



Malvern Wyche C of E Primary School

Music Education Document

1 Music Vision

At the Wyche, our motto is ‘Together we Soar’, based on the verse from Isaiah “they will soar on wings like eagles”. In music this means that we will give children the knowledge and skills to appreciate and understand to riches of recorded music, part and present, experience and play live music, and the opportunities to express themselves through singing, playing and composing and to connect with others in collaboration and community.

Music at The Wyche will:

give pupils a sound understanding of the history, nature and structure of music, allowing them to enjoy and make music by:

1. Equipping pupils with the necessary music knowledge and skills to prepare them for the next stages of education and employment.
2. Deepening understanding of music by revisiting learning through a range of cross-curricular contexts.
3. Experiencing live and recorded music from a range of eras and genres, both in school and out of it.
4. Exploring a range of ways to experience music: live, on the radio, vinyl LP, cassette, CD, MP3 and stream audio and video.
5. Recording own and others music and engaging with audio and video recording technology.
6. Singing, and playing tuned and untuned instruments solo and ensemble.
7. Being taught a tuned instrument by a peripatetic teacher.
8. Allowing children to experience the joy, rapture, calm and chaos of music and explore its therapeutic possibilities, especially as composers and performers of their own precious creative ideas.



Skills on show in a class ukulele concert after a year of instrument tuition.

1.2 Relevance of Christian Values in music

Safety

We will ensure instruments are in good repair and wind instruments are cleaned to prevent contamination. We will create a risk-taking classroom environment so that children feel safe to share ideas and make contributions and attempt processes which may be hazardous without risk reduction. Where subjects or topics may be challenging for vulnerable learners we will identify this and offer appropriate support.

Trust

Children will be able to trust that equipment and topics are safe and necessary to learning and that they can trust curriculum-themed trips and visitors; we will gain and repay this trust from parents. Partner and group work will develop trust in others. Children will trust in a risk-taking environment to share views, pitch and present, take feedback and both make, and learn from, useful mistakes. We'll model and praise fairness and truth in self- and peer-evaluation and appropriate safe behaviour in performance.

Respect

We will be taught and use appropriate and inclusive language when discussing the cultures, and practices of the human beings who share this world. Where we discuss music and musicians with protected characteristics, we will do this sensitively, remembering that those people are also among us. We will show and learn respect thoughtfully exploring using the most up to date language and showing sensitivity and balance as we explore political, moral and ethical aspects of design and technology. We will develop the idea that music is a universal language, naturally occurring to all peoples and something human beings universally have in common.

Inspiration

We will be inspired by educational visits and visitors to make music engaging and authentic. Pieces, clips, recordings and videos will be varied, engaging and of high quality. Curriculum links will deepen, broaden and enhance substantive and disciplinary knowledge to make it memorable. We will spend time looking closely at established and contemporary music and musicians and will evaluate and appreciate them. Children will be given real musical instruments and technologies to explore. We will make clear that writing, recording, performing and distributing music are viable careers and a source of lifelong connection and well-being.

Value

Pupils will take care of and value musical instruments and appreciate the value and privileged of free music lessons and access to expert teaching. Pupils will be taught to value the richness of musical history, tradition and global variety and know the value of music for living a fulfilled life and increasing wellbeing.

Engagement













Music can be a solitary occupation but also is a communal practice. Children will sing in assemblies, services and class choirs. They will perform and compose in pair and groups and take their music out into the community, to raise money for charitable projects like Wychumvi and Malvern Food Bank, and raise the spirits of those who hear them. Children who are musicians will be encouraged to play for others, in class, assembly and concerts.

2 Music Curriculum

Music Long Term Plan EYFS & KS1 National Curriculum (Red and Yellow Class)


Reception, Year 1 & Year 2



Year A


Term	Substantive Knowledge: "I know that" (<i>What we are learning about</i>)	Disciplinary Knowledge "I know how to" (<i>What we are learning that designers & manufacturers do.</i>) [<i>See D&T progression of skills for age-appropriate descriptors.</i>]
Aut 1	<p>Tony Chestnut</p>  <ul style="list-style-type: none"> • Tony Chestnut is a traditional song. • Musical sounds are called <u>notes</u> and they have letter names. • We have used C and G. • The cuckoo call is a gap between notes called a <u>minor third</u>. • When two musicians echo each other's music, it is called "call and response". 	<p>M1 Sing Sing with clear diction. M2 Play Improvise rhythms to a backing track using the note C or G. M3 Listen Recognise and play echoing phrases by ear. M4 Compose Compose call and response music. M5 Appreciate Give praise to other pupils about their performance.</p> 
Aut 2	<p>I've Got A Grumpy Face</p> <ul style="list-style-type: none"> • Music can represent feelings like sad, happy, grumpy, scared. • Different instruments can make sounds that make us think of different moods. • A song has a beat which helps you play in time. The beat has to be counted. 	 <p>M1 Sing Sing with a sense of pitch, following the shape of the melody with their voices. M2 Play Use instruments to depict moods and changes in moods. M3 Listen Use listening to identify the mood of a piece. M4 Compose Explore making sound with their voices and percussion instruments to create different feelings and moods. Make up new words and actions about different emotions and feelings. M5 Give praise to other pupils about their performance. Say if they like the song and give reasons why in simple terms.</p>
Spr 1	<p>Sea Interludes</p> <ul style="list-style-type: none"> • "Sea Interludes" is a piece of music by Benjamin Britten. • Benjamin Britten was an English composer from the 20th Century. • He wrote classical music. • It is played by an orchestra. 	<p>Sing Use their voices expressively and creatively by singing a simple singing game, adding actions to show a developing sense of beat. Play Play tuned and untuned instruments musically. Listen Listen actively by responding to musical signals and musical themes using appropriate movement. Compose Create a musical movement picture. Appreciate Decide if I like "Sea Interludes" and the other pieces, and say why.</p> 
Spr 2	<p>Magical Musical Aquarium</p> <ul style="list-style-type: none"> • Aquarium is a piece of music by Camille Saint Saëns. • He was a 19th Century French composer. • It is from a bigger piece called "The Carnival of The Animals". • It is supposed to sound like lots of little fish swimming around. 	 <p>Sing Sing a unison song rhythmically and in tune. Play Play percussion instruments expressively, representing the character of their composition Listen Listen actively to 'Aquarium', reflecting the character of the music through movement. Compose Experiment with sounds (timbre) to create aquarium-inspired music and draw the sounds using graphic symbols. Appreciate Decide if I like "Aquarium" and the other pieces, and say why. Say other music it reminds me of or other pictures it makes in my head.</p>
Sum 1	<p>The King is in The Castle</p> <ul style="list-style-type: none"> • Timbre means the quality or "feel" of a sound • Dynamics means the loudness or quietness of a sound (forte and piano) • Pitch means the highness or lowness of a sound. • I can vary all of these to tell a story and be characters. • Songs have a structure and rhymes have a pattern. 	<p>Sing Change their voice to suit different characters while performing appropriate actions. Play Play contrasting accompaniments to reinforce the verse structure. Listen Carefully to the tune, working out where to begin and end their singing and playing. Compose Explore using sound quality (timbre), dynamics, and pitch to tell a story. Appreciate Identify a simple song structure and rhyme pattern.</p> 
Sum 2	<p>Charlie Chaplin https://www.singup.org/music/sing-up-music-curriculum/year-2-charlie-chaplin</p> <ul style="list-style-type: none"> • The soundtrack is the music you hear when you watch a film • Chaplin films had no talking, so the music had to help tell the story. • Music in silent films would often be played live by a musician in the cinema 	 <p>Sing Vocalise their compositional ideas to get feedback and evaluate their creativity. Play Play along to a silent film, improvising and with their own compositions. Listen Carefully to the original soundtrack, associating events in the music with events on screen. Compose Explore using sound quality (timbre), dynamics, and pitch to tell a story. Appreciate Identify the instruments being played in the soundtrack and evaluate their impact as storytelling music.</p>



