



YEALMPSTONE FARM PRIMARY SCHOOL: MUSIC CURRICULUM MAP

CURRICULUM AIMS

At Yealmpstone Farm Primary School our music curriculum will engage and motivate children to see the world through the eyes of young Musicians. **Social justice requires our curriculum to provide an education which gives the less privileged access to the knowledge they need to succeed.**

Through our music curriculum, we want our children:

- To develop awe and wonder and a lifelong love of musical learning
- To be curious, motivated and excited about music
- To adopt fundamental British Values and be responsible citizens with strong moral standards and able to contribute to society
- To develop a sense of their own nationality and culture at the same time as developing a profound respect for the nationalities and cultures of others, especially those throughout Modern Britain
- To be brave: to try new things without fear of failure
- To collaborate: to learn with and from others
- To talk about their learning and to know and remember more
- To be resilient, resourceful, develop meaningful relationships and reflect upon their learning
- To see that making mistakes and taking risks is a good thing
- To be up for a challenge
- For learning to stick, so that their knowledge can build upon and connect with previous knowledge

CURRICULUM ORGANISATION

At Yealmpstone Farm Primary School we use a federation wide scheme of learning to support the teaching of music from reception to year 6. This Scheme offers an integrated, practical, exploratory and child-led approach to music learning. The interrelated dimensions of music (Listening, Singing, Playing (KS1), Performing (KS2), Improvising and Composition weave through the units covered, encouraging the development of musical skills as the learning progresses.




Music in reception is taught to each class for 20 minutes per week.

Across the school, music is taught by the in school music specialist.

PROGRESSION MAP

Throughout their work in Music children secure their knowledge, skills and understanding in the following key areas: Singing, Listening, Playing KS1 (pulse, rhythm and pitch), Performing KS2 (instrumental performance and reading notation), Improvising, Composition. This progression map forms a clear basis for accurate assessment in each of the key areas, and allows for clear progression from EYFS to Year 6.

Key vocabulary in **bold**.

	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7
Singing 	Sing in a group or on their own, increasingly matching the pitch and following the melody . (EA&D) Learn rhymes, poems and songs (C&L) Sing a range of well-known nursery rhymes and songs. (BI&E)	Sing simple songs, chants and rhymes from memory	Sing a wider range of songs from memory	Sing a widening range of unison songs of varying styles and structures	Sing a broad range of unison songs with the range of an octave (do-do)	Sing a broad range of songs	Sing a broad range of songs	Sing regularly from an extended repertoire
	Respond to a leader's directions (stop, start, counting in)	Demonstrate an understanding of dynamics and tempo by responding to a leader's directions or visual symbols for crescendo, decrescendo, pause .	Follow directions for playing forte and piano (loud and soft).	Follow directions for getting louder (crescendo) and quieter (decrescendo).	Begin to lead a section or a group of singers following directions for known, practised songs.	Lead a section or a group of singers showing a good understanding of directing dynamics .		
	Collectively sing at the same pitch	Accurately pitch songs with a small range, in a	Sing tunefully and with expression in a group	Individually maintain an accurate pitch when singing.	Sing and phrase songs accurately	Sing and phrase songs accurately keeping to a	Observe phrasing, accurate pitching and	


			group. (Rain, rain, go away!)				harmony or counter melody.	dynamic contrast	
	Accurately copy, (matching the pitch) call and response songs	Accurately copy, (matching the pitch) call and response songs	Perform as a choir in school assemblies	Sing rounds and partner songs in a given time signature (2, 3 and 4 time)	Confidently sing rounds, keeping a strong internal pulse .	Confidently sing a range of songs involving 2 or 3 parts.		Sing 3 and 4 part rounds.	
				Begin to sing repertoire with small and large leaps.				Sing a repertoire with two-part harmony and a simple third part (could be counter point)	Sing for an audience.
				Begin to sing songs with a simple second part to introduce harmony.					
	Sing songs with a small range (do-me).	Sing songs with a wider range (do-so)	Sing songs with a wider range (do-so)	Sing songs with an octave range (do-do)					
Sing with good posture	Take part in vocal warm-ups before singing.	Know why we warm our voices up before singing	Begin to lead a simple vocal warm up	Know how to lead a vocal warm up.	Lead a number of vocal warm ups confidently.				
Listening 	Listen attentively, move to and talk about music , expressing their feelings	Know the sound and names of some of the instruments they use.	Know the names of classroom instruments and what sounds they can make.	Know some of the instruments they hear in a song.	Talk about why some instruments were chosen for a piece of music.	Discuss why other instruments might not have been chosen in a piece of music.	Discuss ways of improving a song by adding, removing instruments or sounds appropriate to	Develop the technical ability to identify the use of musical elements	







