



**THE ST. MARY'S
PARTNERSHIP**

Music Curriculum Guide



The Quality of Education Subject Pathway



MUSIC CURRICULUM

Intent

We value the importance of Music and using the subject as a vehicle for self-expression, communication and creativity. Music reflects culture and society and so the teaching and learning of music enables children to better understand the world they live in. It also plays an important role in helping children feel part of a community.

Substantive and Disciplinary Knowledge in Music

The content of our Music Curriculum fulfils the requirements of the National Curriculum for Music and comprises both substantive and disciplinary knowledge.

Substantive Knowledge in Music:

- this is the key knowledge, or inter-related dimensions of music (rhythm, pulse, pitch, tempo, dynamics, timbre, metre and structure)

Disciplinary Knowledge in Music:

- this is the application and interpretation of substantive knowledge (the inter-related dimensions of music) through performance, composition, appreciation and understanding of the history of music.

The planning maps all objectives from the National Curriculum to ensure that progression is clear from EYFS to Year 6. Planning identifies the key knowledge and musical skill development pupils need to become competent students who know and understand themselves musically.

Building music appraisal into teaching at all key stages

Throughout our music curriculum, we aim to expose pupils to a wide range of diverse music styles and composers. By listening to a range of pieces, children will develop a deeper understanding of how music has developed over time and make schematic connections to how music is influenced by culture.

Each lesson encourages music appraisal – an opportunity to listen, surmise, consider and reflect on what they have heard. Not only does this lend itself to collaboration and discussion – but it also supports a deeper connection to the pieces and composers studied.

Each appraisal is linked to key elements (for example: the range of instruments used or dynamics that make the piece) – these are listed in the periods/styles of music studied by year group. Teachers are encouraged to use this guide as a tool to identify how/when children are revisiting composers or music styles. The teacher may also introduce other significant works by the same composer or from differing time periods.

The pieces in red that are listed are to be studied in-depth. These are used to teach composition and performance, as well as appraisal. Teachers must ensure that they familiarise themselves with these pieces – utilising them as a structure for teaching the composer/time period in order. This will enable multiple opportunities to revisit.

Recommended appraisal pieces for Year 1

Renaissance 1400–1600	Baroque 1600–1750	Classical 1750–1820	Romantic 1830–1900	20th century 1900–2000	21st century 2001–present	World/Folk Drawing on musical traditions from ancient civilisations to the modern day
	First movement from the Brandenburg Concerto No.5 (Johann Sebastian Bach) Music for the Royal Fireworks (George Frideric Handel)	Rondo Alla Turca (Wolfgang Amadeus Mozart) Second movement from the Surprise Symphony No.94 (Joseph Haydn) The William Tell Overture (Gioachino Rossini)	Scherzo from A Midsummer Night's Dream (Felix Mendelssohn) Symphony in C Minor (Alice Mary Smith) En Bateau from Petite Suite (Claude Debussy) Trepak from The Nutcracker (Pyotr Ilyich Tchaikovsky)	The Wasps Overture (Ralph Vaughan Williams) Finale from The Firebird Suite (Igor Stravinsky) Mars from The Planets Suite (Gustav Holst) Rhapsody in Blue (George Gershwin) Hoe-down from Rodeo (Aaron Copland) Symphonic Dances from West Side Story (Leonard Bernstein) What a Wonderful World (sung by Louis Armstrong) Stay (sung by Eternal)	Wild Man (Kate Bush) Northern Lights (Eriks Ešenvalds)	Walkers (Stomp, USA) Fanfarra (Mendes/Brown, Brazil) Old Time Calypso (Love City Pan Dragons, Virgin Islands) Kye Kye Kule (Ghana) Mo Matchi (Bangladesh) Acre of Land (England)