Year B



Term	Substantive Knowledge: "I know that" (<i>What we are learning about</i>)	Disciplinary Knowledge "I know how to" (<i>What we are learning that designers & manufacturers do.</i>) [<i>See D&T progression of skills for age-appropriate descriptors.</i>]
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Aut 1	<p>The Menu Song</p>  <ul style="list-style-type: none"> When two musicians echo each other's music, it is called "call and response". There is a cumulative structure (you add more and more verses) Lots of songs are written about food, some ("Food Glorious Food") are really famous. 	<p>M1 Speak & Sing Sing a cumulative song from memory, remembering the order of the verses. M2 Listen Copy a leader in a call-and-response song, waiting their turn to sing. Listen and moving in time to the song. M3 Play Participate in creating a dramatic group performance using kitchen-themed props. Play classroom instruments on the beat. M4 Compose Experiment with, create, select and combine sounds using the inter-related dimensions of music. M5 Appreciate Express a preference about the recorded music used as examples, and own and others' work, saying what you like or don't like.</p>
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Aut 2	<p>Composing with Birdsong</p> <ul style="list-style-type: none"> Not all, but some birdsong can be written as notes and played on instruments. Some composers have been inspired by birdsong to write music. Ralph (pronounced. "Rafe") Vaughan-Williams wrote The Lark Ascending. Olivier Messiaen tried to write down birdsong as music. 	 <p>M1 Sing Use their voices expressively and creatively by copying birdsong and singing compositional ideas. M2 Listen Follow signals aurally and visually from a conductor. M3 Play Improvise solos using instruments. M4 Compose Invent simple patterns using voices, body percussion, and then instruments; structure compositional ideas into a bigger piece. M5 Appreciate Express opinions about birdsong as music, and say whether they like or dislike pieces of music, giving reasons why.</p>
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Spr 1	<p>Rock 'n' Roll</p> <ul style="list-style-type: none"> Rock n Roll is a style of music that originated in the 1950s in the USA developed out of the Rhythm & Blues played by mainly Afro-American musicians. Rock N Roll traditionally uses lead singer, lead guitar, rhythm guitar, bass guitar and drums Rock n roll songs were usually about love, heartbreak or having a good time. Rock n Roll stars were Elvis Presley, Bill Haley & His Comets and Chuck Berry. 	<p>M1 Speak & Sing Sing in the style and register of rock 'n' roll. M2 Play & Perform Play an introduction on tuned instruments. M3 Listen & Hear Listen to a range of rock 'n' roll songs with care and attention. Listen carefully to other singers to sing their "interlocking" part. M4 Compose & Record Improvise within the rock n roll idiom (woo, yeah, etc.) M5 Appreciate & Understand Understand what rock 'n' roll sounds like, what instruments are used and express an informed opinion about pieces.</p>
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Spr 2	<p>Grandma Rap</p> <ul style="list-style-type: none"> How long a note lasts is called duration One beat is a crotchet and half of that is a quaver Rap is a genre of music where singers talk over a backing track using rhythm and rhyme. Rap Originated in the 1970s in the USA amongst Afro-American musicians and became very popular in the 1980s with bands like Public Enemy and De La Soul. 	<p>M1 Speak & Sing Use their voices expressively to chant in crotchets and quavers (walk and jog). M2 Play & Perform Chant and play rhythms using the durations of 'walk' (crotchet), 'jogging' (quavers), and 'shh' (crotchet rest) from stick notation.</p>  <p>M3 Listen & Hear Listen with concentration and understanding to suitable rap music, moving to the beat. M4 Compose & Record Compose 4-beat patterns to create a new rhythmic accompaniment, using a looping app. Chant <i>Grandma rap</i> rhythmically and perform to an accompaniment pupils create. M5 Appreciate & Understand Show the following durations with actions: 'walk' (crotchet) and 'jogging' (quavers). Describe what you can hear in the rap music you listen to, expressing a preference based on reasons. Give feedback to others about their performance in the Grandma Rap.</p>
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Sum 1	<p>Who Stole My Chickens and My Hens? https://singup.org/music/sing-up-music-curriculum/year-1-who-stole-my-chickens-and-my-hens</p> <ul style="list-style-type: none"> The bit where you don't play or sing is called a rest. Crotchet is one beat, quaver is half a beat and semi quaver is a quarter beat. Clapping helps us keep the pulse (the beat of the song) The "skippy" rhythm is made by semiquavers and can be written on a staff. 	<p>M1 Speak & Sing Sing the rhythm of the melody accurately. M2 Play & Perform Mark rests in the song with actions, their voices, and instruments. M3 Listen & Hear Listen to and copy short rhythm patterns by ear. M4 Compose & Record Compose new lyrics and create short body percussion patterns to accompany the song. M5 Appreciate & Understand Identify the semi-quavers in the music. Express an opinion based on evidence about the musical pieces they hear.</p> 
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Sum 2	<p>Trains https://www.singup.org/music/sing-up-music-curriculum/year-2-trains</p> <ul style="list-style-type: none"> There are words which tell the performer to get louder and quieter (crescendo, diminuendo) Music can be loud and soft (forte and piano) The rhythm is a repeating pattern and is different from the beat. Lots of composers wrote about travel, such as Edward Elgar, who was from Worcestershire. 	 <p>M1 Speak & Sing Vocalise rhythms to make them memorable. M2 Play & Perform Perform a rhythm pattern based on the rhythm of travel, following the conductor's signals, getting faster, slower, louder and quieter. M3 Listen & Hear Listen with concentration and understanding to a range of music about the rhythm of travel. M4 Compose & Record Structure compositional ideas into a whole piece. M5 Appreciate & Understand begin to understand how rhythm is notated and identify times when the music changes speed and volume.</p>
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Year C

