MUSIC

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Music

Music Statement of Intent

The Aquila Trust values music as being a fundamental aspect of children's lives and sees music as a mechanism in which children can soar. 'They will soar on wings, like Eagles' Isiah 40:31. Just like the parable, 'Music is the soul to the universe, wings to the mind, flight to the imagination and life to everything'. Plato

The intent of our music curriculum is to equip students with a thorough understanding of various genres/artists/composers and styles of music, develop their technical abilities in playing musical instruments, and foster a love and appreciation for all types of music outside their cultural capital. We aim to provide a structured and sequential music education that engages, inspires and challenges all students in their daily lives. 'It has been proven that music plays a key role in brain development. This is because it helps with the nurturing of language, motor skills, emotional intelligence and collaboration skills.' Everything you need to know about music in schools - The Education Hub (blog.gov.uk)

We offer pupils every opportunity to advance their ability, nurture their talents and interests, express their ideas and thoughts about musicality and the culture of music and beyond. Through our high expectations, we support the children to build on their prior substantive and disciplinary knowledge. St Laurence's curriculum supports pupils to meet the requirements of the Foundation Stage Profile and the National Curriculum end of key stage attainment targets. We support every child to create, experience and participate in great musical opportunities and express the impact music has on them.

All pupils should have a range of activities to develop their talents in all aspects including: listening and appraising, finding/making pulse & rhythm, singing, playing instruments, improvisation, composition and performance through.

Music is as a key feature of Collective Worship and the curriculum as a whole and all students should explore their own identity and individuality whilst exploring music. Music is bespoke to our setting and the beauty of this is that each child's journey will be individual and nurtured by the school. Each session allows for cognitive cycles to be revisited and built upon.

Finally, our high expectations and progressive curriculum, supports the children in developing practical, theoretical and disciplinary knowledge. The long term aim is for pupils to know more so they want to do more and feel enabled to make this choice.

Spiritual, Moral, Social and Cultural Aspects of the Music Curriculum

Through music children will be able to develop the following:—

Spiritual:

The opportunity to explore beliefs, experience and faiths, feelings and values
Enjoy learning about oneself, others and the surrounding world
Support children in understanding their own identity
Use imagination and creativity and reflect on experiences.

Moral:

The opportunity to learn what is right and wrong and respect the law
Understand consequences
Investigate moral and ethical issues and offer reasoned views

Social:

The opportunity to use a range of social skills to participate in the local community and beyond
Appreciate diverse viewpoints
Participate and cooperate

Cultural:

The opportunity to explore and appreciate cultural influences
Participate in cultural opportunities
Understand, accept, respect and celebrate diversity.

To be most effective, SMSC will be made explicit by staff when delivering the teaching sequence.

Pedagogical Approach

Metacognition

Adapted from: EEF METACOGNITION AND SELF-REGULATED LEARNING—Guidance Report
Metacognition and Self-regulated Learning | EEF (educationendowmentfoundation.org.uk)

Teaching Process

In terms of developing self-regulated learning and metacognition, this means we need to make sure that we don't give too much information at the same time (when delivering explicit instruction), and do not expect the learner to take on too much challenge when doing guided practice and independent work. The use of structured planning templates, teacher modelling, worked examples, and breaking down activities into steps can help achieve this.

Self-regulation and metacognition strategies work through learners monitoring and evaluating their own learning strategies:

· Explicit teaching
· Teachers modelling
· Opportunities for pupils to reflect on and monitor their strengths and areas of improvement, and plan how to overcome current difficulties.
· Providing enough challenge for learners to develop effective strategies, but not so difficult that they struggle to apply a strategy.

Self-regulated learning can be broken into three essential components that teachers need to know about to help their pupils to develop into successful learners:

Cognition is the mental process involved in knowing, understanding, and learning. By cognitive strategies, we mean skills like memorisation techniques or subject-specific strategies like making different marks with a brush. This is the bread and butter of good teaching; cognitive strategies are fundamental to acquiring knowledge and completing learning tasks.

Metacognition is about the ways learners monitor and purposefully direct their learning. For example, having decided that a particular cognitive strategy for creating is likely to be successful, a pupil then monitors whether it has indeed been successful and then deliberately changes (or not) their method based on that evidence. By metacognitive strategies, we mean the strategies we use to monitor or control our cognition, such as checking that our technique was accurate or selecting the most appropriate cognitive strategy for the task we are undertaking.

Motivation is about our willingness to engage our metacognitive and cognitive skills and apply them to learning. Motivational strategies will include convincing oneself to undertake a tricky task now—affecting our current well-being—as a way of improving our future well-being in the task tomorrow. Cognition, metacognition, and motivation all interact in complex ways during the learning process. It is impossible to be metacognitive without having different cognitive strategies to hand and possessing the motivation and perseverance to tackle problems and apply these strategies.

Pedagogical Approach

Cognitive Load Theory

Adapted from: Cognitive Load Theory: Research that teachers really need to understand

Cognitive Load Theory — aim = to develop instructional techniques that fit within the characteristics of working memory in order to maximise learning.

Based on two principles:

1. There is a limit to how much **new** information the brain can hold. (**Working memory**—processing new information results in 'cognitive load' which can affect outcomes.)

2. There is no know limit to how much **stored** information that can be processed at one time. (**Long term memory**—stores information as schemas.)

Explicit instruction involves teachers clearly showing children what to do, rather than have them construct or discover it for themselves. To lessen cognitive load on working memory. This can be used for new information and learning. Independent learning also needs to be incorporated but with cognitive load managed through guidance, prior information, scaffolds and assistance if needed.

Long term memory relies on the formation of schemas where information can be processed automatically with minimal conscious effort. Automaticity happens after extensive practice. Thus reducing working memory load. If working memory is overloaded, there is greater risk that the content will not be understood, be confused and not stored into the long term memory. Ultimately, learning will be slowed down. Automation of schemas reduces the burden on working memory because when information can be accessed automatically, the working memory is freed up to process new information.

There are 3 types of Cognitive load—Intrinsic, Extraneous and Germane

I**ntrinsic** —difficulty of subject matter being learnt, it depends on the complexity of the material and the prior learning—i.e. different people will have different levels of cognitive load depending on their experiences and knowledge

Extraneous — how the subject matter is taught—we need to minimise extraneous cognitive load to free up working memory.

Germane—the load imposed on the working memory by the process of learning i.e. by transferring information into long-term memory through schema construction.

Types of Knowledge

Adapted from Ofsted: Research and Review Series: Music 2021

'Music touches the very heart of our humanity and a sense of the wonder of music has touched human societies throughout history,'

I Peretz and RJ Zatorre, Oxford University Press, 2003

Music education offers young people the chance to understand, perform and create in an aural dimension that often sits outside our capacity to describe in words. For many pupils, the music they love will be part of the narrative of their lives and bring colour to the experiences that shape them.

