



“Music is one of the most powerful things the world has to offer. No matter what race or religion or nationality or sexual orientation or gender that you are, it has the power to unite us.”

Lady Gaga

At All Hallows we aim to foster a love of music that will continue to inspire our children throughout their future lives. We encourage the children to enjoy and feel confident when singing and playing instruments. We want to give children an understanding of technical terms, how to play and perform solo and in ensembles and how to appreciate and describe a wide variety of music. Children learn key knowledge and are encouraged to develop the skills of music such as performing, reading music, improvising and composing their own music. Teachers plan their lessons using our Knowledge Progression Grids and the resources on the online platform – Charanga.

Intent

EYFS

By the end of Reception our children will know how to...

- Explore and engage in music making and dance, performing solo or in groups
- Listen attentively, move to and talk about music, expressing their feelings and responses.
- Watch and talk about dance and performance art, expressing their feelings and responses.
- Sing in a group or on their own, increasingly matching the pitch and following the melody.
- Sing a range of well-known nursery rhymes and songs.
- Perform songs, rhymes and poems and other stories with others and (when appropriate) try to move in time with the music

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KS1

By the end of Key Stage 1 our children will know how to...

- Sing with confidence - Singing is at the heart of Music learning at Key Stage 1
- Create music through improvisation and use simple compositional techniques and structures to prepare for Key Stage 2 and Key Stage 3.
- Show musical confidence through active engagement with music as performers, music-creators and audience.
- Provide peer feedback as an important element in developing their skills.
- Discuss important moments in the evolution of music and of key musicians and composers, in a range of genres and styles.

KS2

By the end of Key Stage 2 our children will know how to...

- Build on the key skills and techniques introduced at Key Stage 1 and be prepared for progression to Key Stage 3
- Sing with Confidence as singing remains a key thread throughout Key Stage 2
- Access and make progress on a musical instrument.
- Further develop their love of music, refining their individual taste and gaining confidence to be creative musicians with strong aural skills.
- Appreciate music by living composers and see composition as a current art form.
- Create music through improvisation, exploring how to write music for a specific purpose, and they will start to learn more sophisticated compositional techniques and structures to prepare for Key Stage 3.
- Read musical notation, initially using graphic scores, but moving on to staff notation.
- Build musical confidence through active engagement with music as performers, music-creators and audience.
- Enjoy frequent informal opportunities to perform, and have the opportunity to hear high-quality live performances, either within school or in local concert settings.
- Further develop their shared knowledge of important moments in the evolution of music and of key musicians, including composers and performers, in a range of genres and styles.
- Build meaningful and memorable connections, placing the history of music in artistic, historical, social and political contexts.

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Implementation

Our implementation ensures children progressively build their musical skills and knowledge and make links to other learning. The Charanga resources ensure children encounter a wide range of musical styles and enable children to understand musical concepts through a repetition-based approach to learning. Our Knowledge Progression Grids and Long Term Plans are used to enhance and refine the Charanga Scheme in order to ensure strong consolidation and progression.

EYFS

- We use discrete music lessons and encourage musical exploration through continuous provision
- Weekly opportunities to learn new songs related to topic work (All about me, terrific tales, Amazing animals, Come outside, Ticket to ride, Fun at the seaside).
- Singing songs and rhymes from a variety of genres and cultures
- Build up a repertoire of nursery rhymes and familiar songs.
- Learn worship songs.
- Using musical instruments in our discrete music lessons, the outside area and role play.
- Creating movement to music eg: move like jungle animals, astronauts, African animals, growing plants and weather.
- Singing and performing to our friends and parents
- Performing the school nativity production
- Play movement and listening games
- Model how to tap rhythms to accompany words, such as tapping the syllables of names, objects, animals and the lyrics of a song.
- Listen to and join in with stories / poems with repetitive refrains.
- Move in time / appropriately to rhymes, songs, instruments and classical music.
- Join in with call and response songs.

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All Hallows' Music Long Term Plan

Key to Strands:

Listen and Appreciate

Singing

Playing an instrument and performing

Composing

Notation

History of music

Sticky Knowledge is in **bold**. Unit titles refer to the Charanga Units of work.

For full list of progression of vocabulary with glossary, also refer to the All Knowledge Progression Grid (In Impact)

'The inter-Related Dimensions of Music'

All units of work children study will include the following elements:

Duration – the length of sounds and silences in music. This includes the aspects of beat/pulse, rhythm, tempo, metre (grouping of beats into bars) and tempo.

Dynamics – the varying levels of volume of sound in a musical performance.

Tempo – the speed at which a passage of music is or should be played.

Timbre – the character or quality of a musical sound.

Texture – layers of sound within a piece of music.

Pitch – how high or low the note is.

Structure – how the different sections in a piece of music are positioned.

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	Autumn		Spring		Summer	
	For KS1 and EYFS, the Autumn 2 Charanga scheme is light to enable time for Christmas performance practice.				For KS2, if time is limited due to the Summer Performance, miss the unit Reflect, rewind and replay – however, incorporate added suggestions into Summer 1 unit of work or block for an afternoon.	
	Knowledge	Contextual Vocabulary/notes for using Charanga	Knowledge	Contextual Vocabulary/ notes for using Charanga	Knowledge	Contextual Vocabulary/ notes for using Charanga
R	<p>Me! /My Stories Christmas Performance</p> <p>know and can repeat some nursery rhymes.</p> <p>know that pitch is how high or low a sound is.</p> <p>know that instruments make different sounds.</p> <p>clap the pulse (beat) and play it on an instrument</p> <p>clap the rhythm of short phrases from the songs.</p> <p>know that performance is sharing music with others.</p> <p>create my own music.</p>	<p>Song/sing</p> <p>clap</p> <p>Pulse/beat</p> <p>High/low</p> <p>Rhythm</p> <p>Instrument</p>	<p>Everyone/Our World</p> <p>know and can join in with familiar worship songs and songs with subject-specific vocab.</p> <p>know how to play some percussion instruments correctly.</p> <p>Play instruments with increasing understanding of beat and respond to change.</p> <p>Explore rhythm using words and syllable clapping</p> <p>know the names of some percussion instruments.</p> <p>know how to choose particular instruments / sounds for my own imaginative purposes</p>	<p>Names of percussion instruments:</p> <p>Drum,</p> <p>Tambourine</p> <p>Woodblock,</p> <p>Chime bars</p> <p>maracas</p>	<p>Big Bear Funk /Reflect, Rewind and Replay</p> <p>talk about music I have heard and know how to express how a piece of music makes me feel</p> <p>know and can sing 10 nursery rhymes by heart.</p> <p>know how to remember and perform sequences and patterns of movements which are related to music and rhythm (e.g. heads, shoulders, knees and toes)</p> <p>know that nursery rhymes have been taught to their parents, grandparents and beyond</p>	<p>Loud/quiet</p> <p>Performance/Perform</p> <p>Repeat</p> <p>Copy</p>
Y1	<p>Hey You!/ Rhythm In The Way We Walk and Banana Rap</p> <p>appreciate music in different ways such as listening, moving to the music and playing along</p> <p>recognise difference between singing voice and</p>	<p>Lyrics</p> <p>Notes</p> <p>Note names</p> <p>Pitch</p> <p>Glockenspiel</p> <p>Beater</p> <p>Call and Response</p> <p>round</p> <p>Add some rounds (eg London's Burning)/call and response songs (eg This is a repeat after me song) to the</p>	<p>In The Groove/Round And Round</p> <p>say whether I like or dislike a piece of music and explain why.</p> <p>follow instructions about when to play and sing</p>	<p>Style</p> <p>Genre</p> <p>Dynamics (Volume)</p> <p>Tempo (Speed)</p> <p>Tamba</p> <p>Composer</p> <p>Baroque</p> <p>Latin,</p> <p>Blues,</p> <p>Funk,</p> <p>Bhangra</p>	<p>Your Imagination/Reflect, Rewind and Replay</p> <p>Join in with class and whole school singing with an increased awareness and accuracy of pitch and rhythm</p>	<p>Solo</p> <p>Mood</p> <p>Composition/Compose</p> <p>Verse</p> <p>Chorus</p>

