

Shipbourne School Music Curriculum

Purpose of study

Music is a universal language that embodies one of the highest forms of creativity. A high-quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon.

Aims and Intent

Music is everywhere, and for everyone. At Shipbourne, we believe in our pillar of learning: 'community' and belonging, not only within our school community, but within the wider world. The aim of this curriculum is to provide students with a broad knowledge of Western Classical Music, Popular Music (defined broadly) and Traditional Music from around the World, as per the Model Music Curriculum (MMC – March 2021). Our curriculum is designed to improve musical understanding and musicianship through the following key skills: Singing, Listening, Composing, and Performing.

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.

By the end of year 6, students will:

- have accumulated a wide-ranging knowledge of music in different contexts, cultures and musical traditions
- have an of the inter-related dimensions/elements of music: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations
- have had an opportunity to access and play a range of musical instruments
- have created their own music, through improvisation, composition and using appropriate software
- have performed in ensembles of varying sizes
- have accessed and used music technology

We want our children to leave our school having a love of music rooted in an appreciation and understanding of the rich and diverse cultural heritage of composers and compositions, both classical and contemporary, and the developing skills to create their own music using a range of instruments and technology.

Programmes of Study and Implementation

Children study music across all year groups in our school. Teaching is weekly with specific focus days also integrated into the timetable to ensure comprehensive coverage.

Our curriculum uses the DfE Model Curriculum and begins in the Early Years where children will:

- Sing a range of well-known nursery rhymes and songs;
- Perform songs, rhymes, poems and stories with others
- Experiment with pitch, duration, dynamics and texture
- Move in time with music.

This will be achieved through:

- Listening to a range of music;
- Learning new songs and rhymes;
- Copying clapped rhythms and reading rhythm notation;
- Rehearsing and performing together;
- Exploring and experimenting with a range of instruments and sounds.

By the end of each key stage, pupils are expected to know, apply and understand the matters, skills and processes specified in the relevant programme of study.

Key stage 1

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.

Key stage 2

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.

Enrichment, Visits and Visitors

In addition to our music curriculum, we listen to carefully selected music from a range of genre and sing a weekly song during each assembly. We hold church services at the end of every long term and at harvest, with a focus on singing and performance. Nativity and drama performances occur every two years and our older children sing at the O2 Young Voices and at the local Farmers' Market at Christmas. Rock band lessons and 1:1 piano lessons are also available with support provided to those pupils who receive pupil premium.

Topic Map

Where possible, the topic will have a link to a relevant calendar event (Black History Month, Christmas, Chinese New Year, World Book Day, etc.). For each Area of Focus, units are delivered within a two-year plan (three years for Fairlawne class).

Lesson Elements:

Each lesson will contain:	Every unit will contain:
<p>Singing:</p> <ul style="list-style-type: none"> - Song choices are informed by, or selected from the Model Music Curriculum - Songs have an obvious link with the Focus Area, or demonstrate new musical skills and knowledge (e.g. call and response) <p>Active listening:</p> <ul style="list-style-type: none"> - Each listening activity has a specific focus. - Listening exercises provide an excellent opportunity for developing music vocabulary. 	<p>Compositional element:</p> <ul style="list-style-type: none"> - Compositions will be based on the Focus Area and should demonstrate developing musical skills as taught in the unit of work. - There is opportunity for a range of composition approaches: graphic/theoretical (using symbols, notation, etc), practical (composing on an instrument), and technological (using appropriate software) - Composition work happens in peer groups and individually. - There should be opportunity for constructive peer feedback. <p>Performance opportunities:</p> <ul style="list-style-type: none"> - Every student should be offered the opportunity to perform. - Performing will mostly be in peer groups. - There should be opportunity for constructive peer feedback

Curriculum Map

Term 1: Black History Month Focus	Term 2: Christmas Focus	Term 3: Music from around the World
<p>Tinley:</p> <ul style="list-style-type: none"> - 2024/25: Jazz - 2025/26: Musical Building Blocks - 2026/27: Jazz <p>Hampton:</p> <ul style="list-style-type: none"> - 2024/25: Reggae - 2025/26: Music from Africa - 2026/27: Reggae <p>Fairlawne:</p> <ul style="list-style-type: none"> - 2024/25: Jazz - 2025/26: Florence Price, Symphony nr3 - 2026/27: South African Music from Apartheid 	<p>Tinley:</p> <ul style="list-style-type: none"> - 2024/25: Christmas rhythm - 2025/26: The Nutcracker - 2026/27: Christmas rhythm <p>Hampton:</p> <ul style="list-style-type: none"> - 2024/25: Christmas Ocarinas - 2025/26: The Nutcracker (Waltz of the Flowers) - 2026/27: Christmas Ocarinas <p>Fairlawne:</p> <ul style="list-style-type: none"> - 2024/25: Trepak Dance (from Nutcracker) – Structure in Music - 2025/26: The Twelve Days of Christmas - 2026/27: Winter Wonderland (instrumental performance) 	<p>Tinley:</p> <ul style="list-style-type: none"> - 2024/25: Musical Me and my World - 2025/26: Samba - 2026/27: Musical Me and my World <p>Hampton:</p> <ul style="list-style-type: none"> - 2024/25: Sounds and Scales from China (Chinese New Year link) - 2025/26: Rap - 2026/27: Sounds and Scales from China (Chinese New Year link) <p>Fairlawne:</p> <ul style="list-style-type: none"> - 2024/25: Samba - 2025/26: Music from India - 2026/27: British Popular Music

