



MUSIC CURRICULUM

INTENT, IMPLEMENTATION AND IMPACT

Intent

At Arnesby, children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a variety of styles, traditions, and musical genres. We are committed to developing a curiosity and enjoyment for the subject, as well as an understanding of the importance of all types of music. Units and lessons are sequenced to build on previous learning and to enable progression. Units have been chosen to provide strong foundations for children in preparation for music in Year 7 and Year 8. We aim to provide children with the opportunity to progress to the next level of their creative development.

Implementation

The music curriculum ensures children sing, listen, appraise, play, perform and evaluate. This is embedded in the classroom activities as well as singing in assemblies, concerts and class assemblies. Through the music curriculum, teachers can produce inclusive lessons for all children to access the musical curriculum in a fun and engaging way. There is a clear focus on the key elements of music so that children can use specific vocabulary and understand the foundations of music.

In the classroom children learn how to play glockenspiels and a variety of tune and untuned percussion instruments. They also learn how to compose, focusing on different dimensions of music, which in turn feeds their understanding when listening, playing, or analysing music. Composing or performing using body percussion and vocal sounds is also part of the curriculum, which develops the understanding of musical elements without the added complexity of an instrument.

Impact

Music enables children to develop an understanding of culture and history through the range of music and styles studied. Children have the opportunity to discuss and share their own thoughts, opinions and ideas, acknowledging and respecting that these may vary and that this is positive. Children have an understanding of how to further develop skills less known to them, should they ever develop an interest in their lives.

Assessment

Assessment in Music is ongoing and based on individual lessons and units. A feedback sheet is completed at the end of a unit to assess progress against the National Curriculum objectives.

NATIONAL CURRICULUM COVERAGE

CYCLE A

	EYFS/ Y1			Year 2		
	AUT	SPR	SUM	AUT	SPR	SUM
Pupils should:						
use their voices expressively and creatively by singing songs and speaking chants and rhymes						
play tuned and untuned instruments musically						
listen with concentration and understanding to a range of high-quality live and recorded music						
experiment with, create, select and combine sounds using the inter-related dimensions of music						
	Year 3/4			Year 5/6		
	AUT	SPR	SUM	AUT	SPR	SUM
Pupils should:						
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						

CYCLE B

	EYFS/ Y1					
	AUT			SPR		SUM
Pupils should:						
use their voices expressively and creatively by singing songs and speaking chants and rhymes						
play tuned and untuned instruments musically						
listen with concentration and understanding to a range of high-quality live and recorded music						
experiment with, create, select and combine sounds using the inter-related dimensions of music						
	Year 2			Year 3/4		
	AUT	SPR	SUM	AUT	SPR	SUM
Pupils should:						
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						
	Year 5/6					
	AUT		SPR		SUM	
Pupils should:						

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			

LONG TERM PLAN

CYCLE A

EYFS/	Unit 1 – Timbre	Unit 2 – Rhythm	Unit 3 - Pitch
	In this unit you will learn different ways to use your voice, your body and instruments. You will learn about high and low and loud and quiet sounds as well as being introduced to the instruments of the orchestra.	In this unit you will learn pulse and rhythm and begin to read basic notation. This will include reading simple rhythms then composing and performing rhythms.	In this unit you will learn what pitch is. You will learn about high and low pitch sounds. You will practise following the pitch in music and creating high and low sounds.
Year 1/ 2	Unit 1 – Musical Devices	Unit 2 – Elements of music	Unit 3 – Rhythm
	In this unit you will learn about conjunct and disjunct melodies. You will also learn about the use of imitation and sequence in music. You will finish the unit learning about riffs and drones.	In this unit you will learn about key elements of music. You will learn how to maintain a pulse and identify a strong beat. You will learn how to count how many beats there are in a bar which will help you to identify tempo. You will also revisit your learning about loud and quiet sounds (dynamics), and the instruments of the orchestra.	In this unit you will continue to develop the ability to find the pulse in a piece of music. You will explore the difference between pulse and rhythm and compose a rhythm. You will then use symbols to represent sounds and recognise musical symbols.
Year 3/4	Unit 1 – Texture	Unit 2 – Pulse and metre	Unit 3 – Timbre
	In this unit, you will explore how to recognise thin (monophonic) or rich (homophonic) textures. You will perform and create monophonic and homophonic music. You will then learn to identify melody and accompaniment and how musicians create different layers of sounds so that their music has different textures.	In this unit, you will build on your learning in year 3 and explore music with 4 beats and 2 beats in a bar. Then you will move onto looking at music with 3, 5 and 6 beats in a bar. You will use body percussion and untuned percussion instruments to keep in time. You will then continue to learn about different time signatures.	In this unit, we will explore pitched and non-pitched percussion. You will explore the basics of body percussion, vocal percussion (known as beatboxing) and performing your own piece.
Year	Unit 1 – Rhythm	Unit 2 – Musical processes	Unit 3 – Timbre and tonality

