

Waverley Abbey Musician

All things are possible for one who believes – Mark 9:23.


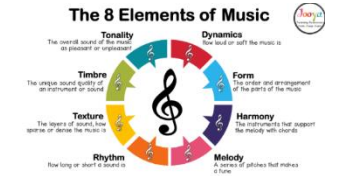
At Waverley Abbey School, we believe that a high-quality music education should engage and inspire pupils to develop a love of music and their talents as musicians, and so increase their self-confidence, creativity and sense of achievement. By providing a high-quality musical education, pupils are encouraged to explore the world of music and to be introduced to as many new musical experiences as possible. The aim of our music department is to open children’s eyes and ears to a diverse musical programme that will be the foundation for a lifelong love of music.

What the National Curriculum requires in music at KS2

Pupils should be taught to:

- play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
- improvise and compose music for a range of purposes using the inter-related dimensions of music
- listen with attention to detail and recall sounds with increasing aural memory
- use and understand staff and other musical notations
- appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
- develop an understanding of the history of music.

Curriculum enrichment – We have a fantastic school choir for children of all ages, which practises a range of genres. Once a week we have a singing worship assembly, for all children to appreciate a wide range of musical artists thus allowing them to push their talents further and encourage new learners to flourish and enjoy learning music., **Year 4,5 and 6 will be taught how to play ...**

		Year 3	Year 4	Year 5	Year 6
Topics studied	Aut 1	<p>Focus: Listening and singing - Charanga - Let your spirit fly (RNB/GOSPEL)</p> <p>Objectives for term:</p> <ul style="list-style-type: none"> • Listen and appraise a range of music and compare similar styles of the genre. • Singing in unison and as a round taking turns. Learning breathing techniques. • Interrelated musical element: Pulse, tempo and rhythm • Performance/vocal with evaluation.  <p>The 8 Elements of Music diagram shows a central treble clef surrounded by eight elements: Tonality (The overall sound of the music as perceived or organized), Dynamics (The loud or soft the music is), Form (The order and arrangement of the parts of the piece), Harmony (The instruments that support the melody with chords), Melody (A series of pitches that makes a tune), Rhythm (How long or short it sounds), Texture (The layers of sounds, how they are organized), and Timbre (The unique sound quality of an instrument or voice).</p>	<p>Focus: Surrey Arts – Clarinet</p> <p>Objectives for term:</p> <ul style="list-style-type: none"> • Assembling Clarinet, developing instrumental technique • Developing pitch, rhythm, pulse • Copying short rhythm patterns correctly • Learning note E 	<p>Focus: Elements of Music - Mambo</p> <p>Objectives for term:</p> <ul style="list-style-type: none"> • To discuss music in relation to the interrelated elements of music – pulse, pitch, rhythm, tempo, dynamics, texture, timbre • To perform music • To compose and play ostinatos. • To use musical notations to record compositions. • Glocks 	<p>Focus: Rainforest storm – body percussion and rhythmic notation</p> <p>Objectives for term:</p> <p>Extend improvisation skills through working in small groups to:</p> <p>Improvise</p> <p>Create music with multiple sections that include repetition and contrast.</p> <p>Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests.</p>  <p>The 8 Elements of Music diagram is identical to the one in the Year 3 column.</p>