Term 4 Yrs R - 3: Stories in Music (Book Day link) Yrs 4 – 6: Instrumental Playing	Term 5 Western Classical Music	Term 6 Popular Music/ Music Technology
<p>Tinley:</p> <ul style="list-style-type: none"> - 2024/25: Music Stories (Going on a Bear Hunt/ Teddy Bears Picnic) - 2025/26: Traditional Tales - 2026/27: Music Stories (Going on a Bear Hunt/ Teddy Bears Picnic) <p>Hampton:</p> <ul style="list-style-type: none"> - 2024/25: Peter and the Wolf - 2025/26: Graphic Scores - 2026/27: Peter and the Wolf <p>Fairlawne:</p> <ul style="list-style-type: none"> - 2024/25: Ode to Joy (Keyboards/xylophones) - 2025/26: Rock and Roll (Ukulele) - 2026/27: Recorders and Ocarinas 	<p>Tinley:</p> <ul style="list-style-type: none"> - 2024/25: Hall of the Mountain King - 2025/26: Rhythm and Beat - 2026/27: Hall of the Mountain King <p>Hampton:</p> <ul style="list-style-type: none"> - 2024/25: Rhapsody in Blue - 2025/26: The Four Seasons: Winter - 2026/27: Rhapsody in Blue <p>Fairlawne:</p> <ul style="list-style-type: none"> - 2024/25: The Four Seasons: Spring - 2025/26: Hans Zimmer: Earth - 2026/27: Carnival of the Animals 	<p>Tinley:</p> <ul style="list-style-type: none"> - 2024/25: Musical Superheroes! - 2025/26: Music and Movement - 2026/27: Musical Superheroes! <p>Hampton:</p> <ul style="list-style-type: none"> - 2024/25: British Songs and Sounds - 2025/26: Classical is cool! - Pachelbel's Canon - 2026/27: British Songs and Sounds <p>Fairlawne:</p> <ul style="list-style-type: none"> - 2024/25: Ensemble playing - 2025/26: Creating a Soundtrack - 2026/27: Dr. Who

2024-2025 Curriculum Coverage

	Term1 (Black History Month link)	Term 2	Term 3	Term 4	Term 5	Term 6
Year R/1	<p>Jazz Students are introduced to a number of Jazz icons. Each includes a short story/information about the musician, and music activities based on the relevant song/piece. General music making, with activities and games to develop confidence, encouraging music making and singing.</p> <ul style="list-style-type: none"> - Ella Fitzgerald: A Tisket, a Tasket (Singing. Performing rhythm patterns on percussion instruments to a steady beat) - Louis Armstrong: When the Saints go Marching in (marching to a beat) - Glenn Miller (singing in a round) - Duke Ellington (taking the A-train) <p>Songs: A Tisket, a Tasket Dr Knickerbocker nr 9 Hey, Mr Miller</p>	<p>Rhythmical Christmas Songs: Father Christmas, He Got Stuck Father Christmas on His Sleigh. Christmas Pudding Here we go Round the Christmas Tree</p> <p>We will use rhythm cards to learn about crotchets, quavers and minims (calling them “Santa”, “elf” and “snow”). We will use our cards to create different 4-beat rhythm patterns, which we will clap/play along to familiar Christmas backing music – initially teacher led, but also in small groups (performing to the rest of the class). As children gain confidence, we will move on to using pitched chime bars. Singing will be a major focus this term: initially in unison but also developing skills for singing rounds/canons (“Father Christmas”, “Christmas Pudding”).</p>	<p>Musical Me Children will understand how they can use their bodies to make music. We will use our bodies as instruments to create a rainstorm, and to respond to classical pieces representing animals. We will use our voices to create calm or stormy nature scenes. In pairs, we will create collages from things we found outside (leaves, twigs, etc), and use this as a starting point for our own compositions: Children will use body percussion and singing to create different sound for each object on their collage.</p>	<p>Music Stories (World Book Day link) Children will understand how music can be used to convey a mood and set a scene. They will be introduced to the elements of music (pitch, tempo, rhythm, dynamics), and understand how these help composers to create certain “feelings” in their music. We will listen to a reading of Bear Hunt, and children will discuss how instruments are used to create the different sounds (mud, snow, tip-toe, etc). Children will use instruments to help tell the Teddy Bear’s Picnic. Different groups will be tasked with creating sounds for the different sections of the poem, resulting in a whole class performance.</p> <ul style="list-style-type: none"> • We’re Going on a Bear Hunt • Teddy Bears’ Picnic 	<p>Grieg: In the Hall of the Mountain King After listening to the Story of Peer Gynt running away from the Mountain King, children will watch a performance of “In the Hall of the Mountain King”, and discuss the instruments we see and hear. Children will then draw one of the following: The scary mountain king; his hall/palace; or Peer Gynt running away. Children should think about the atmosphere created in the music while they aim to capture this in their art work. As a class will create our own Mountain King piece: We will split in two groups: Group 1: We will use body percussion to create the bangs and crashes we heard in Grieg’s music. Children suggest which sounds to make/use. Group 2: Using claves/xylophones, we will play a sneaky tune using 5 next-door notes (d –a). Groups play together, combining the rhythm and melody. Groups swap over in the next lesson.</p>	<p>Musical Superhero! Children will become Musical SUPERHEROES through a range of activities linked to our topic. Composition: We will create our own 4-beat rhythm grid, to play along to a superhero soundtrack (Marvel opening theme) Making music: “Bounce High, Bounce Low” – using our actual and inner voices to chant the song. Understanding music structure: we play the “Superman” game and understand that the song has two sections (AB form) – section A is sing, and section B is clapped. Rhythm and Beat: Using our superman chant, we will explore how syllables in words match up to notes in a melody. We will chant our song will stomping a steady beat with our feat. Singing: Songs: <ul style="list-style-type: none"> • If you know you’re super and you know it. • Five Superheroes • 1-10 Super Song </p>
Year 2/3	<p>Reggae (Black History Focus) Children are introduced to the music of Jamaica. We will use the song Three Little Birds as our starting point for singing and instrumental work: Children will develop their understand of rhythm:</p> <ul style="list-style-type: none"> • They will understand and be able to identify syncopation • They will understand that the 2nd and 4th beats are the strong ones in Reggae, and play percussion to demonstrate this. <p>We will learn and play the bass notes to Three Little Birds and Stir it Up on keyboards or tuned percussion instruments, keeping in time with the musical track.</p>	<p>Christmas Ocarinas In keeping with curriculum guidelines, all students should have the opportunity to learn a musical instrument. Children will learn to play the 4-hole ocarina, with the aim to perform harmony parts for Silent Night by the end of term. Extended learning: We will discuss how words are notated, looking at syllables and using quavers, crotchets and semi-quavers. Children will be able to match words to rhythmic patterns/notation, and use this knowledge to create a Christmas chant. Singing: “Walking in a Winter Wonderland”</p>	<p>Chinese New Year Social context: Children will learn about the important role in all celebratory aspects of Chinese life. They will learn why traditional Chinese music sounds different to traditional British music, and understand that the main differences can be found in the tonality (musical scales). Children will learn about the pentatonic (5 note) scale, and how it forms the melodic basis for traditional Chinese music. We will create our own pentatonic melodies, which we will perform on tuned percussion to the rest of the class. We will also learn a Dragon Dance!</p>	<p>Peter and the Wolf Children will be introduced to the orchestra through this symphonic fairy tale. We will explore different timbres (tone qualities), and how they are used to illustrate the different characters. Children will complete a range of listening tasks, identifying and describing different instruments. Composition: children will use music technology (Garage Band) to create their own short melody, picking an appropriate instrument/instruments to effectively represent a give animal character. They will work on this in consecutive weeks, adding to their work in complexity and detail.</p>	<p>Gershwin- Rhapsody in Blue We will be introduced to George Gershwin, and understand his important role as a classical composer inspired by Jazz music. Children will analyze an excerpt of Rhapsody in Blue. As we listen to the music, we will create (draw/collage) a cityscape reflecting what we can hear (the sirens, the cars, the bustle). Children will use their art as inspiration for their own “Busy City” compositions: They will create train/traffic rhythm ostinatos (repeating rhythm patterns, and record them in garage band. They will then use the Blues Scale to create melodies, and combine their rhythm ostinati and Blues melodies into a composition. They may wish to include additional “city sounds”, either on an instrument or using garage band to create or record these. They will perform their creations at the end of term.</p>	<p>British Songs and Sounds First three weeks: We are exploring soundscapes: <ul style="list-style-type: none"> • Countryside sounds • British seaside sounds • Sounds of the City Children will record some of these sounds and use them to create their own compositions. During the last three weeks of term, we will journey through Britain. We will explore traditional folk music and instruments, and sing/play Scottish, Irish, Welsh and English Folk Songs. Children will start to sing in harmony, initially in rounds, and later in two parts.</p>

