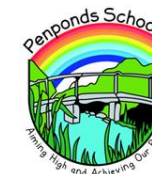




## Music



Music is a universal language that embodies one of the highest forms of creativity. Our aim at Penponds is to ensure that all children access a high-quality music education which 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.

We foster a life-long love of music by regularly working with community singing teachers and musicians as well as our own talented team to show pupils the enjoyment that can be found in music.

The Rainbow Academy Trust holds a Gala concert for all of the schools, where the arts are celebrated at The Regal Theatre, enabling the children the experience of performing in a professional space.

Music and performance is a key part of our curriculum. In EYFS and KS1 music is taught through the Charanga programme to ensure a secure bedrock and foundation of music knowledge and skills. We see this as the roots of the musical learning tree. A specialist music teacher from Cornwall Music Service teaches Years 3, 4, 5, and 6 children weekly and builds on from these firmly rooted foundations. In KS2 the tree continues to grow, fanning out in different directions, like the children's musical creativity.

The music curriculum was reviewed following the publication of the Model Music Curriculum: Key Stages 1 to 2 Non-statutory guidance for the national curriculum in England to ensure best practice and musical teaching. This was written as a collaboration between the specialist music teacher and the music lead. We also use a Music Calendar, where a variety of music genres are shared weekly with the children, with each week focusing on one genre of music. Throughout the week, children have the opportunity to listen to a different piece from that genre. See the calendar [here](#)

All children have the opportunity to learn to play an instrument in whole class instrumental teaching in KS2. Children who learn other instruments are encouraged to play these and use their knowledge and skills within music lessons to further their learning, to challenge and to be good musical role models.

Performing and visual arts also play a significant part within our curriculum with a Christmas nativity for Key stage 1 and a summer musical production for KS2, often drawing upon our rich and varied regional culture and staff expertise.

We teach singing lessons, guitar and keyboard as well as our popular choir which perform at local concerts throughout the year including our annual MAT extravaganza in the spring term. Children can also learn instrumental and ensemble skills by having Rocksteady lessons, where they learn to play their instrument as part of a band.





## Music

Listening to recorded performances is complemented by opportunities to experience live music making in and out of school. These include performances by other school ensembles or year groups, visits from local musicians, such as Squashbox Theatre and our Music Education Hub partners. We aim to enrich children's musical experiences by planning visits to live performances.

### Importance of Music in our school

The teaching of music develops skills and attitudes which can support learning in other curriculum areas e.g. listening skills, concentration levels, perseverance, self-confidence, creativity, respect and sensitivity towards others. Children are given the opportunities to develop their musical abilities and knowledge through other curriculum areas. Music is a powerful vehicle to support other areas of the curriculum enabling knowledge and skills to cement in children's long-term memory.

Through responding to and playing a wide range of music, the children are helped to understand how sounds are made, changed and organised. The children develop an understanding of musical processes including learning about and reading relevant musical symbols and notation. The children understand how music is influenced by history, time and place of origin.

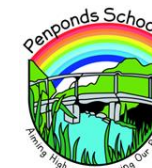
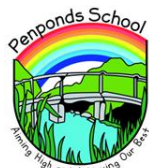
The Music Lead is responsible for supporting colleagues in their teaching, keeping them informed of current developments in the subject, and by providing a strategic lead and direction for Music.

Our children are supported through our four school values – Curiosity, Creativity, Confidence and Caring- all embodied through our vision, 'Aiming High and Achieving Our Best' and our vision statement:

*Penponds School will work with all stakeholders to create a **happy, safe and stimulating environment** where children become **'Leaders of their own Learning'**. By maintaining **high expectations** of the whole school community, our children will be equipped to become **lifelong learners**. We encourage **curiosity about the world, strive to be creative** in everything we do and **build confidence** in our children to enable them to grasp **opportunities and tackle challenges with resilience and self-assurance**.*

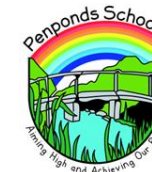
"Music has a power of forming the character and should therefore be introduced into the education of the young." (Aristotle)

## Developing Young Musicians



# Music

Intent (curriculum design, coverage and appropriateness)	Implementation (curriculum delivery, teaching and assessment)	Impact (attainment and progress)
<p>Our aim is for music lessons to be fun and inspiring, engaging the children with sounds, songs, lyrics and movement.</p> <ul style="list-style-type: none"> <li>• Our children will be able to be reflective and be expressive, developing their own appreciation of music through the opportunities we provide as a school.</li> <li>• All children are actively encouraged and given the opportunity to learn to play musical instruments, from standard classroom instruments to glockenspiels and ukuleles. There is also the opportunity for children to learn the guitar and keyboard with a peripatetic teacher – these lessons are charged for)               <ul style="list-style-type: none"> <li>• Our musical learning is designed to develop knowledge, understanding and skills that are progressive from EYFS to the end of KS2 as well as transferable to further education and beyond.</li> <li>• Our children will be equipped with a rich musical vocabulary to help them better articulate their understanding in music.</li> <li>• Our children will have the opportunity and be encouraged to take part in performances inside and outside of school.</li> </ul> </li> <li>• All children have the opportunity to join the fully inclusive school choir.</li> <li>• We will foster a love of musical creativity through celebrating a range of musical genres and styles from all around the world and through different historical periods.</li> <li>• Adults role model a love of music through joining in with MAT Gala performances.</li> </ul>	<p>To ensure that high quality music is taking place throughout the whole school we implement the Charanga music curriculum that is highly researched, well planned and richly resourced. and supports topic learning.</p> <ul style="list-style-type: none"> <li>• A Specialist music teacher teaches across KS2 leading to high quality outcomes.</li> <li>• We ensure that leadership of music is highly effective through accessing regular professional development focused on subject knowledge from regional experts which is shared with all teachers.</li> <li>• We ensure that over their time at Penponds, pupils experience music sessions that comprise of active listening, performing and composing activities.</li> <li>• Our music sessions provide a classroom-based, participatory and inclusive approach to music learning. Children are actively involved in using and developing their singing voices, using body percussion and whole-body actions, and learning to handle and play classroom instruments effectively to create and express their own and others' music through a range of whole class, group and individual activities.</li> <li>• Our presentations to parents and our participation in community and MAT events give our pupils a platform for performing to wider audiences. Reception and KS1 perform an annual musical Nativity while KS2 perform in a musical production in the summer term.</li> <li>• Our monitoring system, includes planning scrutiny, subject coverage checks, lesson observations and pupil conferencing to enable the curriculum leaders to check coverage and progression.</li> </ul>	<p>Music at Penponds is highly practical and ongoing assessments against criteria from the National Curriculum programmes of study and our skills progression components document inform teachers next steps.</p> <ul style="list-style-type: none"> <li>• The learning challenges used, to plan and teach music, ensure that children are accessing work at age related expectations, with regular opportunities to be challenged through higher level objectives the Charanga curriculum provides bronze, silver and gold challenges.</li> <li>• Children show that they are confident and have a secure musical vocabulary.</li> <li>• Pupil discussions and interviewing the pupils about their learning (pupil voice) shows high level of engagement and participation.</li> <li>• Video analysis through recording of performance in lessons contributes to teacher's reflection on standards achieved against the planned outcomes.</li> <li>• Children's progress is tracked using the skills progression document and the Charanga assessment opportunities. Any areas of development will have been identified.</li> <li>• Children will play the glockenspiel and ukulele confidently by the time they leave Penponds.</li> <li>• Children will carry their love of learning in music with them to the next stage of their education.</li> </ul>



# Music

## Music – Skills and knowledge components: Progression document building from previous year’s learning

Skill	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p><b>Controlling sounds through singing and playing (performing)</b></p>	<p>Follow instructions on how and when to sing/play an instrument.</p> <p>Take part in singing.</p> <p>Take notice of others when performing.</p> <p>Make and control long and short sounds (duration).</p> <p>Explore pitch– high and low.</p>	<p>Use voice to good effect, understanding the importance of warming up first.</p> <p>Sing songs in ensembles, following the tune (melody) well.</p> <p>Perform in an ensemble with instructions from the leader.</p> <p>Make and control long and short sounds using voices and instruments, including simple improvisation.</p>	<p>Sing songs from memory with accurate pitch and in tune.</p> <p>Show control in voice and pronounce the words in a song clearly (diction).</p> <p>Maintain a simple part within an ensemble.</p> <p>Play notes on instruments clearly and including steps/ leaps in pitch.</p> <p>Improvise (including call and response) .</p>	<p>Sing in tune, breathe well, and pronounce words, change pitch and dynamics.</p> <p>Sustain a rhythmic ostinato/ drone/ melodic ostinato (riff) (to accompany singing) on an instrument (tempo/ duration/ texture).</p> <p>Perform with control and awareness of what others are singing/ playing.</p> <p>Improvise within a group using more than 2 notes.</p>	<p>Show control, phrasing and expression in singing.</p> <p>Hold part in a round (pitch/structure).</p> <p>Perform in solo and ensemble contexts.</p> <p>Improvise independently with increasing aural memory.</p>	<p>Sing or play from memory with confidence.</p> <p>Take turns to lead a group.</p> <p>Maintain own part in a round/ sing a harmony/ play accurately with awareness of what others are playing.</p> <p>Play more complex instrumental parts.</p> <p>Perform in live contexts, accounting for musical dimensions.</p>



# Music

<p><b>Creating and developing musical ideas (composing)</b></p>	<p>Make a sequence of long and short sounds with help (duration).</p> <p>Clap longer rhythms with help.</p> <p>Make different sounds (high and low– pitch; loud and quiet– dynamics; fast and slow-tempo; quality of the sound- smooth, crisp, scratchy, rattling, tinkling etc.– timbre).</p>	<p>Carefully choose sounds to achieve an effect (including use of ICT).</p> <p>Order sounds to create an effect (structure- beginnings/endings ).</p> <p>Create short musical patterns.</p> <p>Create sequences of long and short sounds- rhythmic patterns (duration).</p> <p>Play instruments with control and exploring pitch</p> <p>Start to explore simple compositions with two or three notes.</p>	<p>Compose and perform simple melodies (limited notes).</p> <p>Use sound to create abstract effects (including using ICT).</p> <p>Create/ improvise repeated patterns (ostinato) with a range of instruments.</p> <p>Effectively choose, order, combine and control sounds (texture/ structure).</p>	<p>Compose and perform melodies using three or four notes.</p> <p>Make creative use of the way sounds can be changed, organised and controlled (including ICT).</p> <p>Create accompaniments for tunes using drones or melodic ostinato (riffs).</p> <p>Create rhythmic patterns with awareness of timbre and duration.</p>	<p>Use a variety of different musical devices including melody, rhythms and chords.</p> <p>Compose and perform melodies using four or five notes.</p> <p>Create own songs (raps- structure).</p> <p>Record own compositions.</p>	<p>Compose and perform melodies using five or more notes.</p> <p>Show confidence, thought and imagination in selecting sounds and structures to convey an idea.</p> <p>Create music reflecting given intentions and record using standard notation.</p> <p>Use ICT to organise musical ideas.</p> <p>(Combine all musical dimensions).</p>
---	--	---	--	---	--	--