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	<p>speaking voice through exploring chants and songs explore songs with different structures- rounds/call and response</p> <p>clap and repeat a short rhythmic and melodic pattern</p> <p>know when to start and stop improvise using my voice and an instrument in a short answer to a question</p> <p>know that notes have letter names</p>	<p>children's repertoire and discuss the structure – see Sing Up for ideas.</p>	<p>clap and repeat a short rhythmic and melodic pattern</p> <p>use body percussion and instruments to play to the pulse of a song or piece of music</p> <p>know that music has been composed in different time periods and has different styles</p>	<p>Enable the children to experiment with a range of untuned percussion instruments when responding to the music listened to. Encourage correct holding and playing of each instrument.</p>	<p>use instruments to perform and choose sounds to represent different things. (eg magical animals)</p> <p>experiment with sequences of sounds to respond to different moods in music.</p> <p>begin to follow simple rhythms in rhythm grids</p> <p>know and recall many of the pieces of music listened to this year. I can name some of the genres we have listened to.</p>	<p>rhythm grids on Charanga – the compound rhythms are too advanced for this year group who need to master the simple 4/4 time signature first.</p> <p>Composing lessons needed: Use a stimulus such as a picture, poem or story to encourage the children to create and weave magical sounds into their own composition using a variety of tuned and untuned percussion. Encourage performance to the class and self/peer evaluation.</p>
<p>Y2</p>	<p>Hands, Feet, Heart/Ho Ho Ho develop my appreciation and listening skills using movement and graphic interpretations when listening to music</p> <p>use my voice expressively when speaking rhymes</p> <p>sing with growing accuracy of pitch.</p> <p>keep a steady pulse.</p> <p>play simple rhythmic patterns and accompaniments on an instrument</p> <p>improvise using my voice and an instrument to respond to a stimulus</p> <p>know that music across time has been made by different composers and in different styles</p>	<p>Revise style/genre</p> <p>Africa/African Melody</p> <p>Extend the appreciation sections of charanga lessons with opportunities to respond graphically (pictures or patterns). Focus on comparing the music listened to and the historical context.</p>	<p>I Wanna Play In A Band/Zootime</p> <p>sing or clap, keeping in time with others and with growing accuracy of pitch and pulse</p> <p>sing with an awareness of tempo and dynamics</p> <p>explore types/ timbres of sounds</p> <p>keep a steady pulse.</p> <p>play simple rhythmic patterns and accompaniments on an instrument</p> <p>order sounds to create a beginning, middle and end</p> <p>make connections between notations and musical sounds</p>	<p>Notation Claves Agogo Rock band Drum kit, bass guitar, lead/rhythm guitar Sharps/flats Intro Outro</p> <p>Encourage the children to enjoy these classic rock songs (lots of air guitar and drums etc for practice pulse/rhythm) and discuss with parents – do parents have any favourites? (share any appropriate ones).</p> <p>For notation – discuss the A# used in the composing activity – where is it on the Glockenspiel? – discuss the other note names</p>	<p>Friendship Song/Reflect, Rewind and Replay</p> <p>say whether I like or dislike a piece of music and explain why using some musical terms.</p> <p>I know how to sing or clap, keeping in time with others.</p> <p>sing with an awareness of pulse, pitch, tempo and dynamics</p> <p>keep a steady pulse.</p> <p>play simple rhythmic patterns and accompaniments on an instrument</p>	<p>Conductor Orchestra Classical Stave/staff Grieg Bach</p> <p>In the friendship song practice with the second part (la, la) only if they children have mastered the melody – part singing is quite advanced for this age group.</p> <p>For composition ask the children to accompany the song with classroom untuned percussion.</p> <p>For notation, model how to record their playing with graphic notation (a chart with simple symbols to show what is played when) – for HA children look back at the simple rhythms on the rhythm grid in charanga Y1 Summer 2 – can the children record their rhythms like this?</p>

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				<p>and their relationship to the alphabet/rising pitch. Can the children put chime bars in order? Sharps are slightly higher and flats (b) slightly lower on the black notes.</p> <p>For composition, bring in the classroom untuned percussion and ask the children to try to recreate the percussion in 'I wanna play in a band'. Listen carefully and pick out different parts together. Either do this as a class or small groups. Then as a class structure your final composition to include the glockenspiel part, with an intro and outro from the percussion.</p> <p>Zootime adds little to progression apart from appraising the Reggae music – weight this term towards 'I wanna play in a rock band'.</p>	<p>create music in response to different starting points</p> <p>record my music so that I can share it with others. (graphic notation)</p> <p>know that on a musical staff notes are written in the spaces and across the lines. The pitch rises as the notes are higher on the staff.</p> <p>recall many of the pieces of music listened to this year and last year, naming some composers, artists and musical styles.</p>	<p>There is a lot of music theory in Reflect, rewind and replay. Use this as an initial introduction to the theory – especially the notation, focussing on the age related expectations. All of this is revisited later.</p>
Y3	<p>Let Your Spirit Fly/Glockenspiel Stage 1</p> <p>listen carefully and recognise high and low phrases</p> <p>sing or clap, keeping in time with others and increasing and decreasing the tempo.</p> <p>Play clear notes on tuned and untuned instruments</p> <p>create repeated patterns with different instruments</p> <p>I can recognise C, D, E and F on a treble clef</p>	<p>Treble Clef Rest Improvise/Improvisation Minims Semi-breves Crotchets</p> <p>Let your spirit fly: Composition – this is the first time charanga has introduced staff notation for composition. It is useful for notation theory – stick to 3 notes on</p>	<p>Three Little Birds/The Dragon Song</p> <p>use musical vocabulary to describe what I like and do not like about a piece of music</p> <p>sing with increasing awareness of pitch and the interrelated musical dimensions (including pulse, pitch, tempo and dynamics)</p> <p>create repeated patterns with different instruments including body percussion</p>	<p>Reggae – Bob Marley Offbeat</p> <p>Three Little Birds: Look back at the rhythm grids in Y2 Summer 2 charanga – ask the children to create rhythm grids for the rhythms they have composed (concentrate on simple 4/4) It seems a shame to be back to playing Glockenspiels without the staff notation – ask the children to help you write the notes used on the treble clef staff. Revisit and discuss the</p>	<p>Bringing Us Together/Reflect, Rewind and Replay</p> <p>listen with increasing accuracy identifying the interrelated dimensions in a piece of music (for example: pitch, dynamics, tempo)</p> <p>explore songs with different structures-ostinatos</p>	<p>Ostinato Timbre Texture Structure Tuned/untuned Graphic notation quaver</p> <p>Bringing Us Together: Can the children remember any of the duration of note names? ((Finding out about music, the language of music video - crotchet, minim, semibreve) Introduce 'quaver'. Watch Duration Overview video (Y2, Summer 2)</p>