Tacit Knowledge— *Tacit knowledge* refers to the *knowledge* gained through experience that is often difficult to put into words. Musical knowledge comes about through enculturation, where members of a culture gain some tacit knowledge of the workings of the main musical systems they hear, usually from a very early age. Repeated experiences of this provide a rich basis for developing meaningful knowledge around music.

Procedural Knowledge— Procedural knowledge is the knowledge exercised in the performance of a task. Playing an instrument is the foundation of performing and composing. Well-developed procedural knowledge depends on pupils acquiring an array of automated procedures that they need to develop technical and expressive competence on an instrument. Curriculum plans should therefore set out the schedule of task-relevant practice episodes, keeping in mind how much can realistically be learned. Despite its challenges, practice is, eventually, liberating for the participant

Declarative Knowledge— *Declarative knowledge* refers to facts or information stored in the memory. In a musical context, examples of declarative knowledge might include that of notation, keys and chords or of the works and songs that illuminate musical culture. This knowledge of shared and historical musical culture has an important role to play in offering a broad and balanced education that supports cultural literacy. This is one of the reasons that Ofsted considers music to be an important part of an education that is broad and balanced.

"As well as developing the procedural knowledge of how to perform and compose, curriculum music enables pupils to learn about musical culture and history."

National curriculum in England: music programmes of study', Department for Education, September 2013

Music Subject Leader Action Plan (24-25)

Improvement Required	How will this be achieved?	By Whom?	When?	Success Criteria	Financial Implication	Monitoring-Who? When?	Impact
Make sure there is at least 1 hour of music per week, every term.	Music should be taught as a 30 minute lesson, every week for at least three terms. Music can also be embedded through praise and reflection as well as using songs in Maths. GPS and other subjects. If music is not being taught in a particular term then music should be embedded elsewhere in the curriculum	All staff	Ongoing	Children are being taught music every week for at least terms. Children are given opportunities to listen to and perform songs outside of music lessons.	Cost of trips/visits/ visitors. Subject release time	CB – monitoring, lesson observation, pupil voice, planning	
To improve teacher subject knowledge of music.	Music focused CPD and staff meeting giving examples of best practice in music as well as techniques for effective music teaching.	All staff – CB lead	Ongoing provide your planned term for this training	Staff are comfortable teaching music. Staff have improved their subject knowledge and can use correct vocabulary and equipment.	Membership – Charanga External training	CB – staff surveys	

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To review the quality of education across the school through a termly monitoring schedule. To be 'Ofsted ready'.	Reviewing curriculum to ensure it is Ofsted ready. Ensure website contains Intent, progressions of skills and knowledge and the Music curriculum. Update as required. Update Music policy as required Subject lead will be attending training to share with teachers. Ensure all staff (teachers and TAs) are aware of our progression, why we teach each unit, where it fits in the progression of skills.	All staff. CB	Ongoing say which terms you are planning to do these things	All staff and children can confidently speak about music. Quality of music teaching across the school is 'good or better' Evidence of performances saved onto Sharepoint. All teachers will be able to articulate why they are teaching a particular objective/skill and how it fits into the progression of skills and knowledge	None	CB monitoring, observation, pupil voice	
All children, including SEN children, to make good progress. SEN a focus. Ensure work is demanding and lessons are inclusive. Equality of learning is a priority.	Scrutiny of Planning, pupil consultations, monitoring- focus on SEN. Accurate data on assessment spreadsheet x3 yearly. Data on groups of pupils tracked and analysed at mid and end year points. Planning adapted accordingly .	All teachers CB	Ongoing – Assessment Monitoring x3 yearly Mid and end year data analysis	Progression of skills is evident in performance and lessons. Skills coverage can be evidenced and seen in assessment tracker. Pupils can ask questions which will confirm understanding and progress. Children can articulate their thoughts and ideas.	Non-contact time for subject leader	CB monitoring, observation, pupil voice	

Work is evidenced by uploading videos to Sharepoint.	Music should be evidenced by using videos of performances. These should be uploaded into the music subject folder on Sharepoint. This will provide us with the evidence of music taking place in school.	All teachers	How often do you want them to do this? 3x a year so 3 pieces of evidence for each class?	Children's work is evidenced on Sharepoint. There are videos of children performing songs using voices and instruments on Sharepoint.	£0	CB monitoring	
Greater opportunities for students to use instruments during music lessons.	Children should not only be singing during Charanga lessons. There are lesson plans and opportunities to use a wide variety of tuned and untuned instruments.	All teachers	Ongoing	Children are given opportunities to use musical instruments in music lessons. There is evidence of children using the instruments in music lessons	Cost of instruments	CB monitoring	
To plan music theme days/ week across the year. Provide children with greater opportunities for performance.	Dates to be arranged for Kent Music Roadshow. Year 4 will be taking part in Young Voices concert in January 2024. Arrange public performances of instruments, songs, performances children have learnt	All Staff	Plan which terms for these things. Or add dates if you know them Look at curriculum can we book in a djembe drumming workshop of similar??	Children to be given opportunity to see instruments and musicians in action. Children have greater opportunities to experience public performance. Children can invite parents/the community in to view their performances.	Subject leader to arrange Cost of roadshow Cost of Young Voices registration	Video and photographic evidence of performances. Pupil voice shows greater enthusiasm for musical performance	

Attend Aquila music network meetings on a regular basis to share best practice and ideas.	CB will attend meetings (if not able a copy of the minutes is sent). New initiatives and ideas to be considered as they arise through the year.	CB	When?	New ideas to be circulated as relevant to staff.	Cover for CB	SLT – minutes of meetings to be emailed a;long with action points
Subject leaders to have a link governor.	Meet with subject leader link Governor to share action plan. Undertake monitoring together	CB/ link Governor	Term 2 and ….(look at monitoring schedule)	Governors will have a greater knowledge of what is happening in the Music curriculum, strengths and weaknesses identified and action points. Governors will be able to articulate Musical enrichment in our cuurriculum	Possible sub leader release	SLT/Govs

End of Term 1	End of Term 2	End of Term 3	End of Term 4	End of Term 5	End of Term 6
Action plan sent to SLT Strengths/weaknesses identified though staff survey on their subject. Update action plan if needed. Charanga subscription renewed Make contact with link governor for subject/area of responsibility- book date to meet in T2. Update concepts maps after changes to this years curriculum. Make Music Mark application	First set of monitoring completed. Feedback in PDM. Present to governors - Meet with subject leader link governor to share action plan Make 'Ofsted ready' key facts booklet for use of all staff.	Action plan reviewed mid-year. Next phase of monitoring by end T3 Enquiry Curriculum themes embedded Monitor own and others' CPD to strengthen and support subject knowledge. Undertake wider reading into current research in subject area. Complete audit and days out with other music lead in trust. Year 4 to attend Young Voices	Check new units are planned well – support given where needed. Joined by link governor for deep dive monitoring	Impact reports to governors. Evaluate strengths and weaknesses in subject area – ready for impact statement for governors T6. Consider and plan areas for improvement/ change for next year.	Completed final phase of monitoring. Write impact reports for governors T6 Review use of Charnage for next year.

