



Model Music Curriculum: The power of music

Music is all around us. It is the soundtrack to our lives. Music connects us through people and places in our ever-changing world. It is creative, collaborative, celebratory and challenging. In our schools, music can bring communities together through the shared endeavour of whole-school singing, ensemble playing, experimenting with the creative process and, through the love of listening to friends and fellow pupils, performing. The sheer joy of music making can feed the soul of a school community, enriching each student while strengthening the shared bonds of support and trust which make a great school.

Special Educational Needs and Disability (SEND)

Music has a rare and unique ability to bring people together; music making can make a whole class, school and community feel connected to others and part of something bigger. This music curriculum celebrates the inclusion of pupils with special educational needs and disabilities as it does the leaps in technology that have made available new tools and adapted instruments, leading to improved access and greater choice for all pupils to realise their creative potential.

At Key Stages 1 and 2, pupils should receive a minimum of one hour of teaching a week; this may take the form of short sessions spread across the week. The curriculum will be delivered through a combination of teachers, visiting professionals and ensemble groups working collaboratively.

Intent

Music should be an enjoyable experience for pupils and teachers. Children participate in a range of musical experiences, building up their confidence at the same time. They develop their understanding of rhythm and pitch and learn how music is structured, as well as learning technical vocabulary for these elements. As children's confidence builds, they enjoy the performance aspect of music. Children experience listening to music from different cultures and eras.

Implementation

Music is taught as a discrete subject but also across the curriculum. Areas of learning, such as times tables in maths, vocabulary in languages and movement in dance can all incorporate different elements of music. A weekly singing assembly allows the children opportunities to develop their singing skills and gain an understanding of how ensembles work. Performances, such as Christmas plays and nativities and end of year shows, demonstrate that music is important to the life of the school. Extracurricular activities, such as choir and peripatetic music lessons, also provide children with experience of making music.

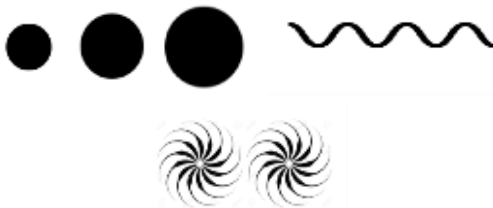


Impact

The impact of teaching music will be seen across the school with an increase in the profile of music. Whole-school and parental engagement will be improved through performances, extracurricular activities and opportunities suggested in lessons/overviews for wider learning. Participation in music develops wellbeing, promotes listening and develops concentration. We want to ensure that music is loved by teachers and pupils across school, encouraging them to want to continue building on this wealth of musical ability, now and in the future.