# Music

<p><b>Responding and reviewing (appraising)</b></p>	<p>Hear the pulse in music.</p> <p>Hear different moods in music.</p> <p>Identify texture— one sound or several sounds?</p> <p>Choose sounds to represent different thing.</p> <p>Provide opportunities to play tuned/ untuned instruments</p>	<p>Identify the pulse in music.</p> <p>Recognise changes in timbre (sound quality- smooth, crisp, scratchy, rattling, tinkling etc.), dynamics (loud and quiet), tempo (fast and slow) and pitch (high and low).</p> <p>Start to recognise different instruments.</p>	<p>Know the difference between pulse and rhythm.</p> <p>Internalise the pulse in music.</p> <p>Start to use musical dimensions vocabulary to describe music— duration, timbre, pitch, dynamics, tempo, texture, structure.</p> <p>Use these words when analysing music/erformance.</p>	<p>Know how pulse stays the same but rhythm changes in a piece of music.</p> <p>Listen to several layers of sound (texture) and talk about the effect on mood and feelings.</p> <p>Use more musical dimensions vocabulary to describe music— duration, timbre, pitch, dynamics, tempo, texture, structure, rhythm, metre, riff, ostinato, melody, harmony.</p> <p>Identify patterns in music.</p>	<p>Know how pulse, rhythm fit together.</p> <p>Use a range of words to describe music (eg. Duration, timbre, pitch, dynamics, tempo, texture, structure, beat, rhythm, silence, riff, ostinato, melody, chord, staccato, legato, crescendo, diminuendo).</p> <p>Use these words to identify strengths and weaknesses in own and others' music.</p>	<p>Identify dimensions of music in songs and pieces of music.</p> <p>Use musical vocabulary confidently to describe music.</p> <p>Work out how harmonies are used and how drones and melodic ostinato (riffs) are used to accompany singing.</p> <p>Use knowledge of how lyrics reflect cultural context and have social meaning to enhance own compositions.</p> <p>Refine and improve own/ others' work.</p>
---	--	---	--	---	--	--



# Music

<p><b>Listening and applying knowledge and understanding</b></p>	<p>Listen for different types of sounds (provide opportunities to listen to live music).</p> <p>Know how sounds are made and changed.</p> <p>Use voice in different ways to create different effects.</p>	<p>Listen carefully and recall short rhythmic and melodic patterns.</p> <p>Use changes in dynamics, timbre and pitch in music.</p> <p>Make sounds and symbols to make and record music (graphic scoring).</p> <p>Know music can be played or listened to for a variety of purposes (in history/ different cultures).</p>	<p>Use musical dimensions together to compose music.</p> <p>Introduce simple notation (crotchet, quaver).</p> <p>Play with a sound-then-symbol approach.</p> <p>Use silence for effect and know symbol for a rest.</p> <p>Describe different purposes of music in history/ other cultures.</p>	<p>Combine sounds expressively (all dimensions).</p> <p>Read notation- single part.</p> <p>Know that sense of occasion affects performance.</p> <p>Describe different purposes of music in history/ other cultures.</p>	<p>Create music with an understanding of how lyrics, melody, rhythms and accompaniments work together effectively (pitch/texture/ structure).</p> <p>Read and perform using extended notation- both single and layered parts.</p> <p>Describe different purposes of music in history/ traditions/ other cultures.</p>	<p>Use increased aural memory to recall sounds accurately.</p> <p>Use knowledge of musical dimensions to know how to best combine them.</p> <p>Know and use standard musical notation to perform and record own.</p> <p>Introduce notation recorded on a staff.</p> <p>Develop an understanding of the history of music.</p>
--	---	--	--	---	---	--



# Music



## We are musicians

### Agreed teaching principles for Music:

- Planning that is progressive in knowledge and skills
- A wide variety of percussion and tuned instruments are taught
- Learning is based on the work of musicians, different musical genres and periods of history
- High quality modelling is key to the teaching process
- Building knowledge will progress with repeated practice to build skill
- Providing a safe space for creative exploration is essential
- Time to evaluate and respond to their own and other's work is a key self-assessment tool

### Teaching Approaches

- Listening and appraising famous compositions and songs from a wide range of genres, cultures and time periods
- Self and peer assessments during compositions
- Warm-up games to improve rhythm, pulse and beat
- Flexible games to extend and consolidate knowledge as required
- Constant recall and recapping of technical and musical language
- Use Inter-related dimensions of music characters to support understanding for dynamics, Pitch, Tempo, Duration, Rhythm, Timbre, Texture and Structure and revisit these in all lessons

### To be a musician I need to:

- Practise, practise, practise
- Interpret the elements/inter-related dimensions of music used when singing or playing instruments
- Carefully choose, order, combine and control sounds to an effect that I like.
- Evaluate own and other's music
- Have motivation, determination and perseverance
- Have confidence to perform before an audience




# Music

## THE INTER-RELATED DIMENSIONS OF MUSIC

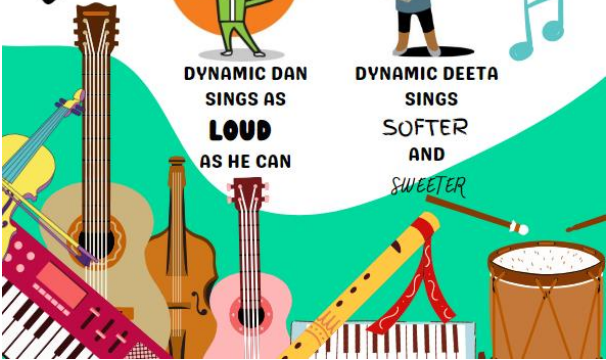
### DYNAMICS

**LOUD** **SOFT**



**DYNAMIC DAN**  
SINGS AS **LOUD**  
AS HE CAN

**DYNAMIC DEETA**  
SINGS  
SOFTER  
AND  
*SWEETER*



### PITCH

**LOW** **HIGH**



**PITCH PETE**  
PLAYS  
**LOW**  
AND DEEP

**PITCH PRU**  
PLAYS  
**HIGH**  
ON CUE



### TEMPO

**SLOW** **FAST**



**TEMPO TEDDY**  
PLAYS  
**SLOW**  
AND STEADY

**TEMPO TILLY**  
PLAYS  
**FAST**  
AND QUICKLY



# Music

## DURATION

LONG



DURATION DON  
PLAYS  
LONG  
AND  
GOES ON

SHORT



DURATION JACKIE  
PLAYS  
SHORT  
AND  
SNAPPY



## TIMBRE

PLUCKING OR  
BOWING?



GUITAR, PIANO,  
TRUMPET  
OR FLUTE?

TIMBRE TYRIQUE  
RECOGNISES THE SOUNDS  
AND  
THE PLAYING TECHNIQUE



## TEXTURE

LAYERS OF  
MUSIC



TEXTURE TONY  
PLAYS  
ALL ALONE  
AND IS LONELY



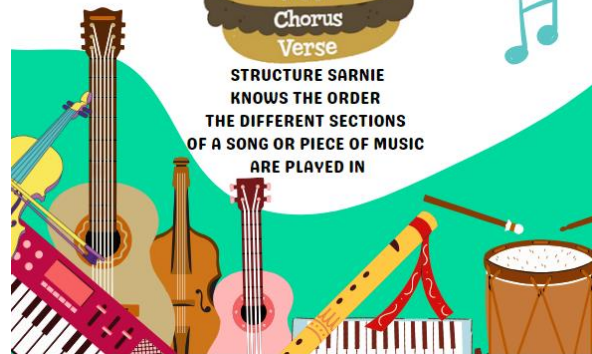
TEXTURE TAVA  
PLAYS  
WITH MANY  
IN A LAYER



## STRUCTURE



STRUCTURE SARNIE  
KNOWS THE ORDER  
THE DIFFERENT SECTIONS  
OF A SONG OR PIECE OF MUSIC  
ARE PLAYED IN





# Music

## Foundation Stage – Reception - some of the wonderful things we do in Music (EAD) at Penponds:

- Sing nursery rhymes with actions and dance
- Movement and dance to the beat and rhythm
- Explore instruments independently and in taught sessions
- Listen to superhero music – John Williams
- Sing Caterpillar song to support ‘Let’s Crawl’ topic
- Use Charanga programme to ensure a firm bedrock of musical knowledge and complement through continuous provision

## Reception - Yearly Overview –Skills and knowledge components: Progression document coverage

	Autumn – <b>Superheroes Assemble</b> (PSED/RE- people and communities)	Spring – <b>Let’s Crawl</b> (Science- weather, wildlife, habitats & growing)	Summer – <b>On the Move</b> (History/Geography/Seaside Cornwall)
Music EAD	<p>Enjoys listening to music</p> <p>Responds to music</p> <p>Talks about how music makes them feel</p> <p>Sings in a group, trying to keep in time</p> <p>Sings in a small group</p> <p>Knows some words when singing</p> <p>Sings in a group, matching pitch and following melody</p> <p>Sings by themselves, matching pitch and following melody</p> <p>Explores instruments and is beginning to name them (drum, tambourine, maraca, triangle...)</p>	<p>Enjoys listening to music</p> <p>Responds to music</p> <p>Talks about how music makes them feel</p> <p>Sings in a group, trying to keep in time</p> <p>Sings in a small group</p> <p>Knows some words when singing</p> <p>Sings in a group, matching pitch and following melody</p> <p>Sings by themselves, matching pitch and following melody</p> <p>Explores instruments and is beginning to name them (drum, tambourine, maraca, triangle...)</p>	<p>Enjoys listening to music</p> <p>Responds to music</p> <p>Talks about how music makes them feel</p> <p>Sings in a group, trying to keep in time</p> <p>Sings in a small group</p> <p>Knows some words when singing</p> <p>Sings in a group, matching pitch and following melody</p> <p>Sings by themselves, matching pitch and following melody</p> <p>Explores instruments and is beginning to name them (drum, tambourine, maraca, triangle...)</p> <p>Is able to name a wide variety of instruments (also including chime bars, glockenspiels, xylophones)</p> <p>Plays a given instrument to a simple beat</p>



# Music

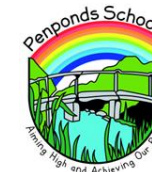
	<p>Is able to name a wide variety of instruments (also including chime bars, glockenspiels, xylophones)</p> <p>Understands emotion through music and can identify if music is 'happy', 'scary' or 'sad'</p>	<p>Is able to name a wide variety of instruments (also including chime bars, glockenspiels, xylophones)</p> <p>Plays a given instrument to a simple beat</p> <p>Understands emotion through music and can identify if music is 'happy', 'scary' or 'sad'</p>	<p>Understands emotion through music and can identify if music is 'happy', 'scary' or 'sad'</p> <p>Selects own instruments and plays them in time to music.</p> <p>Can change the tempo and dynamics whilst playing</p> <p>Knows how to use a wide variety of instruments.</p> <p>Beginning to write own compositions using symbols, pictures or patterns</p>
End Composite:	End Composite:	End Composite:	End Composite:

## Year 1/2 Year A – some of the wonderful things we do in Music at Penponds

- Learn to find the beat by clapping, body percussion and movement to songs.
- Sing familiar songs and explore low and high voices.
- Explore percussion sounds to enhance story telling.
- Sing together as a group.
- Follow a leader by playing copycat games.
- Perform songs as a class choir
- Compose and improvise accompaniments to our songs using instruments.
- Begin to record music through graphic notation using pictures and shapes.
- Listen and watch recorded orchestras and begin to identify instruments.
- Perform learnt songs in our Christmas nativity