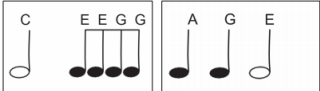


	<p>Aut 2</p>	<p>Focus: Listening and composing - Charanga - (Mamma Mia 70'S) Objectives for term:</p> <ul style="list-style-type: none"> • Listen and appraise a range of music from this era. • Interrelated musical elements: Pulse, rhythm, tempo, pitch and silence. • Untuned instruments to create a pulse and rhythm linked to the song choice. <p>Singing: Using range of vocals, breathing, standing position, silences and rest. CHRISTMAS PRODUCTION</p>	<p>Focus: Surrey Arts – Clarinet Objectives for term:</p> <ul style="list-style-type: none"> • Listening and appraising music of different styles and era's • Learning to improvise • Introduction to notation – minims, minim rests, treble clef, stave, bars. • Learning note D 	<p>Focus: CHRISTMAS PRODUCTION Objectives for term:</p> <p>Singing: Using range of vocals, breathing, standing position, silences and rest. Singing in rounds and solo parts- Singing in harmony. Singing technique – breathing, parts of the voice. CHRISTMAS PRODUCTION</p>	<p>Focus: Music – Ukulele Objectives for term:</p> <p><u>Instrumental Performance</u> 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.</p> <p><u>Reading Notation</u> 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.</p>
	<p>Spring 1</p>	<p>Focus: Listening and composing - CLASSICAL using graphics and shapes to create notation. Objectives for term:</p> <ul style="list-style-type: none"> • Using colours and shapes to make music. • Listen to three pieces of classical music and create a music map of sounds and feelings. What can you hear? What is happening in the piece of music? • Create a story board to link with shapes/colours and song choice and share with the class. Look for similarities. 	<p>Focus: Surrey Arts – Clarinet Objectives for term:</p> <ul style="list-style-type: none"> • Developing skills on notes E and D • Developing articulation • Increasing improvisation skills • Notation – crotchets and crotchet rests • Listening and appraising 	<p>Focus: Singing, listening and appraising Charanga – songs of choice – Dancing in the street / Motown – Ain't no mountain high enough, Diana Ross / Jackson 5 (ABC) / The Supremes Objectives for term:</p> <ul style="list-style-type: none"> • Listening to a range of popular music and identifying features. • Recognising the components used to make a song • Learning a song to perform. 	<p>Focus: WW2 Composers + notation Objectives for term:</p> <p>The teaching and learning of music is enriched by developing pupils' knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p><u>Improvise</u> Extend improvisation skills through working in small groups to: Use chord changes as part of an improvised sequence. Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.</p> <p><u>Compose</u> 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.</p>

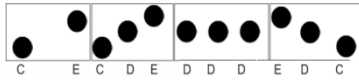
					Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. Either of these melodies can be enhanced with rhythmic or chordal accompaniment.
Spring 2	<p>Focus: Performing and composing- Charanga GLOCKS 1 – COURSE <u>Learning notation</u></p> <p>Objectives for term:</p> <ul style="list-style-type: none"> • <u>Notation E</u> • <u>Notation D</u> – crochet and minim starter. Silence and rest • Create out compositions using the notes E and D • Performance of Strictly D 	<p>Focus: Surrey Arts – Clarinet</p> <p>Objectives for term:</p> <ul style="list-style-type: none"> • Developing performance skills, combined singing and playing • Learning new note C • Notation – quavers • Improvisation development – group playing. • Listening and appraising <p><u>EASTER PRODUCTION</u></p>	<p>Focus: Performing and composing – CLARINETS – Surrey arts recap session</p> <p>Ukeleles</p> <p>Objectives for term:</p> <ul style="list-style-type: none"> • Notation – quavers and semi quavers. • Understanding quaver and semi quaver rests • C, D and E • Beat count • Compositions within an octave • Performance of composition and appraise others work. 	<p>Focus: Djembe drumming</p> <p>Objectives for term:</p> <p>History of drumming and culture.</p> <ul style="list-style-type: none"> • Bass, Tone, Slap and the rhythms for each method of drumming • Call and response • Perform in groups using short rhythmic phrases – Do a round using the drums 	
Sum 1	<p>Focus: Ten pieces Learning names of notes and beats continued.</p> <p>Objectives for term:</p> <ul style="list-style-type: none"> • <u>Crochet, minims and semibreves with correct rests</u> • Complete rhythm using the corrects rests • Write own composition using a given structure. <p><u>Untuned instruments</u></p>	<p>Focus: Surrey Arts – Clarinet</p> <p>Objectives for term:</p> <ul style="list-style-type: none"> • Composition project • Considering structure, harmony, pitch, rhythm, speed, tonality, notation. • Listening and appraising 	<p>Focus: Listening and appraising</p> <p>Objectives for term:</p> <ul style="list-style-type: none"> • Representing animals with music using Peter and the Wolf and Carnival of the Animals. • Listening and appraising • Instruments of the orchestra. • Discussing how different instruments have different timbre and how this is used in the pieces. Movement like animals. Writing to explain using vocab. • Art work linked to the pieces of music. 	<p>Focus: Charanga- Fresh prince (Hip Hop)</p> <p>Objectives for term:</p> <p>Singing - This should include observing rhythm, phrasing, accurate pitching and appropriate style.</p>	
Sum 2	<p>Focus: Listening, singing, composing and performing Charanga - Three little birds (REGGAE)</p> <p>Objectives for term:</p> <ul style="list-style-type: none"> • The style of reggae and the typical instruments used • Listening to structure and why the composer chose this style. 	<p>Focus: Surrey Arts – Clarinet Optional extra - Charanga – Lean on me</p> <p>Objectives for term:</p> <ul style="list-style-type: none"> • Consolidation of all skills learnt – practice for end of year concert. • Focus on performance skills 	<p>Focus: Cyclic patterns course charanga</p> <p>Objectives for term:</p> <ul style="list-style-type: none"> • <u>Rhythm and patterns</u> • Listening to music from different cultures. • Creating art based off this music. • Learning techniques to play the djembe drum. 	<p>Focus: Production</p> <p>Objectives for term:</p> <p>Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance.</p> <p>Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.</p>	