	and responses. (EA&D)						the style of music.	
	Listen carefully to rhymes and songs , paying attention to how they sound (C&L)	Explain in very simple terms the reason they like or dislike a piece of music It's too loud/quiet It's too fast/slow	Know what they like and what they don't like about the music they hear. It makes me feel...	Know that music can be used to create a specific mood or feeling.	Know the mood or feeling of selected pieces of music.	To compare two songs or pieces of music in the same style and talk about how the mood has been created.	To compare two songs or pieces of music and talk about the similarities and differences, and the impact this has on the mood of the piece.	
	Combine different movements with ease and fluency. (PD)	Move to music by dancing, marching, being animals or pop stars.	Know that songs can tell a story or describe an idea and replicate this with music or dance .	Begin to move confidently to the pulse of a piece of music .	Move confidently to the pulse of a piece of music, adding rhythmical movements where appropriate.	Begin to use movements to tell a story or convey emotion.	Use movements to tell a story or convey emotion.	
	Know five simple songs off by heart	Know five songs off by heart and that the songs have a style .	Know five songs from memory and who sang them or wrote them.	Know five songs from memory and who sang them or wrote them.	Know five songs from memory, who sang or wrote them, when they were	Know five songs from memory, who sang or wrote them, when they were written and why?	Develop understanding of the meaning and purpose of music being listened to	





						written and if possible, why?				
						Know the style of the five songs.	Choose one song and be able to talk about some of the style indicators of that song (musical characteristics that give the song its style).	Know the style of the five songs and begin to compare these to other songs taught in previous units, making reference to some of the style indicators for that genre .	Know the style of the five songs and accurately compare these to other songs taught in previous units, making reference to the style indicators for that genre .	
						Know how to describe music and songs in simple terms (loud, quiet, high, low, fast, slow) – (happy, sad, boring, exciting)	Know that some songs have a chorus or a response/answer part .	Choose one song and be able to talk about: -Its lyrics : what the song is about -Any musical dimensions featured in the song, and where they are used (texture, dynamics, tempo, rhythm and pitch) -Identify the main sections of the song (introduction, verse, chorus etc.)	Choose one song and be able to talk about the musical dimensions working together (eg dynamics, tempo in chorus)	Choose two or three other songs and be able to talk about the historical context of the song. <i>What else was going on at the time?</i>

<p>Improvising</p> 		<p>Improvise simple vocal chants, using question and answer phrases.</p>	<p>Work with a partner to improvise question and answer phrases, <i>(to be sung and played on untuned percussion, creating a musical conversation.)</i></p>	<p>Invent short 'on-the-spot' responses using a limited note-range</p>	<p>Improvise (<i>with a limited range of pitches</i>) on the instrument they are now learning, <i>(making use of musical features including smooth (legato) and detached (staccato))</i></p>	<p>Improvise freely over a drone <i>(developing sense of shape and character, using tuned percussion and melodic instruments.)</i></p>	<p>Use chord changes as part of an improvised sequence.</p>	
						<p>Improvise over a simple groove, responding to the beat, <i>(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))</i></p>	<p>Extend improvised melodies beyond 8 beats over a fixed groove <i>(creating a satisfying melodic shape.)</i></p>	<p>Improvise new musical ideas over (a) a drone, (b) a chord sequence(s) or (c) over a groove within a given key</p>