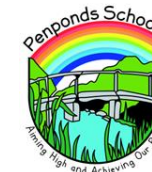
## Year 1/2 - Yearly Overview Year A – National Curriculum and Skills and knowledge components: Progression document coverage

<b>Music</b>	<b>NC objectives:</b> ♣ use their voices expressively and creatively by singing songs and speaking chants and rhymes	<b>NC objectives:</b> ♣ use their voices expressively and creatively by singing songs and speaking chants and rhymes	<b>NC objectives:</b> ♣ use their voices expressively and creatively by singing songs and speaking chants and rhymes
--------------	---	---	---



# Music

	<ul style="list-style-type: none"> <li>♣ play tuned and untuned instruments musically ♣</li> <li>listen with concentration and understanding to a range of high-quality live and recorded music</li> <li>♣ experiment with, create, select and combine sounds using the inter-related dimensions of music.</li> </ul>	<ul style="list-style-type: none"> <li>♣ play tuned and untuned instruments musically ♣</li> <li>listen with concentration and understanding to a range of high-quality live and recorded music</li> <li>♣ experiment with, create, select and combine sounds using the inter-related dimensions of music.</li> </ul>
<p><b>New Model Music curriculum (non-statutory)</b></p> <p><b><u>Singing</u></b></p> <ul style="list-style-type: none"> <li>• 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. stop, start, loud, quiet) and counting in.</li> <li>• 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).</li> <li>• 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.</li> </ul> <p><b><u>Composing</u></b></p> <ul style="list-style-type: none"> <li>• Improvise simple vocal chants, using question and answer phrases</li> <li>• Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns.</li> <li>• Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes</li> <li>• Understand the difference between creating a rhythm pattern and a pitch pattern</li> </ul> <p><b><u>Musicianship</u></b></p> <p><b><u>Pulse/beat</u></b></p> <ul style="list-style-type: none"> <li>• Use body percussion, (e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments (e.g. glockenspiels or chime bars) to maintain a steady beat.</li> </ul>	<p><b>New Model Music curriculum (non-statutory)</b></p> <p><b><u>Singing</u></b></p> <ul style="list-style-type: none"> <li>• 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. stop, start, loud, quiet) and counting in.</li> <li>• 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).</li> <li>• 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.</li> </ul> <p><b><u>Composing</u></b></p> <ul style="list-style-type: none"> <li>• 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)</li> <li>• Recognise how graphic notation can represent created sounds. Explore and invent own symbols.</li> <li>• Use music technology, if available, to capture, change and combine sounds.</li> </ul> <p><b><u>Musicianship</u></b></p> <p><b><u>Pulse/beat</u></b></p> <ul style="list-style-type: none"> <li>• Use body percussion, (e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments (e.g. glockenspiels or chime bars) to maintain a steady beat.</li> </ul>	<p><b>New Model Music curriculum (non-statutory)</b></p> <p><b><u>Singing</u></b></p> <ul style="list-style-type: none"> <li>• 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. stop, start, loud, quiet) and counting in.</li> <li>• 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).</li> <li>• 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.</li> </ul> <p><b><u>Composing</u></b></p> <ul style="list-style-type: none"> <li>• Improvise simple vocal chants, using question and answer phrases.</li> <li>• 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).</li> <li>• Understand the difference between creating a rhythm pattern and a pitch pattern.</li> <li>• Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns.</li> <li>• Use music technology, if available, to capture, change and combine sounds.</li> <li>• Recognise how graphic notation can represent created sounds. Explore and invent own symbols.</li> </ul> <p><b><u>Musicianship</u></b></p> <p><b><u>Pulse/beat</u></b></p>



# Music

	<ul style="list-style-type: none"> <li>Respond to the pulse in recorded/live music through movement and dance.</li> </ul> <p><b>Rhythm</b> Perform short copycat rhythm patterns accurately, led by the teacher. Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat.</p> <p><b>Pitch</b></p> <ul style="list-style-type: none"> <li>Sing familiar songs in both low and high voices and talk about the difference in sound.</li> </ul>	<ul style="list-style-type: none"> <li>Respond to the pulse in recorded/live music through movement and dance.</li> </ul> <p><b>Rhythm</b> Perform short copycat rhythm patterns accurately, led by the teacher.</p> <p><b>Pitch</b></p> <ul style="list-style-type: none"> <li>Sing familiar songs in both low and high voices and talk about the difference in sound.</li> <li>Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum.</li> </ul>	<ul style="list-style-type: none"> <li>Use body percussion, (e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments (e.g. glockenspiels or chime bars) to maintain a steady beat.</li> <li>Respond to the pulse in recorded/live music through movement and dance.</li> </ul> <p><b>Rhythm</b></p> <ul style="list-style-type: none"> <li>Perform short copycat rhythm patterns accurately, led by the teacher.</li> <li>Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat.</li> <li>Perform word-pattern chants (e.g. ca-ter-pil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns</li> </ul> <p><b>Pitch</b></p> <ul style="list-style-type: none"> <li>Listen to sounds in the local school environment, comparing high and low sounds</li> <li>Sing familiar songs in both low and high voices and talk about the difference in sound.</li> <li>Explore percussion sounds to enhance storytelling</li> <li>Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum.</li> </ul>
	<p><b>Skills Components:</b> Follow instructions on how and when to sing/play an instrument. Take part in singing. Take notice of others when performing. Make and control long and short sounds (duration). Explore pitch– high and low. Make a sequence of long and short sounds with help (duration). Clap longer rhythms with help. Make different sounds (high and low– pitch; loud and quiet– dynamics; fast and slow-tempo; quality of the sound smooth, crisp, scratchy, rattling, tinkling etc.– timbre) Hear the pulse in music. Hear different moods in music.</p>	<p><b>Skills Components:</b> Follow instructions on how and when to sing/play an instrument. Take part in singing. Take notice of others when performing. Make and control long and short sounds (duration). Explore pitch– high and low. Make a sequence of long and short sounds with help (duration). Clap longer rhythms with help. Make different sounds (high and low– pitch; loud and quiet– dynamics; fast and slow-tempo; quality of the sound smooth, crisp, scratchy, rattling, tinkling etc.– timbre). Hear different moods in music.</p>	<p><b>Skills Components:</b> Follow instructions on how and when to sing/play an instrument. Take part in singing. Take notice of others when performing. Clap longer rhythms with help. Make different sounds (high and low– pitch; loud and quiet– dynamics; fast and slow-tempo; quality of the sound smooth, crisp, scratchy, rattling, tinkling etc.– timbre) Hear the pulse in music. Hear different moods in music. Identify texture– one sound or several sounds? Choose sounds to represent different thing.</p>



# Music

<p>Identify texture— one sound or several sounds? Provide opportunities to play tuned/ untuned instruments Listen for different types of sounds (provide opportunities to listen to live music). Use voice in different ways to create different effects.</p>	<p>Identify texture— one sound or several sounds? Choose sounds to represent different thing. Provide opportunities to play tuned/ untuned instruments Listen for different types of sounds (provide opportunities to listen to live music). Know how sounds are made and changed. Use voice in different ways to create different effects.</p>	<p>Provide opportunities to play tuned/ untuned instruments Listen for different types of sounds (provide opportunities to listen to live music). Know how sounds are made and changed. Use voice in different ways to create different effects.</p>
<p><b>End composite Charanga Units:</b> Introducing beat – how can we make friends when we sing together? Adding Rhythm and pitch – How does music tell us stories about the past?</p>	<p><b>End composite Charanga Units:</b> How does music make the world a better place? How does music help us to understand our neighbours?</p>	<p><b>End composite Charanga Units:</b> What songs can we song of help us through the day? How does music teach us about looking after our planet?</p>

## Year 1/2 Year B – some of the wonderful things we do in Music at Penponds

- Explore and identify different musical styles.
- Listen to and respond to the key songs from our music programme
- Identify rhythm patterns
- Use your body to track: pitch, tempo, rhythm, beat, and dynamics.
- Create and present a holistic performance with an understanding of how this fits in the world.
- Explore how music brings us together
- Explore music styles from the past.
- Perform learnt songs in our Christmas nativity.



# Music

## Year 1/2 - Yearly Overview Year B – National Curriculum and Skills and knowledge components: Progression document coverage

<b>Music</b>	<b>NC objectives:</b>	<b>NC objectives:</b>	
	<ul style="list-style-type: none"> <li>♣ use their voices expressively and creatively by singing songs and speaking chants and rhymes</li> <li>♣ play tuned and untuned instruments musically</li> <li>♣ listen with concentration and understanding to a range of high-quality live and recorded music</li> <li>♣ experiment with, create, select and combine sounds using the inter-related dimensions of music.</li> </ul>	<ul style="list-style-type: none"> <li>♣ use their voices expressively and creatively by singing songs and speaking chants and rhymes</li> <li>♣ play tuned and untuned instruments musically</li> <li>♣ listen with concentration and understanding to a range of high-quality live and recorded music</li> <li>♣ experiment with, create, select and combine sounds using the inter-related dimensions of music.</li> </ul>	
	<p><b>New Model Music curriculum (non-statutory)</b></p> <p><b><u>Singing</u></b></p> <ul style="list-style-type: none"> <li>• Sing songs regularly with a pitch range of do-so with increasing vocal control.</li> <li>• Sing songs with a small pitch range (e.g. Rain, Rain Go Away), pitching accurately.</li> <li>• 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)</li> </ul> <p><b><u>Composing</u></b></p> <ul style="list-style-type: none"> <li>• Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch).</li> <li>• Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation.</li> <li>• Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.</li> </ul> <p><b><u>Pulse/Beat</u></b></p>	<p><b>New Model Music curriculum (non-statutory)</b></p> <p><b><u>Singing</u></b></p> <ul style="list-style-type: none"> <li>• Sing songs regularly with a pitch range of do-so with increasing vocal control.</li> <li>• Sing songs with a small pitch range (e.g. Rain, Rain Go Away), pitching accurately.</li> <li>• 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)</li> </ul> <p><b><u>Composing</u></b></p> <ul style="list-style-type: none"> <li>• Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch).</li> <li>• Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation.</li> </ul> <p><b><u>Rhythm</u></b></p> <ul style="list-style-type: none"> <li>• Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests.</li> </ul>	<p><b>New Model Music curriculum (non-statutory)</b></p> <p><b><u>Singing</u></b></p> <ul style="list-style-type: none"> <li>• Sing songs regularly with a pitch range of do-so with increasing vocal control.</li> <li>• Sing songs with a small pitch range (e.g. Rain, Rain Go Away), pitching accurately.</li> <li>• 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)</li> </ul> <p><b><u>Composing</u></b></p> <ul style="list-style-type: none"> <li>• Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch).</li> <li>• Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation.</li> <li>• Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.</li> <li>• Use music technology, if available, to capture, change and combine sounds.</li> </ul>