Term	Substantive Knowledge “I know that” (<i>What we are learning about</i>)		Disciplinary Knowledge “I know how to” (<i>What we are learning that designers & manufacturers do.</i>) [See <i>D&T progression of skills</i> for age-appropriate descriptors.]	
Aut 1		<p><u>Orawa (River Music)</u></p> <ul style="list-style-type: none"> When two musicians echo each other’s music, it is called “call and response”. How long a note lasts is called duration. A beat is called a crotchet and a half beat is a quaver. Many composers write about rivers and water, including The Blue Danube (Strauss). The part at the end of this piece of music is the coda (which means “tail”). 	<p>M1 Speak & Sing Use their voices expressively to sing the melody of the piece. M2 Play & Perform Play rhythms by clapping (body percussion) M3 Listen & Hear Listen carefully to take part in the call and response. M4 Compose & Record Improvise and compose, structuring short musical ideas to form a larger piece M5 Appreciate & Understand Listen and appraise, with focus and attention to detail, recalling sounds and patterns. Express a preference about the pieces of music shared with them giving reasons.</p>	
Aut 2	<p><u>Swing-Along-A Shostakovich</u></p> <ul style="list-style-type: none"> Sometimes we count the beats in twos, sometimes we count the beats in threes. Shostakovich was a 20th Century Russian composer The “jazz” suites aren’t really “jazz”, they are classical music. We have listened to a polka and a waltz. 		 <p>M1 Speak & Sing Use their voices expressively and creatively by singing songs and speaking chants and rhymes. M2 Play & Perform Mark the beat by tapping, clapping, and swinging to the music. M3 Listen & Hear Listen and move, stepping a variety of rhythm patterns (walking, jogging, skipping). M4 Compose & Record Create action patterns in 2- and 3- time (one-two, one-two, one-two ... one-two-three, one-two-three, etc.) M5 Appreciate & Understand Identify how beats are grouped in pieces of music and in familiar songs.</p>	
Spr 1		<p><u>The Sorcerer’s Apprentice</u></p> <ul style="list-style-type: none"> This music was used in Disney’s animated film Fantasia A sorcerer is a magician and an apprentice is training to be something. This is called programme music as it tells a story Paul Dukas is a 20th century French Composer. 	<p>M1 Speak & Sing Vocalise their ideas when performing and composing and sing the theme of the piece. M2 Play & Perform Use their bodies as percussion to identify the beat and the rhythm of the piece. M3 Listen & Hear Listen for changes and events in the story told through music. M4 Compose & Record create a class story inspired by the piece, in groups or pairs. Respond to the music with movement, words and drawing & writing. M5 Appreciate & Understand Use appropriate vocabulary to describe the music (faster/slower, louder/quiet).</p>	
Spr 2	<p><u>It’s O So Quiet</u></p> <ul style="list-style-type: none"> Bjork is a modern pop singer from Iceland. Beethoven was a 19th Century composer. Music can be played loud (forte) or quiet (piano), and get louder (crescendo) or quieter (diminuendo). 		 <p>M1 Speak & Sing Explore dynamics in speaking and singing M2 Play & Perform Explore dynamics with their instruments. Improvise music with different instruments, following a conductor. M3 Listen & Hear identify dynamics (<i>forte, piano, crescendo, and diminuendo</i>) across a range of different musical styles. M4 Compose & Record Compose music based on characters and stories developed through listening to Beethoven’s <i>5th symphony</i>. M5 Appreciate & Understand Describe the effect of dynamics on the piece, on their emotions.</p>	
Sum 1		<p><u>Down There Under The Sea</u></p> <ul style="list-style-type: none"> Many composers write about the Sea (Britten, Ravel) A call and response is where one singer or instrument makes a sound and another singer or instrument answers it. Notes in music have letter names. We are singing C-D-E. 	<p>M1 Speak & Sing Sing a song using a call-and-response structure. M2 Play & Perform Use percussion instruments with skill and intent to create appropriate sound effects. Play a call and response tune using the notes C-D-E M3 Listen & Hear Listen actively to music about the sea, identifying sound effects. M4 Compose & Record Develop a song by composing new words and adding movements and props M5 Appreciate & Understand Express a range of opinions about sea music, saying whether or not they think it sounds like the sea.</p>	
Sum 2	<p><u>Colonel Hathi’s March</u></p> <ul style="list-style-type: none"> A march is a genre of music and we count the beat in 4s (“hup-two-three-four”) Marches are played by marching bands and feature drums and brass instruments. Marches were developed to help soldiers walk quickly and in time. Edward Elgar (who played the organ at All saints) wrote a famous march called Pomp & Circumstance No.1. 		 <p>M1 Speak & Sing Use their voices to count accurately in time to the beat of the march (hup-two-three-four) expressively. M2 Play & Perform Play tuned and untuned instruments musically and in time when accompanying or playing a march. M3 Listen & Hear Listen with concentration to hear and identify the four beats in the bar. M4 Compose & Record Compose music to march to using tuned and untuned percussion. M5 Appreciate & Understand Describe the features of the march using music vocabulary.</p>	

Year A

Term	Substantive Knowledge: "I know that" (<i>What we are learning about</i>)	Disciplinary Knowledge "I know how to" (<i>What we are learning that scientists do.</i>) [See Science progression of skills for age-appropriate descriptors.]
	<p>Otter Class (Year 3 & 4)</p>	<p>Stoat Class (Year 4 & 5)</p>
Aut 1	 <p>Whole Class Peripatetic Music Teaching Recorder See Stoats, below.</p>	<p><u>Sing Up Music Year 5 Kisne banaaya</u></p> <ul style="list-style-type: none"> <i>Kisne banaaya</i> is a song in Hindi from the Indian Classical Tradition. A round is a song where different people sing the same song at different times and it harmonises. Harmony is when different sounds or tunes sound good when played together. An ostinato is a musical phrase repeated again and again.
Aut 2	 <p><u>Sing Up Music Year 5 Kisne Banaaya</u> (see Stoats, above)</p>	<p>Whole Class Peripatetic Music Teaching Recorder</p> <ul style="list-style-type: none"> Crotchet = 1 beat, quaver = ½ beat, minim = 2 beats and these can be played as silence which are rests. The recorder is a woodwind instrument To get a sound to need to blow with an embouchure. To change the sound, you cover the holes. This is called "stopping". Notes have letter names and we are playing B A & G.
Spr 1	 <p>Whole Class Peripatetic Music Teaching Recorder (see Stoats, above)</p>	<p><u>The Drunken Sailor?</u></p> <ul style="list-style-type: none"> A <i>sea shanty</i> is a work song sung by sailors to help with repetitive or difficult jobs. It was usually unaccompanied but had a strong beat to work to. Sea shanties are hundreds of years old. Bass notes are low in pitch.
Spr 2	 <p><u>The Drunken Sailor?</u> (see Stoats, above)</p>	<p>Whole Class Peripatetic Music Teaching Recorder</p> <ul style="list-style-type: none"> Crotchet = 1 beat, quaver = ½ beat, minim = 2 beats and these can be played as silence which are rests. Notes can be played loud (<i>forte</i>) and quiet (<i>piano</i>) Notes have letter names; we are playing D C B A & G.
Sum 1	<p>Middle C</p>  <p>Whole Class Peripatetic Music Teaching Recorder</p> <p>C D E F G A B C</p> <p>C Middle C</p>	<p><u>Sing Up Music Year 5 Madina tun Nabi</u></p> <ul style="list-style-type: none"> A <i>nasheed</i> is an Islamic song sung in Arabic. This song celebrates the birthplace of the religion's founder just like Christmas carols and Bethlehem. A drone is a single note played throughout the song. A round (or canon) is where the song is sung in many parts, each starting a little later than the other. A chord is a number of notes played together.
Sum 2	 <p><u>Sing Up Music Year 5 Madina tun Nabi</u> (see Stoats, above)</p>	<p>Whole Class Peripatetic Music Teaching Recorder (see Otters above)</p>



M1 Speak & Sing Sing the melody and lyrics of *Kisne banaaya* as part of an ensemble in Hindi.
M2 Play & Perform Perform *Kisne banaaya* on tuned percussion, as a class arrangement.
M3 Listen & Hear Listen with attention to detail and recall sounds with increasing aural memory, identifying the four parts of the round and maintaining own part through focussed listening.
M4 Compose & Record Improvise and compose a simple accompaniment using tuned instruments, developing notation for the composition.
M5 Appreciate & Understand Understand the song is from the Indian Classical Tradition which has sounds and a scale different to Western Music. Express a preference about this song and style and give reasons related to (pitch, duration, dynamics, tempo, timbre, texture, structure). Understand that the Indian Classical tradition is ancient and has survived a long time and this is an old, traditional song.