2024-2025 Curriculum Coverage

	Term1 (Black History Month link)	Term 2	Term 3	Term 4	Term 5	Term 6
Year 4/5/6	<p>Jazz (Black History Month link) Context: We will learn how Jazz and Blues developed in New Orleans after the abolition of slavery. We will understand that its roots are: African Music elements like call and response, Spirituals, Western instruments popular at the time. Music making: As a group, children will learn “Dorian Tune” on xylophones. They will understand that they are using a scale, and syncopated rhythms. Children will perform as a class and in smaller groups. Extension: some children will create successful improvisation for the middle section. Song: Siyahamba</p>	<p>The Nutcracker (Trepak) Learn about Tchaikovsky as a composer. Revise our knowledge of the orchestra, instruments and instrument families through various activities and worksheets. Listen to Waltz of the Flowers and Trepak, and compare and contrast these (dynamics, tempo, instrumentation). Learn the Trepak dance. Perform written rhythm patterns on unturned percussion along to Trepak.</p>	<p>Brazilian Samba: Context: Children learn about the social importance of Samba music. As a class, we learn the different lines for World Cup Samba. Whole class performance. Children analyse the structure of a basic Samba performance, and understand how unison, call and response, polyrhythm sections are contrasted. They use this knowledge to create Samba pieces in their small groups. Perform to the class. Pieces should have clear structure.</p>	<p>Ode to Joy – Keyboards and Xylophones Children will learn staff notation for the treble and bass clefs. They understand how the pitch of notes is dictated by its position on the musical staff, and the duration is determined by its note value. We use our knowledge of notation, to read the sheet music to Ode to Joy on tuned percussion and keyboards, culminating in a class performance.</p>	<p>Vivaldi Four Seasons (Spring) Revise our knowledge of the orchestra and instrument families. Context: Learn about Baroque period, instruments and Vivaldi. Conducting: conduct in 2, 3 & 4 beats (year 6), along to excerpts from Four Seasons. Can we identify and keep the beat? Listening: A musical motif is a short idea/theme used in different guises throughout a piece of music. Analyse the opening theme from ‘Spring’ and listen how this is used throughout the piece. Learn and play this theme on xylophones. Composing and performing: In groups: create our own short theme and use it to create and perform music depicting a season.</p>	<p>Ensemble playing We revise our knowledge of note reading (term 4). As a class, we will learn a suitable popular song (chosen with the children’s input) and arrange it to suit our choice of instruments and abilities (children will have the opportunity to try various parts). Everyone will be contributing to the arrangement process. We will spend quite a bit of lesson time working in various small groups to become comfortable in our ensemble playing. Performance at the leavers’ service.</p>