Recommended appraisal pieces for Year 2

Renaissance 1400–1600	Baroque 1600–1750	Classical 1750–1820	Romantic 1830–1900	20th century 1900–2000	21st century 2001–present	World/Folk Drawing on musical traditions from ancient civilisations to the modern day
Ronde and Basse Dance Bergeret (Tielman Susato) O Nata Lux (Thomas Tallis)	Air on a G String (Johann Sebastian Bach) The Arrival of the Queen of Sheba (George Frideric Handel)	Fourth Movement from Symphony No.6 (Ludwig Van Beethoven) Marche Militaire (Franz Schubert) Clog Dance from La Fille Mal Gardée (Ferdinand Hérold)	The Hebrides Overture (Felix Mendelssohn) By the Beautiful Blue Danube (Johann Strauss II) In the Hall of The Mountain King from the Peer Gynt Suite (Edvard Grieg) The Carnival of the Animals (Camille Saint-Saëns)	St Paul's Suite (Gustav Holst) Boléro (Maurice Ravel) Hound Dog (sung by Elvis Presley) For the Beauty of The Earth (John Rutter) Black and Tan Fantasy (Duke Ellington) Peter's Theme from Peter and the Wolf (Sergei Prokofiev) Fantasia (Disney, various composers) Raindrops Keep Fallin' on My Head (Burt Bacharach/Hal David)	Sleep (Eric Whitacre) Night Ferry (Anna Clyne) Blaze (Diana Burrell) The Green Fuse (James Wilson) No Place Like (Kerry Andrew)	Sikuriada (Peru) Mylecharaine's March (Ireland) Baris dance (Indonesia) Oliver Cromwell (England) Built My Lady a Fine Brick House (USA) A Long Time Ago (England) I Got Kicked by a Kangaroo (Australia) Charti Kula Beng (Bangladesh) Hop, Hop, Hop (England)

Recommended appraisal pieces for Year 3

Renaissance 1400–1600	Baroque 1600–1750	Classical 1750–1820	Romantic 1830–1900	20th century 1900–2000	21st century 2001–present	World/Folk Drawing on musical traditions from ancient civilisations to the modern day
	The Earl of Essex's Galliard (John Dowland) Miserere (Gregorio Allegri) Canon in D Major (Johann Pachelbel) Hornpipe from Water Music (George Frideric Handel) Winter from The Four Seasons (Antonio Vivaldi) The Hallelujah Chorus from The Messiah (George Frideric Handel)	Trumpet Concerto in E Flat Major (Joseph Haydn) First movement from Piano Concerto No.14 Moonlight Sonata (Ludwig Van Beethoven)	A Night on the Bare Mountain (Modest Mussorgsky) Danse Macabre (Camille Saint-Saëns) The Sorcerer's Apprentice (Paul Dukas)	Nocturne for Violin and Piano (Lili Boulanger) I Got You (I Feel Good) (James Brown) Le Freak (Chic) Dance of the Knights from Romeo and Juliet (Sergei Prokofiev) Circus Music Suite (Aaron Copland) Different Trains (Steve Reich) Anthology of Fantastic Zoology (Mason Bates)	Legend of the Sky (Fraser Trainer) The Pankhurst Anthem (Lucy Pankhurst)	Sha La Rei (India) Be Thou My Vision (Ireland) Si Si Si (Congo) Kaeru No Uta (Japan) A Ram Sam Sam (Morocco) Drummers' Reel (Pakistan)

Recommended appraisal pieces for Year 4

Renaissance 1400–1600	Baroque 1600–1750	Classical 1750–1820	Romantic 1830–1900	20th century 1900–2000	21st century 2001–present	World/Folk Drawing on musical traditions from ancient civilisations to the modern day
If Ye Love Me (Thomas Tallis)	Rondeau from the Abdelazer Suite (Henry Purcell) Gloria in Excelsis Deo (Antonio Vivaldi) Prélude from Cello Suite No.1 in G Major (Johann Sebastian Bach) Zadok the Priest (George Frideric Handel)	Finale: Presto from String Quartet in E Flat Major, Opus 33 'Russian' (Joseph Haydn) Fourth movement from Symphony No.5 (Beethoven) Für Elise (Ludwig Van Beethoven) Piano Quintet in A Major: The Trout (Franz Schubert)	Railway Delight Waltz (Johann Strauss I) Travelling Song (Mikhail Glinka) Soldier's March (Robert Schumann) First movement from Piano Concerto in A Minor (Edvard Grieg)	Pomp and Circumstance March No.1 (Edward Elgar) Syrinx (Claude Debussy) A Ceremony of Carols (Benjamin Britten) With a Little Help From My Friends (The Beatles) Wonderwall (Oasis) Dinah (performed by Louis Armstrong) Take the A Train (performed by Duke Ellington) The Pink Panther Theme (Henry Mancini) The Mission Impossible Theme (Lalo Schiffrin)	The theme from Amélie (Yann Tiersen) Music of the Spheres (Philip Sparke) Fnugg (Øystein Baadsvik)	Bim Bam Bom (Israel) Tropical Bird (Trinidad) Bhabee Akh Lar Gayee (Punjab) Admiral Benbow (England) Nanuma (Ghana)