M1 Speak & Sing Vocalise new rhythms and melodies ideas.
M2 Play & Perform Keep a steady beat • Practice beginning and ending a piece together by watching the leader • begin to articulate the notes with the tongue.
M3 Listen & Hear Develop an aural awareness of the pieces being learnt through listening, appraising and playing.
M5 Appreciate & Understand Understand basic note values (durations): crotchet = 1 beat, minim = 2 beats, semibreve = 4 beats and the corresponding rests. • Read basic music notation: the musical staff, treble clef, bars and bar lines, time signatures, the notes B, A and G.



M1 Sing Sing a sea shanty expressively, with accurate pitch and a strong beat. Sing in unison while playing an instrumental beat (untuned).
M2 Play Play bass notes, chords, or rhythms to accompany singing. Play an instrumental untuned instrument whilst singing.
M3 Listen Listen to, identify and keep the beat.
M4 Compose Compose body percussion patterns to accompany a sea shanty. Write these out using rhythm grids.
M5 Appreciate Talk about the purpose of sea shanties and describe some of the features using music vocabulary.

M1 Speak & Sing Vocalise composition ideas and improvise melody with the voice. sing the rhythms of the pieces being learnt.
M2 Play & Perform Clap the rhythms of the pieces being learnt • Read basic rhythms in simple time (crotchet or 2 quavers=1 beat, minim=2 beats, dotted minim=3 beats, semibreve= 4 beats) with more accuracy • Play the notes D', C', B, A, G. • Understand performance skills, including good posture, following a conductor, maintaining discipline during a performance • Practice beginning and ending pieces together by watching the leader or conductor • Play with discipline in face muscles.
M3 Listen & Hear Develop further aural awareness of the pieces being learnt through singing.
M5 Appreciate & Understand Appraise pieces of music and relate facts about the music or how a piece might make one feel.



M1 Speak & Sing Sing a song in two parts with expression and perform it as a round.
M2 Play & Perform Play a drone and chords to accompany singing.
M3 Listen & Hear Listen and copy back simple rhythmic and melodic patterns.
M4 Compose & Perform Improvise freely over a drone.
M5 Appreciate & Understand Describe the religious and geographic context of this piece of music (Islamic and referring to Medina in Saudi Arabia). Relate this to Christian hymns or carols that talk about Bethlehem, Galilee or Jerusalem.




M1 Speak & Sing Sing the rhythms of the pieces being learnt.
M2 Play & Perform Clap the rhythms of the pieces being learnt. Read basic rhythms - crotchet=1 beat, minim=2 beats, (dotted minim=3 beats), semibreve= 4 beats, quavers (1/2 beat) semiquavers (1/4 beat) with accuracy.
M3 Listen & Hear Further develop an aural awareness of pieces being learned by singing and playing them.
M5 Appreciate & Understand. To listen to and appraise pieces of music and explain either facts about the music or how the piece made them feel. • To master performance skills.


Year B

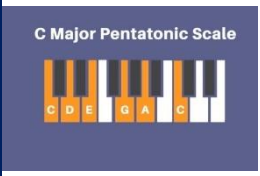
Term **Substantive Knowledge:** "I know that" (*What we are learning about*) **Disciplinary Knowledge** "I know how to" (*What we are learning that scientists do.*) [See Science progression of skills for age-appropriate descriptors.]


Otter Class (Year 3 & 4) **Stoa Class** (Year 4 & 5)


Aut 1	 <p>Whole Class Peripatetic Music Teaching Violin</p>	<p>Mingulay-boat-song</p> <ul style="list-style-type: none"> A folk song is one that belongs to the particular people of a particular place. The melody for this 1930s song comes from a Scottish folk tune. Songs from different places in the world have different beats, scales, sounds and speeds. Songs can have 3 or 4 beats in the bar. The songs describe ships leaving and going away and many cultures, including Bengali (Bangladesh) have folk songs about ships sailing away. 	<p>M1 Speak & Sing Sing the two songs vocally in solo and ensemble contexts, with accuracy, fluency, control and expression.</p> <p>M2 Play and Perform Perform the songs with voices and body percussion, showing clearly 3/4 and 4/4-time signatures.</p> <p>M3 Listen & Hear Listen with attention to detail and distinguish and name the different instruments being used in the song, including the voice, naming some. • Describe the differences between the Scots folk and Bengali songs in terms of their dimensions (pitch, duration, dynamics, tempo, timbre, texture, structure).</p> <p>M4 Compose & Record Develop a class folk song using what has been learnt about the Scottish folk tradition, choosing time signature, writing words and instrumentation.</p> <p>M5 Appreciate & Understand Begin to develop an understanding and appreciation of music from different musical traditions (Scottish Folk and Bengali song).</p>
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Aut 2	 <p>Mingulay-boat-song (see Stoats, above)</p>	<p>Whole Class Peripatetic Music Teaching Violin</p> <ul style="list-style-type: none"> The violin is a string instrument. It is played with a bow (arco) and can be plucked with fingers (pizzicato). Notes have letter names A-G. We are using GDA&E A violin has 4 strings tuned GDEA. 	<p>M1 Speak & Sing Vocalise new rhythms and melodies ideas.</p> <p>M2 Play and Perform Keep a steady beat • Understand basic note values (durations): crotchet = 1 beat, quaver, = ½ beat, minim = 2 beats, semibreve = 4 beats and the corresponding rests • Practice beginning and ending a piece together by watching the leader • Produce a plucked and bowed sound • Play the notes G, D, A and E.</p> <p>M3 Listen & Hear Develop an aural awareness of the pieces being learnt through listening, appraising and playing.</p> <p>M5 Appreciate & Understand Read basic music notation: the musical stave, treble clef, bars and bar lines, time signatures, the notes G, D, A and E • Appraise pieces of music and relate facts about the music or how a piece might make one feel. • Instrument specific: • Begin to establish good posture and bow hold • Look after the violin, bow and resin.</p>
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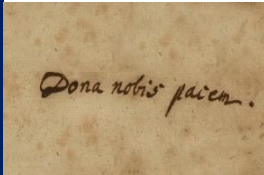








