ul style="list-style-type: none"> <li>on instruments with others;</li> <li>Play in such a way that the whole class are aware of the common beat;</li> <li>Beginnings and ends are tidy and planned;</li> <li>Sing largely in tune as a whole class;</li> <li>Links together notes to form musical phrases;</li> <li>Sings in a way that reflects the lyric;</li> <li>Sings using dynamics (loud and quiet) to express the mood of the phrase;</li> </ul>	<ul style="list-style-type: none"> <li>They deliberately use silence in their work;</li> <li>They will use dynamics (loud/quiet), pitch (high/low), duration (long/short) in more than one strand in a deliberate way;</li> <li>Their work will use repetition – short phrases or even short patterns will be repeated to form the basis of a new work;</li> <li>They will work in teams or as a whole class to produce compositions with more than 2 instrumental parts;</li> <li>They will be aware of other players as they perform;</li> </ul>	<p>how and why the elements are used in a particular way;</p> <ul style="list-style-type: none"> <li>They will use relevant musical vocabulary (pitch, dynamics, duration, timbre tempo), when talking about the elements of music;</li> <li>When listening to carefully selected music, they begin to make comparisons between music of different cultures through the elements of music;</li> </ul>
<b>Year 5</b>	Throughout <b>year 5</b> children should be involved in an ongoing cycle of <b>performing, composing, listening and appraising</b> . Where possible this should be linked to other curriculum areas and the following key skill descriptors should be challenged.		
	Listen to and sing songs in rounds.	Create short compositions linked to IT using Purple Mash – To Sequence. Create musical sequences to accompany a story by layering different sounds	Create cross curriculum compositions that incorporate the use of percussion instruments and drums.
	<p><b>Performing.</b></p> <ul style="list-style-type: none"> <li>When working from notations most will be confident in their use of 4 beat, 2 beat and 1 beat and pairs of half-beat notes;</li> <li>Will notate some of their work using graphic scores (sometimes on the computer);</li> <li>Play their own part when performing on instruments with others;</li> <li>Play in such a way that the whole class are aware of the common beat;</li> <li>Beginnings and ends are tidy and planned;</li> <li>Sing largely in tune as a whole class;</li> <li>Links together notes to form musical phrases;</li> <li>Sings in a way that reflects the lyric;</li> <li>Sings using dynamics (loud and quiet) to express the mood of the phrase;</li> </ul>	<p><b>Composing.</b></p> <ul style="list-style-type: none"> <li>They will create music in first draft form and later revise, edit and develop it;</li> <li>When composing, they choose their resources to suit the task;</li> <li>They work together to link different instruments in pieces in more than one part (strand of texture);</li> <li>They deliberately use silence in their work;</li> <li>They will use dynamics (loud/quiet), pitch (high/low), duration (long/short) in more than one strand in a deliberate way;</li> <li>Their work will use repetition – short phrases or even short patterns will be repeated to form the basis of a new work;</li> <li>They will work in teams or as a whole class to produce compositions</li> </ul>	<p><b>Listening and Appraising.</b></p> <ul style="list-style-type: none"> <li>When listening, they can identify the impact of various elements;</li> <li>They identify musical features which seem to suggest a mood or atmosphere;</li> <li>When listening to music which intends to create an effect or atmosphere, they can identify how and why the elements are used in a particular way;</li> <li>They will use relevant musical vocabulary (pitch, dynamics, duration, timbre tempo), when talking about the elements of music;</li> <li>When listening to carefully selected music, they begin to make comparisons between music of different cultures through the elements of music;</li> </ul>
<b>Year 6</b>	Throughout <b>year 6</b> children should be involved in an ongoing cycle of <b>performing, composing, listening and appraising</b> . Where possible this should be linked to other curriculum areas and the following key skill descriptors		

	should be challenged.	
	<p style="text-align: center;"><b>Performing.</b></p> <ul style="list-style-type: none"> <li>• They play simple pieces on a keyboard which have a simple right hand melody part spanning the range of a fifth and including four phrases, such as "Lightly Row" with accuracy;</li> <li>• When working with un-tuned percussions, they play straightforward parts in an ensemble with simple note values (semi-breve, minim, crotchet and quaver) and features such as ostinato with accuracy;</li> <li>• When working with tuned percussion, they play melodic parts in an ensemble with features such as ostinato with accuracy and some expression;</li> <li>• They sing songs in a 2 part texture, singing mainly in tune and in time and with some control of vocal techniques (breathing, posture and diction). This may include 2 part rounds.</li> </ul>	<p style="text-align: center;"><b>Composing.</b></p> <ul style="list-style-type: none"> <li>• They compose music that shows basic development within a simple structure and that illustrates as intended mood or atmosphere eg. a piece in binary form showing a contrasting section of about 8 bars length with a satisfactory chord sequence of 4 bars repeated;</li> <li>• They compose music for one part which has a basic structure and development and shows basic harmonic sense. The music should be rhythmically sound (using note values from semi-breve to quaver) and have an effective</li> <li>• melody that moves by step with occasional leaps and shows some evidence of basic traditional notational skills and understanding;</li> <li>• When working as part of a group, compose a small ensemble piece which rhythmically and melodically interesting, using basic notation where possible;</li> <li>• They can carry out simple refinements and improvements to their own work, developing main themes with the use of a number of variation</li> </ul>

**Listening and Appraising.**

- Analyse music, including music from around the world and historic music, with some accuracy showing basic skills in identifying changes related to the elements of music; duration, pitch, dynamics, tempo, texture, timbre
- and structure; and including the use of silence;
- They compare and contrast some musical features in two pieces of music; perhaps two versions of the same pop song, or two short pieces on a similar theme by composers from different eras; using some appropriate music
- vocabulary and relate to the elements of music;
- They evaluate the effectiveness of a piece of music with regard to its intended effect, venue, occasion and purpose, using some appropriate vocabulary;
- They use written or oral modes to evaluate a musical work showing awareness of process and outcome using limited musical language and attempting to justify

		techniques to extend their work;	opinions;
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