Recommended appraisal pieces for Year 5

Renaissance 1400–1600	Baroque 1600–1750	Classical 1750–1820	Romantic 1830–1900	20th century 1900–2000	21st century 2001–present	World/Folk Drawing on musical traditions from ancient civilisations to the modern day
Jubilate Deo (Giovanni Gabrieli)	Beatus Vir (Claudio Monteverdi) Dido's Lament from Dido and Aeneas (Henry Purcell) Largo from Concerto Grosso in G Minor (Arcangelo Corelli)	Dance of the Blessed Spirits from Orpheus and Eurydice (Christoph Willibald Gluck) Papageno's Song from The Magic Flute (Wolfgang Amadeus Mozart)	Fantaisie-Impromptu (Frédéric Chopin) Dies Irae from Requiem (Giuseppe Verdi)	La Mer (Claude Debussy) Symphonic Variations on an African Air (Samuel Coleridge-Taylor) Mother Goose Suite (Maurice Ravel) Smalltown Boy (Bronski Beat) Play Dead (Björk) English Folk Song Suite (Ralph Vaughan Williams) Londonderry Air (Percy Grainger) A Hard Rain's A-Gonna Fall (Bob Dylan) Shepherd's Pipe Carol (John Rutter) Love Really Hurts Without You (Billy Ocean)	Shine as the Light (Peter Graham) Crouching Tiger, Hidden Dragon (Tan Dun) The Lord of the Rings Theme (Howard Shore) Jai Ho from Slumdog Millionaire (AR Rahman) Shadows (Lindsey Stirling) Human (Rag'n'Bone Man)	Go Down Moses (USA) Inkanyezi Nazazi (South Africa) Jin Go La Ba (Nigeria) Hunting the Wren (Wales) Leave Her Johnny, Leave Her (England) Danny Boy (Ireland) Four White Horses (Caribbean)

Recommended appraisal pieces for Year 6

Renaissance 1400–1600	Baroque 1600–1750	Classical 1750–1820	Romantic 1830–1900	20th century 1900–2000	21st century 2001–present	World/Folk Drawing on musical traditions from ancient civilisations to the modern day
	Ave Maris Stella (Claudio Monteverdi)	Third movement from Horn Concerto No.4 (Wolfgang Amadeus Mozart) Second movement from Clarinet Concerto in A Major (Wolfgang Amadeus Mozart) Overture from Zemira (José Maurício Nunes Garcia) Mazurkas, Opus 24 (Frédéric Chopin)	Raindrop Prelude, Opus 28 (Frédéric Chopin) Kinderszenen (Robert Schumann) Hungarian Dance No.5 (Johannes Brahms) 1812 Overture (Pyotr Ilyich Tchaikovsky) String Quartet in G Minor (Claude Debussy)	Runaway Blues (Ma Rainey) Libertango (Astor Piazzallo) Say My Name (Destiny's Child) O Fortuna from Carmina Burana (Carl Orff) Do Re Mi from The Sound of Music (Richard Rogers/Oscar Hammerstein II) Tubular Bells (Mike Oldfield) Waterloo (Abba) The theme from Jaws (John Williams) Back to Life (Soul II Soul)	Walking Away (Craig David) End Credits music from The Duchess (Rachel Portman) Connect It (Anna Meredith) Amar Pelos Dois (Luisa Sobral) Five Telegrams (Anna Meredith)	Oi Dana (Poland) Siyahamba (South Africa) Senwa De Dende (Ghana) Sprinting Gazelle (Middle East) Scarborough Fair (England) Grand Etang (Scotland) Rangsang (Indonesia) Asa Branca (Brazil)