ELG in the EYFS Framework / Development Matters (3 and 4 year olds)

The information below outlines the most relevant statements taken from the Early Learning Goals in the EYFS statutory framework and the Development Matters age ranges for Three and Four-Year-Olds and Reception to match the programme of study for music.

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S

Pupils should be taught:

In terms 1 and 2

- Sing a large repertoire of songs.
- Use large-muscle movements to wave flags and streamers,
- paint and make marks.
- Listen with increased attention to sounds.
- Respond to what they have heard, expressing their thoughts and feelings.
- Remember and sing entire songs.
- Sing the pitch of a tone sung by another person ('pitch match').
- Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs.
- Create their own songs, or improvise a song around one they know.
- Play instruments with increasing control to express their feelings and ideas.

In terms 3 and 4

- Listen carefully to rhymes and songs, paying attention to how they sound.
- Learn rhymes, poems and songs.
- Combine different movements with ease and fluency.
- Explore, use and refine a variety of artistic effects to express their ideas and feelings.
- Return to and build on their previous learning, refining ideas and developing their ability to represent them.
- Create collaboratively sharing ideas, resources and skills.
- Listen attentively, move to and talk about music, expressing their feelings and responses.
- Sing in a group or on their own, increasingly matching the pitch and following the melody.
- Explore and engage in music making and dance, performing solo or in groups.

In terms 5 and 6 (ELG's)

- 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.

Key Stage 1. National Curriculum Requirements

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 interrelated dimensions: pitch, duration (rhythm), dynamics, tempo, timbre, texture, structure and appropriate musical notations (**Year 1—Graphic Scores. Year 2—Rhythmic Notation)**

K S 1

Pupils should be taught:

- 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 interrelated dimensions of music

Key Stage 2. National Curriculum Requirements

The National Curriculum for music aims to ensure that all pupils:

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:

KS2

- 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 interrelated dimensions of music
- listen with attention to detail and recall sounds with increasing aural memory
- use and understand staff and other musical notations **(Year 3—Rhythmic Notation) Years 4, 5 and 6—Staff Notation)**
- 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

Whole School Enrichment Opportunities

Whole School Enrichment Opportunities (minimum of 3 a year)		
Term	**Event**	**Music link**
1	Harvest Service	Harvest concert within worship
2	Christmas Service	Carol Concert
3	Young Voices	O2 Arena Concert
4	Easter Service	Easter celebration
5	School Production	Year 6 to perform a production to whole school and parents
6	Leavers Service	Celebrating Year 6 Leavers with a Church Service

The Enrichment Opportunities are not stand alone projects. Instead they are planned events where the children can use their prior knowledge and skills to address a creative situation with a subject rich approach. Children should be encouraged to refer back to past performances/skills and knowledge organisers to aid in their decisions and the thinking process to assist them in remembering more, to be able to do more. Thus they are where music based schemas can be used alongside new knowledge. They are also a good opportunity to assess substantive, disciplinary and theoretical knowledge.

Inclusion in Music

At St Laurence C of E Junior Academy, we strongly believe in inclusive education to ensure all pupils engage to the best of their ability.

In Music this will look like: *adapted from: CSIE Legislation and Guidance for Inclusive Education and **Ofsted– Research and Review Series: Music***

Learn About Music	Quality first teaching, using St Laurence's medium-term plans Communication tools – PECS, braille, Now/Next boards, storyboards, InPrint, digital communication, Language through colour Knowledge Rich Curriculum—substantive and disciplinary Links to literacy and numeracy—subject specific vocabulary, Elements of Music, learning notation Wider picture offered to show how the learning fits into our world VAK – a mixed approach for all learning styles Link local and global Active – investigations, hands-on, experience based Learning questions - structure thinking around questions that hold indicators as to how and what to answer Adapt where needed, use targeted teaching— i.e. repetition of important knowledge, some may need to learn & practise different components when studying the same content areas.
Learn about musicians	Cultural Capital through: Diverse selection of composers, musicians and genres of music studied throughout Planned visits to exhibits, galleries and art in the community Visiting professional and amateur musicians – to represent our school community and the wider community Different ways of thinking offered through diversity being celebrated Encourage families to know where to go to experience music and encourage interests to be developed beyond the class (i.e. a 'listening list') Avoidance of stereotyping – show a global picture of music and encourage a fusion of influences Cognitive load—if needed, isolate important aspects Ethnomusicology – explore the origins and cultural importance of the instrumentation, language and stylistic features
Technical Knowledge	Barriers to learning techniques are identified and removed so every child has access to equal opportunities. Substantive knowledge - clear and progressive across the school Disciplinary knowledge – supports children to become successful in the key skills needed to be creative when composing and experiencing music Build confidence & interest - we are all seen as musicians
Creating Music	Voice for Choices –Resilience, independence, perseverance Work collaboratively – peer to peer, child and adult Active learning – practical, experience based learning Communication – self-express own ideas through composition and considered nuances within performance Consider most appropriate medium for exploring and recording—considering how much additional knowledge will be needed about how it works, which might distract from the learning. Consider the equipment being used—are instruments in tune? Quality of the instruments and range of instruments to promote accessibility. Creativity encouraged through individuality of outcome that is celebrated for its own merit Consider the space/area of the class that the child works in and the groups they work within for compositional/performance tasks. Modified equipment—talk to the art leader if we need to purchase or adapt equipment TA support— speak to Sam Browning (ASD & ELSA), Elaine Fox (SRP), Fran Bishop (VI) Well-being Team support
Evaluation	St Laurence's Progression in Music – offers clear progressive steps so all children can been identified as making progress Self-confidence built by children being able to discuss their musical journey because the learning has been a progressive process Critical and reflective Perform/record work – celebrate everyone

Please speak to the Music Lead for any further help or support.

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Teacher responsibilities as laid out in the SEND Code of Practice:

"6.12 All pupils should have access to a broad and balanced curriculum. The National Curriculum Inclusion Statement states that teachers should set high expectations for every pupil, whatever their prior attainment. Teachers should use appropriate assessment to set targets which are deliberately ambitious. Potential areas of difficulty should be identified and addressed at the outset. Lessons should be planned to address potential areas of difficulty and to remove barriers to pupil achievement. In many cases, such planning will mean that pupils with SEN and disabilities will be able to study the full national curriculum."

