West Decan C of E Primary School The small school with a big heat

Music Curriculum overview

What will our Musicians be able to do when they leave us?

By the end of their time at West Dean C of E Primary school, our Year 6 musicians will have had a high quality music education that has engaged and inspired them to develop a love of music. Where possible music will be integrated throughout the school day. For some they will have discovered and developed a talent as a musician. Due to the power of music their self-confidence, creativity and sense of achievement will have developed. Over time they will have been encouraged to critically engage with music, allowing them to compose, and to listen to a wide variety of musical pieces and instruments. All children will have had opportunities to perform in a number of musical concerts/showcases and learn a variety of instruments in Key Stage 2 as part of the West Sussex Music Term to Learn program.

Curriculum Coverage (NC)

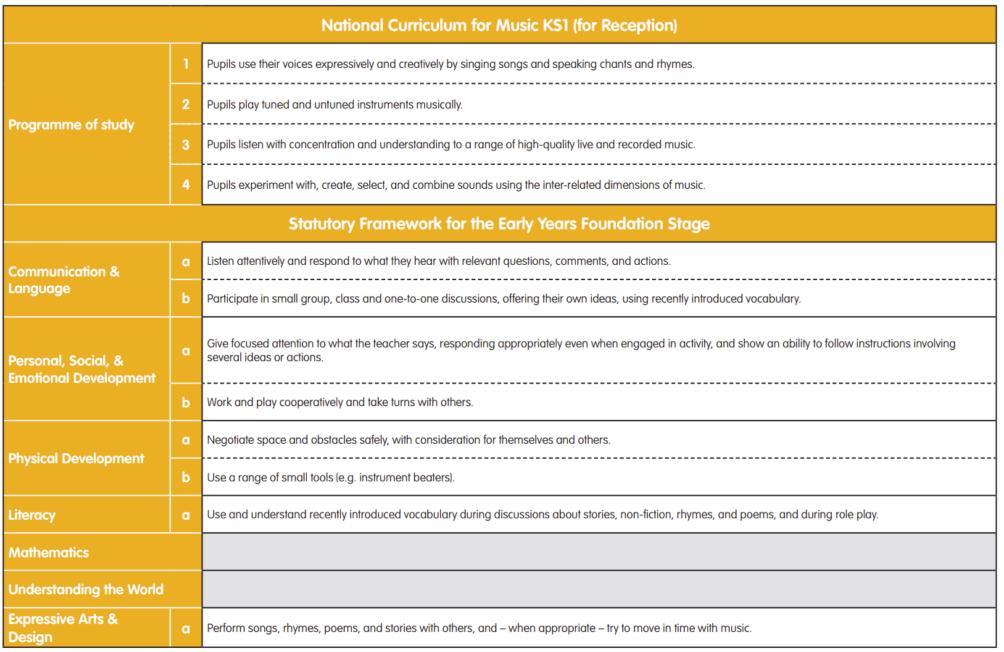
The national curriculum for music aims to ensure that all pupils:

- perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians
- learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence
- understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

| EYFS | KS1 | KS2 |
|--|--|--|
| Sing a range of well- known nursery rhymes and songs Perform songs, rhymes, poems and stories with others, and (when appropriate) try to move in time with music. | Pupils should be taught to: use their voices expressively and creatively by singing songs and speaking chants and rhymes play tuned and untuned instruments musically listen with concentration and understanding to a range of high-quality live and recorded music experiment with, create, select and combine sounds using the inter-related dimensions of music. | Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory. Pupils should be taught to: play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the inter-related dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music. |