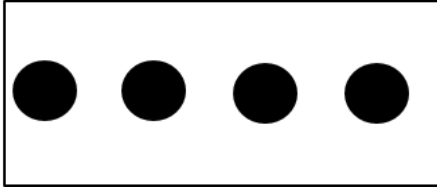
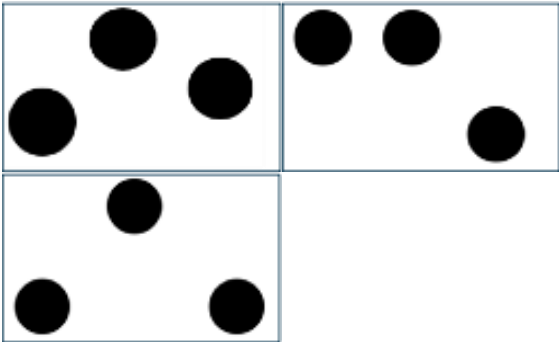
Autumn Term	Reception Colours	Year 1 Traditional Tales	Year 2 Healthy Living
	<p>Children in Reception:</p> <p><u>Listening:</u> Listen attentively, move to and talk about music, expressing their feelings and responses.</p> <p>Watch and talk about dance and performance art, expressing their feelings and responses.</p> <p><u>Singing and Musicianship:</u> Sing in a group or on their own, increasingly matching the pitch and following the melody.</p> <p><u>Composing and Performing:</u> Explore and engage in music making and dance, performing solo or in groups.</p> <p>ELG: Sing a range of well-known nursery rhymes and songs. ELG: Perform songs, rhymes, poems and stories with others and (when appropriate try to move in time with music.</p>	<p>KS1 Areas of study:</p> <p>Pupils should be taught about:</p> <ol style="list-style-type: none"> 1. SINGING: use their voices expressively and creatively by singing songs and speaking chants and rhymes 2. LISTENING: listen with concentration and understanding to a range of high-quality live and recorded music 3. COMPOSING: experiment with, create, select and combine sounds using the inter-related dimensions of music. 4. MUSICIANSHIP: learn about and understand difference between Pulse/Beat, Rhythm and Pitch 5. PERFORMING: sing as a group or individually to peers / parents; play tuned and untuned instruments musically 	
<p>SINGING: Through singing, children should be taught warm-ups, breathing, dynamics, phrasing, context, vocal health</p>	<ul style="list-style-type: none"> • Singing familiar and known nursery rhymes. • Sing a large repertoire of songs (C&L) • Sing the melodic shape of familiar songs (EAD) • Sing the pitch of a tone sung by another person ('pitch match') (EAD) • Learning songs related to the festivals or events – Harvest/Christmas. • Maths: Concepts taught through song – e.g. 5 little speckled frogs, 5 little ducks went swimming one day, One finger one thumb keep moving, 5 currant buns etc. (MA) 	<ul style="list-style-type: none"> • Whole school singing assembly: use their voices expressively and creatively by singing songs and speaking chants and rhymes. Children to sing and perform a wide range of songs in unison and some in harmony. • In class, to be led by class teacher and/or visiting professional (Cerys Purser): Sing simple songs, <i>chants</i> and rhymes (e.g. <i>Boom Chicka Boom</i>) from memory, singing collectively and at the same <i>pitch</i>, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in. Sing for Pleasure: <i>Boom Chicka Boom</i> Voices Foundation: <i>Have you Brought your Whispering Voice?</i> Voices Foundation: <i>Hello, How are You</i> Bance: <i>Copy Kitten</i>. Introduce simple rounds in two groups https://www.theatrefolk.com/blog/ten-rounds-for-your-next-warm-up/ • Learn Festive Christmas Carols for performances plus Nativity 	<ul style="list-style-type: none"> • Whole school singing assembly: lead school through using voices expressively and creatively singing known songs; show knowledge of pulse and beat through clapping and marching in time • In class, to be led by class teacher and/or visiting professional (Cerys Purser): Suggestions of suitable songs: <i>Little Sally Saucer</i>; Trad. <i>Star Light, Star Bright, First Star I See Tonight</i> Trad. <i>Hey, Hey, Look at Me</i> Trad. <i>Rain, Rain Go Away</i>, Trad. <i>Acka Backa</i>; Voicelinks: <i>The King is in the Castle</i> Perform favourite songs and rhymes chosen from link to topic. Divide the class into groups, one singing, one group using percussion to accompany. Perform songs in a round in up to 4 groups e.g., London's Burning; three blind mice; frère Jacques... • Learn a range of Trad. Christmas Carols for performance in Church
<p>LISTENING: listen with concentration and understanding to a range of high-quality live and recorded music The teaching of music is enriched by developing pupils' shared knowledge</p>	<ul style="list-style-type: none"> • Phase 1 phonics – Focus on developing speaking and listening skills. Seven aspects of sound: environmental, instrumental, body sounds, rhythm and rhyme, alliteration, voice sounds and oral blending and segmenting. • Listen with increased attention to sounds. (EAD) 	<ul style="list-style-type: none"> • Composer of the Month: Composer to be introduced during beginning of each month in a whole school assembly. Information regarding composer time period, style etc to be shared with teachers. Music to be played during quiet times in class and discussed, either in class or in an assembly. Focus to be on tempo (speed); timing (march, waltz etc), range of notes, pulse/beat, dynamics. <i>Notes on how to discuss the music in appendix</i> 	<ul style="list-style-type: none"> • Composer of the Month: Composer to be introduced during beginning of each month in a whole school assembly. Information regarding composer time period, style etc to be shared with teachers. Music to be played during quiet times in class and discussed, either in class or in an assembly. Focus to be