Spr 1	 <p>Middle C C D E F G A B C C Middle C</p> <p>Whole Class Peripatetic Music Teaching Violin</p>	<p>Ternary Form & The Pentatonic</p> <ul style="list-style-type: none"> The pentatonic scale consists of 5 notes (pent = 5) which sound good in any combination and order Understand the pentatonic is used in UK folk music, African and American blues and oriental music from China, and Japan. Ternary form (meaning 3) is like a sandwich of tunes, A-B-A (e.g. Twinkle Twinkle Little Star, or The Sky Boat Song). 	<p>M1 Speak & Sing Vocalise composition ideas and improvise melody with the voice.</p> <p>M2 Play and Perform Perform a piece in ternary form using a pentatonic scale, and containing an accompaniment, contrasting dynamics and tempo. Use tuned percussion and tuned instruments to play within the pentatonic scale.</p> <p>M3 Listen & Hear Listen, appraise, and respond to music using drawings and words and describe its emotional impact with reference to its dimensions (pitch, duration, dynamics, tempo, timbre, texture, structure).</p> <p>M4 Compose & Record Notate their ideas to form a simple score to play from • Improvise and compose, creating a piece in ternary form using a pentatonic scale, and containing an accompaniment, contrasting dynamics and tempo.</p> <p>M5 Appreciate & Understand Understand and recognise ternary form • Recognise that music can tell stories.</p>
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Spr 2	 <p>C Major Pentatonic Scale</p> <p>Ternary Form & The Pentatonic (see above)</p>	<p>Whole Class Peripatetic Music Teaching Violin</p> <ul style="list-style-type: none"> A crotchet = 1 beat, quaver = ½ beat, minim = 2 beats and these can be played as silence which are rests. Notes can be played loud (forte) and quiet (piano) Notes have letter names; we are playing G D E A B E. Tremolo is when we create a trembling effect with bow and finger. 	<p>M1 Speak & Sing Sing the rhythms of the pieces being learnt.</p> <p>M2 Play and Perform Clap the rhythms of the pieces being learnt • Practice beginning and ending a piece together by watching the leader or conductor.</p> <p>M3 Listen & Hear Develop further aural awareness of the pieces being learnt through singing.</p> <p>M5 Appreciate & Understand Read basic rhythms in simple time (crotchet or 2 quavers=1 beat, minim=2 beats, dotted minim=3 beats, semibreve= 4 beats) with more accuracy • Appraise pieces of music and relate facts about the music or how a piece might make one feel. • Learn about performance skills, including good posture, following a conductor, maintaining discipline during a performance • Learn about other instruments in the string family. • Play starting with a down bow and understand when to retake the bow. • Hold the violin and bow correctly with good posture. • Play the notes G, D, E, A, B, E • Use longer gentle bow strokes to produce a good sound • Play pizzicato, arco and tremolo.</p>
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Sum 1	 <p>Whole Class Peripatetic Music Teaching Violin</p>	<p>From A Railway Carriage: The Night Mail</p> <ul style="list-style-type: none"> Benjamin Britten was a 20th Century composer. He set music to the poem "the Night Mail" by poet W H Auden. Composers often work with writers – in songs, musicals, operas and in "settings" of poems, psalms, services and prayers. The piece captures the rhythm of a moving train with ostinato and staccato phrases. 	<p>M1 Speak & Sing Speak rhythmically and reliably as they perform parts of the night mail and their own compositions.</p> <p>M2 Play and Perform Perform using their voices with increasing accuracy, fluency, control and expression.</p> <p>M3 Listen & Hear Listen to pieces of music that have cleverly combined words and music and compare how different composers have approached it with reference to its dimensions (pitch, duration, dynamics, tempo, timbre, texture, structure).</p> <p>M4 Compose & Record Improvise and explore a variety of ways in which words can be used to create music. Create word rhythm patterns and longer sequences and explore ways to communicate atmosphere and effect. Compose a piece based on a poem, photograph, film or work of art.</p> <p>M5 Appreciate & Understand Understand that composers often work with writers and choose some favourite examples, saying why in relation to the musical dimensions of pitch, duration, dynamics, tempo, timbre, texture, structure.</p>
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Sum 2	 <p>From A Railway Carriage: The Night Mail (see Stoats, above)</p>	<p>Whole Class Peripatetic Music Teaching Violin</p> <ul style="list-style-type: none"> There are other families of instruments in addition to string such as brass, woodwind and percussion. A dot on a note makes it longer by half - crotchet=1 beat, minim=2 beats, (dotted minim=3 beats) Notes can be shorted than one beat - quavers (1/2 beat) semiquavers (1/4 beat). 	<p>M1 Speak & Sing Sing the rhythms of the pieces being learnt.</p> <p>M2 Play and Perform Clap the rhythms of the pieces being learnt • To play the notes G, D, E, F#, A, B, C#, E, F#.</p> <p>M3 Listen & Hear To develop an aural awareness of the pieces they are learning through singing and playing.</p> <p>M5 Appreciate & Understand To read basic rhythms - crotchet=1 beat, minim=2 beats, (dotted minim=3 beats), semibreve= 4 beats, quavers (1/2 beat) semiquavers (1/4 beat) with accuracy • To listen to and appraise pieces of music and explain either facts about the music or how the piece made them feel • To start playing with a down bow and be confident retaking the bow.</p>
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Year C			
Term	Substantive Knowledge: "I know that" (<i>What we are learning about</i>)	Disciplinary Knowledge "I know how to" (<i>What we are learning that scientists do.</i>) [See <i>Science progression of skills</i> for age-appropriate descriptors.]	
	Otter Class (Year 3 & 4)	Stoat Class (Year 4 & 5)	
Aut 1	 <p>Whole Class Peripatetic Music Teaching Soprano Ukulele (see Stoats, below)</p>	<p>Latin Dance</p> <ul style="list-style-type: none"> This is a genre of music from Latin America called Salsa. This song is from Cuba. This is another call-and-response form and has a verse, chorus verse structure. A note which does not change throughout a piece is called a drone. There are 4 beats in the bar. 	<p>M1 Speak & Sing Sing the syncopated rhythms in <i>Latin dance and Salsa music</i>. M2 Play and Perform Play a one-note part accompanying the verses. Play percussion accurately and in time. M3 Listen & Hear Listen to a range of Cuban pieces, understanding influences on the music and recognising some of its musical features in terms of pitch, duration, dynamics, tempo, timbre, texture, structure. M4 Compose & Record Capture & record ideas. M5 Appreciate & Understand recognise a verse/chorus structure. Express an informed opinion about Latin, specifically Salsa music, giving reasons related to its dimensions (pitch, duration, dynamics, tempo, timbre, texture, structure). • Understand that salsa is Latin American music and related to Spanish music worldwide.</p>
Aut 2	 <p>Latin Dance (see Stoats, Above)</p>	<ul style="list-style-type: none"> Ukulele music is written as numbers on lines called tablature The ukulele is from Hawaii and has 4 strings The ukulele can play tunes and chords Chords are when you play many notes together Playing chords is called strumming. 	<p>M1 Speak & Sing Vocalise rhythms and melodies prior to playing and as part of performance. M2 Play & Perform Keep a steady beat • Practice beginning and ending together by watching the leader • Read basic tablature. M3 Listen & Hear Develop an aural awareness of the pieces being learnt through listening, appraising and playing. M4 Compose & Record Improvise within a basic framework on the recorder. M5 Appreciate & Understand Understand basic note values (durations): crotchet = 1 beat, quaver = ½ beat, minim = 2 beats and corresponding rests.</p>
Spr 1	<p>Whole Class Peripatetic Music Teaching Soprano Ukulele</p>	<p>Composing With Colour</p> <ul style="list-style-type: none"> The way instruments sound different from each other is called <i>timbre</i> The effect of putting instruments together is called texture A number of related musical pieces is called a suite. Mark Rothko and Wassily Kandinsky recorded sound and music as art in the 20th Century. 	<p>M1 Speak & Sing Sing and vocalise their musical ideas. M2 Play and Perform Play and perform in solo and ensemble contexts, their own compositions using tuned and untuned instruments with accuracy. M3 Listen & Hear Listen with attention to detail and interpret sounds as shapes and colours. recall sounds with increasing aural memory. • Describe what can be heard in a piece of music with reference to its dimensions (pitch, duration, dynamics, tempo, timbre, texture, structure). M4 Compose & Record Improvise and Create short sounds inspired by colours and shapes. Structure their musical ideas into a composition. Create and read graphic scores. Record own compositions using a microphone. M5 Appreciate & Understand Understand that instruments can be used individually and in combination to create different effects of timbre and texture. Understand that 20th Century music began to be deliberately experimental, both sounding less sweet and easy, and crossing over into other disciplines like jazz.</p>
Spr 2		<p>Whole Class Peripatetic Music Teaching Soprano Ukulele</p>  <ul style="list-style-type: none"> Chords have letter names and can be major, minor or 7th. We are playing G7, C, Dm, Am Notes have the letter names A-G and can be sharp or flat We are playing A, Bb, E, F, C, C#, G, G#. 	<p>M1 Speak & Sing Vocalise rhythms and melodies prior to playing and as part of performance. Sing the rhythms being learnt. M2 Play and Perform Clap the rhythms of the pieces being learnt • follow a conductor with accuracy • Practice beginning and ending a piece together by watching the leader or conductor M3 Listen & Hear Develop further aural awareness of the pieces being learnt through singing. M4 Compose & Record Capture and record creative ideas. M5 Appreciate & Understand Read basic rhythms in simple time • Understand dynamics e.g. piano (p) = quiet, forte (f) = loud • Appraise pieces of music and relate facts about the music or how a piece might make one feel • Show good posture.</p>
Sum 1	 <p>Whole Class Peripatetic Music Teaching Soprano Ukulele</p>	<p>Minimalism</p> <ul style="list-style-type: none"> Minimalism is a 20th Century form of classical music which involves repetition of notes and rhythms with small changes. They are built from ostinato – repeating rhythms. Terry Reilly and Steve Reich are Minimalists. Notes have letter names A-G and we are composing with the notes C-D-E. <i>For</i>te means loud and <i>piano</i> means quiet. <i>Crescendo</i> and <i>diminuendo</i> means get louder and quieter. 	<p>M1 Speak & Sing Vocalise their musical ideas. M2 Play and Perform Play and perform in solo and ensemble contexts, their own compositions and improvisations in a minimalist style using first untuned percussion then tuned instruments. M3 Listen & Hear Recognise and copy rhythms and pitches C-D-E. Listen with attention to detail to minimalist pieces and recall their rhythms. Describe pieces in terms of pitch, duration, dynamics, tempo, timbre, texture, structure). M4 Compose & Record Invent simple patterns using rhythms and notes C-D-E. Compose music, structuring short ideas into a bigger piece. Notate, read, and follow a 'score'. M5 Appreciate & Understand Understand the place of minimalism in musical history, describing what came before, after and at the same time and describe in terms of dimensions (pitch, duration, dynamics, tempo, timbre, texture, structure).</p>
	<p>Minimalism</p> 	<p>Whole Class Peripatetic Music Teaching Soprano Ukulele</p> <ul style="list-style-type: none"> There is a brass, wind, string and percussion family of instruments. Playing notes is called plucking Playing chords is called strumming 	<p>M1 Speak & Sing Sing the rhythms of the pieces being learned. M2 Play and Perform Clap the rhythms of the pieces being learned • Play all learnt notes and chords with a good sound • To change chords during a song. M3 Listen & Hear Develop an aural awareness of the pieces they are learning through singing and playing. M4 Compose & Record Capture and record creative ideas, this may include a rhythm grid. • Bring ideas together to produce a slightly longer piece, this may be ABA form. M5 Appreciate & Understand Read basic rhythms with accuracy • Appraise pieces of music and explain either facts about the music or how the piece made them feel • To hold the ukulele correctly with good posture.</p>