5/6	In this unit, you will build on your knowledge of pulse and rhythm and use musical notation to write and perform rhythms. You will learn what improvisation means and to improvise rhythmic patterns. You will practise improvising over music. You will also learn about call and response patterns, learning about how they are used in Samba music and how these are layered on top of each other. You will finish the unit using instruments to create Samba breaks and improvised sections of music.	In this unit, you will have an introduction to musical ostinato - repeating patterns of notes. You will create melodic repeating patterns, ground bass and ostinato. You will also learn about the musical devices of drones and pedal notes. You will finish the unit composing accompaniments using ostinato and drones.	In this unit you will continue to explore the families of the orchestra - in particular, the percussion family. You will learn how instruments are classified and the role of percussion instruments in music. You will learn the ostinato pattern from Mars: The Bringer of War by Gustav Holst and perform a piece using instruments. You will finish this unit structuring your own piece of music based on the Planet Suite by Gustav Holst.
-----	---	--	--

CYCLE B

	Autumn	Spring	Summer
EYFS			Unit 1 Pulse
			In this unit you will be learning about pulse, how to find it and how to move your body in time to the beat. You will learn how to match the rhythm pattern to the pulse. You will learn how to maintain a pulse and find the strong beat.
Year 1/2	Unit 1 – Pulse and Metre	Unit 2 – Timbre	Unit 3 – Rhythm
	In this unit you will build on your learning of pulse and identify the number of beats in a bar and understand how these are used to organise music. You will also learn to recognise different time signatures.	In this unit you will use basic body percussion such as clapping and stomping rhythms, moving onto exploring different rhythms of percussive music. This will then lead to reading music notation and combining rhythms into longer phrases. To finish this unit you will compose and perform a body percussion piece.	In this unit you will build on your learning around rhythm and pulse. You will learn more written notation and read some rhythms, including semi-quavers, semibreves, and the symbol for silence (a rest). and continue to develop our rhythm reading skills. To finish this unit you will compose and perform your own rhythm piece.
	Unit 1 – Pulse and Metre	Unit 2 – Timbre	Unit 3 – Rhythm

Year 3/4	In this unit you will build on your learning of pulse and identify the number of beats in a bar and understand how these are used to organise music. You will also learn to recognise different time signatures.	In this unit you will use basic body percussion such as clapping and stomping rhythms, moving onto exploring different rhythms of percussive music. This will then lead to reading music notation and combining rhythms into longer phrases. To finish this unit you will compose and perform a body percussion piece.	In this unit you will build on your learning around rhythm and pulse. You will learn more written notation and read some rhythms, including semi-quavers, semibreves, and the symbol for silence (a rest). and continue to develop our rhythm reading skills. To finish this unit you will compose and perform your own rhythm piece.
Year 5/ 6	Unit 1 – Structure In this unit, you will explore a range of different musical forms and structures. You will learn about waltz and ternary form.	Unit 2 – Harmony In this unit you will listen to a range of pieces of music. You will use the knowledge you have learnt to comment on Structure and Harmony. You will also sing in canon, learn how to sing in thirds and form a triad using your voice and then apply your knowledge to create a chordal accompaniment to a song. You will revisit ostinato patterns and compose patterns of your own. You will use all your prior learning to listen to and sing in harmony.	Unit 3 – Beat, pulse and rhythm In this unit, you will review your knowledge and be introduced to music from Indonesia. You will learn to play and compose a polyrhythm for a gamelan ensemble; this will include composing interlocking melodies for the pitched instruments. You will also learn about Ghanaian call and response songs and use graphical notation and Djembe rhythms culminating in structuring and performing a piece for a Ghanaian song and West African drumming ensemble.