Reception - Mapping key

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Year 1 - Mapping Key



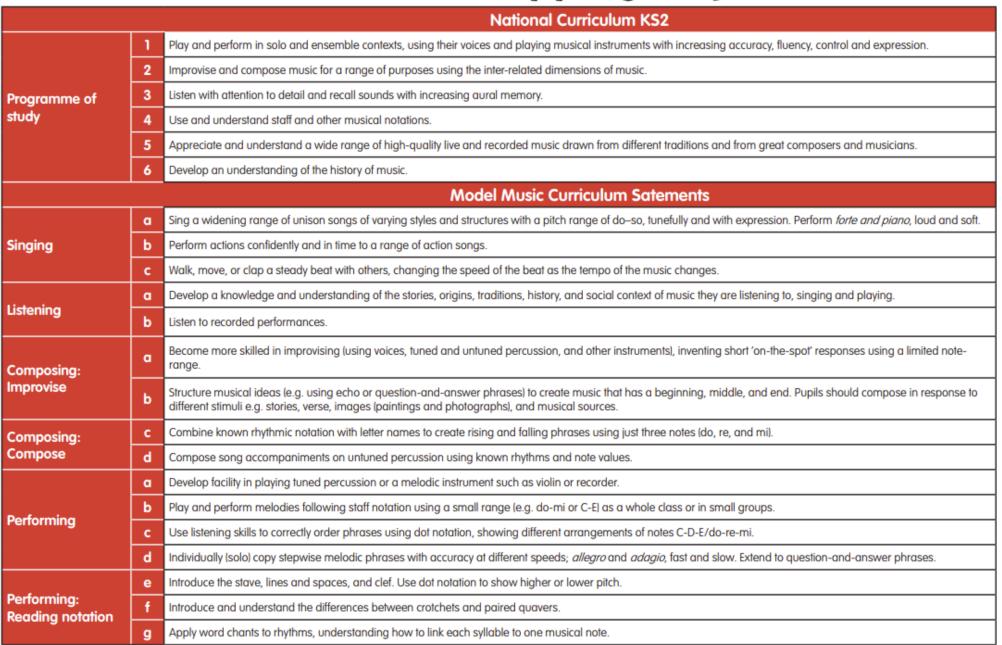
| | | National Curriculum KS1 | | | |
|-----------------------------|---|--|--|--|--|
| Programme of study | 1 | Pupils use their voices expressively and creatively by singing songs and speaking chants and rhymes. | | | |
| | 2 | Pupils play tuned and untuned instruments musically. | | | |
| | 3 | Pupils listen with concentration and understanding to a range of high-quality live and recorded music. | | | |
| | 4 | Pupils experiment with, create, select, and combine sounds using the inter-related dimensions of music. | | | |
| | | Model Music Curriculum Statements | | | |
| Singing | a | Sing simple chants and rhymes from memory, singing collectively and at the same pitch, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in | | | |
| | b | Sing songs with a very small range (mi-so), then slightly wider. Include pentatonic songs | | | |
| | с | Sing a wide range of call-and-response songs to control vocal pitch and to match the pitch they hear with accuracy. | | | |
| Listening | a | Develop knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing. | | | |
| | b | Listen to recorded performances. | | | |
| | a | Improvise simple vocal chants using question-and-answer phrases. | | | |
| Composing | b | Create musical sound effects and short sequences of sounds in response to a stimulus (e.g. a rainstorm or a train journey). Combine to make a story using classroom instruments or sound-makers. | | | |
| | с | Understand the difference between creating a rhythm pattern and a pitch pattern. | | | |
| | d | Invent, retain, and recall rhythm and pitch patterns and perform these for others, taking turns. | | | |
| | е | Use music technology to capture, change, and combine sounds. | | | |
| | f | Recognise how graphic notation can represent created sounds. Explore and invent own symbols. | | | |
| Musicianship: Pulse/beat | a | Walk, move, or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. | | | |
| | b | Use body percussion and classroom percussion, playing repeated patterns (ostinati) and short pitched patterns on tuned instruments to maintain a steady beat. | | | |
| | с | Respond to the pulse in recorded/live music through movement and dance. | | | |
| Musicianship: | d | Perform short copycat rhythm patterns accurately, led by the teacher. | | | |
| | е | Perform short repeating rhythm patterns while keeping in time with a steady beat. | | | |
| | f | Perform word-pattern chants; create, retain and perform their own rhythm patterns. | | | |
| Musicianship: Pitch - | g | Listen to sounds in the local school environment comparing high and low sounds. | | | |
| | h | Sing familiar songs in both low and high voices and talk about the difference in sound. | | | |
| | i | Explore percussion sounds to explore storytelling. | | | |
| | i | Follow pictures and symbols to guide singing and playing e.g. 4 dots = 4 taps on the drum. | | | |