# Music

	<ul style="list-style-type: none"> <li>• Understand that the speed of the beat can change, creating a faster or slower pace (tempo).</li> <li>• Mark the beat of a listening piece (e.g. Bolero by Ravel) by tapping or clapping and recognising tempo as well as changes in tempo.</li> <li>• Walk in time to the beat of a piece of music or song (e.g. La Mourisque by Susato). Know the difference between left and right to support coordination and shared movement with others.</li> <li>• Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.</li> <li>• Identify the beat groupings in familiar music that they sing regularly and listen to.</li> </ul> <p><b><u>Rhythm</u></b></p> <ul style="list-style-type: none"> <li>• Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.</li> <li>• Create rhythms using word phrases as a starting point (e.g. Hel-lo Si-mon or Can you come and play?).</li> </ul> <p><b><u>Pitch</u></b></p> <ul style="list-style-type: none"> <li>• Play a range of singing games based on the cuckoo interval (so-mi, e.g. Little Sally Saucer) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track.</li> <li>• Sing short phrases independently within a singing game or short song.</li> <li>• Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low).</li> </ul>	<ul style="list-style-type: none"> <li>• Create and perform their own chanted rhythm patterns with the same stick notation.</li> </ul> <p><b><u>Pitch</u></b></p> <ul style="list-style-type: none"> <li>• Recognise dot notation and match it to 3-note tunes played on tuned percussion,</li> </ul>	<p><b><u>Rhythm</u></b></p> <ul style="list-style-type: none"> <li>• Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests</li> </ul> <p><b><u>Pulse/Beat</u></b></p> <ul style="list-style-type: none"> <li>• Understand that the speed of the beat can change, creating a faster or slower pace (tempo).</li> <li>• Mark the beat of a listening piece (e.g. Bolero by Ravel) by tapping or clapping and recognising tempo as well as changes in tempo.</li> <li>• Walk in time to the beat of a piece of music or song (e.g. La Mourisque by Susato). Know the difference between left and right to support coordination and shared movement with others.</li> <li>• Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.</li> <li>• Identify the beat groupings in familiar music that they sing regularly and listen to.</li> </ul> <p><b><u>Pitch</u></b></p> <ul style="list-style-type: none"> <li>• Play a range of singing games based on the cuckoo interval (so-mi, e.g. Little Sally Saucer) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track.</li> <li>• Sing short phrases independently within a singing game or short song.</li> <li>• Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low).</li> <li>• Recognise dot notation and match it to 3-note tunes played on tuned percussion,</li> </ul>
<p><b>Skills Components:</b> Use voice to good effect, understanding the importance of warming up first. Sing songs in ensembles, following the tune (melody) well.</p>	<p><b>Skills Components:</b> Use voice to good effect, understanding the importance of warming up first. Sing songs in ensembles, following the tune (melody) well.</p>	<p><b>Skills Components:</b> Use voice to good effect, understanding the importance of warming up first. Sing songs in ensembles, following the tune (melody) well.</p>	<p><b>Skills Components:</b> Use voice to good effect, understanding the importance of warming up first. Sing songs in ensembles, following the tune (melody) well.</p>



# Music

<p>Perform in an ensemble with instructions from the leader.</p> <p>Make and control long and short sounds using voices and instruments, including simple improvisation. Carefully choose sounds to achieve an effect (including use of ICT).</p> <p>Order sounds to create an effect (structure beginnings/endings).</p> <p>Create short musical patterns.</p> <p>Create sequences of long and short sounds rhythmic patterns (duration).</p> <p>Play instruments with control and exploring pitch</p> <p>Start to explore simple compositions with two or three notes.</p> <p>Identify the pulse in music.</p> <p>Recognise changes in timbre (sound quality smooth, crisp, scratchy, rattling, tinkling etc.), dynamics (loud and quiet), tempo (fast and slow) and pitch (high and low).</p> <p>Start to recognise different instruments.</p> <p>Listen carefully and recall short rhythmic and melodic patterns.</p> <p>Use changes in dynamics, timbre and pitch in music.</p> <p>Make sounds and symbols to make and record music (graphic scoring).</p> <p>Know music can be played or listened to for a variety of purposes (in history/ different cultures).</p>	<p>Perform in an ensemble with instructions from the leader.</p> <p>Make and control long and short sounds using voices and instruments, including simple improvisation.</p> <p>Create short musical patterns.</p> <p>Create sequences of long and short sounds rhythmic patterns (duration). Play instruments with control and exploring pitch</p> <p>Identify the pulse in music.</p> <p>Recognise changes in timbre (sound quality smooth, crisp, scratchy, rattling, tinkling etc.), dynamics (loud and quiet), tempo (fast and slow) and pitch (high and low).</p> <p>Listen carefully and recall short rhythmic and melodic patterns.</p> <p>Use changes in dynamics, timbre and pitch in music.</p> <p>Make sounds and symbols to make and record music (graphic scoring).</p> <p>Know music can be played or listened to for a variety of purposes (in history/ different cultures).</p>	<p>Perform in an ensemble with instructions from the leader.</p> <p>Make and control long and short sounds using voices and instruments, including simple improvisation. Carefully choose sounds to achieve an effect (including use of ICT).</p> <p>Order sounds to create an effect (structure beginnings/endings).</p> <p>Create short musical patterns.</p> <p>Create sequences of long and short sounds rhythmic patterns (duration).</p> <p>Play instruments with control and exploring pitch</p> <p>Start to explore simple compositions with two or three notes.</p> <p>Identify the pulse in music.</p> <p>Recognise changes in timbre (sound quality smooth, crisp, scratchy, rattling, tinkling etc.), dynamics (loud and quiet), tempo (fast and slow) and pitch (high and low).</p> <p>Start to recognise different instruments.</p> <p>Listen carefully and recall short rhythmic and melodic patterns.</p> <p>Use changes in dynamics, timbre and pitch in music.</p> <p>Make sounds and symbols to make and record music (graphic scoring).</p> <p>Know music can be played or listened to for a variety of purposes (in history/ different cultures).</p>
<p>End composite Charanga units:</p> <p>How does music help us to make friends?</p> <p>How does music teach us about the past?</p>	<p>End composite Charanga units:</p> <p>How does music make the world a better place?</p> <p>How does music teach us about our neighbourhood?</p>	<p>End composite Charanga units:</p> <p>How does music make us happy?</p> <p>How does music teach us about looking after our planet?</p>



# Music

## Year 3/4 Year A– some of the wonderful things we do in Music at Penponds

- Explore scales and rhythm patterns through Ancient Egyptian songs.
- Recreate and compose additions to taught songs to make them their own.
- Perform in Ancient Egypt end of unit assembly based around the 'Weighing of the Heart Ceremony'.
- Improvise and compose accompaniments using classroom instruments which could include boomwhackers, ukuleles and pitched percussion.
- Introduce stave notation when playing, composing and performing.
- Create own version of BBC Ten Pieces Connect It – Anna Meredith
- Rhythm progression using Rhythm Cup Explorations by Wendy Stevens
- Body percussion
- Whole class ukulele lessons to support Invaders and Settlers topic performance
- Listening to linked topic music pieces

## Year 3/4 Year A - Yearly Overview – National Curriculum and Skills and knowledge components: Progression document coverage

Music	NC objectives:	NC objectives:	NC objectives:
	<ul style="list-style-type: none"><li>♣ play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression</li><li>♣ improvise and compose music for a range of purposes using the inter-related dimensions of music</li><li>♣ listen with attention to detail and recall sounds with increasing aural memory</li><li>♣ use and understand staff and other musical notations</li><li>♣ appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</li><li>♣ develop an understanding of the history of music.</li></ul>	<ul style="list-style-type: none"><li>♣ play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression</li><li>♣ improvise and compose music for a range of purposes using the inter-related dimensions of music</li><li>♣ listen with attention to detail and recall sounds with increasing aural memory</li><li>♣ use and understand staff and other musical notations</li><li>♣ appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</li><li>♣ develop an understanding of the history of music.</li></ul>	<ul style="list-style-type: none"><li>♣ play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression</li><li>♣ improvise and compose music for a range of purposes using the inter-related dimensions of music</li><li>♣ listen with attention to detail and recall sounds with increasing aural memory</li><li>♣ use and understand staff and other musical notations</li><li>♣ appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</li><li>♣ develop an understanding of the history of music.</li></ul>



# Music



New Model Music curriculum (non-statutory)

## Singing

- 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 forte and piano, loud and soft.
- Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders).
- Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.

## Composing Improvise

- Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in whole-class/group/individual/instrumental teaching), inventing short ‘on-the-spot’ responses using a limited note-range.

## Compose

- Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi).

## Performing:

- Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi

## Reading Notation:

- Introduce the staff, lines and spaces, and clef. Use dot notation to show higher or lower pitch.
- Apply word chants to rhythms, understanding how to link each syllable to one musical note.

## Indicative musical features

Rhythm, Metre and Tempo: Downbeats, fast (allegro), slow (adagio), pulse, beat

New Model Music curriculum (non-statutory)

## Singing

- 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 forte and piano, loud and soft.
- Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders).
- Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.

## Composing Improvise

- 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 and photographs) and musical sources.

## Compose

- Combine known rhythmic notation
- Compose song accompaniments on untuned percussion using known rhythms and note values.
- Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.

## Performing:

- Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi

## Reading Notation:

- Introduce the staff, lines and spaces, and clef. Use dot notation to show higher or lower pitch.
- Introduce and understand the differences between crotchets and paired quavers.

New Model Music curriculum (non-statutory)

## Singing

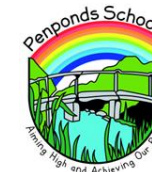
- Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so (e.g. Extreme Weather), tunefully and with expression. Perform forte and piano, loud and soft.
- Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders).
- Walk, 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.
- 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 getting louder (crescendo) and quieter (decrescendo).
- 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).
- Perform a range of songs in school assemblies.

## Composing Improvise

- 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).
- Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below.

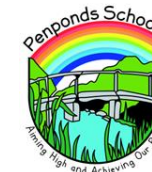
## Compose

- Explore developing knowledge of musical components by composing music to create a specific