PROGRESSION OF SKILLS

YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
PULSE					
	To be able to identify pulse in a piece of music To be able to tap the pulse along to a piece of music To be able to compose your own body percussion pulse pattern To show the strongest beat in a bar when performing the pulse	To identify steady beats known as 'pulse', and explore rhythm	To be able to find the pulse and rhythm of a piece of music	To be able to keep a steady pulse To be able to use appropriate body percussion patterns to fit the pulse	To identify the difference between pulse and rhythm
RHYTHM					
To understand the difference between pulse and rhythm To be able to identify and repeat short rhythmic patterns To be able to read and write rhythms To recognise rhythms from our favourite songs	To be able to identify rhythm and match words with rhythm To identify pulse and practise moving between pulse and rhythm To begin to layer rhythms on top of each other. To be able to compose a four bar rhythm	To compose a rhythmic piece To perform our own rhythmic composition To identify different rhythms in percussive music	To develop percussion skills with more complex rhythms	To be able to clap rhythmic patterns in a call and response pattern To be able to use layered rhythms over the top of each other To be able to play the ostinato pattern from Mars: The Bringer of War by Gustav Holst To compose rhythmic ostinato patterns	To identify the difference between pulse and rhythm To be able to read rhythms from graphical notation and perform some Djembe polyrhythms from West Africa
METRE and TEMPO					

	<p>To know that not all music has 4 beats in a bar</p> <p>To be able to physicalise 3 beat and 5 beat patterns</p> <p>To be able to identify different tempo (speeds)</p>	<p>To understand how music is organised and recognise music with 4 beats in a bar</p> <p>To recognise music structured with 2 beats in a bar</p>	<p>To understand how music is organised and recognise music with 4, 3 and 2 beats in a bar</p> <p>To recognise music with 6 beats in a bar and keep time</p> <p>To recognise music with 5 beats in a bar and keep time</p>		
	<p>To know the different Italian terms for fast and slow and identify changes in tempo</p>	<p>To recognise music structured with 3 beats in a bar</p> <p>To recognise and identify how many beats are in each bar for different pieces of music</p>	<p>To be able to recognise how many beats are in each bar for different pieces of music</p>		
STRUCTURE					
				<p>To understand structure of a piece of music</p>	<p>To understand and identify the ternary form music structure</p> <p>To be able to identify the bass line in music</p>
DYNAMICS	DYNAMICS		TEXTURE	TIMBRE	

<p>To identify loud and quiet sounds</p> <p>To know the musical names for loud and quiet</p>	<p>To understand what dynamics are</p> <p>To know the Italian terms for loud and quiet</p>		<p>To understand what texture is and how to recognise thin or rich textures.</p> <p>To be able to recognise, perform and create monophonic textures</p> <p>To be able to recognise, perform and create homophonic textures</p> <p>To be able to recognise, perform and create polyphonic textures</p> <p>To be able to recognise, perform and create melody and accompaniments</p> <p>To understand how different layers of sounds are used so that music has different textures</p>	<p>To be able to sort sound sources based on their timbre</p>	
<p>PITCH and NOTATION/ HARMONY and TONALITY</p>					

<p>To be able to identify and understand the difference between high and low sounds</p> <p>To be able to use actions to show high and low pitch</p> <p>To know what pitch To be able to recognise high, middle, and low sounds.</p> <p>To know what types of instruments, make high pitched sounds To be able to identify high and low-pitched sounds To be able to follow the pitch of a piece of music To be able to follow the pitch of a song with our hands</p>	<p>To be able to use symbols and recognise patterns between words and sounds</p> <p>To be able to use musical notation symbols to represent different rhythms</p>	<p>To recognise and use some basic notation</p> <p>To identify and use semi-quavers To be able to read simple rhythms To recognise the symbol for silence (a rest) To recognise a semibreve</p>		<p>To be able to use musical notation to perform rhythms</p>	<p>To be able to identify and use chords (triads)</p> <p>To be able to identify and sing in thirds</p> <p>To be able to recognise different harmony To understand what a triad is To be able to develop a song through the use of harmony To identify tonality in song (major and minor)</p>
IMPROVISATION AND COMPOSITION					
<p>To be able to improvise and compose a rhythm within a 4-beat pattern</p> <p>To learn to read and write our songs using rhythmic notation</p>				<p>To understand what improvisation means</p> <p>To be able to create a rhythmic improvisation pattern</p> <p>To be able to improvise and create a rhythmic backing</p> <p>To be able to perform a song with improvised response</p>	<p>To be able to play and compose a polyrhythm for a gamelan ensemble</p> <p>To be able to compose interlocking melodies for pitched instruments</p> <p>To be able to compose our own piece for full ensemble</p> <p>To compose a piece using interlocking melodies, polyrhythms and structuring scores</p>