Year 2 - Mapping key

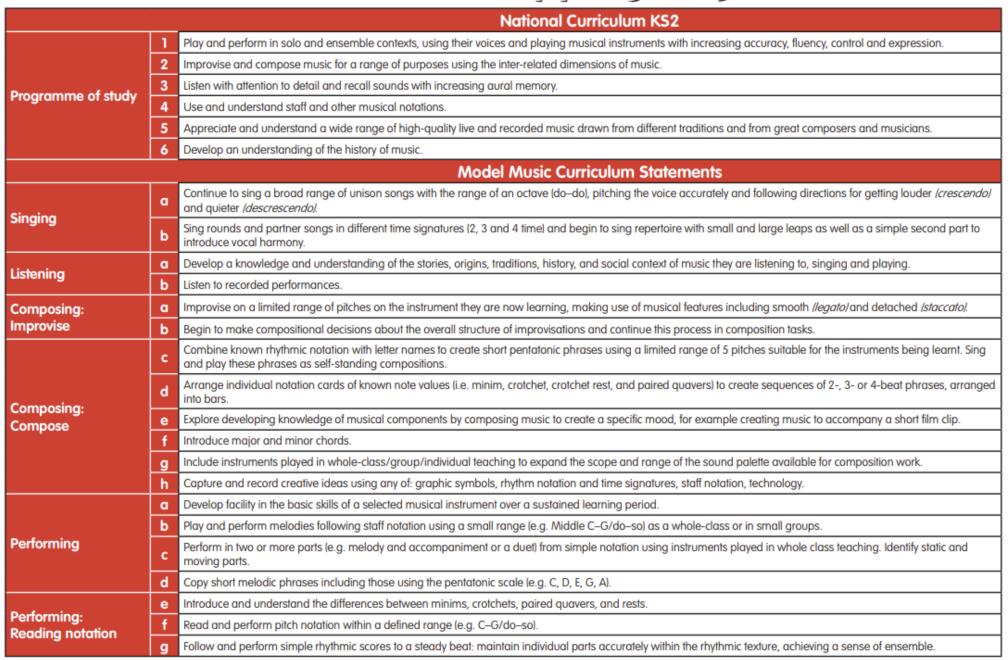
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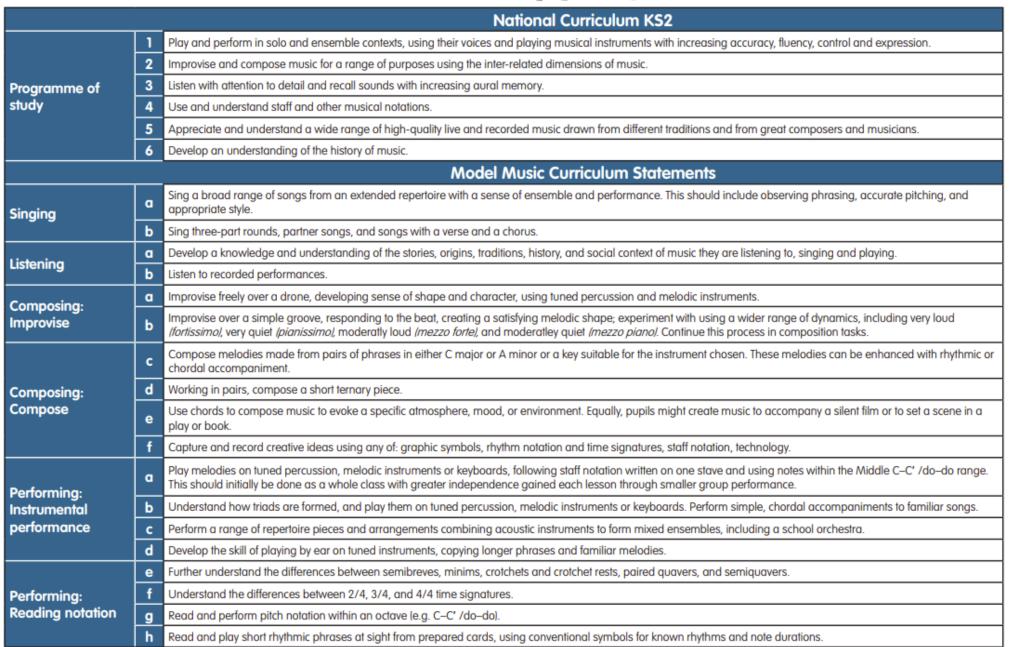
Year 3 - Mapping key



Year 4 - Mapping key



Year 5 - Mapping key



singup

Year 6 - Mapping key

| | | National Curriculum KS2 | | | | |
|--|---|--|--|--|--|--|
| Programme of study | 1 | Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. | | | | |
| | 2 | Improvise and compose music for a range of purposes using the inter-related dimensions of music. | | | | |
| | 3 | Listen with attention to detail and recall sounds with increasing aural memory. | | | | |
| | 4 | Use and understand staff and other musical notations. | | | | |
| | 5 | Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians. | | | | |
| | 6 | Develop an understanding of the history of music. | | | | |
| Model Music Curriculum Statement | | | | | | |
| Singing | a | Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching, and appropriate style. | | | | |
| | Ь | Continue to sing three- and four-part rounds or partner songs, and experiment with positioning singers randomly within the group - i.e. no longer in discrete parts - in order to develop greater listening skills, balance between parts, and vocal independence. | | | | |
| 11-1- at a a | α | Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing. | | | | |
| Listening | b | Listen to recorded performances. | | | | |
| . | α | Create music with multiple sections that include repetition and contrast. | | | | |
| Composing: Improvise | b | Use chord changes as part of an improvised sequence. | | | | |
| Improvise | с | Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape. | | | | |
| | d | Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on avail- able tuned percussion and/or orchestral instruments. Notate this melody. | | | | |
| Composing: | е | Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. | | | | |
| Compose | f | Enhance improvised/composed melodies with rhythmic or chordal accompaniment. | | | | |
| | g | Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved. | | | | |
| Performing: Instrumental performance | a | Play a melody following staff notation written on one stave and using notes within an octave range (do–do); make decisions about dynamic range, including very loud (ff), very quiet (pp), moderatley loud (mf), and moderatley quiet (mp). | | | | |
| | Ь | Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion or tablets, or demonstrated at the board using an online keyboard. | | | | |
| | c | Engage with others through ensemble playing with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a sin- gle-note bass line. | | | | |
| Performing: Reading notation | d | Further understand the differences between semibreves, minims, crotchets, quavers, and semiquavers, and their equivalent rests. | | | | |
| | е | Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do). | | | | |
| | f | Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations. | | | | |
| | g | Read and play from notation a four-bar phrase, confidently identifying note names and durations. | | | | |