# Music

	<p>Pitch and Melody: High, low, rising, falling; pitch range do–so</p> <p>Structure and Form Call and response; question phrase, answer phrase, echo, ostinato</p> <p><b><u>Listening Piece</u></b> Land of the Pharaohs Derek and Brandon Fiechter</p>	<ul style="list-style-type: none"> <li>• Apply word chants to rhythms, understanding how to link each syllable to one musical note.</li> <li>• Introduce and understand the differences between minims, crotchets, paired quavers and rests.</li> <li>• Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.</li> </ul> <p><b><u>Listening Pieces</u></b> Connect It – Anna Meredith BBC Ten pieces – compare Hall of the Mountain King Grieg to in the Hall of the Body Percussion King. Stomp – Newspaper piece</p>	<p>mood, for example creating music to accompany a short film clip.</p> <ul style="list-style-type: none"> <li>• Introduce major and minor chords.</li> </ul> <p>Performance</p> <ul style="list-style-type: none"> <li>• Develop facility in the basic skills of a selected musical instrument over a sustained learning period. This can be achieved through working closely with your local Music Education Hub who can provide whole-class instrumental teaching programmes.</li> </ul> <p><b><u>Listening Pieces</u></b> Vivaldi – Recorder concerto BBC Teach Mozart – Horn concerto BBC Ten Pieces/BBC Teach</p>
	<p><b><u>Skills Components:</u></b> <b><u>Year 3</u></b> Sing songs from memory with accurate pitch and in tune. Show control in voice and pronounce the words in a song clearly (diction). Play notes on instruments clearly and including steps/ leaps in pitch. Improvise (including call and response) . Compose and perform simple melodies (limited notes). Use sound to create abstract effects (including using ICT). Create/ improvise repeated patterns (ostinato) with a range of instruments.</p> <p>Start to use musical dimensions vocabulary to describe music–duration, timbre, pitch, dynamics, tempo, texture, structure. Use these words when analysing music/performances Use musical dimensions together to compose music Introduce simple notation (crotchet, quaver).</p> <p><b><u>Year 4</u></b> Sing in tune, breathe well, and pronounce words, change pitch and dynamics. Sustain a rhythmic ostinato/ drone/ melodic ostinato (riff) (to accompany singing) on an instrument (tempo/</p>	<p><b><u>Skills Components:</u></b> <b><u>Year 3</u></b> Sing songs from memory with accurate pitch and in tune. Show control in voice and pronounce the words in a song clearly (diction). Play notes on instruments clearly and including steps/ leaps in pitch. Improvise (including call and response) . Compose and perform simple melodies (limited notes). Use sound to create abstract effects (including using ICT). Create/ improvise repeated patterns (ostinato) with a range of instruments. Effectively choose, order, combine and control sounds (texture/ structure). Know the difference between pulse and rhythm. Internalise the pulse in music. Start to use musical dimensions vocabulary to describe music–duration, timbre, pitch, dynamics, tempo, texture, structure. Use these words when analysing music/performances Use musical dimensions together to compose music Introduce simple notation (crotchet, quaver). Use silence for effect and know symbol for a rest.</p> <p><b><u>Year 4</u></b></p>	<p><b><u>Skills Components:</u></b> <b><u>Year 3</u></b> Sing songs from memory with accurate pitch and in tune. Show control in voice and pronounce the words in a song clearly (diction). Maintain a simple part within an ensemble. Play notes on instruments clearly and including steps/ leaps in pitch. Improvise (including call and response) . Compose and perform simple melodies (limited notes). Start to use musical dimensions vocabulary to describe music–duration, timbre, pitch, dynamics, tempo, texture, structure. Use these words when analysing music/performances Use musical dimensions together to compose music Describe different purposes of music in history/ other cultures.</p> <p><b><u>Year 4</u></b> Sing in tune, breathe well, and pronounce words, change pitch and dynamics. Sustain a rhythmic ostinato/ drone/ melodic ostinato (riff) (to accompany singing) on an instrument (tempo/ duration/ texture). Perform with control and awareness of what others are singing/ playing. Improvise within a group using more than 2 notes.</p>

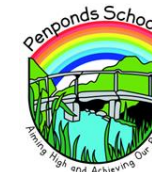


# Music

<p>duration/ texture). Perform with control and awareness of what others are singing/ playing. Improvise within a group using more than 2 notes. Compose and perform melodies using three or four notes Listen to several layers of sound (texture) and talk about the effect on mood and feelings. Use more musical dimensions vocabulary to describe music—duration, timbre, pitch, dynamics, tempo, texture, structure, rhythm, metre, riff, ostinato, melody, harmony.</p>	<p>Sing in tune, breathe well, and pronounce words, change pitch and dynamics. Sustain a rhythmic ostinato/ drone/ melodic ostinato (riff) (to accompany singing) on an instrument (tempo/ duration/ texture). Perform with control and awareness of what others are singing/ playing. Make creative use of the way sounds can be changed, organised and controlled (including ICT). Create accompaniments for tunes using drones or melodic ostinatos Create rhythmic patterns with awareness of timbre and duration Know how pulse stays the same but rhythm changes in a piece of music. Listen to several layers of sound (texture) and talk about the effect on mood and feelings. Use more musical dimensions vocabulary to describe music—duration, timbre, pitch, dynamics, tempo, texture, structure, rhythm, metre, riff, ostinato, melody, harmony. Identify patterns in music.</p>	<p>Compose and perform melodies using three or four notes Create accompaniments for tunes using drones or melodic ostinatos Listen to several layers of sound (texture) and talk about the effect on mood and feelings. Use more musical dimensions vocabulary to describe music—duration, timbre, pitch, dynamics, tempo, texture, structure, rhythm, metre, riff, ostinato, melody, harmony.</p>
<p><b>End Composites: Ancient Egypt</b> Singing – The Mummy Rag – Sing Up Singing – Living, living River Nile – BBC Teach Compose own river tunes (improvisation) Build that Pyramid – BBC Teach</p>	<p><b>End Composites: Superhumans</b> Anna Meredith BBC Ten Pieces – Connect It Better When I’m Dancing (Body Percussion) <a href="https://www.youtube.com/watch?v=r6PVNEMHpcQ">https://www.youtube.com/watch?v=r6PVNEMHpcQ</a> Sing Up – Body percussion – Building Body Beat Rhythm Cup Exploration starters</p>	<p><b>End Composites: Invaders and Settlers</b> Romans – Now That’s What I Call a Class Assembly – Out of the Ark (Romans) The Anglo Saxons – BBC Teach. Ukulele – whole class teach</p>

## Year 3/4 Year B– some of the wonderful things we do in Music at Penponds

- Listening to sounds of the rainforest



# Music

- Create own rainforest instruments to create a soundscape piece to perform – The Day of the Rain
- Compose a ‘soundscape’ to tell the stage of a volcanic eruption (inspired by Vanessa Mae Vivaldi Techno)
- Use the picture book ‘The Wave’ to create a melodic story
- Pitched instrumental whole class teach
- Forage for own sounds and make own stone age instruments to use in a class performance
- Sing a range of songs in unison and in harmony
- Sing in rondo and three and four part rounds

## Year 3/4 Year B - Yearly Overview – National Curriculum and Skills and knowledge components: Progression document coverage

<b>Music</b>	<p><b>NC objectives:</b></p> <ul style="list-style-type: none"> <li>♣ play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression</li> <li>♣ improvise and compose music for a range of purposes using the inter-related dimensions of music</li> <li>♣ listen with attention to detail and recall sounds with increasing aural memory</li> <li>♣ use and understand staff and other musical notations</li> <li>♣ appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</li> <li>♣ develop an understanding of the history of music.</li> </ul>	<p><b>NC objectives:</b></p> <ul style="list-style-type: none"> <li>♣ play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression</li> <li>♣ improvise and compose music for a range of purposes using the inter-related dimensions of music</li> <li>♣ listen with attention to detail and recall sounds with increasing aural memory</li> <li>♣ use and understand staff and other musical notations</li> <li>♣ appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</li> <li>♣ develop an understanding of the history of music.</li> </ul>	<p><b>NC objectives:</b></p> <ul style="list-style-type: none"> <li>♣ play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression</li> <li>♣ improvise and compose music for a range of purposes using the inter-related dimensions of music</li> <li>♣ listen with attention to detail and recall sounds with increasing aural memory</li> <li>♣ use and understand staff and other musical notations</li> <li>♣ appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</li> <li>♣ develop an understanding of the history of music.</li> </ul>
	<p><b>New Model Music curriculum (non-statutory)</b> <b>Singing</b></p> <ul style="list-style-type: none"> <li>• 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 forte and piano, loud and soft.</li> <li>• Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders).</li> <li>• Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</li> <li>• Perform as a choir in school assemblies.</li> </ul>	<p><b>New Model Music curriculum (non-statutory)</b> <b>Singing</b></p> <ul style="list-style-type: none"> <li>• Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder.</li> <li>• Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets).</li> <li>• Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases.</li> </ul>	<p><b>New Model Music curriculum (non-statutory)</b> <b>Singing</b></p> <ul style="list-style-type: none"> <li>• 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).</li> <li>• 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).</li> </ul>



# Music

## Composing/Improvise

- Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in whole-class/group/individual/instrumental teaching), inventing short 'on-the-spot' responses using a limited note-range.

## Compose

- Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment.
- Working in pairs, compose a short ternary piece.
- 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.
- Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, technology.

## Performing

- Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one staff and using notes within the Middle C–C'/do–do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance.
- Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.

## Reading notation

## Compose

- 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.
- Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work.
- Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, technology.

## Performing:

- Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups.
- Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts.
- Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).

## Reading Notation:

- Read and perform pitch notation within a defined range (e.g. C–G/do–so).

## Listening Pieces

Storm – Vivaldi Techno – Vanessa Mae  
Compare with Vivaldi – Storm (original)

Britten: Four Sea Interludes

Debussy – La Mer

Britten – Storm Interlude (Peter Grimes)

- Perform a range of songs in school assemblies.

## Compose

- Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below.
- Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.
- Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip.

## Performing:

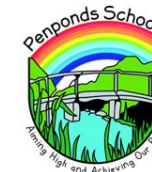
- Develop facility in the basic skills of a selected musical instrument over a sustained learning period. This can be achieved through working closely with your local Music Education Hub who can provide whole-class instrumental teaching programmes.
- Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups.
- Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts.

## Reading Notation:

- Introduce and understand the differences between minims, crotchets, paired quavers and rests.
- Read and perform pitch notation within a defined range (e.g. C–G/do–so).
- Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.

## Listening Piece





# Music

	<ul style="list-style-type: none"> <li>• Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers.</li> <li>• Understand the differences between 2/4, 3/4 and 4/4 time signatures.</li> <li>• Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.</li> </ul> <p><b>Listening Pieces</b>  <b>Voices in the Rainforest -</b>  <a href="https://www.youtube.com/watch?v=LTiRw7kx97E">https://www.youtube.com/watch?v=LTiRw7kx97E</a>          Compare with music from the album Amazonia: On the Forest Trail - Mario Adnet</p>		<p>Rustling Leaves and Snapping sticks  <a href="https://www.youtube.com/watch?v=UfCzUgEw3Aw">https://www.youtube.com/watch?v=UfCzUgEw3Aw</a>          Forest and nature sounds clips</p>
	<p><b>Skills Components:</b>  <b>Year 3</b>          Sing songs from memory with accurate pitch and in tune. Show control in voice and pronounce the words in a song clearly (diction).          Play notes on instruments clearly and including steps/ leaps in pitch.          Improvise (including call and response) .          Use sound to create abstract effects (including using ICT).          Create/ improvise repeated patterns (ostinato) with a range of instruments.          Effectively choose, order, combine and control sounds (texture/ structure).          Start to use musical dimensions vocabulary to describe music—duration, timbre, pitch, dynamics, tempo, texture, structure. Use these words when analysing music/performances          Use musical dimensions together to compose music          Play with a sound-then symbol approach.          Use silence for effect and know symbol for a rest.</p> <p><b>Year 4</b></p>	<p><b>Skills Components:</b>  <b>Year 3</b>          Sing songs from memory with accurate pitch and in tune. Show control in voice and pronounce the words in a song clearly (diction).          Maintain a simple part within an ensemble.          Play notes on instruments clearly and including steps/ leaps in pitch.          Improvise (including call and response) .          Use sound to create abstract effects (including using ICT).          Effectively choose, order, combine and control sounds (texture/ structure).          Know the difference between pulse and rhythm.          Internalise the pulse in music.          Start to use musical dimensions vocabulary to describe music—duration, timbre, pitch, dynamics, tempo, texture, structure. Use these words when analysing music/performances          Use musical dimensions together to compose music          Introduce simple notation (crotchet, quaver).          Use silence for effect and know symbol for a rest.</p> <p><b>Year 4</b></p>	<p><b>Skills Components:</b>  <b>Year 3</b>          Sing songs from memory with accurate pitch and in tune. Show control in voice and pronounce the words in a song clearly (diction).          Maintain a simple part within an ensemble.          Play notes on instruments clearly and including steps/ leaps in pitch.          Improvise (including call and response) .          Use sound to create abstract effects (including using ICT).          Effectively choose, order, combine and control sounds (texture/ structure).          Know the difference between pulse and rhythm.          Internalise the pulse in music.          Start to use musical dimensions vocabulary to describe music—duration, timbre, pitch, dynamics, tempo, texture, structure. Use these words when analysing music/performances          Use musical dimensions together to compose music          Introduce simple notation (crotchet, quaver).          Describe different purposes of music in history/ other cultures.</p>