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		<p>the treble clef (CDE) and do this as a class. Revise note duration from Year 2 (Practice clapping the rhythms – learn duration manes: minims, semi-breves, crotchets).</p> <p>To address composition creatively, ask the children to use the Glockenspiels and untuned percussion to create their own repeated patterns over the backing track and discuss ways to record these (using rhythm grids, written note names or staff notation)</p> <p>Discuss improvisation versus composition.</p> <p>Glockenspiel 1: This is the first time staff notation has been used with the glockenspiels – so encourage the children to engage with this – note C-F. Leave the note names on if necessary for reference for now.</p> <p>Watch and discuss the note and rest durations for minims, semi-breves, crotchets as a theory but this will be returned to. (Finding out about music, the language of music video)</p>	<p>use different instruments in composition</p> <p>know and recognise the work of at least one famous composer</p> <p>use graphic or other simple forms of notation</p> <p>I can recognise G – B on the treble clef</p>	<p>note and rest durations for minims, semi-breves, crotchets. (Finding out about music, the language of music video)</p> <p>Dragon Song: Concentrate on appreciation of the different cultures in this unit – any footage of authentic musicians would help bring it to life.</p> <p>For composition, bring a varied a selection of drums/claves into the classroom and work with the children to try to recreate a simple version of Aitutaki Drum Dance.</p> <p>Again use the composition activity more as a music theory activity for notes G-B. Use 3 notes moving onto 5 notes.</p>	<p>combine different sounds to create a specific mood or feeling (e.g., pitch, duration, dynamics, tempo, timbre, texture)</p> <p>improve my work; explaining how it has been improved</p> <p>follow simple rhythmic notation (Kodaly)</p> <p>know and recall many of the pieces of music listened to this year, naming some composers, artists and musical styles</p>	<p>Introduce Kodaly and compare to the rhythm grids. Concentrate on 3/4 and 4/4 rhythms.</p> <p>Bringing us together: Discuss the repeated pattern in the Glockenspiel part as an ‘ostinato’. Again, find these notes on a treble clef. Use the ‘compose’ section again for looking at the notation. Can the children also sing this as an ostinato to accompany the song?</p> <p>Reflect and Rewind: Use ‘Clash and Bang’ for a whole class composition. However, the online composition tool could be used as a quick exercise, but it will limit creativity for actual composition. Use real instruments, listening skills and rhythms (too complex for this tool). Get to know the song well. Pick apart the construction – what can the children hear and in what order is it written? Ask children to substitute their own ostinato rhythms (maybe 3-4 contrasting ideas) to build a composition. Practise playing them in parts. Depending on the abilities in the class, use the melody of the song, or create a melody together.</p> <p>Evaluate and improve the composition and performance throughout. Ask the children to record their work using Kodaly, rhythm grids, graphic notation or staff notation so that they can remember their work between sessions.</p>
Y4	<p>Mamma Mia/Glockenspiel Stage 2</p> <p>I know and can explain why silence is often needed in music and explain what effect it has</p> <p>sing songs from memory with accurate pitch and control.</p>	<p>Staff notation</p> <p>Piano (p)</p> <p>Forte (f)</p> <p>Ensemble (A French word to describe playing/singing/performing together)</p> <p>Abba</p>	<p>Stop!/Lean On Me</p> <p>I know and can describe the different purposes of music and how this links to our world and its communities</p> <p>sing songs with different structures and genres</p>	<p>Orchestral instruments and their families</p> <p>Romantic</p> <p>Beethoven</p> <p>Stop: Composition: Use the composition activity for</p>	<p>Blackbird/Reflect, Rewind and Replay</p> <p>I know how to identify the style of work from famous composers</p> <p>sing songs with an increased</p>	<p>The Beatles</p> <p>Medieval</p> <p>Blackbird: Again supplement the Glockenspiel work with additional staff notation work. The composition activity is also useful as a reminder of staff notation, but limiting as a compositional tool.</p>

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	<p>play a musical instrument with increasing accuracy and control reproduce sounds from memory play with an increasing awareness of pitch and quality of sound on different instruments use simple rhythmic notation to record compositions in a small group or individually (Kodaly) Follow simple staff notation</p>	<p>Glockenspiel Stage 2: Concentrate on Glockenspiel technique and following notation. The composition activity only has three available notes and so would not encourage creativity. Take some time to learn Christmas Carols on the Glockenspiels.</p> <p>Mama Mia: The glockenspiel part to this is easy compared to previous year groups. Try asking the children if they can pick up any phrases on the Glockenspiels from other songs in the unit. Then clap a simple rhythm behind it and record this using a rhythm grid or Kodaly.</p> <p>Use the composition activity to revise note names on the staff from Y3 (It isn't flexible enough for creative composition). Teach the mnemonics – SPACE notes : FACE (rhymes with space) LINES: Every Good Bee Deserves Flowers</p>	<p>use instruments to interpret musical patterns and structures of music. choose and combine instruments carefully for effect. Begin to use staff notation to record and interpret simple sequences of pitches</p>	<p>composing new lyrics to the song. Supplement this with choosing an ostinato rhythm to accompany the rap and record using Kodaly. Use glockenspiels to choose a simple melodic ostinato and record using staff notation.</p> <p>Lean on Me: Use the composition activity just to revise staff notation as again, this would limit creativity. When playing the glockenspiels, explore writing the note names onto the treble clef with the children to revise notation. Revise the mnemonics: SPACE notes : FACE (rhymes with space) LINES: Every Good Bee Deserves Flowers</p>	<p>understanding of the overall effect that the interrelated musical elements can have manipulate the structure of my composition. effectively evaluate my own work and the work of others. use simple rhythmic notation to record compositions in a small group or individually (Kodaly) use staff notation to record and interpret simple sequences of pitches know and recall many of the pieces of music listened to this year and last year, and make links to other pieces I know, naming some composers, artists and musical styles.</p>	<p>Reflect, Rewind and Reply: Use the rhythm grids to consolidate 3/4 and 4/4 then move onto 2/4. Use Quinta Estampie Real for small group composition, performance and notation practice. The piece is based on a simple ostinato accompanying rhythm with a melody. Ask the children to create and notate a rhythm (using Kodaly) and then a melody over the top. Encourage the use of pattern and repetition. Children to record their work using simple notation so they can remember it. (At this stage just ask for correct pitch, rhythm in the melody is too advanced). Revise names for note duration - crotchets (1), minims (2), semi-breves (4), quavers (1/2)) Groups to rehearse, perform and evaluate each other's work.</p>
Y5	<p>Livin' on a Prayer/Classroom Jazz 1</p> <p>repeat a phrase from the music after listening intently. sing part songs and recognise the musical effect this has (for example rounds, canons, call and response, ostinato)</p>	<p>Duration Jazz Canon</p> <p>Livin' on a Prayer: Use the composition activity to revise note names on the staff (It isn't flexible enough for creative composition). When playing the glockenspiels, explore writing the note names onto the treble clef with the</p>	<p>Make you Feel my Love/The Fresh Prince of Bel Air</p> <p>describe, compare and evaluate music using musical vocabulary sing part songs and recognise the musical effect this has (for</p>	<p>Harmony Crescendo Diminuendo Ballad</p> <p>Make you feel my Love: Teach high C on recorder and revise other left hand notes G,A,B</p>	<p>Dancing in the Street/Reflect, Rewind and Replay</p> <p>explain why I think music is successful or unsuccessful</p>	<p>Plainsong</p> <p>Dancing in the street: ensure you use the vocal warm up video. The main focus for this unit will be singing. For recorder progression, see if the children can pick out any phrases from the other songs listened to or</p>