2025-2026 Curriculum Coverage

	<u>Term 1</u>	<u>Term 2</u>	<u>Term 3</u>	<u>Term 4</u>	<u>Term 5</u>	<u>Term 6</u>
Year R/ 1	<p>Musical Building Blocks (The inter-related dimensions of Music) This term children will be introduced to musical ingredients. When we bake a cake, we need certain ingredients. Music also needs ingredients. We will explore pitch (high and low), dynamics (loud or quiet), and tempo (fast or slow). Activities include: Drawing a colour map of a piece of music: (using blue when we hear quiet, red when we hear loud) Moving along to music to indicate dynamics (crouching down for low sections, reaching up for high sections). Moving in time with music: following slow and fast beats by marching in time with the music. Children will also create their own musical fragments, using these ingredients. Singing: “Hello there”, “You are my sunshine”, High Low tika Low” , Looby Loo, “Sally Goes Round the Sun”</p>	<p>The Nutcracker Over the 6 weeks, we will read The Nutcracker story together – adding a new piece/musical excerpt each week. This will be our starting point for exploring: Orchestral instruments and instrument families Musical storytelling Mood/emotion in music Rhythm and Beat There will be plenty of movement and dancing, allowing children to express their reaction to the music physically, but also to develop kinetic a sense of rhythm.</p>	<p>Samba Children are introduced to Brazil in terms of culture, language, geography, etc. Children learn about Carnival and the importance of Samba music. We will experiment with layering different instruments playing different rhythms. Music making: As a class, we learn “Insect Samba”, with children alternating which parts they play. Children understand how the different rhythms layer up to form an interesting and exciting texture.</p>	<p>Traditional Tales Through a series of traditional stories from around the world, we explore how music can be a great tool for storytelling. Children will understand how the dimensions of music (pitch, dynamics, tempo) which were introduced in term 1, are used to create a mood, set a scene, or make a sound effect. Children will listen to a range of music and make up their own stories to reflect what they can hear. What story is the music telling them? Children will also create their own musical fragments to tell the story of Ananzi the spider.</p>	<p>Rhythm and Beat Children will look at performances of a variety of musical styles: Brazilian Samba, African Drumming, Pop, etc Children will understand the importance of a strong beat in all these examples. We will focus on practical group/circle activities, using untuned percussion. Children will be able to keep the beat and play given rhythm patterns along to a track of music. They will also make up their own patterns, to fit the beat. Children will be able to play their own simple 4-beat patterns, for the class to copy. Children will be able to play given polyrhythmic patterns as a class and in smaller groups.</p>	<p>Music and Movement This term we will move along to music, to physically show our understanding of what we hear. Children will dance/swing to music to indicate the pulse. They will use movement to respond to music which is loud/quiet, fast/slow, and high/low. We learn dances form Africa, Greece and traditional English folk dance. Children will use and understand these terms: Dynamics, pitch, <i>piano</i>, <i>forte</i>, tempo and beat.</p>
Year 2/3	<p>Music from Africa (Black History Month link) We will explore the musical traditions, sounds, and instruments of Sub-Saharan Africa, listening to many examples. Children will understand these elements: call-and-response, polyrhythm, ostinato, percussion, body percussion, as well as identify prominent instruments. In small groups, children will work together to create a piece using call-and response, and polyrhythm. Songs: Zimbole!</p>	<p>Waltz of the Flowers (from the Nutcracker) Children watch orchestra performances of Trepak (Russian Dance), and Waltz of the Flowers, and identify the instruments. We learn the names and sounds of the different orchestra instruments, and we categorize them into instrument families. Waltz of the Flowers: Children can keep the beat, swing to the beat, and play or clap along. We learn to conduct 3-beat music. We look at other dance forms, and how the beat in the music determines the steps of the dance. Children learn the step to the waltz. Using an animated graphic score, we perform on untuned percussion along to Waltz of the Flowers.</p>	<p>Hip Hop We look at Hip Hop as a culture, art form, in street art, dance, fashion and music. Children understand the origins of rap music and learn one of the earliest recorded Rap tracks – Rapper’s Delight (Sugarhill Gang). Children will create a drum track (using Drumbit), write short Raps, and combine these for their own Hip Hop performances. Formula for group raps: My name is ... and I am ... I like (to) ... 'cause it is ... Year 3s can extend to a make a longer rap. Perform.</p>	<p>Graphic Scores Music can be written in many formats. Children analyse some examples of graphic scores (compositions using symbols, pictures and shapes instead of traditional notation). What do all the lines/symbols/pictures mean> Why will these compositions sound very different every time they are performed? (Relative pitch, duration and dynamics can be shown in graphic scores, but it is never exact, leaving a lot of choice to the performer). We will work in pairs/groups (/individuals), using symbols/pictures to create graphic scores, which must include indications of pitch, duration and dynamics through clever use of symbols/lines/corlour, etc. Perform to the class and assess.</p>	<p>Vivaldi Four Seasons (Winter) Understand “programme music” – music that tells a story/create an image in our minds. How does Vivaldi achieve this in the first movement of “Winter”? We also listen to other examples of programme music. Work in pairs to create sounds to depict wintery things (icy frost, glistening snow, howling wind). As a class we create our own Winter themed poem, and work in small groups to create music reflecting our poem.</p>	<p>Classical is cool! - Pachelbel’s Canon This term, we will use the bassline to Pachelbel’s famous Canon in D, as the starting point for practical instrumental playing and music technology work. Children will learn the bassline (on chime bars and xylophones). Some children will also learn the harmony parts for the opening section, and we will play as a class ensemble. We will learn that many pop songs use this bassline, understanding how classical music can be used in fusion with other styles. Children will then use software (GarageBand) to record and edit the bassline. Once this is done, we will compose our own melodies to fit with the bassline.</p>