	Year A	Year B	Year C	
	Half Term 1		Half Term 2	
Term	Substantive Knowledge: "I know that" (<i>What we are learning about</i>)	Disciplinary Knowledge "I know how to" (<i>What we are learning that musicians do</i>)	Substantive Knowledge: "I know that" (<i>What we are learning about</i>)	Disciplinary Knowledge "I know how to" (<i>What we are learning that musicians do</i>)
Aut 1	 <p>Sing Up Music Year 6 Composing for protest Sing Up</p> <ul style="list-style-type: none"> A protest song tells the listener about injustice and asks for change. Protest songs comfort and inspire the singers and unite communities. Protest songs were part of the women's suffrage movement and the American civil rights movement. <ul style="list-style-type: none"> A chant is a repeated phrase often without musical accompaniment. The pulse is the central strong beat of a piece of music. 	<p>M1 Sing Sing the melody they have written accurately, fitting the lyrics to a pulse.</p> <p>M2 Play Use unpitched percussion to emphasise the pulse.</p> <p>M3 Listen Listen carefully to identify the pulse, fitting the lyrics around the pulse.</p> <p>M4 Compose Create own song lyrics, understanding that lyrical composition is an important aspect of song writing.</p> <p>M5 Appreciate Understand where and how protest music has come from times of peaceful protest and rebellion, including women's suffrage, the civil rights movement etc. Appreciate the parts of the song which move the listener.</p>	 <p>Sing Up Music Year 6 Dona nobis pacem Sing Up</p> <ul style="list-style-type: none"> This means "grant us peace" in Latin. The genre is sacred music. A round (or canon) is where the song is sung in many parts, each starting a little later than the other. <ul style="list-style-type: none"> The phrase is from the Latin Catholic Mass. The two tunes are the melody and the harmony. Singing without accompaniment is called acapella (Italian – "in church style"). 	<p>M1 Sing Sing a round accurately and in a <i>legato</i> style. Sing a chorus in two-part harmony with dancing on the beat.</p> <p>M2 Play Conduct partners in $\frac{3}{4}$ time to allow them to stay in time with each other.</p> <p>M3 Listen Listen closely and discern the two parts moving at once (polyphony). Listen to self and others to part-sing effectively.</p> <p>M4 Compose Compose an 8-bar piece using percussion, in 3-time and using chords F major and C major.</p> <p>M5 Appreciate Identify changes in texture between parts moving together (homophonic texture) and parts moving independently (polyphonic texture).</p> 
Spr 1	 <p>Sing Up Music Year 6 Shadows Sing Up</p> <ul style="list-style-type: none"> Lindsey Stirling is an American violinist and dancer. She creates music that is a fusion of country, electronic dance music (EDM), and rock. Country, EDM and Rock are genres of popular music. <ul style="list-style-type: none"> Performances that use dance, music and images are called multimedia. 	<p>M1 Sing Sing in key and in time to a range of pieces in different genres, learning melody and lyrics.</p> <p>M2 Play Select music to accompany a piece of performance art, adapting it to purpose.</p> <p>M3 Listen Listen carefully to identify the instrumentation and its style of playing in a given piece. Listen in detail to find the differences between genres.</p> <p>M4 Compose Use music as one aspect of a "shadow movement piece", using it deliberately to create mood and match movement.</p> <p>M5 Appreciate Identify features of timbre, instrumentation, and expression in an extract of recorded music, drawing attention to and articulating similarities and differences in the elements (pitch, duration, dynamics, tempo, timbre, texture, structure).</p> 	<p>Sing Up Music Year 6 Race! Sing Up</p> <ul style="list-style-type: none"> A soundtrack is the music which goes alongside a film. Famous soundtrack composers are John Williams, Hans Zimmer and Van Gellis. Harmony is when chords or melodies are played together to give an effective sound. The film "Chariots of Fire" is an example of <i>juxtaposition</i> where unexpected things are put together for effect, such as an old-fashioned image with a modern soundtrack. 	<p>M1 Sing Vocalise and verbalise compositional ideas to get feedback from others and hear them out loud.</p> <p>M2 Play use keyboards to experiment with harmony and make compositional choices.</p> <p>M3 Listen Listen with attention to detail to vocalisations and experiments to establish which work and are pleasing.</p> <p>M4 Compose Compose music as an accompaniment, comprising an extended with four distinct phrases.</p> <p>M5 Appreciate Review and evaluate the quality of the Chariots of Fire theme alongside other pieces of soundtrack with reference to its dimensions (pitch, duration, dynamics, tempo, timbre, texture, structure). Express an opinion based on evidence and listening.</p> 
Sum 1	 <p>Sing Up Music Year 6 Twinkle variations Sing Up</p> <ul style="list-style-type: none"> Twinkle, Twinkle Little Star has an ABA structure It was written by Wolfgang Amadeus Mozart, one of the greatest composers who ever lived. <i>Theme & Variations</i> is a form of music where a simple tune is rewritten in lots of different ways (quicker, slower, more complicated, etc.) Mozart was Austrian and wrote in the 18th Century. Mozart wrote classical music in many styles. 	<p>M1 Sing Use singing and vocalisation to improvise and try out musical ideas.</p> <p>M2 Play Play "Twinkle Twinkle Little Star" on tuned instruments, reading from a graphic score.</p> <p>M3 Listen Listen with attention to detail and recall sounds with increasing aural memory.</p> <p>M4 Compose Create variations using a wide variety of composing techniques. Improvise on top of a repeating bassline.</p> <p>M5 Appreciate Respond to other pieces of Mozart, saying what I like and don't like and commenting on the elements of music in use.</p> 	<p>Sing Up Music Year 6 Touch the sky</p> <ul style="list-style-type: none"> A drone is a continuous note which does not change in a piece of music. Folk music is the music of a specific people in a specific place and time. Bass notes are deeper, lower frequency notes. Julie Fowlis is a folk singer who speaks in English and Gaelic (pr. <i>Gallic</i>) which is the traditional language of Scotland. The pentatonic scale uses the notes CDEGA https://www.youtube.com/watch?v=TJFcbHOgXOc 	<p>M1 Sing Sing accurately in two parts, with dynamic contrast and expression.</p> <p>M2 Play Play the drone, bass note, or chord for a chorus of <i>Skye boat song</i>.</p> <p>M3 Listen Listen with attention to detail and identify instruments and effects common to Scottish folk music.</p> <p>M4 Compose Improvise extended melodies using the pentatonic scale.</p> <p>M5 Appreciate Review the two pieces (Touch the Sky, Skye Boat Song) express a personal preference about them based on the musical elements. Express a preference for versions of the songs (e.g. movie soundtrack, Julie Fowlis cover.) Identify the instruments in Scottish Folk music.</p>