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	<p>improve the quality of playing an instrument with increasing awareness of technique and the interrelated dimensions of music (Recorders) Use simple staff notation as a memory aid when performing</p>	<p>children to revise notation. Revise the mnemonics: SPACE notes : FACE (rhymes with space) LINES: Every Good Bee Deserves Flowers</p> <p>Introduce the recorder – how to hold – notes G, A, B</p> <p>Classroom Jazz 1: Continue to learn the recorder during this unit – Use 3 Note Bossa to practise G, A, B and then start to teach notes D (low both hands) and E (also low) with the aim of playing the 5 Note Swing by the end of the unit. Again use staff notation to supplement the note names written in Charanga.</p> <p>Revise ostinato from Y3 and Y4. Do the children know what rounds, call and response and canons are? Discuss examples they know eg London’s Burning (round), Hot Potato and Hey You (Both call and response songs from Y1). What is a canon? Learn to sing Hey Mr Miller – Sing Up - in three parts. (This is a canon-style song because it can be structure in different ways.) Listen to Pachelbel’s Canon for where instruments repeat phrases.</p>	<p>example harmonies, partner songs) maintain my own part whilst others are performing their part compose music which meets specific criteria use a music diary to record aspects of the composition process choose the most appropriate tempo for a piece of music</p> <p>use notation such as staff notation, graphic notation or Kodaly, to record my work.</p>	<p>before attempting to play Make you Feel My Love. Use the compose tool in step 4 to compose melodies. Add percussion ostinato, emphasising sensitive playing. Ask them to record their ideas as compositions in their music diary using their choice of notation.</p> <p>Use the recorder part or a melody from the composition exercise to create a harmony part for ‘Make You Feel My Love’ and add to the final performance using ‘ah’ or lyrics. Revise names for notes duration and focus on rest durations. (Duration overview video Year 2 Summer 2) Concentrate on structuring and practising a class performance of Make You Feel My Love including recorders, percussion and a vocal harmony.</p> <p>Fresh Prince of Bel Air: play the Glockenspiel part on recorders to bring the right hand back into play. See if they can use the other notes they know to improvise over the backing track - encourage simple melodic ostinato.</p>	<p>contrast the work of a famous composer with another and explain preferences</p> <p>sing part songs and recognise the musical effect this has (for example rounds, canons, harmonies, call and response) maintain my own part whilst taking account of others who are performing their part know which interrelated musical dimensions affect the overall composition</p> <p>I know and can recall many of the pieces of music listened to this year and in previous years, naming some composers, artists and musical styles and beginning to place them in historical context.</p>	<p>make up some small phrases using the notes they know. Take time to practice and perform both parts in Dancing in the Street to practise singing in Harmony. Revise the other part singing they have done this year.</p> <p>Reflect, Rewind and Replay: Use the Rhythm grid to consolidate simple rhythms (2/4,3/4, 4/4) and move onto 6/8 comparing it with 2/4. Revise and consolidate duration names for notes and rests from previous years. Add dotted minim. Can the children be inspired by ‘Compile’ to write a simple plainsong melody in call and response style to our Collective Worship dismissal – ‘Go in peace to love and serve the Lord – in the name of Christ Amen’? Ensure you allow time to watch the Composer Videos. After video 2, watch a clip from a film with no music (eg the Incredibles where Mr Incredible is being chased by the robot on the Island) and discuss how the music is needed – use a variety of instruments to add the soundtrack to the action – insist on careful choices of instruments and light layering (texture). Evaluate, perfect and perform.</p>
Y6	<p>Happy/Classroom Jazz 2 I can analyse features within different pieces of music using musical vocabulary sing in harmony perform parts from memory I know how to play instruments with increasing</p>	<p>Burt Bacharach Scat 12 bar blues</p> <p>Happy: Ensure you teach and practise both parts of the song. Teacher choice as to recorders or Glockenspiels – depending on the</p>	<p>Benjamin Britten- A new Year Carol/You’ve Got a Friend evaluate how the venue, occasion and purpose affects the way a piece of music is created.</p>	<p>Benjamin Britten Fortissimo (ff) Pianissimo (pp) Lento Andante Presto Unison</p>	<p>Music and Me/Reflect, Rewind and Replay accurately recall a part of the music listened to using a good range of musical vocabulary</p>	<p>Chords</p> <p>Music and Me: Use this as a half term composition focus. Use the composition tool but don’t be restricted by using it as a whole class. Encourage the children to be creative with their voices and</p>

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<p>fluency, sensitivity and control I know how to use a variety of different musical devices in composition (including melody and rhythm) know how to read and use simple staff notation to record my work.</p>	<p>class progress with recorders. Try to remind the children of staff notation and use that rather than just the note names on Charanga. (You could use the compose tool in step 4 to do this – although it isn't a flexible tool for composition unless children use laptops with headphones and personal log ins) Revise names for note duration: Crochets (1), minims (2), semi-breves (4), quavers (½), dotted minims (3) and their corresponding rests.</p> <p>Classroom Jazz 2: Again choice of recorder or Glockenspiel. If teaching recorder will need to revise previous notes and teach new note F. Take the opportunity of looking at the notes on the treble clef, by using the 'notes under score' version, but try some playing from memory. Revise the mnemonics: SPACE notes : FACE (rhymes with space) LINES: Every Good Bee Deserves Flowers Meet the blues composition – use the backing track to improvise and compose, but don't allow the children to be limited by using the composition tool as a whole class. Familiarise the children with how the 12 bar blues sounds. Revise 'Hey Mr Miller' from Y5 and use 'I wanna sing scat' to practise part singing in the jazz style (Sing Up)</p>	<p>sing in harmony confidently I know how to play in ensembles or solo context with awareness of features of different pieces of music and how to adjust my playing accordingly I know how to read and use simple staff notation to record my work. know about and can compare and contrast the impact that different composers from different times have had on people of that time</p>	<p>Music Support Service input: If we have a term of instrumental playing, the subject lead will liaise with the teacher to ensure our progression is still followed. (A MTP has been written by the music lead to incorporate trumpets)</p> <p>Benjamin Britten: The song is more of a challenge than it may first seem. Take the time to encourage good intonation. Discuss how this is singing in unison and is not necessarily easy.</p> <p>You've Got a Friend: Take the time to learn 'You've Got a Friend' in 2 part harmony. This will take patience. Also learn either the Glockenspiel or recorder parts to play as two parts (or even a mixture!). There is a trumpet part which requires F sharp. Recorders will need to learn new note top D. This is the ideal opportunity to rehearse a whole class performance piece using vocals and instruments. Ask the children to be involved in the orchestration.</p>	<p>take the lead in a performance sing in harmony confidently and accurately</p> <p>I know how to use a variety of different musical devices in composition (including melody, rhythms and chords) I know how to read and use simple staff notation to record my work with increasing accuracy. know and recall many of the pieces of music listened to this year and previously, naming some composers, artists and musical styles and placing them in historical context.</p>	<p>instruments and to record their work with notation where they can. Encourage some work on basic chords using chime bars (CEG, FAC, GBD) Encourage use of two voices for harmonies – what sounds good? The quick beats tool is really good for creating a drum kit effect.</p> <p>Reflect, Rewind and Replay: Use the Rhythm grid to explore compound rhythms. 6/8, 9/8 and 12/8. Begin to look at how quavers can be used to write these rhythms in staff notation and the use of the dotted crotchet.</p>
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Full List of Musical Genres, Pieces, Composers and Musicians referenced in Charanga:

EYFS and KS1

	Reception	Year 1	Year 2
Genre	Wide variety of musical styles as an introduction. Funk. Classical.	Old-School Hip-Hop Reggae Blues, Latin, Bhangra, Folk, Funk Bossa Nova, Pop, Big Band, Film music Baroque, Classical, 20 th Century music	Afropop, South African Rap Rock Reggae Pop Baroque, Classical, Romantic, 20 th Century, Contemporary Funk Big Band/Jazz
Pieces, musicians and composers	Songs to sing: Pat-a-cake, 1, 2, 3, 4, 5, Once I Caught a Fish Alive, This Old Man, Five Little Ducks, Name Song, Things For Fingers, I'm A Little Teapot, The Grand Old Duke Of York, Ring O' Roses, Hickory Dickory Dock, The ABC Song, Wind The Bobbin Up, Rock-a-bye Baby, Five Little Monkeys Jumping On The Bed, Twinkle Twinkle, If You're Happy And You Know It, Head, Shoulders, Knees And Toes, Old Macdonald, Incy Wincy Spider, Baa Baa Black Sheep, Row, Row, Row Your Boat, The Wheels On The Bus, The Hokey Cokey, Big Bear Funk, Rock-a-bye Baby Music to listen and respond to: Celebration - Kool And The Gang Happy - Pharell Williams Sing - The Carpenters Sing A Rainbow - Peggie Lee	Me, Myself And I - De La Soul Fresh Prince Of Bel-Air - Will Smith Rapper's Delight - The Sugarhill Gang U Can't Touch This - MC Hammer It's Like That - Run DMC The Planets, Mars - Gustav Holst Tubular Bells - Mike Oldfield The Banana Rap - Jane Sebba Happy - Pharrell Williams When I'm 64 - The Beatles How Blue Can You Get - B.B. King Let The Bright Seraphim - Handel Livin' La Vida Loca - Ricky Martin Jai Ho - J.R. Rahman Lord Of The Dance - Ronan Hardiman Diggin' On James Brown - Tower Of Power Imperial War March - John Williams	The Click Song - Miriam Makeba The Lion Sleeps Tonight - Soweto Gospel Choir Bring Him Back- Hugh Masekela You Can Call Me Al- Paul Simon Hlokoloza – Arthur Mafokate Bring Him Back Home (Nelson Mandela) – Hugh Masekela (Freedom Song) Suspicious Minds - Elvis Presley Sir Duke - Stevie Wonder Fly Me To The Moon -Frank Sinatra We Will Rock You - Queen Smoke On The Water - Deep Purple Rockin' All Over The World - Status Quo Johnny B.Goode - Chuck Berry I Saw Her Standing There - The Beatles Kingston Town - UB40

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	<p>Happy Birthday – Stevie Wonder Our House - Madness Roll Alabama - Bellowhead Boogie Wonderland - Earth Wind And Fire Don't Go Breaking My Heart - Elton John and Kiki Dee Ganesh Is Fresh - MC Yogi Frosty The Snowman sung by Ella Fitzgerald Spiderman sung by Michael Bublé We Are Family - Sister Sledge Thula Baba - Hlabalela Ensemble ABC - The Jackson 5 My Mum Is Amazing (feat. Zain Bhikha) by Zimtech Productions Conga - Miami Sound Machine Horn Concerto No 4: Third Movement – Rondo - Mozart Lovely Day - Bill Withers Beyond The Sea sung - Robbie Williams Mars from The Planets Suite - Gustav Holst Frog's Legs And Dragon's Teeth - Bellowhead Ain't No Mountain High Enough sung by Marvin Gaye and Tammi Terral Singing In The Rain performed by Gene Kelly Big Bear Funk - Joanna Mangona I Feel Good - James Brown Don't You Worry ' Bout a Thing sung by Incognito My Promise - Earth Wind And Fire Superstition - Stevie Wonder Pick Up The Pieces - Average White Band William Tell Overture - Rossini Dance Of The Sugar Plum Fairy - Tchaikovsky Flight Of The Bumblebee - Rimsky-Korsakov Jupiter, The Bringer Of Jollity - Gustav Holst Fantasia On A Theme by Thomas Tallis - Ralph Vaughan Williams E.T. Flying Theme - John Williams</p>	<p>It Had Better Be Tonight - Michael Bublé Why Don't You - Gramophonedzie Oya Como Va - Santana Supercalifragilisticexpialidocious from Mary Poppins Pure Imagination from Willy Wonka & The Chocolate Factory soundtrack Daydream Believer - The Monkees Rainbow Connection from The Muppet Movie A Whole New World from Aladdin A Song Before Sunrise - Frederick Delius – 20th Century The Firebird - Igor Stravinsky – 20th Century The Bird - Sergei Prokofiev – 20th Century Grand March from Aida - Giuseppe Verdi Bolero - Maurice Ravel – 20th Century The Lamb - John Tavener Also various pieces written for the Charanga scheme to teach specific content - By Joanna Mangona</p>	<p>Shine - ASWAD IGY - Donald Fagen Feel Like Jumping - Marcia Griffiths I Can See Clearly Now b- Jimmy Cliff Count On Me - Bruno Mars We Go Together (from the Grease soundtrack) You Give A Little Love (from Bugsy Malone) That's What Friends Are For - Gladys Knight, Stevie Wonder, Dionne Warwick with Elton John You've Got A Friend In Me - Randy Newman Peer Gynt Suite: Anitras Dance by Edvard Grieg – Romantic Brandenburg Concerto No 1 by Johann Sebastian Bach – Baroque From The Diary Of A Fly - Béla Bartók – 20th Century Fantasia On Greensleeves - Ralph Vaughn Williams – 20th century Dance of The Sugar Plum Fairy - Pytor Tchaikovsky – Romantic The Robots (Die Roboter)by Kraftwerk – Contemporary</p>
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KS2