		<ul style="list-style-type: none"> • Appraise a variety of reggae songs and evaluate • Perform using instruments (glocks, recorders, keyboards and untuned instruments) 		<ul style="list-style-type: none"> • Playing repeating rhythmic patterns solo and in a group. • Composing cyclic patterns in a group and performing these. 	
	Year 3	Year 4	Year 5	Year 6	
Key skills to progress – Singing	<p>Sing in unison</p> <p>Varying styles and structures</p> <p>Use pitch to sing scale using do – re – mi in tune and with expression.</p> <p>Perform forte - piano (loud, strong and soft)</p> <p>Perform actions confidently and in time to a range of action songs (head shoulders knees and toes) list on curriculum guide.</p> <p>Walk, move, clap a steady beat with others, changing the speed of the beat as the tempo of music changes.</p> <p>Perform as a choir in school assemblies.</p> <p>Assessment:</p> <p>Do they sing songs from memory with increasing expression, accuracy and fluency?</p> <ul style="list-style-type: none"> • Do they maintain a simple part within an ensemble? • Do they modulate and control their voice when singing and pronounce the words clearly? • Can they play notes on tuned and untuned instruments with increasing clarity and accuracy? • Can they improvise (including call and response) within a group using the voice? • Can they collaborate to create a piece of music? <p>Ex: Can they sing/play rhythmic patterns in contrasting tempo; keeping to the pulse?</p>	<p>Continue to sing unison using a broad range of an octave (do -do) pitching the voice accurately, following directions for louder (crescendo) and quieter (decrescendo).</p> <p>Sing in rounds, partner songs in different time signatures (2,3 and 4 time)</p> <p>Introduce vocal harmony</p> <p>Perform a range of songs in school assemblies.</p> <p>Assessment:</p> <p>Can they perform a simple part of an ensemble rhythmically?</p> <ul style="list-style-type: none"> • Can they sing songs from memory with increasing expression, accuracy and fluency? • Can they improvise using repeated patterns with increasing accuracy and fluency? Can they explain why silence is used in a piece of music and say what effect it has? • Can they start to identify the character of a piece of music? • Can they describe and identify the different purposes of music? • Can they use musical words (pitch, duration, timbre, dynamics, tempo) to describe a piece of music and composition? <p>Ex: • Can they use selected pitches simultaneously to produce simple harmony?</p>	<p>Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance.</p> <p>This should include observing phrasing, accurate pitching and appropriate style.</p> <p>Sing three-part rounds, partner songs, and songs with a verse and a chorus.</p> <p>Perform a range of songs in school assemblies and in school performances</p> <p>performance opportunities.</p> <p>Assessment:</p> <ul style="list-style-type: none"> • Can they sing and use their understanding of meaning to add expression? • Can they perform ‘by ear’ and from simple notations? • Can they improvise within a group using melodic and rhythmic phrases? <p>Can they recognise and use basic structural forms e.g. rounds, variations, rondo form?</p> <ul style="list-style-type: none"> • Can they maintain their part whilst others are performing their part? <p>Ex: Can they use pitches simultaneously to produce harmony by building up simple chords?</p> <ul style="list-style-type: none"> • Can they devise and play a repeated sequence of pitches on a tuned instrument to accompany a song? 	<p>Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance.</p> <p>This should include observing rhythm, phrasing, accurate pitching and appropriate style.</p> <p>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.</p> <p>Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.</p> <p>Assessment:</p> <p>Can they begin to sing a harmony part?</p> <ul style="list-style-type: none"> • Can they begin to perform using notations? • Can they take the lead in a performance? • Can they take on a solo part? • Can they provide rhythmic support? • Can they perform parts from memory? <p>Can they begin to sing a harmony part?</p> <p>Ex: • Can they begin to perform using notations?</p> <ul style="list-style-type: none"> • Can they take the lead in a performance? • Can they take on a solo part? • Can they provide rhythmic support? • Can they perform parts from memory? 	