USE OF VOICE/BODY and MUSICAL STYLES					
To understand different ways to use our voice and decide which voice is best for a particular song To understand how to make different sounds with our bodies and make up our own body percussion pattern To be able to sing at a high pitch and a low pitch To learn how to change the pitch of our singing voices To be able to sing at different pitches To be able to use our voices and instruments to create high and low sounds	To be able to use your voice in different ways	To know the basics of body percussion such as clapping and stomping rhythms. To improve body percussion skills by combining sounds into longer phrases To be able to use body percussion to create a piece of music	To explore the basics body percussion and practise performing different rhythms. To explore the basics of vocal percussion To develop our beatboxing skills and perform a piece	To be able to recognise Samba music To recognise different call and response sections To understand the role of percussion in programmatic music	To recognise different sung forms in opera To be able to identify Gamelan music To be able to perform a Ghanaian call and response song To be able to read rhythms from graphical notation and perform some Djembe polyrhythms from West Africa To be able sing in canon
INSTRUMENTS					
To understand different ways to use instruments To know and identify the different families and instruments of the orchestra To be able to name some high- and low-pitched instruments			To be able to identify pitched and non-pitched percussion. To be able to use percussion instruments to perform music	To be able to use instruments to create Samba breaks To be able to name the families of the orchestra To understand how the instruments are classified To be able to play a melody on a glockenspiel	To be able to compose interlocking melodies for pitched instruments
DEVICES					
	To understand conjunct musical movement by			To understand what musical ostinato is	

listening to, performing
and composing a musical
story

To understand disjunct
musical movement by
listening to, performing
and composing a musical
story

To be able to imitate by
listening to, performing
and composing musical
patterns

To identify musical
sequences by listening to,
performing and composing
musical patterns

To identify musical riffs by
listening to, performing
and composing musical
patterns

To identify musical drones
by listening to, performing
and composing musical
patterns

To recognise ostinato and
create melodic repeating
patterns

To be able to play our own
melodic ostinato

To understand what a
musical drone is To be able
to use drones as an
accompaniment

To understand and drones
and ostinato to accompany a
piece of music

SEND IN MUSIC

Planning Inclusive Lessons

Music is a unique and powerful form of communication that can change the way people feel, think and act. It combines creativity with emotion, enabling personal expression, reflection and development. As well as creating a sense of group identity and togetherness, music enables personal expression, encourages emotional development, and can foster links with the wider world. Through the primary phase, music teaching and learning should offer a progression of skills and include opportunities to appraise, compose and perform. For music education to be accessible and inclusive for all, teachers need to anticipate potential barriers for individual learners and consider ways of minimising these to ensure participation. For some learners, music can be a medium to break down barriers that may exist in other curriculum subjects. The nature of the subject allows freedom and flexibility in musical expression, preferences and performance. This is beneficial, not only for musical development, but for the growth of self-confidence and for the fostering of creative flair in all learners.

Creating an Inclusive Environment

Where possible, music should form part of the culture of a learner's primary school experience. Beyond discrete music lessons, assemblies, performances, and other curriculum areas can provide opportunities for exposure to a wealth of musical experiences. Considering this, ensuring that all aspects of learners' involvement in music education is as inclusive as possible, is paramount. Music can form an effective method of communication, so including it as part of repetitive routines such as the attendance register, number and phonics learning, as well as other daily routines, can provide predictable, reassuring and memorable experiences for learners. At times, music can create challenges for learners with sensory issues. This needs to be considered when creating an effective learning environment. Consider the practical layout of the room and the position of the learners. Will they be working with a large class or a smaller group? Although music-making opportunities, such as playing instruments together or singing, lend themselves to groups, some learners may benefit from working individually, with or without the support of an adult and/or ICT. Consider the physical layout of the workspace. Will all learners, especially those with physical disabilities, be able to access resources and have the space to play an active part in the lesson? If there is the opportunity to alter visual and/or auditory stimuli to respond to individual needs, then this should be considered.

Strategies to Scaffold Learning

How can I support learners who struggle with attention?

- Carefully consider the layout of the learning environment to engage all learners and maximise access to resources, bearing in mind that circles and grouped tables can be a barrier to attention on learning.
- Pre-expose learners to the content of the lesson, e.g., show them particular instruments and how they are played, share snippets of music and pre-teach musical elements and terminology.
- Consider potential unhelpful sources of distraction, such as over-frequent changes of task or unstructured group work.
- Give learners a particular role in the lesson to keep them engaged and promote active participation.
- Arrange movement breaks or short 'time out' breaks away from the learning environment when and if necessary.