3 Pedagogy: Learning & Teaching Music



A string quintet play a range of chamber music by Edward Elgar in a school concert.

3.1 Music will be taught as a discrete subject, expressing the National Curriculum's aims and programmes of study in termly themed planning. We will teach and assess the curriculum mapped above (2 Curriculum) and the progression of specifically historical behaviours outlined below (4 Assessment). High quality resources, the right equipment, materials and displays will enrich the experience.

3.2 In addition to being taught as a discrete subject, Music will form part of a rich, cross-curricular curriculum, and other subject disciplines will be strategically used to deepen understanding and widen the context of the subject, for example by learning about Elgar in KS1 history or how music is made and recorded in KS2 computing and science.

3.3 Above all, our pedagogical approach to music will allow children to answer the question "what is music, who makes it, why do people make it and how can we describe it?". We will consider our relationship with the music we hear around us every day and gain an understanding of genres, the history of music, its elements understand that music is made, written, composed, performed and recorded, by creative human beings. We will also realise that we can do it too.

3.4 Children will explore music by listening closely to a range of styles and genres, and by singing and playing alongside and in response to music. This will be enhanced by peripatetic music teaching (recorder, violin and ukulele on a 3-year cycle in Year 3, 4 & 5) from Severn Arts' Helen Davies, and further contextualised by off site visits, and inspiring visitors, such as the Malvern Concert club.

4 Assessment

Assessment in Music will establish the extent to which children are gaining and retaining substantive knowledge about the design process and the appliance of disciplinary skills to make and present products. This will be done through a range of techniques in line with our assessment policy, but which will include most, but not all of:






- Entry quizzes and assessment tasks.
- Exit quizzes and assessment tasks.
- Questioning in lessons, individual, group and class.
- Evaluating ongoing Music recording where relevant, including charts and notation, drawings and diagrams.
- Observing singing, playing, listening, composing and appreciating in the classroom.
- Assessment of related content in other subject domains (e.g. e.g. secure and strong construction of the housing for an electricity experiment).
- Observation of discussion, debates, presentations and performances.

Judgements will be made as a secure fit, and records kept of pupils who are working **below**, **at** or **above** their chronological year.



Keen pupils discover that the great Edward Elgar was inspired by our own Malvern Hills.