				Structure musical <i>ideas</i> (e.g. using <i>echo</i> or <i>question and answer phrases</i>) to create music that has a beginning, middle and end.	Use improvisations to aid with composition .	Use improvisations to aid with composition.	Create music with multiple sections that include repetition and contrast .	Explore D minor and the pentatonic minor starting on D.	
Playing 				Performing 					
Pulse 	Explore and engage in music making and dance , performing solo or in groups. (EA&D) Perform songs, rhymes, poems and stories with others, and (when appropriate)	Walk, move, clap to a steady beat with others.	Walk in time to the beat of a piece of music <i>(Know the difference between left and right to aid coordination)</i>	Instrumental performance 	Play tuned percussion or a melodic instrument accurately	Develop basic skills in playing a selected instrument (beyond standard classroom offer)	Play a wider range of selected instruments <i>(contributing to school orchestra)</i>	Know how to play a range of instruments available in the classroom and school orchestra	Play as an ensemble: See end of table *
		Change the speed of a beat as the tempo changes.	Know the speed of a beat can change creating a faster or slower tempo .		Play and perform melodies using staff notation (do-mi)	Play and perform melodies using staff notation (do-so)	Play melodies on tuned percussion or melodic instruments following staff notation. (do-do)	Play a melody on a range of instruments following staff notation written on one stave (do-do)	



	try to move in time with music. (BI&E)					Perform in two or more parts (melody and accompaniment).	Know how triads are formed and play them as chordal accompaniments to familiar songs.	Accompany a melody with block chords or a bass line .	Play chord sequences from a range of familiar songs as compositional models
									Play given chord sequences as examples of harmonic effect
							Perform a range of repertoire pieces and arrangements <i>(mixed ensemble/school orchestra)</i>	Make decisions about dynamic range <i>(ff, pp, mf, mp)</i>	
							Engage with others through simple ensemble playing <i>(melody group, chord group, bass line group)</i>		
	Use short pitched patterns on tuned instruments to maintain a steady beat .	Mark the beat of a listening piece recognising tempo , as well as changes in tempo .			Use listening to order phrases using dot notation showing different	Identify static or moving parts in a simple multi-part composition .	Develop the skill of playing by ear.	Identify musical phrases and pitches by ear.	

<p>Rhythm</p> 					arrangement of notes .				
		Use body percussion and classroom percussion to play repeated rhythm patterns	Group beats in twos and threes by tapping knees on the strongest beat, and clapping the remaining beats.		Individually copy stepwise melodic phrases with accuracy <i>(Melody where the intervals are no more than a tone)</i> (allegro, adagio)	Copy short, melodic phrases <i>(including those using the pentatonic scale.)</i>	Copy longer phrases and familiar melodies .		
		Respond to the pulse through music and dance. <i>(Stepping, jumping, walking on tiptoes.)</i>	Identify the beat groupings in familiar music they sing regularly and listen to.		Individually copy question and answer phrases.				
		Perform copycat rhythms accurately, led by the teacher.	Play copycat rhythms and invent rhythms for others to copy.	<p>Reading notation</p> 	Introduce the stave, lines and spaces and clef .	Read and perform pitch notation within a defined range <i>(do-so)</i>	Read and perform pitch notation within an octave <i>(do-do)</i>	Accurately read and play pitch notation within an octave <i>(do-do)</i>	Read simple phrases using pitch and rhythmic notation on the treble



									clef containing melodies that move mostly in step.			
		Perform short repeating rhythms whilst keeping in time (beat)	Create rhythms using word phrases as a starting point						Use dot notation to show higher and lower pitch .	Read and play, from notation, a four-bar phrase , confidently identifying note names and durations .	Read and play short rhythmic phrases at sight, using conventional symbols for known rhythms and note durations.	
		Perform word pattern chants .	Read and respond to chanted rhythm patterns and represent them as stick notation						Know the difference between crotchets and paired quavers	Know the difference between minims, crotchets, paired quavers and rests .	Know the difference between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers .	Know the difference between semibreves, minims, crotchets, quavers and semiquavers , and <u>their equivalent rests</u> .
		Create and perform their own rhythm patterns .	Create and perform their own chanted rhythms patterns with						Know how to link each syllable to one musical	Follow and perform simple rhythmic scores to a steady beat .	Read and play short rhythmic phrases from sight from prepared cards.	Confidently play from rhythm notation cards and rhythmic