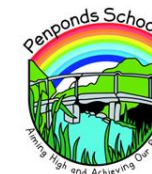


# Music

<p>Sing in tune, breathe well, and pronounce words, change pitch and dynamics. Sustain a rhythmic ostinato/ drone/ melodic ostinato (riff) (to accompany singing) on an instrument (tempo/ duration/ texture). Perform with control and awareness of what others are singing/ playing. Make creative use of the way sounds can be changed, organised and controlled (including ICT). Create rhythmic patterns with awareness of timbre and duration Listen to several layers of sound (texture) and talk about the effect on mood and feelings. Use more musical dimensions vocabulary to describe music—duration, timbre, pitch, dynamics, tempo, texture, structure, rhythm, metre, riff, ostinato, melody, harmony.</p>	<p>Sing in tune, breathe well, and pronounce words, change pitch and dynamics. Sustain a rhythmic ostinato/ drone/ melodic ostinato (riff) (to accompany singing) on an instrument (tempo/ duration/ texture). Perform with control and awareness of what others are singing/ playing. Improvise within a group using more than 2 notes. Compose and perform melodies using three or four notes Create rhythmic patterns with awareness of timbre and duration Listen to several layers of sound (texture) and talk about the effect on mood and feelings. Use more musical dimensions vocabulary to describe music—duration, timbre, pitch, dynamics, tempo, texture, structure, rhythm, metre, riff, ostinato, melody, harmony. Identify patterns in music.</p>	<p><b>Year 4</b> Sing in tune, breathe well, and pronounce words, change pitch and dynamics. Sustain a rhythmic ostinato/ drone/ melodic ostinato (riff) (to accompany singing) on an instrument (tempo/ duration/ texture). Perform with control and awareness of what others are singing/ playing. Make creative use of the way sounds can be changed, organised and controlled (including ICT). Create rhythmic patterns with awareness of timbre and duration Know how pulse stays the same but rhythm changes in a piece of music. Listen to several layers of sound (texture) and talk about the effect on mood and feelings. Use more musical dimensions vocabulary to describe music—duration, timbre, pitch, dynamics, tempo, texture, structure, rhythm, metre, riff, ostinato, melody, harmony. Identify patterns in music.</p>
<p><b>End Composites:</b> Musical forests – Hamilton planning Listen to and discuss the sounds of rainforest creatures and rain. Recreate a rainstorm using your hands and body parts. Make rain-sticks, pan-pipes and xylophones. Compose a musical composition, inspired by the sounds of the rainforest, entitled 'A Day of Rain' and perform it.</p>	<p><b>End Composites:</b> The Wave – picture book. Create a graphic score to the story. Journey of the volcano. Soundscape to a volcanic eruption. Vanessa Mae: Storm - Vivaldi techno</p>	<p><b>End Composites:</b> Rhythm – link to forest school, foraging to create sound – Rhythmic Soundscape of the forest using forest finds, leaves, sticks, rocks etc Create music to accompany animation in computing session. Rhythmic flashcards – notate, create sequence. Pitched instrument whole class teach glock/ukulele</p>

## Year 5/6 Year A– some of the wonderful things we do in Music at Penponds

- Create leitmotifs for Ancient Greek Gods and Goddesses based on their names and characteristics
- Tell the story of Icarus through Music and create atmosphere
- Listen to traditional and modern Greek music - Moonrise Kingdom
- Become a songwriter to raise awareness around climate change.
- Create own backing tracks using GarageBand and other multi-media apps

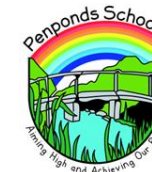


# Music

- Learn about chord progression and how chords are formed through the introduction of triads
- Learn how major and minor keys create effects, atmosphere and mood.
- Perform own songs as a class and band/ensemble
- Compose graphic scores and rhythm grids to support songs in Norse language
- Create own melodic and rhythmic phrases over a drone
- Continue to develop knowledge and skills in playing the ukulele – whole class teaching

## **Year 5/6 Year A - Yearly Overview – National Curriculum and Skills and knowledge components: Progression document coverage**

<b>Music</b>	<p><b>NC objectives:</b></p> <ul style="list-style-type: none"> <li>♣ play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression</li> <li>♣ improvise and compose music for a range of purposes using the inter-related dimensions of music</li> <li>♣ listen with attention to detail and recall sounds with increasing aural memory</li> <li>♣ use and understand staff and other musical notations</li> <li>♣ appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</li> <li>♣ develop an understanding of the history of music.</li> </ul>	<p><b>NC objectives:</b></p> <ul style="list-style-type: none"> <li>♣ play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression</li> <li>♣ improvise and compose music for a range of purposes using the inter-related dimensions of music</li> <li>♣ listen with attention to detail and recall sounds with increasing aural memory</li> <li>♣ use and understand staff and other musical notations</li> <li>♣ appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</li> <li>♣ develop an understanding of the history of music.</li> </ul>	<p><b>NC objectives:</b></p> <ul style="list-style-type: none"> <li>♣ play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression</li> <li>♣ improvise and compose music for a range of purposes using the inter-related dimensions of music</li> <li>♣ listen with attention to detail and recall sounds with increasing aural memory</li> <li>♣ use and understand staff and other musical notations</li> <li>♣ appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</li> <li>♣ develop an understanding of the history of music.</li> </ul>
	<p><b>New Model Music curriculum (non-statutory)</b></p> <p><b><u>Singing</u></b></p> <ul style="list-style-type: none"> <li>• Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.</li> </ul> <p><b><u>Composing Improvise</u></b></p> <ul style="list-style-type: none"> <li>• Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.</li> <li>• Use chord changes as part of an improvised sequence.</li> <li>• Create music with multiple sections that include repetition and contrast.</li> <li>• Use chord changes as part of an improvised sequence.</li> </ul>	<p><b>New Model Music curriculum (non-statutory)</b></p> <p><b><u>Singing</u></b></p> <ul style="list-style-type: none"> <li>• Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style.</li> <li>• Sing three-part rounds, partner songs, and songs with a verse and a chorus.</li> <li>• Perform a range of songs in school assemblies and in school performance opportunities.</li> </ul> <p><b><u>Composing Improvise</u></b></p> <ul style="list-style-type: none"> <li>• Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment</li> </ul>	<p><b>New Model Music curriculum (non-statutory)</b></p> <p><b><u>Singing</u></b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Continue to sing three- and four-part rounds (e.g. Calypso by Jan Holdstock) 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</li> </ul>



# Music

## **Compose**

- Plan and compose an 8- or 16-beat melodic phrase using the 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.
- Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen.

## **Performing:**

- Play a melody following staff notation written on one stave and using notes within an octave range (do-do); make decisions about dynamic range, including very loud ( ), very quiet ( ), moderately loud ( ) and moderately quiet ( ).
- Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion or tablets, or demonstrated at the board using an online keyboard.
- Engage with others through ensemble playing (e.g. school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.

## **Reading notation**

- Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests.
- Further develop the skills to read and perform pitch notation within an octave (e.g. C-C/ do-do).
- Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.
- Read and play from notation a four-bar phrase, confidently identifying note names and durations.

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.

## **Compose**

- Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment.
- Working in pairs, compose a short ternary piece.
- 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.
- Capture and record creative ideas using any of:
  - graphic symbols
  - rhythm notation and time signatures
  - staff notation
  - technology
- Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.

## **Performing:**

- Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave and using notes within the Middle C-C'/do-do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance.
- Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs (e.g. Yellow Submarine by The Beatles).

- Perform a range of songs in school assemblies and in school performance opportunities.

## **Composing/Improvising**

- Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.
- Create music with multiple sections that include repetition and contrast.

## **Compose**

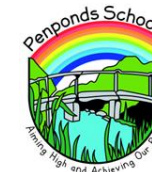
- Use chords to compose music to evoke a specific atmosphere, mood or environment. For example, La Mer by Debussy and The River Flows In You by Yiruma both evoke images of water. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book.
- Extend improvised melodies 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 (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.
- 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.

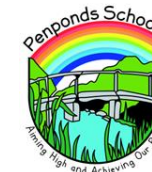
## **Performing:**

- Play a melody following staff notation written on one stave and using notes within an octave range (do-do); make decisions about dynamic range, including very



# Music

	<p><b>Listening Pieces</b>          Chariots of fire - Vangelis          Greek national anthem          Zorba the Greek and other pieces by Mikis Theodorakiss</p>	<ul style="list-style-type: none"> <li>• Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.</li> </ul> <p><b>Reading Notation</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Read and perform pitch notation within an octave (e.g. C–C'/do–do).</li> <li>• Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.</li> </ul> <p><b>Listening Pieces</b>          Explore metre 2/4, 3/4, 4/4          Earth Song – Michael Jackson – Waltz 3/4          Colonel Bogey March – March 2/4          Ode to Joy – Beethoven 4/4</p>	<p>loud ( ), very quiet ( ), moderately loud ( ) and moderately quiet ( ).          Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion or tablets, or demonstrated at the board using an online keyboard.</p> <p><b>Reading notation</b></p> <ul style="list-style-type: none"> <li>• Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do).</li> <li>• Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.</li> <li>• Read and play from notation a four-bar phrase, confidently identifying note names and durations.</li> </ul> <p><b>Listening Piece</b>          Valkiries – Wagner          Storm Interlude from Peter Grimes by Benjamin Britten (revisit)          Peer Gynt – Hall of the Mountain King revisit and extend</p>
	<p><b>Skills Components:</b>  <b>Year 5</b>          Show control, phrasing and expression in singing.          Perform in solo and ensemble contexts          Improvise independently with increasing aural memory.          Use a variety of different musical devices including melody, rhythms and chords. Compose and perform melodies using four or five notes. Create own songs          Record own compositions.          Use a range of words to describe music (eg. duration, timbre, pitch, dynamics, tempo, texture, structure, beat, rhythm, silence, riff, ostinato, melody, chord, staccato, legato, crescendo, diminuendo). Use these</p>	<p><b>Skills Components:</b>  <b>Year 5</b>          Show control, phrasing and expression in singing. Hold part in a round (pitch/structure). Perform in solo and ensemble contexts          Improvise independently with increasing aural memory.          Use a variety of different musical devices including melody, rhythms and chords. Compose and perform melodies using four or five notes. Create own songs          Record own compositions.          Use a range of words to describe music (eg. duration, timbre, pitch, dynamics, tempo, texture, structure, beat, rhythm, silence, riff, ostinato, melody, chord, staccato, legato, crescendo, diminuendo). Use these</p>	<p><b>Skills Components:</b>  <b>Year 5</b>          Show control, phrasing and expression in singing. Hold part in a round (pitch/structure). Perform in solo and ensemble contexts          Improvise independently with increasing aural memory.          Use a variety of different musical devices including melody, rhythms and chords. Compose and perform melodies using four or five notes. Create own songs          Record own compositions.          Know how pulse, rhythm fit together.          Use a range of words to describe music (eg. duration, timbre, pitch, dynamics, tempo, texture, structure, beat, rhythm, silence, riff, ostinato, melody, chord,</p>