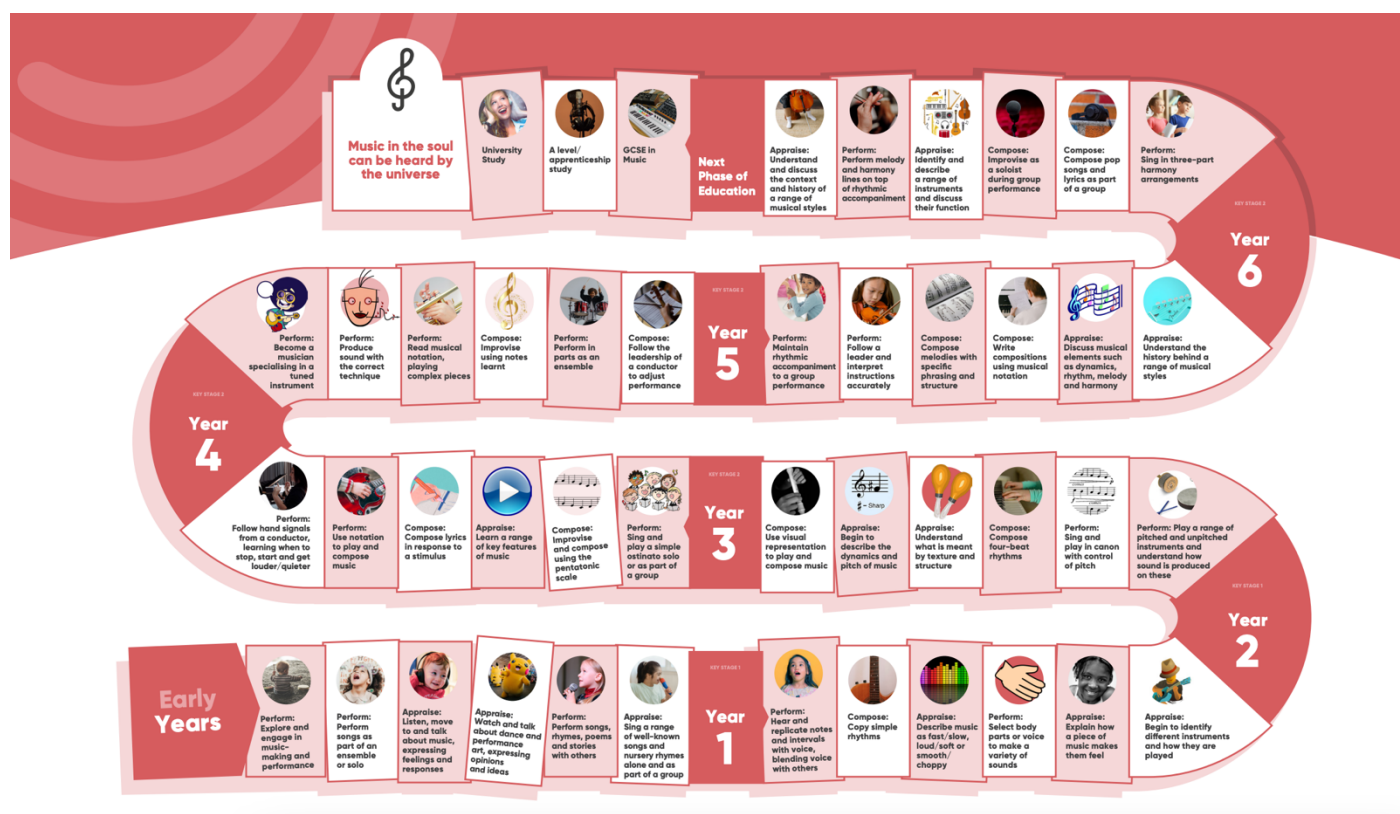
The Music Pathway

From EYFS to Year 6, children are taught the compose, perform and appraise.

Through performance, children will learn to sing and play instruments as part of an ensemble or as a solo musician. They will perform in a variety of styles and learn to work effectively as part of a team.