How this subject can support a pupil with a specific SEND – with reference to the Kent Mainstream Core Standards (Blue text example is Art Specific or generic)	
Communication and Interaction (ASD, Articulation, fluency, willingness to communicate, vocabulary, understanding and language structure. Additional languages spoken, social skills and interaction)	
Subject specific Support for this aspect of SEND Minimal language load involved in achieving a successful outcome Visual representation of intended outcome A multisensory approach	**Strategies to overcome potential barriers arising from this subject** "Now (you are doing this) and Next (you are going to be doing that)" boards and sequence strips Communication support software such as Communicate in Print or Widgit Use the learner's name to gain their attention before giving instructions Keep instructions simple Awareness of own tone of voice (calm and not too loud) Pre-teach topic vocabulary Encourage 'thinking time'.
Cognition & Learning (Dyslexia, approaches and attitudes to learning, reasoning, organisational skills, problem solving skills and independent learning)	
Subject specific Support for this aspect of SEND Minimal requirement for Reading / Writing Reduced memory load	**Strategies to overcome potential barriers arising from this subject** Brain Breaks Language through Colour Visuals to support instructions and concepts (e.g. real objects, photos, pictures, symbols, sign and gesture) Task management boards Visual support/reminders – multisensory approach. Check suitability of chair / desk, posture and paper placement. Provide with left / right –handed pens and pencils / scissors as appropriate Chunk instructions
Social Emotional and Mental Health (ADHD, ADD, Self-image, confidence, anxiety, motivational factors, engagement with learning, classroom / playground behaviour)	
Subject specific Support for this aspect of SEND Opportunities for success / raised self-esteem through creativity	**Strategies to overcome potential barriers arising from this subject** Help / exit cards / movement breaks Positive relationships / support co-regulation Evidenced ad specific praise Peer grouping / support Plan opportunities for success and celebrate those successes Focus on reducing anxiety and thereby behaviours Flexible and creative use of rewards and consequences. e.g. 'catch them being good'
Physical and Sensory (motor skills, coordination, hearing or visual difficulties, daily living skills and self-help)	
Subject specific Support for this aspect of SEND Minimal language load involved in achieving a successful outcome Visual representation of intended outcome Multi-sensory learning opportunities	**Strategies to overcome potential barriers arising from this subject** Provide gloves to support hyper sensitivity to textures Ear defenders to support hyper sensitivity to noise Sensory breaks Ensure that learners have easy access to the equipment they require. Allow for differing stamina levels / tiredness Staff have an awareness of background noise levels and reduce this wherever possible (HI)

Assessment Rubric

To be used in conjunction with medium-term planning grids and statutory guidance.

	Sig BLW	BLW	WT	EXS	GDS
Learn About Music	Makes little or no reference to prior learning.	Refers to prior learning without reflection.	Reviews prior learning with some depth and makes some connections to life events and the wider world.	Reviews prior learning in depth and demonstrates clear links to life events, educational ideas and the wider world.	Reviews prior learning in significant depth demonstrating clear perspectives linking educational ideas and the wider world which provide the foundation for knowledge, growth and maturity.
Learn about musicians	Never or briefly refers to current artist, designer or craftsman.	Names current artist, designer or craftsman and makes basic links to current learning about art.	Names current and previous artists, designers and craftsmen, making reference to current learning about art.	Names and makes links between artists, designers and crafts people referring to prior and current learning about art.	Names and makes clear, significant links between artists, designers and craftsmen demonstrating an understanding of art history.
Technical Knowledge	Needs support to access art and may use only the most basic disciplinary knowledge to create an effect.	Attempts new skills with support and has a basic grasp of related disciplinary knowledge.	Attempts new skills with a degree of independence, starting to use related disciplinary knowledge.	Attempts new skills with confidence and independence, making links to related disciplinary knowledge.	Confidently utilises new skills, making innovative connections to related disciplinary knowledge.
Creating Music	Experiential access to creating with adult support.	With support, applies disciplinary skills to a set of instructions to create an end product.	Applies disciplinary skills and some degree of imagination to create an individual end piece.	Refers back to prior learning and experiences, linking substantive and disciplinary knowledge, to create an individual end piece that fits the brief.	Utilises prior learning and experiences to create innovative pieces that shows significant understanding of process and outcome in relation to the brief.
Evaluation	Makes little or no reference to the learning experience.	Makes vague links to previous learning but does not make reference to substantive or disciplinary knowledge to show progression.	Makes links to prior learning and attempts to apply substantive and disciplinary knowledge to demonstrate some progression.	Makes links to prior learning and applies substantive and disciplinary knowledge to demonstrate comprehension, progress and understanding of processes.	Makes explicit reference to previous learning and applies it in an innovative way to clearly demonstrate comprehension, progress and thorough understanding of processes.
From 'Education Endowment Foundation'	**Metacognition Process**				
	Activating prior knowledge & Explicit strategy instruction	**. Modelling of learned strategy & Memorisation of strategy**	**Guided practice**	**Independent practice**	**Structured reflection**

Year 3

Callum Bottle

Music—Year 3—Terms 1/2 —Ukuleles

	Learning Question & NC Link	Substantive Knowledge To know that…	Disciplinary Knowledge I can…	Vocabulary	Evidence and Assessment Opportunities	Equipment & resources
Session 1	Learn about the history of the ukulele NC— develop an understanding of the history of music. appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians	The ukulele is part of the lute family The ukulele originated in Portugal The ukulele was popularised in Hawaii	Identify a ukulele Know the parts of a ukulele Know the facts bout the ukulele Know where the ukulele originates from Some of the history of the ukulele	Ukulele Lute Strings Chords	Children can name facts about ukuleles	Ukuleles
Session 2	Learn about articulations NC—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	Articulations are how specific notes and passages in music are played	I can use different styles to play. I can use notation to play songs I can name different techniques.	Accent staccato glissando tremolo	Children can use different techniques and styles to show articulation in their playing	Ukuleles
Session 3	Compose using articulations NC— improvise and compose music for a range of purposes using the inter-related dimensions of music use and understand staff and other musical notations	Articulations should be used during compositions.	I can compose my own songs I can begin to show articulations in my songs so other people know how to play them	Accent staccato glissando tremolo Composition] notation	Children can perform their own songs. Children can give their compositions to others to perform	Ukulele
Session 4	To perform music with confidence and discipline NC— play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression'	With practise we perform with discipline	perform with confidence perform in time and in tune with others	Notation Coordinated Discipline	What does 'coordinated' mean? What does 'disciplined' mean? What do we have to do to be disciplined and coordinated?	Ukuleles
Session 5	To perform a melody using instruments NC—play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression NC—use and understand staff and other musical notations	We are able to perform melodies using tuned percussion.	melody from letter notation	Tempo Crescendo Dynamics Timbre Duration	Which notes are played in the song? What order do they go in? Could the children write a melody using letter name notation? Could the children play a melody from letter name notation? Did the children play with accuracy, fluency, control and expression?	Tuned percussion instruments Charange sheet music and videos
Notes						