<p>Singing vocabulary</p>	<p>unison: the rendering of a single melodic line by several performers simultaneously</p> <p>a cappella: choral music with no instrumental accompaniment</p> <p>adagio: a slow tempo allegro: a fast tempo alto: a low-ranged female voice; the second lowest instrumental range</p> <p>beat: a musical pulse</p> <p>bass: the lowest male voice; (see Double Bass)</p> <p>decrescendo: gradually getting quieter (see diminuendo)</p>	<p>unison: the rendering of a single melodic line by several performers simultaneously</p> <p>a cappella: choral music with no instrumental accompaniment</p> <p>adagio: a slow tempo allegro: a fast tempo alto: a low-ranged female voice; the second lowest instrumental range</p> <p>beat: a musical pulse</p> <p>bass: the lowest male voice; (see Double Bass)</p> <p>decrescendo: gradually getting quieter (see diminuendo)</p>	<p>unison: the rendering of a single melodic line by several performers simultaneously</p> <p>a cappella: choral music with no instrumental accompaniment</p> <p>adagio: a slow tempo allegro: a fast tempo alto: a low-ranged female voice; the second lowest instrumental range</p> <p>beat: a musical pulse</p> <p>bass: the lowest male voice; (see Double Bass)</p> <p>baritone: a moderately low male voice; in range between a tenor and a bass</p> <p>decrescendo: gradually getting quieter (see diminuendo)</p>	<p>unison: the rendering of a single melodic line by several performers simultaneously</p> <p>a cappella: choral music with no instrumental accompaniment</p> <p>adagio: a slow tempo allegro: a fast tempo alto: a low-ranged female voice; the second lowest instrumental range</p> <p>beat: a musical pulse</p> <p>bass: the lowest male voice; (see Double Bass)</p> <p>atonality: modern harmony that intentionally avoids a tonal center (has no apparent home key)</p> <p>baritone: a moderately low male voice; in range between a tenor and a bass</p> <p>decrescendo: gradually getting quieter (see diminuendo)</p>
<p>Key skills to progress - listening</p>	<p>The teaching and learning of music is enriched by developing pupils' knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p>Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners.</p> <p>Find all music choices on curriculum.</p> <p>Assessment:</p> <ul style="list-style-type: none"> • Can they use musical words (pitch, duration, dynamics, tempo) to describe and give their opinion on a piece of music? • Can they evaluate and improve their work, explaining how it has improved using a success criterion? • Do they know that music can be played or listened to for a variety of purposes (including different cultures and periods in history)? 	<p>The teaching and learning of music is enriched by developing pupils' knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p>Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners.</p> <p>Find all music choices on curriculum.</p> <p>Assessment:</p> <p>Describe what they hear using a wider range of musical vocabulary</p> <ul style="list-style-type: none"> • Recognise how the inter-related dimensions of music are used by composers to create different moods and effects • Understand the cultural and social meaning of lyrics • Appreciate harmonies, drone and ostinato • Explore ways the way in which sounds are combined towards certain effects • Understand the relationship between lyrics and melody 	<p>The teaching and learning of music is enriched by developing pupils' knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p>Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners.</p> <p>Find all music choices on curriculum.</p> <p>Assessment:</p> <p>Describe, compare and evaluate different kinds of music using an appropriate and broad musical vocabulary</p> <ul style="list-style-type: none"> • Analyse and compare features from a wide range of music • Discern and distinguish layers of sound and understand their combined effect <p>Ex :Can they use pitches simultaneously to produce harmony by building up simple chords?</p>	<p>The teaching and learning of music is enriched by developing pupils' knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p>Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners.</p> <p>Find all music choices on curriculum.</p> <p>Assessment:</p> <p>Evaluate differences in live and recorded performances</p> <ul style="list-style-type: none"> • Consider how one piece of music may be interpreted in different ways by different performers, sometimes according to venue and occasion <p>Ex: Can they perform a piece of music which contains two (or more) distinct melodic or rhythmic parts, knowing how the parts will fit together?</p>