As composers, pupils will develop an understanding of music theory and learn how musical elements determine the effect music has on an audience. They will have opportunities to create their own pieces of music, influenced by the styles being taught.

In appraisal, pupils will describe and evaluate their own performances and the works of others, studying some of the most influential composers from history. They will also learn how history and culture influence musical styles and recognise how music has changed over time.



Music curriculum begins in the Early Years

Our pathway for Music supports the building blocks of learning for pupils to enter Year 1 and the KS1 curriculum. Pupils are immersed in activities linked to early performance and appraisal. Settings support this music development – with EAD focusing on areas of continuous provision that promote musical interaction and self-expression. In our nurseries we have performance areas – such as stages for singing and acting. In our reception settings continuous provision links to the theme of teaching with musical instruments cycled throughout the year.



Music Skills Planning

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Understanding	Pupils understand that different instruments are used to provide different sounds, and for different effects. They recognise different genres key features and their impact.		Pupils understand the ways that sounds can be combined and used expressively. They recognise how the different musical elements are combined and make improvements to their work, commenting on the intended effect		Pupils understand the overall effect of playing with others. They can understand, explain and compile ideas when performing. Ideas are refined by listening and musical preferences or changes in the composition are justified	
Singing	- Join in with group singing, building a repertoire of songs. - Use chants and rhymes to build rhythmic capability.	- Sing unison songs with control and simple rounds with an awareness of how the part should fit - Sing with increasing awareness of pitch, demonstrating the shape of the melody	- Maintain parts with support in songs, rounds and part songs - Confidently sing a variety of songs from different genres with accuracy of pitch	- Maintain part in more difficult songs/part songs - Confidently and fluently sing in tune with clear diction, breath control and tone,	- Sing part songs and simple harmony lines with an awareness of how the part fits with others - Sing with increasing understanding of expression	- Sing more complex songs including simple harmony parts - Pupils sing with confidence and expression
Playing	- Can hold and play a range of percussion instruments - Play tuned and untuned instruments experimenting with sounds, timbre and melody - Perform using simple graphic notation	- Can play simple patterns on tuned percussion instruments with increasing control - Play tuned and untuned instruments with a sense of tempo and dynamics - Perform using graphic scores and other simple notations	- Pupils can perform confidently, both on their own and as part of a group, with an understanding of how their part fits with others - Understand the effect of rhythm, pitch and dynamics - Pupils can perform from basic notation, reading rhythms confidently	- Pupils can play using a range of tuned and untuned percussion, showing good rhythmic and melodic control - demonstrate correct techniques when playing melodic and rhythmic patterns with expression - Pupils can read from basic western notation, with a growing awareness of pitch	- Confidently perform a piece of music as a group, using a range of different instruments, including those learnt outside the classroom - Performances show a clear awareness of expression and balance - Pupils can read and perform from a range of different notations	- Maintain own part where appropriate within a group performance. - Pupils can play confidently demonstrating musical quality eg clear starts and ends, phrases, technical accuracy. - Pupils can read and perform from a range of different notations
Improvising Body, voice,	Experiment with tuned and untuned instruments	Experiment with tuned and untuned instruments, improvising with a theme in mind.	Experiment with tuned and untuned instruments, improvising using rhythms and melody	Create and refine musical improvisations using more complex rhythms and melody	Create and refine musical improvisations with awareness of musical structure	Create and refine melodic and rhythmic improvisations showing an awareness of different styles and genres