Music - Year 3 – Ukuleles

Vocabulary (Words)	Meanir
Tempo	The speed of a piece of music
Pitch	The position of a sound within a range of sound
Accent	an emphasis, stress, or stronger attack placed on a particular note or set of notes, or chord
Riff	A repeated pattern of notes or chords
Quaver	A musical note that lasts for half (1/2) a bear
Tremolo	a shaking sound that is achieved by repeating the same note extremely quickly or by playing two notes very quickly, one after the other
Minim	A note played for half the time of a whole note
Staccato	cut short so as not to sound connected
Glissando	a rapid sliding up or down the musical scale

Key Knowledge
To know that the more 'on pitch' you sing, the better your singing voice
To know that a musical motif is a short musical idea, longer than a single note but shorter than an entire section.
To know that we compose by using musical notation
To know that to transpose we move parts of our motif by exchanging them with another

Callum Bottle

Music—Year 3—Terms 3/4 —Ukuleles

	Learning Question & NC Link	Substantive Knowledge To know that…	Disciplinary Knowledge I can…	Vocabulary	Evidence and Assessment Opportunities	Equipment & resources
Session 1	Learn about the history of the ukulele NC— develop an understanding of the history of music. appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians	The ukulele is part of the lute family The ukulele originated in Portugal The ukulele was popularised in Hawaii	Identify a ukulele Know the parts of a ukulele Know the facts bout the ukulele Know where the ukulele originates from Some of the history of the ukulele	Ukulele Lute Strings Chords	Children can name facts about ukuleles	Ukuleles
Session 2	Learn about articulations NC—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	Articulations are how specific notes and passages in music are played	I can use different styles to play. I can use notation to play songs I can name different techniques.	Accent staccato glissando tremolo	Children can use different techniques and styles to show articulation in their playing	Ukuleles
Session 3	Compose using articulations NC— improvise and compose music for a range of purposes using the inter-related dimensions of music use and understand staff and other musical notations	Articulations should be used during compositions.	I can compose my own songs I can begin to show articulations in my songs so other people know how to play them	Accent staccato glissando tremolo Composition] notation	Children can perform their own songs. Children can give their compositions to others to perform	Ukulele
Session 4	To perform music with confidence and discipline NC— play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression'	With practise we perform with discipline	perform with confidence perform in time and in tune with others	Notation Coordinated Discipline	What does 'coordinated' mean? What does 'disciplined' mean? What do we have to do to be disciplined and coordinated?	Ukuleles
Session 5	To perform a melody using instruments NC—play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression NC—use and understand staff and other musical notations	We are able to perform melodies using tuned percussion.	melody from letter notation	Tempo Crescendo Dynamics Timbre Duration	Which notes are played in the song? What order do they go in? Could the children write a melody using letter name notation? Could the children play a melody from letter name notation? Did the children play with accuracy, fluency, control and expression?	Tuned percussion instruments Charange sheet music and videos
Notes						

Music - Year 3 – Ukuleles

Vocabulary (Words)	Meanir
Tempo	The speed of a piece of music
Pitch	The position of a sound within a range of sound
Accent	an emphasis, stress, or stronger attack placed on a particular note or set of notes, or chord
Riff	A repeated pattern of notes or chords
Quaver	A musical note that lasts for half (1/2) a bear
Tremolo	a shaking sound that is achieved by repeating the same note extremely quickly or by playing two notes very quickly, one after the other
Minim	A note played for half the time of a whole note
Staccato	cut short so as not to sound connected
Glissando	a rapid sliding up or down the musical scale

Key Knowledge
To know that the more 'on pitch' you sing, the better your singing voice
To know that a musical motif is a short musical idea, longer than a single note but shorter than an entire section.
To know that we compose by using musical notation
To know that to transpose we move parts of our motif by exchanging them with another

Music—Year 3 —Terms 5/6- Ukuleles

	Learning Question & NC Link	Substantive Knowledge To know that…	Disciplinary Knowledge I can…	Vocabulary	Evidence and Assessment Opportunities	Equipment & resources
Session 1	Be able to read tab notation NC—use and understand staff and other musical notations	Tab notation can be used to write music	Understand how tab notation is used Use tab notation to play a song	Tab Notation	Children can use tab notation to play songs	Ukuleles
Session 2	Compose using tab notation NC—use and understand staff and other musical notations	You can compose using tab notation	Compose a song using tab notation Perform my song using tab notation Get others to perform my song using tb notation	Tab Notation	Children can perform their own, and others, songs using tab notation	Ukuleles
Session 3	Learn about chord progressions and song structures NC—use and understand staff and other musical notations	All songs have a structure	Use chord progressions to play songs Use chord progressions to compose songs Use song structures to compose songs	Chord Structure	Begin writing chord progressions for original songs	Ukuleles
Session 4	To perform music with confidence and discipline NC— play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression'	With practise we perform with discipline	perform with confidence perform in time and in tune with others	Notation Coordinated Discipline	What does 'coordinated' mean? What does 'disciplined' mean? What do we have to do to be disciplined and coordinated?	Ukuleles
Session 5	To perform a melody using instruments NC—play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression NC—use and understand staff and other musical notations	We are able to perform melodies using tuned percussion.	melody from letter notation	Tempo Crescendo Dynamics Timbre Duration	Which notes are played in the song? What order do they go in? Could the children write a melody using letter name notation? Could the children play a melody from letter name notation? Did the children play with accuracy, fluency, control and expression?	Ukuleles
Notes						

Callum Bottle

Music - Year 3 – Ukuleles

Vocabulary (Words)	Meaning
Tempo	The speed of a piece of music
Pitch	The position of a sound within a range of sound
Notation	tells musicians the pitch and the duration of each sound they are to play
Riff	A repeated pattern of notes or chords
Quaver	A musical note that lasts for half (1/2) a bear
Score	shows all the parts of a piece of music and how they fit together
Tab	of musical notation indicating instrument fingering or the location of the played
Chord	a combination of three or more notes
Structure	the order the different sections of a song or piece of music are played in

Key Knowledge
To know that the more 'on pitch' you sing, the better your singing voice
To know that a musical motif is a short musical idea, longer than a single note but shorter than an entire section.
To know that we compose by using musical notation
To know that to transpose we move parts of our motif by exchanging them with another