	Year 3	Year 4	Year 5	Year 6
Genre	RnB Mixed styles Reggae A Pop song that tells a story Disco Early music, Baroque, Classical, Romantic, 20 th Century, Contemporary Film music Musicals Motown, Soul Traditional music from around the world	Pop Mixed styles Grime Gospel The Beatles/Pop Classical Early music, Baroque, Classical, Romantic, 20 th Century	Rock Bossa Nova and Swing Pop Ballads Old-School Hip-Hop Motown Classical Early music, Baroque, Classical, Romantic, 20 th Century	Pop/Neo Soul Bacharach and Blues Classical or Urban Gospel 70s Ballad/Pop women in the music industry Hip Hop, Electronic, Soul Early music, Baroque, Classical, Romantic, 20 th Century
Pieces, musicians and composers	Colonel Bogey March - Kenneth Alford Consider Yourself from the musical 'Oliver!' Ain't No Mountain High Enough - Marvin Gaye You're The First, The Last, My Everything - Barry White Jamming - Bob Marley Small People by Ziggy Marley 54-56 Was My Number - Toots and The Maytals Ram Goat Liver - Pluto Shervington Our Day Will Come - Amy Winehouse Birdsong – Chinese Folk Music Vaishnava Java – A Hindu Song A Turkish Traditional Tune	ABBA's music: Dancing Queen The Winner Takes It All Waterloo Super Trouper Thank You For The Music by Mardi Gras Groovin' Two-Way Radio Flea, Fly, Mosquito Rigadoon Mamma Mia Gotta Be Me performed by Secret Agent 23 Skidoo (Hip Hop) Radetzky Marsch - Strauss (Classical) Can't Stop The Feeling! - Justin Timberlake	We Will Rock You - Queen Smoke On The Water - Deep Purple Rockin' All Over The World - Status Quo Johnny B.Goode – Chuck Berry I Saw Her Standing There - The Beatles Desafinado - Stan Getz (Swing) Cotton Tail – Ben Webster 5 Note Swing - Ian Gray Perdido – Woody Herman Make You Feel My Love - Bob Dylan So Amazing – Luther Vandross Hello - Lionel Ritchie The Way You Look Tonight - Tony Bennett Me Myself and I - De La Soul	Top of the World sung by The Carpenters Don't Worry, Be Happy sung by Bobby McFerrin Walking On Sunshine sung by Katrina And The Waves When You're Smiling sung by Frank Sinatra Love Will Save The Day sung by Brendan Reilly Take The 'A' Train - Duke Ellington Speaking My Peace - H. Parlan Back 'O'Town Blues - Earl Hines One 'O' Clock Jump - Count Basie I Mun Be Married on Sunday Fishing Song The Loco-Motion sung by Little Eva One Fine Day sung by The Chiffons

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	<p>Aitutaki Drum Dance from Polynesia Zebaidir Song from Sudan Good Times - Nile Rodgers Ain't Nobody - Chaka Khan We Are Family - Sister Sledge Ain't No Stopping Us Now - McFadden and Whitehead Car Wash - Rose Royce L'Homme Arme - Robert Morton – Early Music Les Tricoteuses (The Knitters) – Baroque The Clock: II Andante by Franz Joseph Haydn –Classical Piano Concerto: Allegro Maestoso (Tempo Guisto) - Franz Liszt –Romantic Prelude A L'Apres-Midi d'un Faune – Claude Debussy – 20th century Music for Large and Small Ensembles (opening) - Kenny Wheeler – Contemporary</p>	<p>Libertango – Astor Piazzolla (Tango) Mas Que Nada performed by Sérgio Mendes featuring Black Eyed Peas He Still Loves Me -Walter Williams and Beyoncé Shackles (Praise You) - Mary Mary Amazing Grace – Elvis Presley Ode To Joy Symphony No 9 by Beethoven (Romantic – Western Classical) Lean On Me - The ACM Gospel Choir The Beatles' music: Yellow Submarine Hey Jude Can't Buy Me Love Yesterday Let It Be La Quinta Estampie Real anon 13th century (Early Music) The Arrival Of The Queen Of Sheba - Handel (Baroque) Moonlight Sonata - Beethoven (Romantic) Bridal Chorus (Wedding March) - Wagner (Romantic) Rhapsody In Blue - Gershwin (20th Century) Einstein On The Beach - Philip Glass (Contemporary)</p>	<p>Ready or Not - Fugees Rapper's Delight - The Sugarhill Gang U Can't Touch This - M C Hammer I can't Help Myself (Sugar Pie Honey Bunch) – The Four Tops I Heard it Through the Grapevine - Marvin Gaye Ain't No Mountain High Enough sung by Marvin Gaye and Tammi Terrell You Are the Sunshine of My Life - Stevie Wonder Music from Compline – Traditional – Early Music Dido and Aeneas: Overture - Henry Purcell – Baroque Symphony No. 5 in C minor (allegro con brio) - Ludwig Van Beethoven – Classical Minute Waltz in D-flat - Chopin – Romantic Central Park in the Dark by Charles Edward Ives – 20th Century Clapping Music by Steve Reich – Contemporary</p>	<p>Up On The Roof sung by The Drifters Will You Still Love Me Tomorrow (You Make Me Feel Like) A Natural Woman sung - Carole King Something Helpful - Anna Meredith O - Shiva Feshareki V-A-C Moscow - Shiva Feshareki Heroes & Villains - Eska Shades Of Blue - Eska And! - Afrodeutsche The Middle Middle - Afrodeutsche L'autrier Pastoure Seoit (The Other Day a Shepherdess Was Sitting) – Traditional – Early Music Armide Overture - Jean-Baptiste Lully - Baroque The Marriage of Figaro: Overture - Mozart – Classical Erlkönig, D.328 Op. 1 Wer reitet so spät - Franz Schubert – Romantic Sonata for Horn in F – Paul Hindemith – 20th century Homelands by Nitin Sawhney – Contemporary</p>
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Impact

All Knowledge Progression Grid

At the end of each year group, children will know and be able to...

EYFS: Expressive Arts and Design Educational Programme (Statutory):

The development of children's artistic and cultural awareness supports their imagination and creativity. It is important that children have regular opportunities to engage with the arts, enabling them to explore and play with a wide range of media and materials. The quality and variety of what children see, hear and participate in is crucial for developing their understanding, self-expression, vocabulary and ability to communicate through the arts. The frequency, repetition and depth of their experiences are fundamental to their progress in interpreting and appreciating what they hear, respond to and observe.

Strand: Listen and Appreciate							
National Curriculum KS1: Pupils should be taught to listen with concentration and understanding to a range of high quality live and recorded music.			National Curriculum KS2: Listen with attention to detail and recall sounds with increasing aural memory. Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians				
Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7
<p>I know that instruments make different sounds.</p> <p>I know that pitch is how high or low a sound is.</p> <p>I can talk about music I have heard and know how to express how a piece of music makes me feel</p>	<p>I know how to say whether I like or dislike a piece of music and explain why.</p> <p>I know how to appreciate music in different ways such as listening, moving to the music and playing along</p>	<p>I know how to say whether I like a piece of music and explain why using some musical terms.</p> <p>I know how to develop my appreciation and listening skills using movement and graphic interpretations when listening to music.</p>	<p>I know how to listen carefully and recognise high and low phrases</p> <p>I know how to use musical vocabulary to describe what I like and do not like about a piece of music</p> <p>I know how to listen with increasing accuracy identifying the interrelated</p>	<p>I know and can explain why silence is often needed in music and explain what effect it has</p> <p>I know and can describe the different purposes of music and how this links to our world and its communities</p>	<p>I know how to repeat a phrase from the music after listening intently.</p> <p>I know how to describe, compare and evaluate music using musical vocabulary</p> <p>I know how to explain why I think music is successful or unsuccessful</p>	<p>I know how to accurately recall a part of the music listened to using a good range of musical vocabulary</p> <p>I know how to evaluate how the venue, occasion and purpose affects the way a piece of music is created.</p>	<p>I know how to use the inter related dimensions of music to describe what is happening in a piece of music</p> <p>I am developing an understanding of the inter-related dimensions of music such as timbre, texture, duration etc</p>