	<ul style="list-style-type: none"> • Are they able to recognise a range of instruments by ear? • Can they internalise the pulse in a piece of music? • Can they identify the features within a piece of music? <p>Describe music using appropriate vocabulary</p> <ul style="list-style-type: none"> • Begin to compare different kinds of music • Recognise differences between music of different times and cultures <p>EX: Can they sing/play rhythmic patterns in contrasting tempo; keeping to the pulse?</p> <p>Can they recognise changes in sounds that move incrementally and more dramatically?</p> <ul style="list-style-type: none"> • Can they compare repetition, contrast and variation within a piece of music? 	<p>Ex: Can they use selected pitches simultaneously to produce simple harmony?</p>	<ul style="list-style-type: none"> • Can they devise and play a repeated sequence of pitches on a tuned instrument to accompany a song? 	
Listening vocabulary	<p>beat: a musical pulse</p> <p>measure: a rhythmic grouping, set off in written music by a vertical barline</p> <p>crescendo: gradually getting louder</p> <p>decrescendo: gradually getting quieter (see diminuendo)</p>	<p>beat: a musical pulse</p> <p>measure: a rhythmic grouping, set off in written music by a vertical barline</p> <p>crescendo: gradually getting louder</p> <p>decrescendo: gradually getting quieter (see diminuendo)</p>	<p>beat: a musical pulse</p> <p>measure: a rhythmic grouping, set off in written music by a vertical barline</p> <p>crescendo: gradually getting louder</p> <p>decrescendo: gradually getting quieter (see diminuendo)</p>	<p>beat: a musical pulse</p> <p>measure: a rhythmic grouping, set off in written music by a vertical barline</p> <p>crescendo: gradually getting louder</p> <p>decrescendo: gradually getting quieter (see diminuendo)</p>
Key skills to progress – composing	<p>Improvise</p> <p>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.</p> <p>Structure musical ideas (e.g. using echo or question and answer phrases) to create music that has a beginning, middle and end.</p> <p>Pupils should compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources. Compose</p> <p>Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi).</p>	<p>Improvise</p> <p>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.</p> <p>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.</p> <p>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</p> 	<p>Improvise</p> <p>Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.</p> <p>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.</p> <p>Compose</p> <p>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.</p> <p>Working in pairs, compose a short ternary piece.</p>	<p>Improvise</p> <p>Extend improvisation skills through working in small groups to:</p> <p>Create music with multiple sections that include repetition and contrast.</p> <p>Use chord changes as part of an improvised sequence.</p> <p>Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape. Compose</p> <p>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.</p>