Year 4

Music - Year 4 – Young Voices

Vocabulary (Words)	Meaning
Tempo	The speed of a piece of music
Pitch	The position of a sound within a range of sound
Motif	The smallest part of a musical idea
Riff	A repeated pattern of notes or chords
Quaver	A musical note that lasts for half (1/2) a bear
Beat	The basic rhythmic unit of time
Minim	A note played for half the time of a whole note
Dotted Minim	Lasts for three (3) beats
Semibreve	A whole musical note

Tempo

Motif – Up to 23 seconds

Semibreve and Minim

Key Knowledge
To know that the more ‘on pitch’ you sing, the better your singing voice
To know that a musical motif is a short musical idea, longer than a single note but shorter than an entire section.
To know that we compose by using musical notation
To know that to transpose we move parts of our motif by exchanging them with another

Music—Year 4—Terms 1/2/3

Music - Various	Theme: - Using voices to perform

	Learning Question & NC Link	Substantive Knowledge To know that…	Disciplinary Knowledge I can…	Vocabulary	Evidence and Assessment Opportunities	Equipment & resources
Session 1	Listen and Appraise - Young Voices medley: Play the song. Use your body to find the pulse whilst scrolling through/using the on-screen questions as a focus. The coloured timeline denotes the song sections. After listening, talk about the song and answer the questions together using correct musical language.	I can name five songs from memory and who sang them or wrote them.	Confidently identify and move to the pulse. Think about what the words of a song mean. Take it in turn to discuss how the song makes them feel. Listen carefully and respectfully to other people's thoughts about the music.	Tempo Dynamics Timbre Texture Structure Notation	Did they describe the music using musical terminology?	Young Voices music book, Young Voices website
Session 2	To sing in time with others NC— listen with attention to detail and recall sounds with increasing aural memory NC—play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression'	it is important to sing in time	move and sing at the same time as my classmates learn new lyrics and follow a tune say what we need to do better next time	Composition Melody Notation Tempo	Recorded evidence of singing for future reflection	Young Voices music book, Young Voices website
Session 3	To sing in time with others NC—play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression'	singing in time requires concentration and practise	sing in time with the music follow the tune move in time to the music identify how to improve my performance.	Composition Melody Notation Tempo	Who can remember what 'disciplined' means? Are we working as a team? Which is left and which is right?	Young Voices music book, Young Voices website
Session 4	To perform a 2 part song NC—play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression NC—use and understand staff and other musical notations	We are able to perform melodies	melody from letter notation	Tempo Crescendo Dynamics Timbre Duration	Which notes are played in the song? What order do they go in? Could the children write a melody using letter name notation? Could the children play a melody from letter name notation? Did the children play with accuracy, fluency, control and expression?	Young Voices music book, Young Voices website
Session 5	To perform a 2 part song NC—play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression NC—use and understand staff and other musical notations	We are able to perform melodies to an audience	melody from letter notation	Tempo Crescendo Dynamics Timbre Duration	Which notes are played in the song? What order do they go in? Could the children write a melody using letter name notation? Could the children play a melody from letter name notation? Did the children play with accuracy, fluency, control and expression?	Young Voices music book, Young Voices website, O2 Arena Young Voices concert
Notes						

Music—Year 4—Term 4/5/6

Music - Blackbird	Theme: - Pop

	Learning Question & NC Link	Substantive Knowledge To know that…	Disciplinary Knowledge I can…	Vocabulary	Evidence and Assessment Opportunities	Equipment & resources
Session 1	Listen and Appraise - Blackbird by The Beatles Play the song. Use your body to find the pulse whilst scrolling through/using the on-screen questions as a focus. The coloured timeline denotes the song sections. After listening, talk about the song and answer the questions together using correct musical language.	I can name five songs from memory and who sang them or wrote them.	Confidently identify and move to the pulse. Think about what the words of a song mean. Take it in turn to discuss how the song makes them feel. Listen carefully and respectfully to other people's	Tempo Dynamics Timbre Texture Structure Notation	Did they describe the music using musical terminology?	Charanga
Session 2	To sing in time with others NC— listen with attention to detail and recall sounds with increasing aural memory NC—play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency,	it is important to sing in time	move and sing at the same time as my classmates learn new lyrics and follow a tune say what we need to do better next time	Composition Melody Notation Tempo	Recorded evidence of singing for future reflection	Charanga— Mamma Mia
Session 3	To sing in time with others NC—play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression'	singing in time requires concentration and practise	sing in time with the music follow the tune move in time to the music identify how to improve my performance.	Composition Melody Notation Tempo	Who can remember what 'disciplined' means? Are we working as a team? Which is left and which is right?	Mamma Mia lyrics
Session 4	To perform a melody using instruments NC—play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression NC—use and understand staff and other musical notations	We are able to perform melodies using tuned percussion.	melody from letter notation	Tempo Crescendo Dynamics Timbre Duration	Which notes are played in the song? What order do they go in? Could the children write a melody using letter name notation? Could the children play a melody from letter name notation? Did the children play with accuracy, fluency, control and expression?	Tuned percussion instruments Charange sheet music and videos
Session 5	To perform music with confidence and discipline NC— play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression'	With practise we perform with discipline	perform with confidence perform in time and in tune with others	Notation Coordinated Discipline	What does 'coordinated' mean? What does 'disciplined' mean? What do we have to do to be disciplined and coordinated?	N/A
Notes						

Music - Year 4– Blackbird

Vocabulary (Words)	Meaning
Tempo	The speed of a piece of music
Pitch	The position of a sound within a range of sound
Motif	The smallest part of a musical idea
Riff	A repeated pattern of notes or chords
Quaver	A musical note that lasts for half (1/2) a bear
Beat	The basic rhythmic unit of time
Minim	A note played for half the time of a whole note
Dotted Minim	Lasts for three (3) beats
Semibreve	A whole musical note

Tempo

Motif – Up to 23 seconds

Semibreve and Minim

Key Knowledge
To know that the more 'on pitch' you sing, the better your singing voice
To know that a musical motif is a short musical idea, longer than a single note but shorter than an entire section.
To know that we compose by using musical notation
To know that to transpose we move parts of our motif by exchanging them with another