and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.		<p><i>Long list of composers, periods, styles and linked pieces of music in appendix</i></p> <ul style="list-style-type: none"> • Visiting ensembles of professional musicians exposing children to live music • Children able to perform (whilst peers listen) in assembly if learn a solo instrument • 'Critical Listening'. Respond to a piece of music using crayons: Listen to a piece of music. Each chd to have a piece of paper and selection of crayons. Respond to music with swirls, shapes and lines and different colours, each changing as music changes. 	<p>on tempo (speed); timing (march, waltz etc), range of notes, pulse/beat, dynamics.</p> <p><i>Notes on how to discuss the music in appendix</i></p> <p><i>Long list of composers, periods, styles and linked pieces of music in appendix</i></p> <ul style="list-style-type: none"> • Visiting ensembles of professional musicians exposing children to live music • Children able to perform (whilst peers listen) in assembly if learn a solo instrument • Critical Listening: Respond to a piece of music using textures, fabrics, colours: Listen to a piece of music. Each chd to have a range of fabrics, textures which they can choose whilst listening and responding to the music, creating a collage representation of a piece of music.
COMPOSING AND PERFORMING	<ul style="list-style-type: none"> • Exploring sound through the environment – Body percussion, voice sounds. Begin to recognise volume of own voice, sounds we can make through our bodies, i.e. clapping, tapping, stomping, patting etc. • Involvement in Harvest Festival – song performance. Performing a nativity play at the end of the Autumn Term. • Use large-muscle movements to wave flags and streamers, paint and make marks. (PD) 	<ul style="list-style-type: none"> • Create music in response to a non-musical stimulus. Through Peter and the Wolf, compose music and explore sounds using percussion instruments linked to each character from story. 	<ul style="list-style-type: none"> • Create music in response to a non-musical stimulus. Choose a story or topic area and explore a section e,g, a storm using percussion instruments.
MUSICIANSHIP	<ul style="list-style-type: none"> • Respond to what they have heard, expressing their thoughts and feelings. (EAD) • Begin to recognise rhythm and rhyme: Guess the next word in a nursery rhyme, rhyming stories, identifying a rhyming string. 	<ul style="list-style-type: none"> • Pulse/Beat. Walk, move or clap a steady <i>beat</i> with others, changing the speed of the beat as the <i>tempo</i> of the music changes. Use <i>body percussion</i>, (e.g. clapping, tapping, walking) and <i>classroom percussion</i> (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (<i>ostinati</i>) and short, pitched patterns on <i>tuned instruments</i> (e.g. glockenspiels or chime bars) to maintain a steady beat. Respond to the <i>pulse</i> in recorded/live music through movement and dance, e.g. o <i>Stepping</i> (e.g. <i>Mattachins</i> from <i>Capriol Suite</i> by Warlock), <i>Jumping</i> (e.g. <i>Trepak</i> from <i>The Nutcracker</i> by Tchaikovsky) <i>Walking on tiptoes</i> (e.g. <i>Scherzo</i> from <i>The Firebird Suite</i> by Stravinsky). 	<ul style="list-style-type: none"> • Pulse/Beat. Understand that the speed of the beat can change, creating a faster or slower pace (<i>tempo</i>). Mark the beat of a listening piece (e.g. Bolero by Ravel) by <i>tapping or clapping</i> and recognising tempo as well as changes in tempo. <i>Walk in time</i> 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. Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats. <p>Identify the beat groupings in familiar music that they sing regularly and listen to, e.g.in 2 Maple Leaf Rag by Joplin and in The Elephant from Carnival of the Animals by Saint-Saëns</p>