	<p>Compose song accompaniments on untuned percussion using known rhythms and note values.</p> <p>Assesment:</p> <ul style="list-style-type: none"> • Can they use musical words (pitch, duration, dynamics, tempo) to describe and give their opinion on a piece of music? • Can they evaluate and improve their work, explaining how it has improved using a success criterion? <ul style="list-style-type: none"> • Do they know that music can be played or listened to for a variety of purposes (including different cultures and periods in history)? • Are they able to recognise a range of instruments by ear? • Can they internalise the pulse in a piece of music? • Can they identify the features within a piece of music? <p>EX: • Can they create accompaniments for melodies?</p> <ul style="list-style-type: none"> • Can they compose a simple piece of music that they can recall to use again? • Do they understand metre in 4 beats; then 3 beats? 	<p>Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. Introduce major and minor chords.</p> <p>Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work.</p> <p>Capture and record creative ideas using any of: o graphic symbols o rhythm notation and time signatures o staff notation o technology.</p> <p>Assesment:</p> <p>Can they use notations to record and interpret sequences of pitches?</p> <ul style="list-style-type: none"> • Can they use notations to record compositions in a small group or on their own? • Can they use notation in a performance? <p>EX: Can they explore and use sets of pitches, e.g. 4 or 5 note scales?</p> <ul style="list-style-type: none"> • Can they show how they can use dynamics to provide contrast? 	<p>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.</p> <p>Capture and record creative ideas using any of: o graphic symbols o rhythm notation and time signatures o staff notation o technology</p> <p>Assesment:</p> <p>Can they begin to use standard notation?</p> <ul style="list-style-type: none"> • Can they use their notations to record groups of pitches (chords)? • Can they choose the most appropriate tempo for a piece of music? • Can they use technology to compose music which meets a specific criterion? <p>EX: Can they identify (and use) how patterns of repetitions, contrasts and variations can be organised to give structure to a melody, rhythm, dynamic and timbre?</p>	<p>Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen.</p> <p>Either of these melodies can be enhanced with rhythmic or chordal accompaniment.</p> <p>Assesment:</p> <p>Do they recognise that different forms of notation serve different purposes?</p> <ul style="list-style-type: none"> • Can they combine groups of beats? • Can they use a variety of different musical devices in their composition? (e.g. melody, rhythms and chords) <p>EX: Can they show how a small change of tempo can make a piece of music more effective?</p> <ul style="list-style-type: none"> • Do they use the full range of chromatic pitches to build up chords, melodic lines and bass lines?
Composing vocabulary	beat: a musical pulse bar: a common term for a musical measure chord: a harmonic combination that has three or more pitches sounding simultaneously	beat: a musical pulse bar: a common term for a musical measure chord: a harmonic combination that has three or more pitches sounding simultaneously	beat: a musical pulse bar: a common term for a musical measure chord: a harmonic combination that has three or more pitches sounding simultaneously	beat: a musical pulse bar: a common term for a musical measure chord: a harmonic combination that has three or more pitches sounding simultaneously
Key skills to progress – performing	Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. 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).	Instrumental Performance 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.	Performing Instrumental 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.	Instrumental Performance 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 ().