Year 5

Callum Bottle

Music—Year 5—Terms 1/2 —Ukuleles

	Learning Question & NC Link	Substantive Knowledge To know that…	Disciplinary Knowledge I can…	Vocabulary	Evidence and Assessment Opportunities	Equipment & resources
Session 1	Learn about the history of the ukulele NC— develop an understanding of the history of music. appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians	The ukulele is part of the lute family The ukulele originated in Portugal The ukulele was popularised in Hawaii	Identify a ukulele Know the parts of a ukulele Know the facts bout the ukulele Know where the ukulele originates from Some of the history of the ukulele	Ukulele Lute Strings Chords	Children can name facts about ukuleles	Ukuleles
Session 2	Learn about articulations NC—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	Articulations are how specific notes and passages in music are played	I can use different styles to play. I can use notation to play songs I can name different techniques.	Accent staccato glissando tremolo	Children can use different techniques and styles to show articulation in their playing	Ukuleles
Session 3	Compose using articulations NC— improvise and compose music for a range of purposes using the inter-related dimensions of music use and understand staff and other musical notations	Articulations should be used during compositions.	I can compose my own songs I can begin to show articulations in my songs so other people know how to play them	Accent staccato glissando tremolo Composition] notation	Children can perform their own songs. Children can give their compositions to others to perform	Ukulele
Session 4	To perform music with confidence and discipline NC— play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression'	With practise we perform with discipline	perform with confidence perform in time and in tune with others	Notation Coordinated Discipline	What does 'coordinated' mean? What does 'disciplined' mean? What do we have to do to be disciplined and coordinated?	Ukuleles
Session 5	To perform a melody using instruments NC—play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression NC—use and understand staff and other musical notations	We are able to perform melodies using tuned percussion.	melody from letter notation	Tempo Crescendo Dynamics Timbre Duration	Which notes are played in the song? What order do they go in? Could the children write a melody using letter name notation? Could the children play a melody from letter name notation? Did the children play with accuracy, fluency, control and expression?	Tuned percussion instruments Charange sheet music and videos
Notes						

Music - Year 5– Ukuleles

Vocabulary (Words)	Meanir
Tempo	The speed of a piece of music
Pitch	The position of a sound within a range of sound
Accent	an emphasis, stress, or stronger attack placed on a particular note or set of notes, or chord
Riff	A repeated pattern of notes or chords
Quaver	A musical note that lasts for half (1/2) a bear
Tremolo	a shaking sound that is achieved by repeating the same note extremely quickly or by playing two notes very quickly, one after the other
Minim	A note played for half the time of a whole note
Staccato	cut short so as not to sound connected
Glissando	a rapid sliding up or down the musical scale

Key Knowledge
To know that the more 'on pitch' you sing, the better your singing voice
To know that a musical motif is a short musical idea, longer than a single note but shorter than an entire section.
To know that we compose by using musical notation
To know that to transpose we move parts of our motif by exchanging them with another

Callum Bottle

Music—Year 5—Terms 3/4 —Ukuleles

	Learning Question & NC Link	Substantive Knowledge To know that…	Disciplinary Knowledge I can…	Vocabulary	Evidence and Assessment Opportunities	Equipment & resources
Session 1	Learn about the history of the ukulele NC— develop an understanding of the history of music. appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians	The ukulele is part of the lute family The ukulele originated in Portugal The ukulele was popularised in Hawaii	Identify a ukulele Know the parts of a ukulele Know the facts bout the ukulele Know where the ukulele originates from Some of the history of the ukulele	Ukulele Lute Strings Chords	Children can name facts about ukuleles	Ukuleles
Session 2	Learn about articulations NC—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	Articulations are how specific notes and passages in music are played	I can use different styles to play. I can use notation to play songs I can name different techniques.	Accent staccato glissando tremolo	Children can use different techniques and styles to show articulation in their playing	Ukuleles
Session 3	Compose using articulations NC— improvise and compose music for a range of purposes using the inter-related dimensions of music use and understand staff and other musical notations	Articulations should be used during compositions.	I can compose my own songs I can begin to show articulations in my songs so other people know how to play them	Accent staccato glissando tremolo Composition] notation	Children can perform their own songs. Children can give their compositions to others to perform	Ukulele
Session 4	To perform music with confidence and discipline NC— play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression'	With practise we perform with discipline	perform with confidence perform in time and in tune with others	Notation Coordinated Discipline	What does 'coordinated' mean? What does 'disciplined' mean? What do we have to do to be disciplined and coordinated?	Ukuleles
Session 5	To perform a melody using instruments NC—play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression NC—use and understand staff and other musical notations	We are able to perform melodies using tuned percussion.	melody from letter notation	Tempo Crescendo Dynamics Timbre Duration	Which notes are played in the song? What order do they go in? Could the children write a melody using letter name notation? Could the children play a melody from letter name notation? Did the children play with accuracy, fluency, control and expression?	Tuned percussion instruments Charange sheet music and videos
Notes						

Music - Year 5– Ukuleles

Vocabulary (Words)	Meanir
Tempo	The speed of a piece of music
Pitch	The position of a sound within a range of sound
Accent	an emphasis, stress, or stronger attack placed on a particular note or set of notes, or chord
Riff	A repeated pattern of notes or chords
Quaver	A musical note that lasts for half (1/2) a bear
Tremolo	a shaking sound that is achieved by repeating the same note extremely quickly or by playing two notes very quickly, one after the other
Minim	A note played for half the time of a whole note
Staccato	cut short so as not to sound connected
Glissando	a rapid sliding up or down the musical scale

Key Knowledge
To know that the more 'on pitch' you sing, the better your singing voice
To know that a musical motif is a short musical idea, longer than a single note but shorter than an entire section.
To know that we compose by using musical notation
To know that to transpose we move parts of our motif by exchanging them with another

Music—Year 5 —Terms 5/6- Ukuleles

	Learning Question & NC Link	Substantive Knowledge To know that…	Disciplinary Knowledge I can…	Vocabulary	Evidence and Assessment Opportunities	Equipment & resources
Session 1	Be able to read tab notation NC—use and understand staff and other musical notations	Tab notation can be used to write music	Understand how tab notation is used Use tab notation to play a song	Tab Notation	Children can use tab notation to play songs	Ukuleles
Session 2	Compose using tab notation NC—use and understand staff and other musical notations	You can compose using tab notation	Compose a song using tab notation Perform my song using tab notation Get others to perform my song using tb notation	Tab Notation	Children can perform their own, and others, songs using tab notation	Ukuleles
Session 3	Learn about chord progressions and song structures NC—use and understand staff and other musical notations	All songs have a structure	Use chord progressions to play songs Use chord progressions to compose songs Use song structures to compose songs	Chord Structure	Begin writing chord progressions for original songs	Ukuleles
Session 4	To perform music with confidence and discipline NC— play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression'	With practise we perform with discipline	perform with confidence perform in time and in tune with others	Notation Coordinated Discipline	What does 'coordinated' mean? What does 'disciplined' mean? What do we have to do to be disciplined and coordinated?	Ukuleles
Session 5	To perform a melody using instruments NC—play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression NC—use and understand staff and other musical notations	We are able to perform melodies using tuned percussion.	melody from letter notation	Tempo Crescendo Dynamics Timbre Duration	Which notes are played in the song? What order do they go in? Could the children write a melody using letter name notation? Could the children play a melody from letter name notation? Did the children play with accuracy, fluency, control and expression?	Ukuleles
Notes						