# Music

	<p>words to identify strengths and weaknesses in own and others' music. Create music with an understanding of how lyrics, melody, rhythms and accompaniments work together effectively (pitch/texture/ structure). Read and perform using extended notation both single and layered parts. Describe different purposes of music in history/ traditions/ other cultures.</p> <p><b>Year 6</b> Sing or play from memory with confidence. Take turns to lead a group. Maintain own part in a round/ sing a harmony/ play accurately with awareness of what others are playing. Play more complex instrumental parts. Perform in live contexts, accounting for musical dimensions. Compose and perform melodies using five or more notes. Show confidence, thought and imagination in selecting sounds and structures to convey an idea. Create music reflecting given intentions and record Identify dimensions of music in songs and pieces of music. Use musical vocabulary confidently to describe music. Work out how harmonies are used and how drones and melodic ostinato (riffs) are used to accompany singing. Refine and improve own/ others' work. Use increased aural memory to recall sounds accurately. Use knowledge of musical dimensions to know how to best combine them. Know and use standard musical notation to perform and record own. Introduce notation recorded on a staff. Develop an understanding of the history of music.</p>	<p>words to identify strengths and weaknesses in own and others' music. Create music with an understanding of how lyrics, melody, rhythms and accompaniments work together effectively (pitch/texture/ structure). Read and perform using extended notation both single and layered parts.</p> <p><b>Year 6</b> Sing or play from memory with confidence. Take turns to lead a group. Maintain own part in a round/ sing a harmony/ play accurately with awareness of what others are playing. Play more complex instrumental parts. Perform in live contexts, accounting for musical dimensions. Compose and perform melodies using five or more notes. Show confidence, thought and imagination in selecting sounds and structures to convey an idea. Create music reflecting given intentions and record Use ICT to organise musical ideas. Identify dimensions of music in songs and pieces of music. Use musical vocabulary confidently to describe music. Work out how harmonies are used and how drones and melodic ostinato (riffs) are used to accompany singing. Use knowledge of how lyrics reflect cultural context and have social meaning to enhance own compositions. Refine and improve own/ others' work. Use increased aural memory to recall sounds accurately. Use knowledge of musical dimensions to know how to best combine them. Know and use standard musical notation to perform and record own. Introduce notation recorded on a staff.</p>	<p>staccato, legato, crescendo, diminuendo). Use these words to identify strengths and weaknesses in own and others' music. Create music with an understanding of how lyrics, melody, rhythms and accompaniments work together effectively (pitch/texture/ structure). Read and perform using extended notation both single and layered parts. Describe different purposes of music in history/ traditions/ other cultures.</p> <p><b>Year 6</b> Sing or play from memory with confidence. Take turns to lead a group. Maintain own part in a round/ sing a harmony/ play accurately with awareness of what others are playing. Play more complex instrumental parts. Compose and perform melodies using five or more notes. Show confidence, thought and imagination in selecting sounds and structures to convey an idea. Create music reflecting given intentions and record Identify dimensions of music in songs and pieces of music. Use musical vocabulary confidently to describe music. Work out how harmonies are used and how drones and melodic ostinato (riffs) are used to accompany singing. Refine and improve own/ others' work. Use increased aural memory to recall sounds accurately. Use knowledge of musical dimensions to know how to best combine them. Know and use standard musical notation to perform and record own. Introduce notation recorded on a staff. Develop an understanding of the history of music.</p>
	<p><b>End Composites:</b> Create leitmotifs for Ancient Greek Gods and Goddesses. Tell the story of Icarus through Music. Compose a rondo. Moonrise Kingdom</p>	<p><b>End Composites:</b> Blues – Do Anything but throw it away (Sing up). What's it worth Planet Earth? Save our Planet Songwriting – Save the planet Use garage band</p>	<p><b>End Composites:</b> BBC teach music – Vikings Viking longship round Song in Norse Create music on various Viking roles. Charanga rhythm grids</p>



# Music

		Charanga creative apps – percussion writer	
--	--	--	--

**Year 5/6 Year B– some of the wonderful things we do in Music at Penponds**

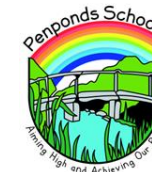
- Compose scat – call and response songs
- Three part round songs – Hey Mr Miller
- Partner songs – Tipperary/ Pack up your troubles
- Duke Ellington C Jam Blues
- BBC Ten Pieces Dr Who Theme Tune - Delia Derbyshire
- Foley artistry – Collect sounds and create atmospheric sound effects and pitched melody.
- Take inspiration from Dr Who Theme to write own high pitched drones and compose melodic phrase to complement using iPads.
- Out of the Ark – Victorians –explore the life inside the music hall and create end of year show/performance in this style.
- Compose harmony/base to accompany songs – Ta-ra-ra- Boom-de-ay song book
- Choose a planet to create a theme - inspired by Holst The Planets using keyboards

**Year 5/6 Year B - Yearly Overview – National Curriculum and Skills and knowledge components: Progression document coverage**

<b>Music</b>	<p><b>NC objectives:</b></p> <ul style="list-style-type: none"> <li>♣ play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression</li> <li>♣ improvise and compose music for a range of purposes using the inter-related dimensions of music</li> <li>♣ listen with attention to detail and recall sounds with increasing aural memory</li> <li>♣ use and understand staff and other musical notations</li> <li>♣ appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</li> <li>♣ develop an understanding of the history of music.</li> </ul>	<p><b>NC objectives:</b></p> <ul style="list-style-type: none"> <li>♣ play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression</li> <li>♣ improvise and compose music for a range of purposes using the inter-related dimensions of music</li> <li>♣ listen with attention to detail and recall sounds with increasing aural memory</li> <li>♣ use and understand staff and other musical notations</li> <li>♣ appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</li> <li>♣ develop an understanding of the history of music.</li> </ul>	<p><b>NC objectives:</b></p> <ul style="list-style-type: none"> <li>♣ play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression</li> <li>♣ improvise and compose music for a range of purposes using the inter-related dimensions of music</li> <li>♣ listen with attention to detail and recall sounds with increasing aural memory</li> <li>♣ use and understand staff and other musical notations</li> <li>♣ appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</li> <li>♣ develop an understanding of the history of music.</li> </ul>
--------------	--	--	--



# Music



## **New Model Music curriculum (non-statutory)**

### **Singing**

- 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 (e.g. Calypso by Jan Holdstock) 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.

### **Compose improvise**

- 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.

### **Compose**

- Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment.
- Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures

### **Performing**

Play a melody following staff notation written on one staff and using notes within an octave range (do–do); make decisions about dynamic range, including very

## **New Model Music curriculum (non-statutory)**

### **Singing**

- Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style.
- 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.

### **Composing improvise**

- Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.

### **Compose**

- 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.
- Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.

### **Performing**

- Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one staff and using notes within the Middle C–C'/do–do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance.
- Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards.
- Perform simple, chordal accompaniments to familiar songs (e.g. Yellow Submarine by The Beatles).

## **New Model Music curriculum (non-statutory)**

### **Singing**

- 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 (e.g. Calypso by Jan Holdstock) 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.

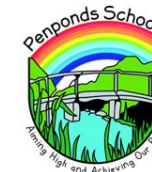
### **Compose improvise**

- Create music with multiple sections that include repetition and contrast.
- Engage with others through ensemble playing (e.g. school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.

### **Performing**

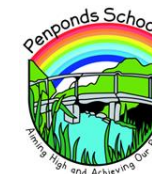
- Play a melody following staff notation written on one staff and using notes within an octave range (do–do); make decisions about dynamic range, including very loud ( ), very quiet ( ), moderately loud ( ) and moderately quiet ( ).
- Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion or tablets, or demonstrated at the board using an online keyboard.
- Engage with others through ensemble playing (e.g. school orchestra, band, mixed ensemble) with pupils





# Music

	<p>loud ( ), very quiet ( ), moderately loud ( ) and moderately quiet ( ).</p> <p><b>Reading Notation</b></p> <ul style="list-style-type: none"> <li>• Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers.</li> <li>• Understand the differences between 2/4, 3/4 and 4/4 time signatures.</li> <li>• Read and perform pitch notation within an octave (e.g. C–C'/do–do).</li> <li>• Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.</li> </ul> <p><b>Listening pieces:</b>          BBC teach world war 2 songs, school radio          In the Mood – Glenn Miller          Boogie Woogie Bugle Boy – The Andrews Sisters</p>	<p><b>Recording notation</b></p> <ul style="list-style-type: none"> <li>• Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests.</li> <li>• Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do).</li> <li>• Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.</li> <li>• Read and play from notation a four-bar phrase, confidently identifying note names and durations.</li> </ul> <p><b>Listening piece:</b>          Holst – The Planets          Dr Who Theme tune          Elton John – Rocket Man          David Bowie David Bowie – Space Oddity.          The Police – Walking On The Moon.          Chris De Burgh – A Spaceman Came Travelling.</p>	<p>taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.</p> <p><b>Recording notation</b></p> <ul style="list-style-type: none"> <li>• Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests.</li> <li>• Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do).</li> </ul> <p><b>Listening piece:</b>          Music Hall – Selection of songs such as daisy bell, My Old Man said Follow the Van...</p>
<p><b>Skills Components:</b>  <b>Year 5</b>          Show control, phrasing and expression in singing. Hold part in a round (pitch/structure). Perform in solo and ensemble contexts          Improve independently with increasing aural memory.          Use a variety of different musical devices including melody, rhythms and chords. Compose and perform melodies using four or five notes. Create own songs          Record own compositions.          Use a range of words to describe music (eg. duration, timbre, pitch, dynamics, tempo, texture, structure, beat, rhythm, silence, riff, ostinato, melody, chord, staccato, legato, crescendo, diminuendo). Use these words to identify strengths and weaknesses in own and others' music.          Create music with an understanding of how lyrics, melody, rhythms and accompaniments work together</p>	<p><b>Skills Components:</b>  <b>Year 5</b>          Show control, phrasing and expression in singing. Hold part in a round (pitch/structure). Perform in solo and ensemble contexts          Improve independently with increasing aural memory.          Use a variety of different musical devices including melody, rhythms and chords. Compose and perform melodies using four or five notes. Create own songs          Record own compositions.          Use a range of words to describe music (eg. duration, timbre, pitch, dynamics, tempo, texture, structure, beat, rhythm, silence, riff, ostinato, melody, chord, staccato, legato, crescendo, diminuendo). Use these words to identify strengths and weaknesses in own and others' music.          Create music with an understanding of how lyrics, melody, rhythms and accompaniments work together</p>	<p><b>Skills Components:</b>  <b>Year 5</b>          Show control, phrasing and expression in singing. Hold part in a round (pitch/structure). Perform in solo and ensemble contexts          Use a variety of different musical devices including melody, rhythms and chords. Compose and perform melodies using four or five notes. Create own songs          Record own compositions.          Use a range of words to describe music (eg. duration, timbre, pitch, dynamics, tempo, texture, structure, beat, rhythm, silence, riff, ostinato, melody, chord, staccato, legato, crescendo, diminuendo). Use these words to identify strengths and weaknesses in own and others' music.          Create music with an understanding of how lyrics, melody, rhythms and accompaniments work together effectively (pitch/texture/ structure). Read and perform</p>	<p><b>Skills Components:</b>  <b>Year 5</b>          Show control, phrasing and expression in singing. Hold part in a round (pitch/structure). Perform in solo and ensemble contexts          Use a variety of different musical devices including melody, rhythms and chords. Compose and perform melodies using four or five notes. Create own songs          Record own compositions.          Use a range of words to describe music (eg. duration, timbre, pitch, dynamics, tempo, texture, structure, beat, rhythm, silence, riff, ostinato, melody, chord, staccato, legato, crescendo, diminuendo). Use these words to identify strengths and weaknesses in own and others' music.          Create music with an understanding of how lyrics, melody, rhythms and accompaniments work together effectively (pitch/texture/ structure). Read and perform</p>