Spring Term	Reception Changes	Year 1 Where's Wally	Year 2 Space and light
SINGING: Through singing, chn should be taught warm-ups, breathing, dynamics, phrasing, context, vocal health	<ul style="list-style-type: none"> Sing in a group or on their own, beginning to match and show an awareness of the pitch and following the melody. (EAD) Introduce weekly singing with an outside music provide. (Cerys Purser) Begin to attend weekly whole school singing assemblies: Be exposed to the pulse and beat within the music and start to clap/move with increasingly rhythm. Learn and perform an Easter song to perform in Church. Songs taught within in most areas (Maths, Literacy – sound and name of letter song, sound action songs, Topic – Songs taught in relation to topic and theme). 	<ul style="list-style-type: none"> Whole school singing assembly: use their voices expressively and creatively by singing songs and speaking chants and rhymes. Chn to sing and perform a wide range of songs in unison and some in harmony. In class, to be led by class teacher and/or visiting professional (Cerys Purser): Teachers should continue to sing favourite songs and chants as well as ones chosen to link with topic. Other ideas for simple chants and songs are: Voicelinks: <i>I'm a Train; Bounce High, Bounce Low;</i> Singing Sherlock: <i>Dr Knickerbocker</i> Add simple percussion instruments when singing to reinforce beat Sing songs which have a different tempo and dynamics (louds and softs); ask chn to identify differences between two songs. 	<ul style="list-style-type: none"> Whole school singing assembly: lead school through using voices expressively and creatively singing known songs; show knowledge of pulse and beat through clapping and marching in time <p>In class, to be led by class teacher and/or visiting professional (Cerys Purser): Suggestions of suitable songs: Young Voiceworks: <i>Ebeneezer Sneezer;</i> Trad. <i>Oats and Beans and Barley Grow;</i> Singing Sherlock 1: <i>Teddy Bear Rock n Roll;</i> Trad. <i>Oliver Cromwell;</i> Trad. <i>Lovely Joan;</i> Trad. <i>Searching for Lambs</i> Perform favourite songs and rhymes chosen from link to topic. Divide the class into groups, one singing, one group using percussion to accompany.</p>
LISTENING: listen with concentration and understanding to a range of high-quality live and recorded music The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.	<ul style="list-style-type: none"> Listen carefully to rhymes and songs, paying attention to how they sound. (C&L) Listen to and learn rhymes, poems and songs. (C&L) Introduction to composer of the month: Exploring different music genres and giving exposure to different types of music. 	<ul style="list-style-type: none"> Composer of the Month: Composer to be introduced during beginning of each month in a whole school assembly. Information regarding composer time period, style etc to be shared with teachers. Music to be played during quiet times in class and discussed, either in class or in an assembly. Focus to be on tempo (speed); timing (march, waltz etc), range of notes, pulse/beat, dynamics. <i>Notes on how to discuss the music in appendix</i> <i>Long list of composers, periods, styles and linked pieces of music in appendix</i> Visiting ensembles of professional musicians exposing children to live music Children able to perform (whilst peers listen) in assembly if learn a solo instrument 	<ul style="list-style-type: none"> Composer of the Month: Composer to be introduced during beginning of each month in a whole school assembly. Information regarding composer time period, style etc to be shared with teachers. Music to be played during quiet times in class and discussed, either in class or in an assembly. Focus to be on tempo (speed); timing (march, waltz etc), range of notes, pulse/beat, dynamics. <i>Notes on how to discuss the music in appendix</i> <i>Long list of composers, periods, styles and linked pieces of music in appendix</i> Visiting ensembles of professional musicians exposing children to live music Children able to perform (whilst peers listen) in assembly if learn a solo instrument
COMPOSING AND PERFORMING	<ul style="list-style-type: none"> Explore, use and refine a variety of artistic effects to express their ideas and feelings: Introduce 'critical listening' – encouraging the children to move freely with the music through the use of body parts. Explore and engage in music making and dance. performing solo or in groups. Use large and small muscle movements to wave flags and streamers, paint and make marks. (PD) 	<ul style="list-style-type: none"> Use <i>graphic symbols, dot notation and stick notation</i>, as appropriate, to keep a record of composed pieces. In groups, children create their own composition using different sounds on percussion instruments. Notate using symbols (eg dots, swirls, lines) to signify each sound on e.g. a wheel. One from group is the 'conductor', pointing to each area to be played. 	<ul style="list-style-type: none"> Use <i>graphic symbols, dot notation and stick notation</i>, as appropriate, to keep a record of composed pieces. Use symbols such as those below, to represent sounds. Small dot = quiet beat of wooden stick, larger = louder; wiggly line = tambourine.