2025-2026 Curriculum Coverage

	Term1 (Black History Month link)	Term 2	Term 3	Term 4	Term 5	Term 6
Year 4/5/6	<p>Florence B Price: Symphony nr 3, third movement (Black History Focus) (BBC Ten Pieces) Florence Price was the first black female composer to have her music performed by a major orchestra. Children are introduced to the four instrument families (strings, woodwind, brass, percussion), and should be able to group individual instruments accordingly. Children will analyse how African music elements are used in Price’s piece. We will learn an African Juba Dance, and add our own rhythmic ostinati, using body percussion. Towards the end of term, children will work in groups to create a piece of music combining call and response, polyrhythm and juba rhythms.</p> <p>Song: Siyahamba Zimbole!</p>	<p>The Twelve Days of Christmas We will use tuned percussion to create a performance of The Twelve Days of Christmas. The cumulative structure of the song means it is made up of seven short melodies. In small groups, children will practice and learn a section of the song (colour coded note cards provided), eventually coming together in a whole class performance. Options for performance: Whole class sings, with groups switching to instruments at their turn. Or purely instrumental. Using LPO backing track. Children already learning a musical instrument can use the notation sheets to learn the whole tune. Extension tasks: Writing our own versions of “Twelve Days”: new gifts and new rhythm patterns. Further learning: We look at carol traditions from around the world. As well as the background/history to some well-known carols.</p>	<p>Music from India We will explore the instruments and sounds from India, as well as the social context of Indian Music. We will understand the role of various Indian instruments (table, sitar, etc), and try our hand at some of these. The practical focus for this term is the skill of improvisation (using a given scale to create a melody within a given framework/guidelines). We will learn how to create a drone effect, and how to improvise an Indian Rag, using given notes. There will be much Bangra dancing in the classroom!</p>	<p>Rock and Roll We will learn and understand how a basic Rock and Roll chord sequence work, identifying it in various well-known Rock ‘n Roll songs. We will learn about Bill Haley And The Comets, and their international significance in the history of popular music. Children will learn a four-bar blues chord sequence on the Ukulele, which they will be able to play as a class and in small peer groups. Performance at the Easter Service.</p>	<p>Hans Zimmer: Earth Children will be introduced to Hans Zimmer as a prominent film composer, learning how he incorporated technology (synthesizers etc) into his work. Children will watch the live BBC performance and complete a listening sheet to analyse the use of instruments and sounds. What atmosphere does the music create? How? AS a class, we will use instruments and our voices to recreate the “shimmer” effect at the start of Zimmer’s piece. We will also learn the opening melody (Children will understand that the melody notes in Zimmer’s piece are used repeatedly, but in different rhythms - sometimes double tempo, sometimes drawn out, etc.) Children will then work in small groups to use these elements (percussive shimmer, melody fragments), to create a performance. They should use the melody notes in different rhythmic variations, similar to how it is used in “Earth”.</p>	<p>Music Technology: soundtracks Creating a Soundtrack. Children will compare and contrast various clips (historic and modern) and discuss how soundtracks have changed over the years. What makes them effective (or not?). They will learn about the importance of timing, soundscapes, and special effects. We will use Garage Band to create a soundtrack for a short ‘Shaun the Sheep’ clip, using presets as well as our own recorded and manipulated sounds.</p>