			the same stick notation .		note in a word chant.	Maintain individual parts accurately within the rhythmic texture , achieving a sense of ensemble .	Understand the differences between 2/4 , 3/4 and 4/4 time signatures .	scores in up to 4 parts.	
Pitch 		Listen to sounds in the local school environment, comparing high and low sounds.	Play a range of singing games based on the cuckoo interval (so-mi)						
		Sing familiar songs in both high and low voices.	Sing short phrases independently within a singing game or short song.						
		Talk about the difference in sound .							
		Explore percussion sounds to enhance story telling.	Respond independently to pitch changes indicating actions (stand up/sit down or						

			high hands/low hands)					
		Follow pictures and symbols to guide singing and playing .	Recognise dot notation and match it to 3 note tunes played on tuned percussion.					
<p>Composing</p> 	<p>Create collaboratively, sharing ideas, resources and skills (EA&D)</p>	<p>Understand the difference between creating a rhythm and a pitch pattern.</p>		<p>Combine known rhythmic notation with letter names to create rising and falling phrases (3 notes: do-mi)</p>	<p>Combine known rhythmic notation with letter names to create short pentatonic phrases <i>(using a limited range of 5 pitches suitable for the instruments being learned.)</i></p>	<p>Compose melodies from pairs of phrases in either C major or A minor <i>(or any key suitable for the instrument chosen (one octave: do-do))</i></p>	<p>Compose melodies made from pairs of phrases in either G major or E minor <i>(or a key suitable for the instrument chosen.)</i></p>	<p>Create melodic song-lines shaped by lyrics and/or harmonic intention</p>
	<p>Explore, use and refine a variety of artistic effects to express their ideas and feelings. (EA&D)</p> <p>Return to and build on their previous learning,</p>			<p>Sing and play written phrases as self-standing compositions</p>	<p>Plan and compose an 8 or 16 beat melodic phrase using the pentatonic scale.</p>		<p>Compose melodies using vocal or instrumental improvisation, bearing in mind phrase structure.</p>	



	refining ideas and developing their ability to represent them. (EA&D)							Harmonise the cadence points of these phrases.	
				Compose song accompaniments on untuned percussion using known rhythms and note values .	Arrange individual notation cards of known note values to create a sequence of 2, 3 or 4 beat phrases arranged into bars .	Enhance melodic compositions with a rhythmic accompaniment .	Incorporate rhythmic variety and interest.		
		Create musical sound effects and short sequences of sounds in response to stimuli.	Create music in response to a non-musical stimulus.	Create music to match the style of the unit studied (ie – Chinese New Year)	Compose music to create a specific mood .	Use chords to create a specific atmosphere, mood or environment.	Compose rhythmic and chordal accompaniments .	Compose chords sequences on the keyboard or guitar in C major or A minor using mainly primary chords.	
					Compose using major and minor chords .			Discuss how musical	Compose bass lines using the root note of each chord.











							contrasts are achieved.	
					Compose parts for WCET instruments, as well as classroom instruments.	In pairs, create a short ternary piece . (3 part piece: section A, Section B, Repeat A – ie:, verse, chorus, verse)	Individually compose a ternary piece .	Explore melodic line and simple structural ideas, e.g. ABA.
	Recognise how graphic notation can represent created sounds. Create own symbols to represent sounds.	Use graphic symbols, dot notation and stick notation to keep a record of composed pieces.	Introduce the following methods to record creative ideas: Graphic symbols Rhythm notation and time signatures Staff notation technology	Use any of the following methods to record creative ideas: Graphic symbols Rhythm notation and time signatures Staff notation technology	Use any of the following methods to record creative ideas: Graphic symbols Rhythm notation and time signatures Staff notation technology	Notate any music written using staff notation, time signatures and rhythm notation .		