Composing	• Create and choose sounds in response to given starting points • Create simple representations and short pieces using tuned and untuned percussion. • Use simple symbols to represent sounds	• Create short sequences of sound in response to given starting points • Create simple soundscapes for intended effect • Use simple symbols to represent sounds	• Communicate thoughts, ideas and feelings through simple musical compositions • Create layered compositions and soundscapes using simple rhythmic patterns and melodies • Use musical symbols and notation to record and create compositions	• Create melodic and rhythmic patterns, melodies using voice, instruments and technology • Create layers of sound within musical structures, showing an understanding of how sounds fit together • Use musical symbols and notation to record and create compositions	• Create music which demonstrates an understanding of structure • Select, discuss and refine creative choices • Use different notations to record and create	• Explore, select, combine and manipulate a range of different sounds, including technological to create stylised compositions. • Compose rhythmic and melodic ideas within clear structures • Use different kinds of notations to record and create
Listening	• Listens to a range of live and recorded pieces identifying key instruments. • Identify changes in music and respond with movement • Listens to own performances providing simple constructive comments.	• Listens to a range of high-quality live and recorded music identifying changes in pitch and tempo, leading to understanding the effect of these changes on the piece itself. • Listens to their own compositions and that of others and suggests improvements	• Listen and respond to own and others work offering and accepting feedback and suggestions. • Listen to a range of live and recorded music from different traditions, genres, styles and times, responding appropriately to the context. • Begin to create individual sound library	• Aurally identify, recognise and respond to standard and invented composition. • Offer comments from own and others work and ways to improve, accept feedback and suggestions from others. • Listen to a range of live and recorded music from different traditions, genres, styles and times, responding appropriately to the context.	• Critique own and other's work offering specific comments, eg explaining the effects of different musical elements and justify opinions • Listen to a range of live and recorded music from different traditions, genres, styles and times, responding appropriately to the context.	• Listen and evaluate a range of live and recorded music from different traditions, genres, styles and times, responding appropriately to the context. • Critique own and others' work, offering specific comments and justifying these.

KS1 & KS2 Music Skills Progression

	Melody & Pitch	Dynamics & Articulation	Timbre	Texture	Structure	Pulse and Tempo	Rhythm, Metre & Duration	Harmony & Tonality	Notation	Music Technology
Year 1	Recognise lower or higher sounds in an appropriate range Start to match pitches heard with some accuracy in the voice or follow physical activities (hands, actions) to internalise this (cuckoo interval mi-so). eg pentatonic songs. Use tuned percussion eg Glockenspiels, boomwhackers, handbells, chromelab to explore pitch	Hear and recognise loud and quiet Sing and play using loud and quiet responding to leaders instructions Select appropriate dynamics for compositions/improvising	Recognise instruments from different family (eg strings, brass) groups Experiment with instruments to make different sounds	Single line texture (solo or unison) when performing and composing Sing a melody with an accompaniment	Play and respond using call and response phrases Recognise the pattern of Verse and chorus	Physically internalise pulse and tempo Walk/move/clap Recognise and join in with the pulse using untuned percussion / body percussion Recognise tempo eg Fast or slow	Recall and repeat copycat rhythm patterns (ostinatos) and word pattern chants Experience different time signatures (metre) eg marching or waltz	Listening and responding – happy/sad/emotions in tonality of sound Identify tonality of sound major/minor	Inventing own symbols for playing to play from Simple graphic scores Dot notation for pitch Crotchets & quavers	Use to capture performances and watch back Rhythm & Rhyme videos (The World Around us songbook)
Year 2	Replicate lower or higher sounds in an appropriate range with increasing accuracy Singing in rounds and simple parts with accuracy Playing, improvising and composing using tuned	Understand and recognise piano & forte crescendo & diminuendo when listening, performing and composing Sing and play using crescendo and diminuendo responding to leaders instructions	Recognise instruments from a wider range of genres eg world music, jazz, hip hop Select an appropriate timbre to create a mood when playing or composing	Layering more than one ostinato together eg pulse and rhythm together Creating layered texture to create a soundscape or performance	Apply Call & response when composing short sequence of sound Recognise different forms of repeating patterns eg ternary, rondo Experiment with different forms in compositions	Recognise changes of tempo when listening to music Identify and select appropriate tempo when composing or performing Feel, play and recognise the pulse independently.	Create and play own rhythm patterns, including using word patterns Sing and play a variety of songs in $\frac{3}{4}$ and $\frac{4}{4}$	Re introduce the terms major and minor tonality using the right terminology Introduce and play pentatonic scale using tuned percussion	Graphic scores, rhythm patterns (food phrases) with stick or dot notation crotchets and quavers Crotchet & quaver & crotchet rest using grid notation Writing own rhythms using stave notation	Use to capture performances and watch back If available use ipads, chromelab, tablet apps to emulate and select space sounds