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I know and can repeat some nursery rhymes.			dimensions in a piece of music (for example: pitch, dynamics, tempo	I know how to identify the style of work from famous composers	I know how to contrast the work of a famous composer with another and explain preferences	I can analyse features within different pieces of music using musical vocabulary	I know how to compare and contrast music in different styles and genres selecting specific features to compare.
Strand: Singing National Curriculum KS1: Pupils should be taught to use their voices expressively and creatively by singing songs and speaking chants and rhymes			National Curriculum KS2: Play and perform in solo and ensemble contexts, using their voices with increasing accuracy, fluency, control and expression				
Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7
I know and can join in with familiar worship songs. I know and can sing 10 nursery rhymes by heart.	I know how to follow instructions about when to play and sing I know how to recognise difference between singing voice and speaking voice through exploring chants and songs I know how to join in with class and whole school singing with an increased awareness and accuracy of pitch and rhythm I know how to explore songs with different structures- rounds/call and response	I know how to sing or clap, keeping in time with others. I know how to sing with an awareness of pulse, pitch, tempo and dynamics I know how to use my voice expressively when speaking rhymes	I know how to sing with increasing awareness of pitch and the interrelated musical dimensions (including pulse, pitch, tempo and dynamics) I know how to sing or clap, keeping in time with others and increasing and decreasing the tempo. I know how to explore songs with different structures- ostinatos	I know how to sing songs from memory with accurate pitch and control. I know how to sing songs with different structures and genres I know how to sing songs with an increased understanding of the overall effect that the interrelated musical elements can have	I know how to sing part songs and can recognise the musical effect this has (for example rounds, canons, harmonies, partner songs)	I know how to sing in harmony confidently and accurately I know how to perform parts from memory I know how to take the lead in a performance	I know how to take part in an ensemble or solo performance with increasing confidence and awareness of the interrelated dimensions of music

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Strand: Playing an instrument and Performing		National Curriculum KS1: Pupils should be taught to play tuned and untuned instruments musically.					
National Curriculum KS2: Play and perform in solo and ensemble contexts, playing musical instruments with increasing accuracy, fluency, control and expression musically.							
Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7
<p>I know how to clap the pulse (beat)</p> <p>I know how to clap the rhythm of short phrases from the songs I am learning</p> <p>I know how to play some percussion instruments correctly with increasing understanding of beat and rhythm</p> <p>I know the names of some percussion instruments.</p> <p>I know that performance is sharing music with others.</p> <p>I know how to remember and perform sequences and patterns of movements which are related to music and rhythm (e.g. heads, shoulders, knees and toes)</p>	<p>I know how to clap and repeat a short rhythmic and melodic pattern</p> <p>I know how to use instruments to perform and choose sounds to represent different things.</p> <p>I know how to use body percussion and instruments to play to the pulse of a song or piece of music</p> <p>I know when to start and stop</p>	<p>I know how to explore types/ timbres of sounds</p> <p>I know how to keep a steady pulse.</p> <p>I know how to play simple rhythmic patterns and accompaniments on an instrument</p>	<p>I know how to lay clear notes on tuned and untuned instruments</p> <p>I know how to create repeated patterns with different instruments including body percussion</p>	<p>I know how to play a musical instrument with increasing accuracy and control</p> <p>I know how to use instruments to interpret musical patterns and structures of music.</p> <p>I know how to reproduce sounds from memory</p> <p>I know how to play with an increasing awareness of pitch and quality of sound on different instruments</p>	<p>I know how to improve the quality of playing an instrument with increasing awareness of technique and the interrelated dimensions of music</p> <p>I know how to maintain my own part whilst others are performing their part</p>	<p>I know how to play instruments with increasing fluency, sensitivity and control</p> <p>I know how to play in ensembles or solo context with awareness of features of different pieces of music and how to adjust my playing accordingly</p>	<p>I know how to perform using the interrelated dimensions of music and an awareness of style.</p> <p>I know how to continue my own part with an awareness of others and the impact of the overall performance</p>

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Strand: Composing			National Curriculum KS2: Improve and compose music for a range of purposes using the inter-related dimensions of music.				
National Curriculum KS1: Pupils should be taught to experiment with, create, select and combine sounds using the inter-related dimensions of music.			National Curriculum KS2: Improve and compose music for a range of purposes using the inter-related dimensions of music.				
Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Future knowledge Year 7
<p>I can create my own music.</p> <p>I know how to choose particular instruments / sounds for my own imaginative purposes</p>	<p>I know how to experiment with sequences of sounds to respond to different moods in music.</p> <p>I know how to improvise using my voice and an instrument in a short answer to a question</p>	<p>I know how to order sounds to create a beginning, middle and end</p> <p>I know how to create music in response to different starting points</p> <p>I know how to improvise using my voice and an instrument to respond to a stimulus.</p>	<p>I know how to use different instruments in composition</p> <p>I know how to combine different sounds to create a specific mood or feeling (e.g., pitch, duration, dynamics, tempo, timbre, texture and structure)</p> <p>I know how to create repeated patterns with different instruments</p> <p>I know how to improve my work; explaining how it has been improved</p>	<p>I know how to choose and combine instruments carefully for effect.</p> <p>I know how to manipulate the structure of my composition.</p> <p>I know how to effectively evaluate my own work and the work of others.</p>	<p>I know how to compose music which meets specific criteria</p> <p>I know how to choose the most appropriate tempo for a piece of music</p> <p>I know which interrelated musical dimensions affect the overall composition</p> <p>I know how to use a music diary to record aspects of the composition process</p>	<p>I know how to use a variety of different musical devices in composition (including melody, rhythms and chords)</p>	<p>I know how to respond to a given starting point for a composition</p> <p>I know how to apply musical ideas using the interrelated musical dimensions such as structure, harmony, melody, instrumentation etc.</p>
Strand: Notation			National Curriculum KS2: Use and understand staff and other musical notations				
Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Future knowledge Year 7
	I know that notes have letter names	I can make connections between	I know how to use graphic or other simple forms of notation	I know how to use simple rhythmic notation to record	I know how to use notation such as staff notation, graphic	I know how to read and use simple staff	I know how to read and use increasingly complicated staff

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	I know how to follow simple rhythms in rhythm grids	<p>notations and musical sounds</p> <p>I can find ways to record my music so that I can share it with others. (graphic notation)</p> <p>I know that on a musical staff notes are written in the spaces and across the lines. The pitch rises as the notes are higher on the staff.</p>	<p>I can follow simple rhythmic notation (Kodaly)</p> <p>I know how to recognise C – B on the treble cleff.</p>	<p>compositions in a small group or individually (Kodaly)</p> <p>I know how to use staff notation to record and interpret simple sequences of pitches</p>	notation or Kodaly, as a memory aid and to record my work.	notation to record my work.	notation to record my work.
Strand: History of music			National Curriculum KS2: Develop an understanding of the history of music				
Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7
I know that nursery rhymes have been taught to their parents, grandparents and beyond	<p>I know that music has been composed in different time periods</p> <p>I know and can recall many of the pieces of music listened to this year, naming some composers, artists and musical styles.</p>	<p>I know that music across time has been made by different composers and in different styles</p> <p>I know and can recall many of the pieces of music listened to this year, naming some composers, artists and musical styles.</p>	<p>I know and recognise the work of at least one famous composer</p> <p>I know and can recall many of the pieces of music listened to this year, and make links to other pieces I know, naming some composers, artists and musical styles.</p>	I know and can recall many of the pieces of music listened to this year, naming some composers, artists and musical styles, and beginning to place them in historical context.	I know and can recall many of the pieces of music listened to this year, naming some composers, artists and musical styles and placing them in historical context.	<p>I know and can recall many of the pieces of music listened to this year, naming some composers, artists and musical styles.</p> <p>I know about and can compare and contrast the impact that different composers from different times have had on people of that time</p>	<p>I am beginning to have an awareness of the different periods of music</p> <p>I am developing an understanding of the differences between classical and popular music</p>