# Music

	<p>effectively (pitch/texture/ structure). Read and perform using extended notation both single and layered parts. Describe different purposes of music in history/ traditions/ other cultures.</p> <p><b>Year 6</b> Sing or play from memory with confidence. Take turns to lead a group. Maintain own part in a round/ sing a harmony/ play accurately with awareness of what others are playing. Play more complex instrumental parts. Perform in live contexts, accounting for musical dimensions. Compose and perform melodies using five or more notes. Show confidence, thought and imagination in selecting sounds and structures to convey an idea. Create music reflecting given intentions and record Identify dimensions of music in songs and pieces of music. Use musical vocabulary confidently to describe music. Refine and improve own/ others' work. Use increased aural memory to recall sounds accurately. Use knowledge of musical dimensions to know how to best combine them. Know and use standard musical notation to perform and record own. Introduce notation recorded on a staff. Develop an understanding of the history of music.</p>	<p>effectively (pitch/texture/ structure). Read and perform using extended notation both single and layered parts. Describe different purposes of music in history/ traditions/ other cultures.</p> <p><b>Year 6</b> Sing or play from memory with confidence. Take turns to lead a group. Maintain own part in a round/ sing a harmony/ play accurately with awareness of what others are playing. Play more complex instrumental parts. Perform in live contexts, accounting for musical dimensions. Compose and perform melodies using five or more notes. Show confidence, thought and imagination in selecting sounds and structures to convey an idea. Create music reflecting given intentions and record Use ICT to organise musical ideas. Identify dimensions of music in songs and pieces of music. Use musical vocabulary confidently to describe music. Work out how harmonies are used and how drones and melodic ostinato (riffs) are used to accompany singing. Refine and improve own/ others' work. Use increased aural memory to recall sounds accurately. Use knowledge of musical dimensions to know how to best combine them. Know and use standard musical notation to perform and record own. Introduce notation recorded on a staff.</p>	<p>using extended notation both single and layered parts. Describe different purposes of music in history/ traditions/ other cultures.</p> <p><b>Year 6</b> Sing or play from memory with confidence. Take turns to lead a group. Maintain own part in a round/ sing a harmony/ play accurately with awareness of what others are playing. Play more complex instrumental parts. Perform in live contexts, accounting for musical dimensions. Compose and perform melodies using five or more notes. Show confidence, thought and imagination in selecting sounds and structures to convey an idea. Create music reflecting given intentions and record Identify dimensions of music in songs and pieces of music. Use musical vocabulary confidently to describe music. Use knowledge of how lyrics reflect cultural context and have social meaning to enhance own compositions. Refine and improve own/ others' work. Use increased aural memory to recall sounds accurately. Use knowledge of musical dimensions to know how to best combine them. Know and use standard musical notation to perform and record own. Introduce notation recorded on a staff. Develop an understanding of the history of music.</p>
	<p><b>End Composites:</b> Whole Class Ukuleles- accompaniments to War songs BBC Teach World War Two Songs</p>	<p><b>End Composites:</b> Create own version of one of the planets inspired by Gustav Holst The Planets</p>	<p><b>End Composites:</b> Compare and contrast Victorian music with West End today. Compare and contrast Victorian music with in different classes. Theatre, pub, royal palace. Barrel Organs CD Out of the Ark – Victorians. Who Were They?</p>



## Strategies for supporting pupils with Special Educational Needs and Disabilities in Music lessons.

	<b>Here's how we will help.</b>
<b>Attention Deficit Hyperactivity Disorder</b>	<ul style="list-style-type: none"> <li>• Meet the child's need for physical activity and plan music lessons with a range of moving and hands-on (kinaesthetic) learning activities.</li> <li>• Help children to manage their arousal levels, but allow children 'time out' when they show they are in need of a break from the lesson.</li> <li>• Allow children time to let out their impulsiveness when handling new instruments – these may be introduced prior to the lesson so that they become familiar.</li> <li>• A 'stress ball' or other fiddle object agreed by the SENCO may help children concentrate and stop them using musical instruments inappropriately during a lesson.</li> <li>• Reward children for joining in and completing tasks – both individually and as part of a group.</li> </ul>
<b>Anxiety</b>	<ul style="list-style-type: none"> <li>• Sit the child where they feel most comfortable during the lesson.</li> <li>• Let the child know who is there to support them. This may be a particular friend, group of friends or an adult.</li> <li>• Be aware that anxious children may not have the confidence to perform in front of others.</li> <li>• Learn to spot a child's triggers, and what the child looks like in a heightened state of anxiety.</li> </ul>
<b>Autism Spectrum Disorder</b>	<ul style="list-style-type: none"> <li>• Keep daily routines (e.g. seating plans) as normal as possible and consult the child beforehand if there is going to be a change - give the child options to choose from in this case.</li> <li>• Allow time to process information, and don't put the child on the spot by asking questions publicly, unless you know they are comfortable with this.</li> </ul>

	<ul style="list-style-type: none"> <li>• Be aware that a child with autism is likely to experience sensory processing difficulties where they may be either over-responsive or under-responsive to sensory stimuli e.g. singing or noises &amp; sounds from instruments.</li> <li>• Allow children to have planned and unplanned sensory breaks or use fiddle toys that won't disrupt other children when necessary.</li> <li>• Pupils may struggle to work in a group and prefer to work on their own due to communication difficulties.</li> <li>• Prepare the child for what is coming – picture cues and discussing what the lesson will be like is helpful.</li> </ul>
<b>Dyscalculia</b>	<ul style="list-style-type: none"> <li>• Replace passive teaching methods with experiential learning for children – 'doing' will bring more interaction and success than just 'watching'.</li> <li>• Allow children to demonstrate and teach what they can do to others.</li> </ul>
<b>Dyslexia</b>	<ul style="list-style-type: none"> <li>• Pastel shades of paper and backgrounds will reduce 'glare' when reading music or following musical notations.</li> <li>• Use large font sizes and double line spacing where appropriate.</li> <li>• Avoid 'cluttered' backgrounds with lots of unnecessary images.</li> <li>• Colour code text or musical phrases – e.g. one colour for me to play/sing, another colour for my partner.</li> </ul>
<b>Dyspraxia</b>	<ul style="list-style-type: none"> <li>• Ensure children have a large enough space to work in.</li> <li>• Allow children extra time to practise, with movement breaks where needed.</li> <li>• Don't choose these children to go first – they may need to pick up on cues from other children in order to process how to do something correctly.</li> <li>• Pair children with a sensitive partner who knows what they're doing.</li> <li>• Clearly demonstrate how to handle equipment, and don't draw attention to the awkwardness of their movements.</li> </ul>
<b>Hearing Impairment</b>	<ul style="list-style-type: none"> <li>• Prior to the lesson, ask the child where they'd prefer to sit.</li> <li>• If they have hearing loss in only one ear, make sure they have their 'good ear' facing the teacher where applicable.</li> <li>• Discreetly check if the child is wearing their hearing aid.</li> <li>• Clearly demonstrate or play sounds that are loud enough to hear. Repeat any questions asked by other students in the class before giving a response, as a hearing-impaired child may not have heard them.</li> <li>• Remove all barriers to lip-reading. Make sure the child can</li> </ul>

	<p>clearly see the teacher.</p> <ul style="list-style-type: none"> <li>• Share the lesson using a laptop with headphones or other assistive technology.</li> <li>• Provide lists of subject-specific vocabulary or song lyrics which children will need to know, as early as possible.</li> </ul>
<b>Toileting Issues</b>	<ul style="list-style-type: none"> <li>• Sit children close to the door so they may leave the room discreetly to go to the toilet and not draw attention to themselves. Use toilet passes or prior permission as applicable.</li> <li>• Be aware that anxiety associated with public music performances may trigger pain or a need to go to the toilet.</li> <li>• When a school trip or concert is coming up, talk to the child and parents about specific needs and how they can be met.</li> </ul>
<b>Cognition and Learning Challenges</b>	<ul style="list-style-type: none"> <li>• Work will be carefully planned and differentiated, and broken down into small, manageable tasks.</li> <li>• Use picture cards and visual prompts to remind them what to do and keep children on track.</li> <li>• Physically demonstrate what to do rather than just rely on verbal instructions.</li> <li>• Avoid children becoming confused by giving too many instructions at once. Keep instructions simple and give specific, targeted praise so children know exactly what they are doing well.</li> </ul>
<b>Speech, Language &amp; Communication Needs</b>	<ul style="list-style-type: none"> <li>• Be aware of the level of language that children are using, and use a similar level when teaching to ensure understanding.</li> <li>• Use signs, symbols and visual representations to help children's understanding and ability to follow a piece of music with different notes or instruments.</li> <li>• Respond positively to any attempts pupils make at communication – not just speech.</li> <li>• Provide opportunities to communicate in a small group and be fully involved in the activity.</li> <li>• Use non-verbal clues to back-up what is being said e.g. gestures.</li> </ul>
<b>Tourette Syndrome</b>	<ul style="list-style-type: none"> <li>• Be aware that tics can be triggered by increased stress, excitement or relaxation – all of which may be brought on by music.</li> <li>• Ignore tics and filter out any emotional reaction to them. Instead, listen and respond with support and understanding.</li> <li>• Manage other children in the room to avoid sarcasm, bullying or negative attention being drawn to a pupil's tic.</li> <li>• Avoid asking a child <i>not</i> to do something, otherwise it may quickly become their compulsion. Instead, re-demonstrate how to do something correctly.</li> <li>• Be sensitive to how noises &amp; music affects a pupil's sensory processing capabilities. Find out what does and does not lead</li> </ul>

	to a positive response and work with these in mind.
<b>Experienced Trauma</b>	<ul style="list-style-type: none"> <li>• Understand behaviour in the context of the individual's past experiences.</li> <li>• Always use a non-confrontational, trauma informed approach that shows understanding and reassurance, using playfulness, acceptance, curiosity and empathy.</li> <li>• Actively ignore negative behaviour. Praise good behaviour and reward learning.</li> <li>• Incorporate opportunities for humour and laughter in music lessons (laughter reduces the traumatic response in the brain).</li> <li>• Adults to support and coach traumatised children in ways to calm themselves and manage their own emotions.</li> <li>• Allow children the use of a pre-agreed breakout space when something in the classroom triggers an emotional outburst.</li> </ul>
<b>Visual Impairment</b>	<ul style="list-style-type: none"> <li>• Sit children where they have the best view of the teacher and the board/resources.</li> <li>• To help children who are sensitive to light and glare, use window blinds and screen-brightness controls to regulate the light in the room.</li> <li>• Add more light to an area if necessary.</li> <li>• Children may benefit from high-contrast objects and pictures.</li> <li>• Ensure children wear their prescribed glasses.</li> </ul>