	percussion, ocarina etc recognise and select and play short patterns								Written patterns using words, blobs then stick notation introducing rests	
Year 3	Start to recognise rising and falling patterns Learning notes G, A, B and C on the recorder Songs with a range of do-do	To be able to understand the terms forte and piano and being able to select a dynamic for a reason and being able to play it when requested – all instruments and warm up songs Use dynamics to play with expression	To further develop recognition of the names of instruments and the different genres/types of music sounds including non western classical music instruments and Selecting the right timbre for composing for a stimulus	Unison, layered and solo Solo & Backing Verse & Chorus	Call & response, Echo, question and answer phrases Performing rounds Rondo & Ostinatos	Playing together as a class with a clear understanding of pulse & tempo in a variety of styles and genres allegro & adagio BPM	Play/perform songs with clear downbeats 4/4 and ¾ time and marching 2/4 Reinforce strong first beat of the bar and rhyming on the fourth beat of the bar	Continue to use and recognise major, minor and pentatonic scales Introduce the use of a drone or pedal note	Crotchets, quavers (barred in pairs), crotchet & quaver rests and minims Basic stave notations for 3 notes Graphic scores/notation	Where possible use Chrome Music lab, GarageBand, Beatwave, Auxe to create backing beats for rap writing Use YouTube to find music beds for rapping over
Year 4	To further develop an understanding of pitch using major and minor scales. Being able to play simple melodic part from letter notation on glockenspiel. Pitch range do to so. Singing with increasing accuracy over the range do to do	To select a sound for a reason, being able to use music terms <i>forte</i> , <i>piano</i> <i>crescendo</i> <i>diminuendo</i> ...when should certain dynamics be used? Recognise and use/play Legato (smooth), staccato (detached)	To further develop recognising the sound of an instrument Recognise and learn about early music technology and sounds of non traditional instruments And to experiment with instruments to understand how instrument can be used for different sounds. Using different playing techniques	Learn the clear differences and play solo, duets and melody and accompaniment Create layers of sound within a composition, showing understanding of how sounds fit together.	To learn about and understand a leitmotif by listening and composing music for a character Be aware of structure in a piece of music and be able to apply a similar structure to their own compositions Create and compose music with a clear beginning middle and end using repetition and contrast	Listening and changing tempo with the music as it happens Accelerando & Rallentando	To be able to use crotchet, quavers, minims, crotchet and minim rests in performing. And to be able to compose a simple 4 beat ostinato pattern and understand a 'bar' To play and sing and recognise 4/4, ¾ and 2/4 metre. Sing in compound time.	To further develop an understanding of pitch using major, minor & pentatonic scales. Identify if the harmonic is static or moving Introduction to playing in modes	Basic stave notation from do – so perform from pitch notation including chord symbols	Dr Who BBC Bitesize resources Space soundscapes using music technology where possible adding effects such as reverb, delay and distortion
Year 5	Full diatonic scale & Aolian and Dorian	How does the music change in	Explore different combinations of sounds, e.g.	Create layers of different rhythmic	Introduce and use/play Ternary Form	Understanding the importance of tempo for	Compound time subdividing beat by 3	Triads and chord. Aolian and dorain modes	Semibreves and minim/semibreve rests and	Explore each area of the lab and bring all the