2026 – 2027 Curriculum Coverage

	Term1 (Black History Month link)	Term 2	Term 3	Term 4	Term 5	Term 6
Year R/1	<p>Jazz Students are introduced to a number of Jazz icons. Each includes a short story/information about the musician, and music activities based on the relevant song/piece. General music making, with activities and games to develop confidence, encouraging music making and singing.</p> <ul style="list-style-type: none"> - Ella Fitzgerald: A Tisket, a Tasket (Singing. Performing rhythm patterns on percussion instruments to a steady beat) - Louis Armstrong: When the Saints go Marching in (marching to a beat) - Glenn Miller (singing in a round) - Duke Ellington (taking the A-train) <p>Songs: A Tisket, a Tasket Dr Knickerbocker nr 9 Hey, Mr Miller</p>	<p>Rhythmical Christmas Songs: Father Christmas, He Got Stuck Father Christmas on His Sleigh. Christmas Pudding Here we go Round the Christmas Tree</p> <p>We will use rhythm cards to learn about crotchets, quavers, and minims (calling them “Santa”, “elf” and “snow”). We will use our cards to create different 4-beat rhythm patterns, which we will clap/play along to familiar Christmas backing music – initially teacher led, but also in small groups (performing to the rest of the class). As children gain confidence, we will move on to using pitched chime bars. Singing will be a major focus this term: initially in unison but also developing skills for singing rounds/canons (“Father Christmas”, “Christmas Pudding”).</p>	<p>Musical Me Children will understand how they can use their bodies to make music. We will use our bodies as instruments to create a rainstorm, and to respond to classical pieces representing animals. We will use our voices to create calm or stormy nature scenes. In pairs, we will create collages from things we found outside (leaves, twigs, etc), and use this as a starting point for our own compositions: Children will use body percussion and singing to create different sound for each object on their collage.</p>	<p>Music Stories (World Book Day link) Children will understand how music can be used to convey a mood and set a scene. They will be introduced to the elements of music (pitch, tempo, rhythm, dynamics), and understand how these help composers to create certain “feelings” in their music. We will listen to a reading of Bear Hunt, and children will discuss how instruments are used to create the different sounds (mud, snow, tip-toe, etc). Children will use instruments to help tell the Teddy Bear’s Picnic. Different groups will be tasked with creating sounds for the different sections of the poem, resulting in a whole class performance.</p> <ul style="list-style-type: none"> • We’re Going on a Bear Hunt Teddy Bears’ Picnic 	<p>Grieg: In the Hall of the Mountain King After listening to the Story of Peer Gynt running away from the Mountain King, children will watch a performance of “In the Hall of the Mountain King”, discussing the instruments we see and hear. Children will then draw one of the following: The scary mountain king; his hall/palace; or Peer Gynt running away. Children should think about the atmosphere created in the music while they aim to capture this in their artwork. As a class will create our own Mountain King piece: We will split in two groups: Group 1: We will use body percussion to create the bangs and crashes we heard in Grieg’s music. Children suggest which sounds to make/use. Group 2: Using claves/xylophones, we will play a sneaky tune using 5 next-door notes (d –a). Groups play together, combining the rhythm and melody. Groups swap over in the next lesson.</p>	<p>Musical Superhero! Children will become Musical SUPERHEROES through a range of activities linked to our topic. Composition: We will create our own 4-beat rhythm grid, to play along to a superhero soundtrack (Marvel opening theme) Making music: “Bounce High, Bounce Low” – using our actual and inner voices to chant the song Understanding music structure: we play the “Superman” game, understanding that the song has two sections (AB form) – section A is sing, and section B is clapped. Rhythm and Beat: Using our superman chant, we will explore how syllables in words match up to notes in a melody. We will chant our song will stomping a steady beat with our feat. Singing: Songs: <ul style="list-style-type: none"> • If you know you’re super and you know it. • Five Superheroes 1-10 Super Song</p>
Year 2/3	<p>Reggae (Black History Focus) Children are introduced to the music of Jamaica. We will use the song Three Little Birds as our starting point for singing and instrumental work: Children will develop their understand of rhythm: <ul style="list-style-type: none"> • They will understand and be able to identify syncopation • They will understand that the 2nd and 4th beats are the strong ones in Reggae, demonstrating on percussion instruments. We will learn and play the bass notes to Three Little Birds and Stir it Up on keyboards or tuned percussion instruments, keeping in time with the musical track.</p>	<p>Christmas Ocarinas In keeping with curriculum guidelines, all students should have the opportunity to learn a musical instrument. Children will learn to play the 4-hole ocarina, with the aim to perform harmony parts for Silent Night by the end of term. Extended learning: We will discuss how words are notated, looking at syllables and using quavers, crotchets, and semi-quavers. Children will be able to match words to rhythmic patterns/note values and use this knowledge to create a Christmas chant. Singing: “Walking in a Winter Wonderland”</p>	<p>Chinese New Year Social context: Children will learn about the important role in all celebratory aspects of Chinese life. They will learn why traditional Chinese music sounds different to traditional British music, understanding that the main differences can be found in the tonality (musical scales). Children will learn about the pentatonic (5 note) scale, and how it forms the melodic basis for traditional Chinese music. We will create our own pentatonic melodies, which we will perform on tuned percussion to the rest of the class. We will also learn a Dragon Dance!</p>	<p>Peter and the Wolf Children will be introduced to the orchestra through this symphonic fairy tale. We will explore different timbres (tone qualities), and how they are used to illustrate the different characters. Children will complete a range of listening tasks, identifying and describing different instruments. Composition: children will use music technology (Garage Band) to create their own short melody, picking an appropriate instrument(s) to effectively represent a give animal character. They will work on this in consecutive weeks, adding to their work in complexity and detail.</p>	<p>Gershwin- Rhapsody in Blue We will be introduced to George Gershwin, understanding his important role as a classical composer inspired by Jazz music. Children will analyze an excerpt of Rhapsody in Blue. As we listen to the music, we will create (draw/collage) a cityscape reflecting what we can hear (the sirens, the cars, the bustle). Children will use their art as inspiration for their own “Busy City” compositions: They will create train/traffic rhythm ostinatos (repeating rhythm patterns and record them in garage band. They will then use the Blues Scale to create melodies and combine their rhythm ostinati and Blues melodies into a composition. They may wish to include additional “city sounds”, either on an instrument or using garage band to create or record these. They will perform their creations at the end of term.</p>	<p>British Songs and Sounds First three weeks: We are exploring soundscapes: <ul style="list-style-type: none"> • Countryside sounds • British seaside sounds • Sounds of the City Children will record some of these sounds and use them to create their own compositions. During the last three weeks of term, we will journey through Britain. We will explore traditional folk music and instruments, and sing/play Scottish, Irish, Welsh and English Folk Songs. Children will start to sing in harmony, initially in rounds, and later in two parts.</p>

<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Year 4/5/6</p>	<p>South African Kwela and Jazz (Black History Month link) The Music of Apartheid South Africa: We consider how music can be used to influence change. Children learn about the inspiring musical life of Miraim Makeba. We learn to sing in Xhosa and play the bassline to Pata Pata in time with the music. We learn about improvised harmony in African Music through the songs “Lion Sleeps Tonight” and “Iqola”. Children improvise their own harmonies on instruments. We learn the protest song Shosholaza, which tells about the bad working conditions in mines. We use this song as a starting point to create our own call and response pieces.</p>	<p>Instrumental skills – Winter Wonderland This term we will work on our instrumental skills, ready for a performance at the end of term. Children will learn different instrumental parts for Winter Wonderland (Sleigh Bells Ring...). Initially we will alternate parts, to give all children access to various instruments. Towards the latter half of the term, children will focus on a specific part, ready for a class performance at the Christmas service.</p>	<p>British Popular Music A whistlestop tour of British popular music from 1950 until today. We will look at specific artists from different eras as a starting point to explore common music features, composition techniques, develop our practical music making and composition skills. 50s and 60s: Beatles: understanding what makes music and musicians popular. 70s: Bowie and Queen. Learn “We Will Rock You” as a class band. 80s and beyond: Elton John. We have a go at creating our own remixes. Current popular music: We listen to familiar songs and artists, understanding which composition techniques they commonly use. Children use software (Bandlab) to create their own tracks.</p>	<p>Recorders We investigate the history of the recorder (and other woodwind instruments). Children also understand the construction and sound production of the instrument. As a class, children learn a piece in three parts on the recorder. Skills: - Note reading (treble clef) - Ensemble playing - Rhythmic notation (minims, quavers, and crotchets) - Instrumental playing Further knowledge: - Musical structure - Phrasing Harmony and chords</p>	<p>Carnival of the Animals We use pieces from the Carnival of the Animals, by Saint-Saens, to study various elements of music. Fossils: Children understand how music is organized in a structure or ‘form’. They create short compositions in Rondo form. Tortoises: We analyse how Saint-Saens recreated the can-can tune into this piece and understand the importance of metre and beat. We develop note-reading, playing the melody on instruments. Aquarium: Children identify how pitch, dynamics, tempo, etc are used. They draw graphic scores to illustrate how they hear these in this piece. Elephants vs Birds: Children use their knowledge of musical elements (pitch, tempo, instrumentation, dynamics, tempo) to compare these pieces. Children also complete a composition project: create a small musical motif for an animal of their choosing and build it into a larger scale piece.</p>	<p>Dr Who (Delia Derbyshire) Delia Derbyshire created her arrangement of the Dr Who theme before Music composition software existed. Children learn how she recorded individual sounds on tape, and the ways that she manipulated these to create the original doctor who theme music. Children learn how to record and manipulate everyday sounds using Garage Band. They use the editing options to change these sounds (making them higher/longer; lower/higher; etc) and combine them to create their own versions of the Doctor Who theme.</p>
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Progression in Learning