	<ul style="list-style-type: none">Perform songs, rhymes, poems and stories with others, and try to move in time with music. (EAD)		
MUSICIANSHIP	<ul style="list-style-type: none">Listen carefully to rhymes and songs, paying attention to how they sound. (EAD)Listen to and learn rhymes, poems and songs.Introduction to percussion instruments: Exploration of sound, names and use.Use of percussion instruments with sessions linked to topic: i.e water, rain, plants growing, recreation of the giants footsteps (Jack and the Beanstalk).	<ul style="list-style-type: none">Rhythm. Perform short copycat rhythm patterns accurately, led by the teacher. Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat. Perform word-pattern chants (e.g. ca-ter-pil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns. <div data-bbox="1314 667 1665 837"><p>Ca-ter- pil- lar crawl</p></div> <div data-bbox="1789 667 2139 837"><p>Fish and chips</p></div>	<ul style="list-style-type: none">Rhythm Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. Create rhythms using word phrases as a starting point (e.g. Hel-lo Si-mon or Can you come and play?). Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests. Create and perform their own chanted rhythm patterns with the same stick notation.

Summer Term	Reception Animals	Year 1 Just Imagine	Year 2 Incredible People
<p>SINGING: Through singing, chn should be taught warm-ups, breathing, dynamics, phrasing, context, vocal health</p>	<ul style="list-style-type: none"> • Sing in a group or on their own, increasingly matching the pitch and following the melody. (EAD) • Continuation of weekly singing with an outside music provide. (Cerys Purser) • Attend weekly whole school singing assemblies: Show an awareness of the pulse and beat within the music and clap/move with increasingly rhythm. • Songs taught within in most areas (Maths, Literacy – sound and name of letter song, sound action songs, Topic – Songs taught in relation to topic and theme). 	<ul style="list-style-type: none"> • Whole school singing assembly: use their voices expressively and creatively by singing songs and speaking chants and rhymes. Chn to sing and perform a wide range of songs in unison and some in harmony. • In class, to be led by class teacher and/or visiting professional (Cerys Purser): Teachers should continue to sing favourite songs and chants as well as ones chosen to link with topic. Other ideas for simple chants and songs are <i>Dragon Dance</i> Trad. Bangladesh: <i>Mo matchi (Song of the Bees)</i> Trad. Ghana: <i>Kye Kye Kule</i>; Trad. England: <i>An Acre of Land</i> 	<ul style="list-style-type: none"> • Whole school singing assembly: lead school through using voices expressively and creatively singing known songs; show knowledge of pulse and beat through clapping and marching in time • In class, to be led by class teacher and/or visiting professional (Cerys Purser): Voicelinks: <i>Fireworks</i>; Trad. Bangladesh: <i>Hatti – ma tim tim (An Imaginary Bird)</i>; Trad. Bangladesh: <i>Charti Kula beng (Four Fat Frogs)</i>; Trad. Australia: <i>I Got Kicked by a Kangaroo</i>; Trad. America: <i>Built My Lady a Fine Brick House</i>; Sing Up: <i>Paintbox</i>
<p>LISTENING: listen with concentration and understanding to a range of high-quality live and recorded music</p> <p>The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p>	<ul style="list-style-type: none"> • Understand rhyme – recognition of rhyme within stories and songs. (C&L) • Listen attentively, move to and talk about music, expressing their feelings and responses. (EAD) • Engagement with composer of the month: Continue to explore different music genres and composer. Share thoughts on ideas about individual thoughts and feelings about particular pieces of music. 	