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Strand: Vocabulary (cumulative)						
Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Song/Sing Beat/Pulse High/Low Loud/Quiet Clap Repeat Copy Rhythm Performance/Perform Instrument Drum Tambourine Wood Block Chime bar Maracas	Lyrics Verse (A section in a song which has the same melody but different lyrics) Chorus (A section in a song which repeats the same melody and lyrics to give the main message) Dynamics (Volume) Tempo (Speed) Pitch Tamba Glockenspiel beater Composer Mood Style/genre Baroque Solo Composition /Compose Call and response Round (Where voices/instruments sing/play the same melody, starting at different times.)	Melody (Another word for 'tune') Claves Agogo Notation (Ways to visually represent music) Staff/stave Conductor Orchestra Classical Intro (Music heard at the beginning of a song or piece) Outro (Short section which brings the song or piece to an end) Rock band Drum kit Bass guitar Lead/rhythm guitar Sharps (a semi-tone higher than a note – a black note on the glockenspiel or piano) Flats (a semi-tone lower than a note – a black note on the glockenspiel or piano) Grieg Bach	Ostinato (A short repeated rhythm) Timbre Texture Structure Tuned/untuned Graphic notation Offbeat (In 4/4 to emphasise beats 2 and 4, rather than 1 and 3). Improvise /Improvisation (To make up a melody and play it on the spot; there is an assumption that it can never be repeated) Reggae Bob Marley Treble Clef Rest Minims, Crotchets Sem-breves quavers	Staff notation Piano (p) (Quietly) Forte (f) (Loudly) Ensemble (A French word to describe playing/singing/performing together) Beethoven Abba The Beatles Medieval Orchestral instruments and their families Romantic	Duration Harmony (different notes sung or played at the same time/an alternative to the melody) Canon (A more complicated round in which the melodies may not be identical, so it can't just go round and round) Crescendo Diminuendo Jazz Ballad Plainsong	Scat (Vocal improvisation with wordless, nonsense syllables) 12 bar blues (One of the most prominent chord progressions in popular music) Chords (different notes played in unison) Fortissimo (ff) (Very loudly) Pianissimo (pp) (Very quietly) Lento (slowly) Andante (At walking pace) Presto (very quickly) Burt Bacharach Benjamin Britten Unison

Teachers use continuous assessment to identify and assess gaps during teaching. Assessment grids are completed annually for Y1 – Y6 to show children's progress towards the end of year objectives on the knowledge progression grids. All data is passed onto the Music Lead who uses it to inform their action planning

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Sticky Knowledge Grid

This grid shows the key knowledge we expect our children to remember as they move forward on their journey.

Yr	Listen and Appreciate	Singing	Playing an instrument and performing	Composing	Notation	History of music
R	I can talk about music I have heard	I know and can sing 10 nursery rhymes by heart.	I can clap the pulse I know the names of some percussion instruments			I know that nursery rhymes have been taught to my parents, grandparents and beyond
1	I can say whether I like or dislike a piece of music and explain why.	I can join in with class and whole school singing with an increased awareness and accuracy of pitch and rhythm	I can clap and repeat a short rhythmic and melodic pattern	I can choose sounds to represent different things.	I can begin to follow simple rhythms in rhythm grids I know that notes have letter names	I can name some of the genres we have listened to. (Baroque, Latin, Blues, Funk, Bhangra)
2	I can say whether I like or dislike a piece of music and	I can sing with an awareness of pulse, pitch, tempo and dynamics	I can play simple rhythmic patterns and accompaniments on an instrument	I can order sounds to create a beginning, middle and end	I can record my music so that I can share it with others. (graphic notation) I know that on a musical staff, notes are written in the spaces and across	I can recall many of the pieces of music listened to this year and last year, naming some composers, artists and musical styles.

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	explain why using some musical terms.				the lines. The pitch rises as the notes are higher on the stave.	(eg Motown, Elvis, South African music, Western Classical – Grieg, Bach)
3	I can listen with increasing accuracy identifying the interrelated dimensions in a piece of music (for example: pitch, dynamics, tempo)	I can explore songs with different structures-ostinatos	I can play clear notes on tuned and untuned percussion	I know and can combine different sounds to create a specific mood or feeling (e.g., pitch, duration, dynamics, tempo, timbre, texture)	I can recognise C - B on a treble clef I know how to and can follow simple rhythmic notation (Kodaly)	I know and can recall many of the pieces of music listened to this year and last year, naming some composers, artists and musical styles (eg Reggae, Western Classical music, Haydn, List, Debussy)
4	I know how to identify the style of work from famous composers	I can sing songs with an increased understanding of the overall effect that the interrelated musical elements can have	I know how to and can play a musical instrument with increasing accuracy and control I can reproduce sounds from memory	I know how to and can manipulate the structure of my composition.	I know how to use simple rhythmic notation to record compositions in a small group or individually (Kodaly) I know how to use staff notation to record and	I know how to and can recall many of the pieces of music listened to this year and last year, and make links to other pieces I know, naming some composers, artists and musical styles

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			I can play with an increasing awareness of pitch and quality of sound on different instruments		interpret simple sequences of pitches	(eg songs of Abba, Gospel Music, songs of The Beatles, Western classical music Handel and Beethoven, Medieval music)
5	I can explain why I think music is successful or unsuccessful and contrast the work of a famous composer with another, explaining preferences	I know how to and can sing part songs and recognise the musical effect this has (for example rounds, canons, harmonies, call and response)	I know how to and can play G, A, B, low D and low E on the recorder I can maintain my own part whilst taking account of others who are performing their part.	I know how to and can compose music which meets specific criteria.	I can use notation such as staff notation, graphic notation or Kodaly appropriately to record my work.	I know and can recall many of the pieces of music listened to this year and in previous years, naming some composers, artists and musical styles and beginning to place them in historical context. (eg Jazz, Rock , Hip hop, Western Classical Music – Purcell, Chopin, Plainsong)
6	I can accurately recall a part of the music listened to using a good range of musical vocabulary	I can confidently sing in harmony	I know how to play in ensembles or solo context with awareness of features of different pieces of music and how to adjust my playing accordingly	I know how to use a variety of different musical devices in composition (including melody, rhythms and chords)	I know about names for note duration: Crochets (1), minims (2), semi-breves (4), quavers (½), dotted minims (3) and their corresponding rests. I know how to read and use simple staff notation to record my work with increasing accuracy.	I know and recall many of the pieces of music listened to this year and in previous years, naming some composers, artists and musical styles and placing them in historical context. (eg The music of Carole King, Western Classical Music – Mozart, Benjamin Britten)