	modes new Pelog & Slendro notes Songs with larger leaps and harmonies	dynamic to set the scene? Pianissimo, piano, forte, fortissimo, crescendo and diminuendo	Different textures of untuned sounds different in combination Hear, play and recognise extended playing techniques such as Pizzicato / tremolo and use to create mood/effect	patterns with an understanding of how they interplay against a background pulse. Music in up to 3 parts (polyphony)	Verse / Chorus / Breakdown and common EDM formats	particular genres and styles of music Feeling and playing/performing in Compound time	Offbeats and Syncopation	Major, Minor, Modal, Pentatonic, slendro & pelog	semiquavers and chord charts / tab	elements together into one composition Programme drum beats and use tone matrix for melody in song maker
Year 6	Diatonic scale in different keys and extended Modal scales including writing own melodies Identify stepwise or leaping melodic shapes and use as necessary along with additive melodies Introduce melodic sequences Accurately sing syncopated melodies	Recognising, performing and composing confidently with the following; Pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, crescendo and diminuendo.	To further develop understanding and recognition of sounds of instruments and selecting the correct sound for a composition. New extended playing techniques and music technology options for sound and timbre	Deeper understanding of textures and how to discuss and replicate them in music through the ages To further develop more than one ostinato line and layering different sections. Music in 3 and 4 parts (polyphony) And exploring songs in rounds and harmony.	To expand on rondo knowledge from year 3/4 to be able to compose a song using a verse/chorus structure Further developments of structure through Minimalism. Music with multiple sections	understand how tempo and duration can be selected and used to create a different picture, manipulating note lengths.	Breakbeats, syncopation Clave rhythm, samba and Latin beats across the barline (groupings of 3, 3 and 2). Swing beats Recognising compound time and simple time. Crotchet, dotted crotchets, minims, dotted minims, quavers, and rests of	Mixolydian, phrygian Jazz / Blues scales with flattened 7ths Musical Modes, Rap and Beatboxing Common chord progressions and sequences	crotchet, dotted crotchets, quavers, minims, and triplets Lead Sheets	Use Chrome music lab to pull together well known chord progressions and explore modal melodies, use for minimalist composition and to create a backing beat for rap and beatboxing Programme triads and chords in song maker along with drum beats

“Music is a more potent instrument than any other for education because rhythm and harmony find their way into the inward places of the soul.”

Plato

Experiential learning

Our schools are equipped with VR (virtual reality) headsets - enabling children to make deeper connections between performance and composition. Through the medium of virtual reality we are able to support pupils in understanding how instruments work in different dimensions. Pupils are able to experience conducting an orchestra or family group of instruments.



Some of our children, due to context, are not regular theatre-goers and do not spend time attending concerts to listen and appreciate different types of music. Our partnership with Southampton Music Hub means that this year, all year groups will experience opportunities to visit MAST (Mayflower Studios) and to participate in their performances.

St Mary's Partnership serves a diverse pupil population and a proportion of our children speak English as an additional language. To ensure that pupils can progress, a heavy emphasis is placed on language and terminology study.

Component lessons, in a unit sequence, end with a composite task. These range from:

- Creative tasks - such as creating a model of an instrument
- Immersive activities - such as ensemble group

End of Component Unit Great Exhibition

At the end of each term, pupils are set home learning to create a piece of work to exhibit at the Great Exhibition. Our school halls are transformed into an exhibition venue where parents and carers are invited to see the product of learning.

Pupils may choose any subject and any component learnt within that term and a prize is awarded for the best showcase piece.

The aim of the exhibition is to support parents and carers in their understanding of our ambitious curriculum. Further, it enables pupils of all abilities to showcase their newly acquired knowledge in a format that best suits their own learning style.

The exhibition provides pupils with a platform to talk about and articulate their learning in Music.

For families at our school, it provides a home learning activity spanning four to five weeks where pupils and parents can work together to produce an exhibit – bringing the classroom and home closer.



Assessing pupil progress in Music

Teachers continually employ formative assessment to understand how pupils are knowing more and remembering more.

Each lesson, across the curriculum, begins with re-capping of the previous component lesson. Quick fire questions are answered verbally, in books or in groups.

EXIT TICKET Music
Assessment Question How can we describe dynamics such as speeding up – when a rhythm begins to move faster?
Pupil response
Rate how well you did today ☆☆☆☆☆

A consistent pedagogical approach is the use of exit tickets to enable teachers to understand how well pupils' are learning content lesson-to-lesson.

This approach is consistent across our partnership. It helps children to engage with explaining what and how they are learning.

Quizzes, delivered through IT and plenary activities, further demonstrate the knowledge pupils' have acquired. This example of low-stakes testing supports teachers in making balanced decisions on when to recap and repeat knowledge to ensure that is fully embedded.

At the end of a composite group of lessons an assessment task is used to measure progress. This combines pupil self-assessment with teacher assessment indicating how well pupils have progressed in the component unit.