How can I support learners who have sensory issues?

- Consider the size of the group and allow for the fact that learners may benefit from smaller groups or individual work.
- Music lessons can be challenging for learners with auditory sensitivity. Pre-exposure to music and/or instruments can help to prepare learners, as can the use of a neighbouring room, if space allows. Ear defenders can enable learners to partake in lessons with more confidence.
- Create opportunities for physical contact with instruments and/or sound sources if learners cannot hear sounds clearly. Percussion, stringed, wind and brass instruments all lend themselves well to this.
- Consider the lighting in the learning environment and if learners would benefit from reduced glare on interactive whiteboards and computer screens.

How can I support learners who struggle to access lessons because of literacy difficulties?

- Provide visual aids to enable learners to identify instruments and musical dimensions, such as pitch and tempo.
- Use strategies such as modelling, demonstrating and imitating to help learners understand musical concepts.
- Create a graphic score or pictorial representations of a composition to provide a form of non-verbal communication.

How can I support learners who struggle to retain vocabulary?

- Begin each lesson with a recap of key vocabulary learned to date.
- Provide visual word banks that are accessible throughout, as necessary. For support in identifying different instruments photographs of those learners playing the instruments, can help with retention. For support with the meanings of musical dimensions, pictorial word banks can be effective.
- Drip-feed key vocabulary throughout the school day, rather than limiting references to specific music lessons. Discussions around music listened to during assemblies or in other curriculum areas can help to embed this language.

How can I support learners who need additional time to develop conceptual understanding?

- Break down content into small steps and allow time for guided practice of each step to build up conceptual understanding.
- If resources allow, create a small group opportunity to enable learners to develop understanding with closer adult intervention.
- Maximise opportunities to model, demonstrate and imitate in to encourage active participation through a scaffolded experience.

KEY KNOWLEDGE AND VOCABULARY

The key knowledge in Music is based on children knowing the key elements and foundations of Music

CYCLE A

EYFS/ YEAR 1	YEAR 2
<ul style="list-style-type: none"> Pulse – the regular heartbeat of music; its steady beat Rhythm – long and short sounds or patterns that happen over a pulse Pitch – high and low sounds Tempo – the speed of the music; fast or slow or in-between Percussion instrument - a musical instrument that is sounded by being struck or scraped by a beater 	<ul style="list-style-type: none"> Tempo – the speed of the music; fast or slow or in-between Dynamics – how loud or quiet the music is Improvise – I can make up my own song to music Perform – I can perform to others Rap – musical form of vocal delivery that incorporates rhyme and rhythmic speech Reggae – a style of popular music with a strongly accented beat
YEAR 3/4	YEAR 5/6
<ul style="list-style-type: none"> Dynamics – the dynamics of a piece is the variation in loudness between notes or phrases Notation – the link between sound and symbol Classical music – music following long-established principles written in the European tradition during a period lasting approximately from 1750 to 1830 Melody – the tune of music, patterns and changes in pitch and rhythm Texture – layers of sound working together to make music very interesting to listen to Structure – every piece of music has a structure e.g. an introduction, verse and chorus 	<ul style="list-style-type: none"> Melody – the tune of music, patterns and changes in pitch and rhythm Texture – layers of sound working together to make music very interesting to listen to Dynamics – the dynamics of a piece is the variation in loudness between notes or phrases Notation – the link between sound and symbol Harmony - the process by which individual sounds are joined together Structure – every piece of music has a structure e.g. an introduction, verse and chorus Appraising - assess the performance of music Solo - done by one person alone