- *Year 7 ensemble playing


- **Sense of ensemble:** unity of pulse and balance between parts.
- **Technical competence:** including accuracy of notes, rhythm and intonation.
- **Interpretation:** including responsiveness, suitable choice of tempo, details of expression and phrasing, balance of parts.
- **Performing qualities:** presentation and performance communication.


VOCABULARY PROGRESSION

Within each year group we will talk about music in different ways appropriate to the children's level of understanding. As each child progresses through each year stage, they will be introduced to new vocabulary that builds on their previous understanding.

	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
 Rhythm  Tempo	Pulse, beat, heart-beat, rhythm, pattern of sounds and silence, tempo, fast, slow, in-time,	Rhythm, time signature,	Cross rhythm,	Downbeats, fast (allegro), slow (adagio), pulse, beat, rhythmic pattern	Getting faster (accelerando), getting slower (rallentando), bar, metre, polyrhythm	Simple time, compound time, syncopation	
 Pitch  Melody	Pitch, high, low, Melody, pattern,			High, low, rising, falling, pitch range (do-so), melody,	Pentatonic scale, major/minor tonality, pitch range (do-do)	Diatonic scale, key	
 Harmony				Drone, harmony	Static, moving, round,	Triads, chord progression.	Close harmony
 Texture	Texture, wooden, metal, plastic,	Layers of sound, quality of sound		Unison, layered, solo	Duet, melody, accompaniment	3 parts, 4 parts, ternary piece	
 Dynamics  Articulation	Dynamics, loud, quiet,		Articulation	Loud (forte), quiet (piano) <i>Mezzo piano, mezzo forte, legato (smooth)</i>	Getting louder (crescendo), getting softer (decrescendo), legato (smooth), staccato (detached)	Fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud), mezzo piano	



						largo (very slow) lento (slow)	(moderately quiet)	
 Instruments and playing techniques	Tap, scrape, shake, string, woodwind, brass, percussion families, orchestra, conductor		Breathe, blow, recorder, wind, Djembe -bass, tone,	Slap (djembe),			Pizzicato (mysterious) tremolo (dark, expectant)	

	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7
 Notation	Long, short,	Pattern of sound, graphic score, stick notation,	Pentatonic, crotchets, quavers, notation, composition, symbol, stave, treble clef,	Crotchets, paried quavers, minims, allegro, adagio, do-me, piano, ostinato, bar, coda, motif, palindrome,	Rests, accelerando, rallentando, do-so, crescendo, decrescendo, rondo	Semibreves, semiquavers, time signatures (2/4, 3/4, 4/4), do-do, section, canon,	Glissando, common time, half common time,	Dotted crotchets/quavers, dotted quavers/semiquavers, treble clef (middle C to F), Bass clef (G to middle C),

UNIT PROGRESSION MAP

CURRICULUM DELIVERY

The music curriculum delivery will be based on an adaptation of the Cognitive Apprenticeship model.

How we will do it...





1 Model – concept

Recap: Key Concepts for the whole term

(Reinforce / Retrieve)

Listen to ____ by _____ (Concrete example)

See how this idea is developed by:

(Illustrated variations)

Can you hear the hidden instruments?

On your instrument, can you play this phrase?

(Emulation)

Can you play it faster? Slower? Can you put a gap (rest) in between each note?

(Variation)

Sing the notes as you play them. Make sure you sound the same; if you don't, stop, check and try again.

(Extrapolated skills / Internalisation)

2 Scaffold – idea in a different way

Variations on a theme: CDE becomes CED, becomes EDC becomes DEC

Children explore and expand confidence

3 Fade

Class explores, performs and self – assesses

Compose song accompaniments on tuned / untuned instruments using known rhythms and note values.