Listening, Appraising and Responding

	Key stage 1		Key stage 2			
EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Listening to a range of high-quality live and recorded music						
<ul style="list-style-type: none"> • Responding to music through movement, altering movement to reflect the tempo, dynamics or pitch of the music • Expressing their response to different music and lyrics • Exploring lyrics by suggesting appropriate actions • Exploring the story behind the lyrics or music • Listening to and following a beat using body percussion and instruments • Considering whether a piece of music has a fast, moderate or slow tempo 	<ul style="list-style-type: none"> • Recognising and understanding the difference between pulse and rhythm. • Understanding that different types of sounds are called timbres. • Recognising basic tempo, dynamic and pitch changes (faster/slower, louder/quieter and higher/lower). • Describing the character, mood, or 'story' of music they listen to, both verbally and through movement. • Describing the differences between two pieces of music. • Expressing a basic opinion about music (like/dislike) 	<ul style="list-style-type: none"> • Recognising timbre changes in music they listen to • Recognising structural features in music they listen to. • Listening to and recognising instrumentation. • Beginning to use musical vocabulary to describe music. Identifying melodies that move in steps. • Identifying melodies that move in steps. 	<ul style="list-style-type: none"> • Discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary (Indian, classical, Chinese, Battle Songs, Ballads, Jazz). • Understanding that music from different parts of the world, and different times, have different features. • Recognising and explaining the changes within a piece of music using musical vocabulary. • Describing the timbre, dynamic, and textural details of a piece of music, both verbally, and through movement. • Beginning to show an awareness of metre. • Recognising and beginning to discuss changes within a piece of music. 	<ul style="list-style-type: none"> • Recognising the use and development of motifs in music. • Identifying gradual dynamic and tempo changes within a piece of music • Recognising and discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary (Samba, Rock and Roll, Blues). • Identifying common features between different genres, styles and traditions of music. • Recognising, naming and explaining the effect of the interrelated dimensions of music. • Identifying scaled dynamics (crescendo/decrecendo) within a piece of music. • Using musical vocabulary to discuss the purpose of a piece of music. 	<ul style="list-style-type: none"> • Recognising and confidently discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary, and explaining how these have developed over time (South African, West African, Musical Theatre, Dance Remix, Classical). • Representing the features of a piece of music using graphic notation, and colours, justifying their choices with reference to musical vocabulary. • Comparing, discussing and evaluating music using detailed musical vocabulary. 	<ul style="list-style-type: none"> • Discussing musical eras in content, identifying how they have influenced each other, and discussing the impact of different composers on the development of musical styles. • Recognising and confidently discussing the stylistic features of music and relating it to other aspects of the Arts (pop art, film music). • Representing changes in pitch, dynamics and texture using graphic notation, justifying their choices with reference to musical vocabulary. • Identifying the way that features of a song can complement one another to create a coherent overall effect.

Progression in Learning

Listening, Appraising and Responding

	Key stage 1		Key stage 2			
EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Listening to a range of high-quality live and recorded music <i>continued</i> .						
						<ul style="list-style-type: none"> • Use musical vocabulary correctly when describing and evaluating the features of a piece of music. • Evaluating how the venue, occasion and purpose affects the way a piece of music sounds.
Listening with attention to detail and recall sounds with increasing aural memory						
<ul style="list-style-type: none"> • Listening to sounds and matching to the object or instrument • Listening to sounds and identifying high and low pitch • Listening to and repeating a simple rhythm • Listening to and repeating simple lyrics • Understanding that different instruments make different sounds and grouping them accordingly 	<ul style="list-style-type: none"> • Listening to and repeating short, simple rhythmic patterns. • Listening and responding to other performers by playing as part of a group. 	<ul style="list-style-type: none"> • Listening to and repeating a short, simple melody by ear. • Suggesting improvements to their own and others' work. 	<ul style="list-style-type: none"> • Beginning to use musical vocabulary (related to the inter-related dimensions of music) when discussing improvements to their own and others' work. 	<ul style="list-style-type: none"> • Using musical vocabulary (related to the inter-related dimensions of music) when discussing improvements to their own and others' work. 	<ul style="list-style-type: none"> • Developing confidence in using detailed musical vocabulary (related to the inter-related dimensions of music) to discuss and evaluate their own and others' work. 	<ul style="list-style-type: none"> • Confidently using detailed musical vocabulary (related to the inter-related dimensions of music) to discuss and evaluate their own and others work.