<u>CYCLE B</u>	
EYFS	YEAR 1/2
<ul style="list-style-type: none"> • Pulse – clap the beat • Dance – move to the music • Sing – use your voice musically • Instrument – something that makes a sound • Toys can make music • Instruments can make different sounds • Loud and quiet are different • Fast and slow are different • Sing some songs and nursery rhymes from memory. • Begin to describe music (e.g scary, happy, loud, quiet). • Talk about the songs they hear and how they make them feel. • Clap/stomp/tap to the pulse of songs. • Move in different ways to a range of musical styles and begin to move in time with the beat. 	<ul style="list-style-type: none"> • Melody – the tune of music, patterns and changes in pitch and rhythm • Timbre – all instruments, including voices, have a certain sound quality e.g. the trumpet has a very different sound quality to the violin • Texture – layers of sound working together to make music very interesting to listen to • Structure – every piece of music has a structure e.g. an introduction, verse and chorus • Conductor – a person who conducts an orchestra, chorus, opera company, ballet, or other musical group in a performance • Glockenspiel – a musical percussion instrument having a set of tuned metal pieces mounted in a frame and struck with small hammers • Improvisation – very spontaneous performance without specific or notated preparation
YEAR 3/4	YEAR 5/6
<ul style="list-style-type: none"> • Melody – the tune of music, patterns and changes in pitch and rhythm • Timbre – all instruments, including voices, have a certain sound quality e.g. the trumpet has a very different sound quality to the violin • Texture – layers of sound working together to make music very interesting to listen to • Structure – every piece of music has a structure e.g. an introduction, verse and chorus 	<ul style="list-style-type: none"> • Melody – the tune of music, patterns and changes in pitch and rhythm • Texture – layers of sound working together to make music very interesting to listen to • Structure – every piece of music has a structure e.g. an introduction, verse and chorus • Style indicators – identify the period of a piece of music or geographical origin by listening for key indicators • Notation – the link between sound and symbol

<ul style="list-style-type: none"> • Conductor – a person who conducts an orchestra, chorus, opera company, ballet, or other musical group in a performance • Glockenspiel – a musical percussion instrument having a set of tuned metal pieces mounted in a frame and struck with small hammers Improvisation – very spontaneous performance without specific or notated preparation 	Dimensions of music - identify the ways in which any sound can be described and the ways in which each dimension can be changed to create different musical effects
--	---

END POINTS

CYCLE A










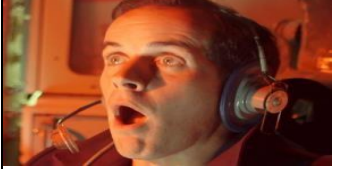


EYFS/ YEAR 1	<ul style="list-style-type: none"> – I can name a range of untuned instruments – I can identify and match instrumental sounds to instruments – I can talk about a piece of music – I can copy a rhythm – I can copy a pitch using my voice – I can move my body to music
YEAR 2/3	<ul style="list-style-type: none"> – I know some songs have a chorus – I know that songs have a musical style – I know that rhythms are different from the steady pulse – I know we add high and low sounds – I can move to the pulse of music – I can listen to the rhythm and clap back – I can copy back short rhythmic phrases based on words – I can sing notes at different pitches
YEAR 3/4	<ul style="list-style-type: none"> – I can speak in detail about a song and piece of music – I know how pulse, rhythm and pitch work together – I can use musical vocabulary when speaking about a song – I can play parts on a tuned instrument from memory or using notation – I can read some musical notation

YEAR 5/6	<ul style="list-style-type: none"> – I know the style indicators of different types of music – I know a range of structures in music – I know how some of the elements of music fit together – I can talk about some classical music – I can demonstrate and explain how pulse, rhythm and pitch connect in a piece of music
	– I can read and use music notation

CYCLE B

EYFS/ Year 1	<ul style="list-style-type: none"> – I can sing some songs from memory – I can describe music e.g. scary, happy – I can talk about the songs I hear – I can clap to the pulse of music I listen to – I can move in different ways to the sounds of instruments
YEAR 2/3	<ul style="list-style-type: none"> – I can identify instruments in a piece of music – I can sing a song from memory – I can talk in depth about a studied piece of music – I know the difference between pitch and rhythm – I can find the pulse in a song – I can play some tunes on the glockenspiel – I can read some notation – I can listen to and copy back rhythms
YEAR 3/4	<ul style="list-style-type: none"> – I can identify instruments in a piece of music – I can sing a song from memory – I can talk in depth about a studied piece of music – I know the difference between pitch and rhythm – I can find the pulse in a song – I can play some tunes on the glockenspiel – I can read some notation – I can listen to and copy back rhythms

YEAR 5/6	<ul style="list-style-type: none"> – I can talk in detail about music, including the style indicators, musical elements, and structure – I can create musical ideas and perform them – I can sing songs from memory and keep a strong internal pulse – I can identify different elements of musical notation – I can move to the pulse of the music – I can compare two songs in the same style – I can improvise a song – I can play a tuned musical instrument following notation
-----------------	---