<ul style="list-style-type: none"> • Composer of the Month: Composer to be introduced during beginning of each month in a whole school assembly. Information regarding composer time period, style etc to be shared with teachers. Music to be played during quiet times in class and discussed, either in class or in an assembly. Focus to be on tempo (speed); timing (march, waltz etc), range of notes, pulse/beat, dynamics. <i>Notes on how to discuss the music in appendix Long list of composers, periods, styles and linked pieces of music in appendix</i> • Visiting ensembles of professional musicians exposing children to live music • Children able to perform (whilst peers listen) in assembly if learn a solo instrument 	<ul style="list-style-type: none"> • Composer of the Month: Composer to be introduced during beginning of each month in a whole school assembly. Information regarding composer time period, style etc to be shared with teachers. Music to be played during quiet times in class and discussed, either in class or in an assembly. Focus to be on tempo (speed); timing (march, waltz etc), range of notes, pulse/beat, dynamics. <i>Notes on how to discuss the music in appendix Long list of composers, periods, styles and linked pieces of music in appendix</i> • Visiting ensembles of professional musicians exposing children to live music • Children able to perform (whilst peers listen) in assembly if learn a solo instrument
<p>COMPOSING AND PERFORMING</p>	<ul style="list-style-type: none"> • Create collaboratively, sharing ideas, resources and skills (EAD) • Combine different movements with ease and fluency. (PD) • Perform song during whole class sharing assemblies. • Explore, use and refine a variety of artistic effects to express their ideas and feelings: Continuation of 'critical listening' – encouraging the children to move freely with the music through the use of body parts. Children will become more confident to recognise their own individual of expression their thoughts through a piece of music. • Explore and engage in music making and dance. performing solo or in groups. 	<ul style="list-style-type: none"> • Understand the difference between creating a <i>rhythm</i> pattern and a <i>pitch</i> pattern: Illustrate difference using wooden blocks for rhythm and chime bars for pitch. In groups children experiment with different rhythm and simple melodies exploring pitch. Chn should understand difference between high and low notes / pitch. 	<ul style="list-style-type: none"> • Understand the difference between creating a <i>rhythm</i> pattern and a <i>pitch</i> pattern. Experiment with rhythm and pitch using percussion instruments and tuned instruments e.g. chime bars. In small groups compose a short tune using rhythm and pattern. Half of group could play a rhythm (LA), other half (MA/HA) to copy rhythm with a tune on 2 or 3 chime bars or glockenspiel.

	<ul style="list-style-type: none">• Use large and small muscle movements to wave flags and streamers, paint and make marks. (PD)		
MUSICIANSHIP	<ul style="list-style-type: none">• Exploration: Finding the beat through use of percussion instruments: Copy and repeat simple rhythms, clap along in time to a song.• Continuation of topic based session to explore.	<ul style="list-style-type: none">• Pitch. Listen to sounds in the local school environment, comparing high and low sounds. Sing familiar songs in both low and high voices and talk about the difference in sound. Explore percussion sounds to enhance storytelling, e.g. ascending xylophone notes to suggest Jack climbing the beanstalk, quiet sounds created on a rainstick/shakers to depict a shower, regular strong beats played on a drum to replicate menacing footsteps. Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum. <div></div>	<ul style="list-style-type: none">• Pitch Play a range of singing games based on the cuckoo interval (<i>so-mi</i>, e.g. <i>Little Sally Saucer</i>) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track. Sing short phrases independently within a singing game or short song. Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low). Recognise dot notation and match it to 3-note tunes played on tuned percussion, for example: <div></div>