

**Curriculum Overview**

Music

***“The central purpose of good music education is for pupils to make more music, think more musically and consequently become more musical.” Ofsted.***

|  |
| --- |
| **Curriculum Coverage** |
| **Threshold Concepts** | Pulse | Rhythm  | Melody | Active Listening and Appraising | Performing | Singing | Composition |
| **Upper KS2** | Y6 | Independently perform 2/4 ¾ 4/4 at varied temposSolo and in ensemble | Performing on beat and syncopated rhythms within 2/4, ¾ and 4/4 time signatures.Perform 4 bar phrasesCrochet, quavers, minims, dotted crotchet and equivalent rests. | To perform using an octave fluentlyPiece using repetition, mainly stepwise. | Recognise:3 different temposkey melody instruments/typical genres and instrumentsstyles of Music mood and emotion | Octave rangePerform with accuracy and expressionSolo and as an ensembleRespond to conductorDifferent performance opportunities | Singing musically within an octave and include extended harmony.Respond to the performance direction of the piece e.g. phrasing | Extended pieces of music using 8 notes and a variety of rhythms, tempos and time signatures. |
| Y5 | On a tuned instrument, regularly and accurately perform pieces using at least 3 contrasting tempos and time signatures | *On an instrument*SyncopationDotted rhythms2/4, ¾. 4/42 tempi | 5 – 8 notes (or 4 chords)Capture in different formats for recreation. | Pick out and perform syncopated rhythmsWhy does music use those types of rhythms? | Perform 5 – 8 notes or chord progressions (up to 2 chords per bar)And more complex rhythms | 5 – 8 note rangesFollow the contour of the melody and react to changes in pitchTo perform in turn, accurately and with expressionPerform in 2-part harmony in contrasting parts. | Between 5 -8 notesUp to 4 bar melodiesDifferent tempos and time signaturesInclude syncopation |
| **Lower KS2** | Y4 | On a tuned instrument, keep a steady pulse in: 2/4, 3/4 and 4/4 time signatures and using different tempos with other pupils playing another ostinato to accompany | SyncopationDotted rhythms2/4, ¾. 4/4tempi | 5 notes or 4 chords | Compare pieces of music from different traditions contain 2 or more different parts | Perform up to 5 notes melodies (or up to 4 chords) and more complex rhythms | Sing pieces in 2 part that have contrasting melodies and countermelodies with a range of 5 notes | 5 notesMore developed rhythmic patterns up to 4 bars |
| Y3 | Keep a steady pulse in a group and solo without musical accompaniment; demonstrate 2/4, ¾ and 4/4 using at least 3 different tempos | Crochet, quaver, minim, semi-breve, rests | Perform 3 notes from notationSimple rhythms and rests. | Identify and describe musical features from different traditions.Sing/playback heard melodies. | Use tuned perc. Melodic instruments and the voice to perform 3 note melodies and simple rhythms | Sing songs and folk rounds whilst accompanied by ostinatos from the group | Create basic 3 notes tunesSimple rhythmsCrochet, quavers, minims and rests |
| **KS1** | Y2 | Keep a steady pulse in a group and solo with musical accompaniment; demonstrate at least 2 different time signatures (3/4 and 4/4) | 2 bar repetition using crotchets, quavers and minims | Sing back short melodies that use around 3 pitched notes; Perform from rhythmic notation including crotchets and minims | Identify where elements changeReplicate change in performance | Play at least 2 bar phrases on untuned percussion and body percussion | Sing simple songs and folk songs in rounds accurately. | Repeat basic longer rhythms from memoryAt least 2 barsAdd imitations of rhythms |
| Y1 | Keep a steady pulse in a group and be able to pick out two different tempos in music | 1 bar repetition using crotchets, quavers and minims | Sing back short melodies that use 2 pitched notes and develop the concept of pattern work in music using rhythm grids | Identify features of a range of high quality and recorded musicReplicate basic rhythms heard. | Play basic rhythms on untuned percussion instruments and use body percussion.Repetition | Sing simple folk tunes in unison both with and without accompaniment or backing tracks | Improvise Simple rhythms based on given stimuli(e.g. rhythm grids) |

**Intent**

Our intent is that every pupil is a musician, developing as a performer, singer and composer; with the ability to listen and to critically analyse music. The National Curriculum is at the heart of the document, developing incremental improvement lesson by lesson and building on the ambition of the Model Music Curriculum.

Singing is a “Golden Thread” (National Plan for Music Education) ensuring that pupils sing and develop their technique every lesson. Pupils will develop deep musical knowledge of music through demonstrating the musical skills they have learnt.

The three pillars of learning; technical, constructive and expressive are all embedded through practical music making and analysis. By giving explicit singing and listening examples we are making sure that pupils are exposed to a breadth of musical styles and genres, embedding the work of the great composers as key artists in that particular style.

High quality music teaching is our goal, making sure that there is progression between all Key stages, ensuring standard use of vocabulary and being explicit in the musical knowledge and skills pupils will learn by the end of KS2, ensuring continued high-quality music teaching at Key stage 3 through deeply embedded skills. Repetition and incremental improvement is key to effective music learning, making sure that deep knowledge is embedded and that pupils don’t purely experience music.

**Implementation**

The progress map demonstrates the expected outcome for each pupil at the end of year group, giving clear outcomes based on Technical, constructive and expressive skills. This will be achieved overtime through repetition of exercises.

Each toolkit contains 4 components, each containing key skills (such as singing, listening and composing) to develop as musicians. We have deliberately not given the amount of teaching time for each component, as it will depend on the pupils and the class but it is expected that all components will be completed by the end of each term. There are links to videos and examples to support the teaching but are not intended for teachers to show to the class. High quality music teaching succeeds when the teacher is leading the music, giving suggestions for improvement and ultimately allowing the pupils to have more control of the sound they are making.

**Impact**

Pupils will be able performers moving from confidence in Rhythm and pulse in Year 1 and 2, Pitch and Melody in Year 3 and 4 and then developing a rounded musician at Year 5 and 6. Pupils will sing, perform, compose and appraise confidently having been nurtured as musicians. Controlling the sound is key to pupils demonstrating their development and ability as musicians, having more control and the intent of the music.