✂ Malvern Wyche C of E Primary School *Music Progression of skills*

Document	EYFS	KS1 National Curriculum		KS2 National Curriculum			
Phase	Reception, Year 1 & 2			Year 3, 4 & 5			Year 6
Year	R	1	2	3	4	5	6
	<i>In an enabling environment</i>	<i>With support</i>	<i>Competently</i>	<i>With support</i>	<i>Competently</i>	<i>Reliably</i>	<i>Confidently</i>
Speak & Sing 	<p>Sing a range of well-known nursery rhymes and songs.</p> <p>Perform songs, rhymes, poems and stories with others, and – when appropriate – try to move in time with music.</p>	Use their voices expressively and creatively by singing songs and speaking chants and rhymes.		Sing and perform vocally in solo and ensemble contexts, with increasing accuracy, fluency, control and expression.			
Play & Perform 		Play tuned and untuned instruments musically.		Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. Use tuned and untuned instruments to perform their own and existing compositions.			
Listen & Hear 		Listen with concentration and understanding to a range of high-quality live and recorded music		Listen with attention to detail and recall sounds with increasing aural memory. Describe what can be heard in a piece of music with reference to its dimensions (pitch, duration, dynamics, tempo, timbre, texture, structure).			
Compose & Record 		Experiment with, create, select and combine sounds using the inter-related dimensions of music.		Improvise and compose pieces of music in different genres. Record music using appropriate technology. Use and understand staff and other musical notations.			
Appreciate & Understand 		Express a preference about recorded and live music, saying what you like or don't like.		Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians, expressing a preference and giving reasons. Review and evaluate the quality of a piece of music, with reference to its dimensions (pitch, duration, dynamics, tempo, timbre, texture, structure). Develop an understanding of the history of music.			

By the end of...	Progress Statement	The Wyche Way practical (disciplinary) knowledge descriptor for Music (pupils are successful when, by the end of the year ...)
Reception	In an enabling environment	<ul style="list-style-type: none"> • Pupils develop skills, abilities and emergent awareness through formal and informal early learning. • Pupils explore the world around them developing skills and abilities through trial and error. • There are high levels of adult- and peer- interaction and exploratory and experiential learning.
Year 1	With Support	<ul style="list-style-type: none"> • Pupils will demonstrate <i>many</i> of the end of Key Stage 1 music knowledge & skills <i>with support</i> from adults. • They make many mistakes and are supported to recognise them and learn from them. • They need repetition, re-iteration and reminders to achieve reliable results.
Year 2	Competently	<ul style="list-style-type: none"> • Pupils will <i>use & apply</i> end of KS1 music knowledge & skills with <i>minimal support</i>. • They make mistakes and are beginning to accept feedback and self-correct with support.
Year 3	With Support	<ul style="list-style-type: none"> • Pupils demonstrate <i>some</i> KS1 & 2 music knowledge & skills and processes with frequent support and supervision. • They make frequent mistakes and are beginning to accept and respond to feedback.
Year 4	Competently	<ul style="list-style-type: none"> • Pupils demonstrate <i>many</i> KS1 & 2 music knowledge & skills with occasional support and reminders. • They are beginning to learn from their mistakes and accept and respond to feedback.
Year 5	Reliably	<ul style="list-style-type: none"> • Pupils demonstrate <i>most</i> KS1 & 2 music knowledge & skills with <i>occasional</i> support and supervision. • They achieve mostly reliable results and self-correct, frequently learning from mistakes. • They begin to instruct and advise others with adult oversight.
Year 6	Confidently	<ul style="list-style-type: none"> • Pupils demonstrate <i>all</i> primary music knowledge & skills with minimal support and supervision. • They achieve consistent and predictable results, recognising and valuing their mistakes. • They are confident to instruct and advise others.

5 Music Glossary



Appreciate This does not mean merely “like” but to analyse, evaluate and review a piece of music. Do you like it? Parts of it? Was the clarinet effective? Do you think it should stop or fade out? What instruments could you hear? Is it too long or short? What’s its structure, etc. Which of the three covers of ‘Yesterday’ were your favourite?

Beat A beat is a single unit of the rhythm of a piece. We measure music by saying how many beats there are in a bar. Rock ‘n’ roll or electronic dance usually has four beats in a bar (“four to the floor”) whereas waltzes and a lot of European folk music have three beats. When music is counted in it is with a bar of beats (a one, two, three, four).

Bar This is how staves are divided up. Each bar will have a set number of beats determined by the time signature. 4/4 means four beats on the bar, means 3 beats in the bar.

Compose This means making up one’s own music, ranging from simply singing a new song off the top of your head to scoring a whole symphony with 14 instrumental parts.

Dynamics This means whether a note, phrase or even a piece is played loud or quiet. Dynamics can change a great deal in music, from a hushed strings introduction to a deafening guitar solo.

Harmony Chords or melodies which are sung alongside a main melody which enhance or affect the way it sounds and make it sound interesting or beautiful.

Improvise This means to come up with musical or rhythmic ideas creatively, in the moment. It might be just singing out loud to see what comes out or pressing keys to see what melody can be made. Sophisticated musicians improvise solos and even lyrics when the mood takes them during a performance.

Sing Pupils will make music with their voices, alone, in small groups or in large ensembles. They will sing familiar and unfamiliar songs and their own compositions.


Melody A series of notes which can be sung or played and is the main “tune” of a piece of music.

Ostinato A repeated musical phrase throughout a piece, of the same rhythm and pitch.

Pulse The rhythmic centre of pulse is essentially the heartbeat of the music and is also referred to as steady beat - the beat which steadily sits underneath the sounds in a piece of music. Pulse is typically what people tap their foot to or dance along to whilst listening to music. You would clap along to the pulse, not the rhythm.

Rhythm This is the pattern which is added on top of the pulse. Think of the descriptions of music as *oom-pah-pah*, *oom-pah-pah* or *boom-tat*, *boom-boom-tat*, the rhythm is what the drummer or percussionist plays and affects how the other instruments play or the singers sing. It is not the speed. Rhythms can change, speed up or slow down.

Time Time in music can mean how many beats in the bar (time signature) how fast or slow a piece is played (tempo) or whether a piece stops, starts, slows or quickens, or the length of a note, phrase or movement (duration).

Stave or Staff  This is the arrangement of five lines on which musical notes are written to help musicians play compositions.

Note A note the written symbol for a sound which can be played. Think of a note as a letter compared to a tone as a sound.

Tone A tone is a sound used in music. It can be given a letter name like A, or B-flat. It is represented as a note. Sometimes ‘note’ and ‘tone’ are used interchangeably meaning a musical sound but strictly speaking a tone is the sound and a note is the thing you write or read.

Play This means to make sounds with instruments, whether tuned (such a piano, flute, glockenspiel) or untuned (woodblock, triangle, drum).

Pitch This means how high or low a sound is. Musical pitch is organised by letter names (A, C sharp,) how high or low they are written on the staff. The higher up a note is written, the higher it sounds.

Vocalise This is like singing but might mean trying out ideas, improvising short pieces of music or speaking in time to music.

Timbre This is the quality of a sound – a ‘c’ played on a trumpet will sound completely different to a ‘c’ played on a flute. This difference is due to the way the vibrations are made and results in timbre. Individual instruments can vary in timbre too, depending on how they are played.

Duration is how long a note lasts. A semibreve lasts 4 beats, a minim lasts 2 beats, a crochet lasts 1 beat and a quaver is a half-beat. Duration can also be the length of a phrase, verse, chorus, or even a whole piece.

Tempo This is an Italian word meaning time and it means how fast or slow a piece is. Tempo can stay the same or change during a piece of music.

Texture This describes how many instruments of what kind are playing and what effect it has on the sound of a piece. This is made up if the number of instruments, but also the various timbres being used. Five violins playing may have a totally different texture to one. Also, five violins will sound different to three violins, a piano and a flute.

Structure The structure refers to how music is organised. Is it sung in four parts? Does it have three separate movements? Does it have a beginning middle and end, or verse, chorus, verse?