Progression in Learning
Composing

	Key stage 1		Key stage 2			
EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Create sounds and music using the interrelated dimensions of music						
<ul style="list-style-type: none"> • Playing untuned percussion 'in time' with a piece of music • Selecting classroom objects to use as instruments • Experimenting with body percussion and vocal sounds to respond to music • Selecting appropriate instruments to represent action and mood • Experimenting with playing instruments in different ways 	<p>Selecting and creating short sequences of sound with voices or instruments to represent a given idea or character.</p> <p>Combining instrumental and vocal sounds within a given structure.</p> <p>Creating simple melodies using a few notes.</p> <p>Choosing dynamics, tempo and timbre for a piece of music.</p> <p>Creating a simple graphic score to represent a composition.</p> <p>Beginning to make improvements to their work as suggested by the teacher.</p>	<ul style="list-style-type: none"> • Selecting and creating longer sequences of appropriate sounds with voices or instruments to represent a given idea or character. • Successfully combining and layering several instrumental and vocal patterns within a given structure. • Creating simple melodies from 5 or more notes. • Choosing appropriate dynamics, tempo and timbre for a piece of music. • Using letter name and graphic notation to represent the details of their composition. • Beginning to suggest improvements to their own work. 	<ul style="list-style-type: none"> • Composing a piece of music in a given style with voices and instruments (Battle Song, Indian Classical, Jazz, Swing). • Combining melodies and rhythms to compose a multi-layered composition in a given style (pentatonic). • Using letter name and rhythmic notation (graphic or staff), and key musical vocabulary to label and record their compositions. • Suggesting and implementing improvements to their own work, using musical vocabulary. 	<ul style="list-style-type: none"> • Composing a coherent piece of music in a given style with voices, bodies and instruments. • Beginning to improvise musically within a given style (Blues). • Developing melodies using rhythmic variation, transposition, inversion, and looping. • Creating a piece of music with at least four different layers and a clear structure. • Using letter name, graphic and rhythmic notation and key musical vocabulary to label and record their compositions. • Suggesting improvements to others work, using musical vocabulary. 	<ul style="list-style-type: none"> • Composing a detailed piece of music from a given stimulus with voices, bodies and instruments (Remix, Colours, Stories, Drama). • Improvising coherently within a given style. • Combining rhythmic patterns (ostinato) into a multi-layered composition using all the inter-related dimensions of music to add musical interest. • Using staff notation to record rhythms and melodies. • Selecting, discussing and refining musical choices both alone and with others, using musical vocabulary with confidence. • Suggesting and demonstrating improvements to own and others' work. 	<ul style="list-style-type: none"> • Improvising coherently and creatively within a given style, incorporating given features. • Composing a multi-layered piece of music from a given stimulus with voices, bodies and instruments. • Composing an original song, incorporating lyric writing, melody writing and the composition of accompanying features, within a given structure. • Developing melodies using rhythmic variation, transposition and changes in dynamics, pitch and texture. • Recording own composition using appropriate forms of notation and/or technology and incorporating.

Progression in Learning
Progression in Learning
Performing

	Key stage 1		Key stage 2			
EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<ul style="list-style-type: none"> Using their voices to join in with well-known songs from memory Remembering and maintaining their role within a group performance Moving to music with instruction to perform actions Participating in performances to a small audience Stopping and starting playing at the right time 	<ul style="list-style-type: none"> Using their voices expressively to speak and chant. Singing short songs from memory, maintaining the overall shape of the melody and keeping in time. Maintaining the pulse (play on the beat) using hands, and tuned and untuned instruments. Copying back short rhythmic and melodic phrases on percussion instruments. Responding to simple musical instructions such as tempo and dynamic changes as part of a class performance. Performing from graphic notation. 	<ul style="list-style-type: none"> Using their voices expressively when singing, including the use of basic dynamics (loud and quiet). Singing short songs from memory, with melodic and rhythmic accuracy. Copying longer rhythmic patterns on untuned percussion instruments, keeping a steady pulse. Performing expressively using dynamics and timbre to alter sounds as appropriate. Singing back short melodic patterns by ear and playing short melodic patterns from letter notation. 	<ul style="list-style-type: none"> Singing songs in a variety of musical styles with accuracy and control, demonstrating developing vocal technique. Singing and playing in time with peers, with some degree of accuracy and awareness of their part in the group performance. Performing from basic staff notation, incorporating rhythm and pitch and be able to identify these symbols using musical terminology. 	<ul style="list-style-type: none"> Singing longer songs in a variety of musical styles from memory, with accuracy, control, fluency and a developing sense of expression including control of subtle dynamic changes. Singing and playing in time with peers, with accuracy and awareness of their part in the group performance. Playing melody parts on tuned instruments with accuracy and control and developing instrumental technique. Playing syncopated rhythms with accuracy, control and fluency. Playing simple chord sequences (12 bar blues). Performing from basic staff notation, incorporating rhythm and pitch and identifying these symbols using musical terminology. 	<ul style="list-style-type: none"> Singing songs in two or more parts, in a variety of musical styles from memory, with accuracy, fluency, control and expression. Working as a group to perform a piece of music, adjusting dynamics and pitch according to a graphic score, keeping in time with others and communicating with the group. Performing with accuracy and fluency from graphic and simple staff notation. Playing a simple chord progression with accuracy and fluency. 	<ul style="list-style-type: none"> Singing songs in two or more secure parts from memory, with accuracy, fluency, control and expression. Working as a group to perform a piece of music, adjusting the interrelated dimensions of music as required, keeping in time with others and communicating with the group. Performing a solo or taking a leadership role within a performance. Performing with accuracy and fluency from graphic and staff notation and from their own notation. Performing by following a conductor's cues and directions.