	<p>Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi (see illustration)</p>  <p>Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases.</p> <p>Reading Notation Introduce the staff, lines and spaces, and clef. Use dot notation to show higher or lower pitch.</p> <p>Introduce and understand the differences between crotchets and paired quavers.</p> <p>Apply word chants to rhythms, understanding how to link each syllable to one musical note.</p> <p>Assessment: Can they create repeated patterns using a range of instruments? <ul style="list-style-type: none"> • Can they combine different sounds to create a specific mood or feeling? • Do they understand how the use of tempo can provide contrast within a piece of music? • Can they begin to read and write musical notation? • Can they effectively choose, order, combine and control sounds to create different textures? • Can they use silent beats for effect (rests)? • Can they combine different inter-related dimensions of music (e.g. fast/slow, high/low, loud/soft) in their composition? </p>	<p>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.</p> <p>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. 27</p> <p>Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).</p> <p>Reading Notation Introduce and understand the differences between minims, crotchets, paired quavers and rests.</p> <p>Read and perform pitch notation within a defined range (e.g. C–G/do–so).</p> <p>Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.</p> <p>Assessment: Can they explain why silence is used in a piece of music and say what effect it has? <ul style="list-style-type: none"> • Can they start to identify the character of a piece of music? • Can they describe and identify the different purposes of music? • Can they use musical words (pitch, duration, timbre, dynamics, tempo) to describe a piece of music and composition? </p> <p>Ex: Can they identify how a change in timbre can change the effect of a piece of music?</p>	<p>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).</p> <p>Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra.</p> <p>Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.</p> <p>Reading Notation</p> <p>Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers.</p> <p>Understand the differences between 2/4, 3/4 and 4/4 time signatures.</p> <p>Read and perform pitch notation within an octave (e.g. C–C'/do–do).</p> <p>Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.</p> <p>Assessment: Can they describe, compare and evaluate music using musical vocabulary? <ul style="list-style-type: none"> • Can they suggest improvements to their own or others' work? • Can they choose the most appropriate tempo for a piece of music? • Can they identify and begin to evaluate the features within different pieces of music? • Can they contrast the work of established composers and show preferences? </p>	<p>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>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</p> <p>Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests.</p> <p>Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do).</p> <p>Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.</p> <p>Read and play from notation a four-bar phrase, confidently identifying note names and durations.</p> <p>Transition Project The end of Year 6 transition project provides a way to bring together what the pupils have learnt about reading notation, playing an instrument, composing melodies and singing as a class. More information can be found in appendix 6 of gov national curriculum music.</p> <p>Assessment: Can they refine and improve their work? <ul style="list-style-type: none"> • Can they evaluate how the venue, occasion and purpose affects the way a piece of music is created? • Can they compare and contrast the impact that different composers from different times will have had on the people of the time? • Can they analyse features within different pieces of music? </p> <p>Ex: Can they appraise the introductions, interludes and endings for songs and</p>
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Performing vocabulary	forte: (f) a loud dynamic marking	forte: (f) a loud dynamic marking	forte: (f) a loud dynamic marking	forte: (f) a loud dynamic marking
Links to school values	<p>Growth – Children are able to develop and grow in confidence in exploring new sounds and musical instruments; as well as a being part of a team during chorus singing activities.</p> <p>Compassion – Children are able to show respect and compassion for others in their own learning journeys when presented with challenging situations. Children have the opportunity to try new skills and to explore new areas in music using emotions and senses to produce in depth compositions. In turn, they are able to reflect and assess their own learning, allowing them to build confidence within themselves.</p> <p>Honesty - Children are able to question truthfully and reflect upon their own learning journeys as to their own next steps. They are able to use strategies to self and peer- assess work; giving them the confidence to be honest in reflections and assisting next steps. In music, we use 2 wishes and a star to assess work. This strategy supports pupils to think about areas of learning that needs to be developed while relishing areas already learnt.</p> <p>Courage – Children are able to show bravery in their learning by not being afraid of making mistakes. They show pleasure in new and exciting challenges when learning new skills which may fall outside of their comfort zone. Pupils are able to self and peer -assess work which enables them to be more confident at exploring their own learning goals and setting new learning challenges.</p> <p>Hope – Children show perseverance to be able to make adjustments and improvements in their work by reflecting on their own learning. Pupils are encouraged to take a positive approach to music, allowing them to make mistakes and learn from them. The children are hopeful they will be able to move successfully along their journey if they continue to persevere.</p> <p>Love – Children show a love for singing, playing and being part of a group when creating sounds. They understand the purpose of music, its history different genres in music and how to compose and</p>			