CYCLE A - EYFS/ YEAR 1		YEAR 2	
 <p>Trailblazers: Antonio Vivaldi – 'Winter' from 'The Four Seasons', Allegro non molto (1st mvt)</p>	Antonio Vivaldi – 'Winter' from 'The Four Seasons', Allegro non molto (1st mvt)		Hans Zimmer – Earth
 <p>Trailblazers: Heitor Villa-Lobos – Bachianas brasileiras No. 2, The Little Train of the Caipira (finale)</p>	Heitor Villa-Lobos – Bachianas brasileiras No. 2, The Little Train of the Caipira (finale)		Joseph Bologne, Chevalier de Saint-Georges - Symphony No. 1 in G major – Allegro (1st mvt)
 <p>KS2: Antonín Dvořák - Symphony No. 9 in E minor, 'From the New World' – Largo (2nd mvt)</p>	Antonín Dvořák - Symphony No. 9 in E minor, 'From the New World' – Largo (2nd mvt)		Antonín Dvořák - Symphony No. 9 in E minor, 'From the New World' – Largo (2nd mvt)
 <p>KS2: Pyotr Ilyich Tchaikovsky - The Nutcracker – Waltz of the Flowers; Russian Dance</p>	Pyotr Ilyich Tchaikovsky - The Nutcracker – Waltz of the Flowers; Russian Dance		Gabriel Prokofiev - Concerto for Turntables and Orchestra (5th movement)
 <p>Vaughan Williams - The Lark Ascending</p>	Vaughan Williams - The Lark Ascending		Gustav Holst - 'Mars' from 'The Planets'
 <p>Joseph Haydn - Trumpet Concerto (3rd movement)</p>	Joseph Haydn - Trumpet Concerto (3rd movement)	 <p>KS2: Pyotr Ilyich Tchaikovsky - The Nutcracker - Waltz of the Flowers; Russian Dance</p>	Pyotr Ilyich Tchaikovsky - The Nutcracker – Waltz of the Flowers; Russian Dance



KS2: Wolfgang Amadeus Mozart - Horn Concerto No. 4 (3rd movement)

Wolfgang Amadeus Mozart - Horn Concerto No. 4 (3rd movement)

[All 40 pieces - BBC Teach](#)

YEAR 3/4

YEAR 5/6



KS2: John Adams - Short Ride in a Fast Machine



Gustav Holst - 'Mars' from 'The Planets'



Mason Bates - Anthology of Fantastic Zoology – Sprite; A Bao A Qu



KS2: Henry Purcell - Abdelazer – Rondeau



KS2: Benjamin Britten - 'Storm' Interlude from 'Peter Grimes'



Delia Derbyshire – Doctor Who Theme (original theme by Ron Grainer)



Antonín Dvořák - Symphony No. 9 in E minor, 'From the New World' – Largo (2nd mvt)



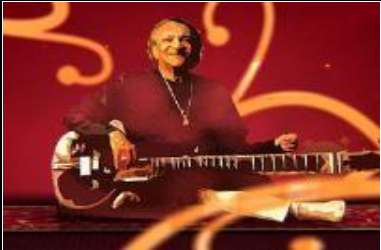



Florence Price – Symphony No. 1 in E minor (3rd mvt)



Grażyna Bacewicz – Overture



Grażyna Bacewicz – Overture

	<p>Ravi Shankar – Symphony – finale (excerpt)</p>		<p>Hans Zimmer – Earth</p>
	<p>Antonio Vivaldi – ‘Winter’ from ‘The Four Seasons’, Allegro non molto (1st mvt)</p>		<p>KS2: Igor Stravinsky - The Firebird — suite (1911)</p>

CYCLE B - EYFS/ YEAR 1

YEAR 2



Trailblazers: Antonio Vivaldi – 'Winter' from 'The Four Seasons', Allegro non molto (1st mvt)

Antonio Vivaldi – 'Winter' from 'The Four Seasons', Allegro non molto (1st mvt)



KS2: John Adams - Short Ride in a Fast Machine



Trailblazers: Heitor Villa-Lobos – Bachianas brasileiras No. 2, The Little Train of the Caipira (finale)

Heitor Villa-Lobos – Bachianas brasileiras No. 2, The Little Train of the Caipira (finale)



Mason Bates - Anthology of Fantastic Zoology – Sprite; A Bao A Qu



KS2: Antonín Dvořák - Symphony No. 9 in E minor, 'From the New World' – Largo (2nd mvt)

Antonín Dvořák - Symphony No. 9 in E minor, 'From the New World' – Largo (2nd mvt)



KS2: Benjamin Britten - 'Storm' Interlude from 'Peter Grimes'



KS2: Pyotr Ilyich Tchaikovsky - The Nutcracker – Waltz of the Flowers; Russian Dance

Pyotr Ilyich Tchaikovsky - The Nutcracker – Waltz of the Flowers; Russian Dance



Antonín Dvořák - Symphony No. 9 in E minor, 'From the New World' – Largo (2nd mvt)

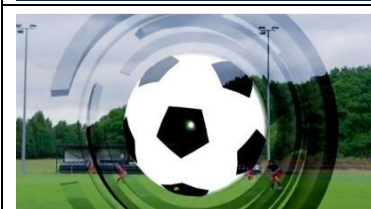


Vaughan Williams - The Lark Ascending

Vaughan Williams - The Lark Ascending

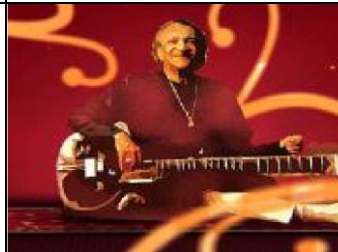


Grażyna Bacewicz – Overture



Joseph Haydn - Trumpet Concerto (3rd movement)

Joseph Haydn - Trumpet Concerto (3rd movement)



Ravi Shankar – Symphony – finale (excerpt)











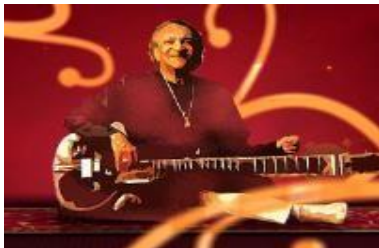



KS2: Wolfgang Amadeus Mozart - Horn Concerto No. 4 (3rd movement)

Wolfgang Amadeus Mozart - Horn Concerto No. 4 (3rd movement)



Antonio Vivaldi – 'Winter' from 'The Four Seasons', Allegro non molto (1st mvt)

YEAR 3/4		YEAR 5/6	
	KS2: John Adams - Short Ride in a Fast Machine		KS2: Ludwig Van Beethoven - Symphony No. 5 (1st movement)
	Mason Bates - Anthology of Fantastic Zoology – Sprite; A Bao A Qu		Johann Sebastian Bach - Toccata and Fugue in D minor
	KS2: Benjamin Britten - 'Storm' Interlude from 'Peter Grimes'		Aaron Copland - Rodeo – Hoe-Down
	Antonín Dvořák - Symphony No. 9 in E minor, 'From the New World' – Largo (2nd mvt)		Anna Clyne - Night Ferry (extract)
	Grażyna Bacewicz – Overture		George Gershwin - Rhapsody in Blue (excerpt)
	Ravi Shankar – Symphony – finale (excerpt)		Carl Orff - Carmina burana – 'O fortuna'

	<p>Antonio Vivaldi – ‘Winter’ from ‘The Four Seasons’, Allegro non molto (1st mvt)</p>		<p>Vaughan Williams - The Lark Ascending</p>

RESOURCES AND WEBSITES

Ofsted [Research review series: music - GOV.UK \(www.gov.uk\)](https://www.gov.uk/research-review-series/music)

<https://www.music-education.co.uk/>

Publications

Primary Music Magazine <https://musiceducationsolutions.co.uk/primary-music-magazine/>

Websites ISM Resources

<https://www.ismtrust.org/resources/primary-toolkit>

BBC Ten Pieces and BBC Teach

<https://www.bbc.co.uk/teach/ten-pieces>

<https://www.bbc.co.uk/teach/bring-the-noise/music-games-and-activities-for-teaching-primary-school-children/zrxmd6f>

BBC Bitesize Music

<https://www.bbc.co.uk/bitesize/subjects/z9xhfg8>

Classic FM 100 <https://login.classical100.org/login/>

Composition <https://gb.abrsm.org/en/exam-support/apps-and-practice-tools/group-loops/>
<https://musiclab.chromeexperiments.com/>

Classics for Kids <https://www.classicsforkids.com>

LSO Performances <https://play.lso.co.uk/performances>

Learn to Read Music from Jacqui Robertson-Wade https://www.youtube.com/watch?v=wAGH_LFqImg&t=63s
<https://www.youtube.com/watch?v=W0Xf5qTuosg&t=5s>