Music - Year 5– Ukuleles

Vocabulary (Words)	Meanir
Tempo	The speed of a piece of music
Pitch	The position of a sound within a range of sound
Accent	an emphasis, stress, or stronger attack placed on a particular note or set of notes, or chord
Riff	A repeated pattern of notes or chords
Quaver	A musical note that lasts for half (1/2) a bear
Tremolo	a shaking sound that is achieved by repeating the same note extremely quickly or by playing two notes very quickly, one after the other
Minim	A note played for half the time of a whole note
Staccato	cut short so as not to sound connected
Glissando	a rapid sliding up or down the musical scale

Key Knowledge
To know that the more 'on pitch' you sing, the better your singing voice
To know that a musical motif is a short musical idea, longer than a single note but shorter than an entire section.
To know that we compose by using musical notation
To know that to transpose we move parts of our motif by exchanging them with another

Year 6

Music—Year 4—Term 4/5/6

Music - Happy	Theme: - RnB

	Learning Question & NC Link	Substantive Knowledge To know that…	Disciplinary Knowledge I can…	Vocabulary	Evidence and Assessment Opportunities	Equipment & resources
Session 1	Listen and Appraise - Happy by Pharrell Williams. Play the song. Use your body to find the pulse whilst scrolling through/using the on-screen questions as a focus. The coloured timeline denotes the song sections. After listening, talk about the song and answer the questions together using correct musical language.	I can name five songs from memory and who sang them or wrote them.	Confidently identify and move to the pulse. Think about what the words of a song mean. Take it in turn to discuss how the song makes them feel. Listen carefully and respectfully to other people's thoughts about the music.	Tempo Dynamics Timbre Texture Structure Notation	Did they describe the music using musical terminology?	Charanga
Session 2	To sing in time with others NC— listen with attention to detail and recall sounds with increasing aural memory NC—play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression'	it is important to sing in time	move and sing at the same time as my classmates learn new lyrics and follow a tune say what we need to do better next time	Composition Melody Notation Tempo	Recorded evidence of singing for future reflection	Charanga—Mamma Mia
Session 3	To sing in time with others NC—play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression'	singing in time requires concentration and practise	sing in time with the music follow the tune move in time to the music identify how to improve my performance.	Composition Melody Notation Tempo	Who can remember what 'disciplined' means? Are we working as a team? Which is left and which is right?	Mamma Mia lyrics
Session 4	To perform a melody using instruments NC—play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression NC—use and understand staff and other musical notations	We are able to perform melodies using tuned percussion.	melody from letter notation	Tempo Crescendo Dynamics Timbre Duration	Which notes are played in the song? What order do they go in? Could the children write a melody using letter name notation? Could the children play a melody from letter name notation? Did the children play with accuracy, fluency, control and expression?	Tuned percussion instruments Charange sheet music and videos
Session 5	To perform music with confidence and discipline NC— play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression'	With practise we perform with discipline	perform with confidence perform in time and in tune with others	Notation Coordinated Discipline	What does 'coordinated' mean? What does 'disciplined' mean? What do we have to do to be disciplined and coordinated?	N/A
Notes						

Music - Year 6– Happy

Vocabulary (Words)	Meaning
Tempo	The speed of a piece of music
Pitch	The position of a sound within a range of sound
Motif	The smallest part of a musical idea
Riff	A repeated pattern of notes or chords
Quaver	A musical note that lasts for half (1/2) a bear
Beat	The basic rhythmic unit of time
Minim	A note played for half the time of a whole note
Dotted Minim	Lasts for three (3) beats
Semibreve	A whole musical note

Tempo

Motif – Up to 23 seconds

Semibreve and Minim

Key Knowledge
To know that the more 'on pitch' you sing, the better your singing voice
To know that a musical motif is a short musical idea, longer than a single note but shorter than an entire section.
To know that we compose by using musical notation
To know that to transpose we move parts of our motif by exchanging them with another

Music—Year 4—Term 4/5/6

Music - Music & Me	Theme: - RnB

	Learning Question & NC Link	**Substantive Knowledge** To know that…	**Disciplinary Knowledge** I can…	**Vocabulary**	**Evidence and Assessment Opportunities**	**Equipment & resources**
Session 1	Listen and Appraise - Use your body to find the pulse whilst scrolling through/using the on-screen questions as a focus. The coloured timeline denotes the song sections. After listening, talk about the song and answer the questions together using correct musical language.	I can name five songs from memory and who sang them or wrote them.	Confidently identify and move to the pulse. Think about what the words of a song mean. Take it in turn to discuss how the song makes them feel. Listen carefully and respectfully to other people's thoughts about the music.	Tempo Dynamics Timbre Texture Structure Notation	Did they describe the music using musical terminology?	Charanga
Session 2	To sing in time with others NC— listen with attention to detail and recall sounds with increasing aural memory NC—play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression'	it is important to sing in time	move and sing at the same time as my classmates learn new lyrics and follow a tune say what we need to do better next time	Composition Melody Notation Tempo	Recorded evidence of singing for future reflection	Charanga—Mamma Mia
Session 3	To sing in time with others NC—play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression'	singing in time requires concentration and practise	sing in time with the music follow the tune move in time to the music identify how to improve my performance.	Composition Melody Notation Tempo	Who can remember what 'disciplined' means? Are we working as a team? Which is left and which is right?	Mamma Mia lyrics
Session 4	To perform a melody using instruments NC—play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression NC—use and understand staff and other musical notations	We are able to perform melodies using tuned percussion.	melody from letter notation	Tempo Crescendo Dynamics Timbre Duration	Which notes are played in the song? What order do they go in? Could the children write a melody using letter name notation? Could the children play a melody from letter name notation? Did the children play with accuracy, fluency, control and expression?	Tuned percussion instruments Charange sheet music and videos
Session 5	To perform music with confidence and discipline NC— play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression'	With practise we perform with discipline	perform with confidence perform in time and in tune with others	Notation Coordinated Discipline	What does 'coordinated' mean? What does 'disciplined' mean? What do we have to do to be disciplined and coordinated?	N/A
Notes						

Music - Year 6– Music & Me

Vocabulary (Words)	Meaning
Tempo	The speed of a piece of music
Pitch	The position of a sound within a range of sound
Motif	The smallest part of a musical idea
Riff	A repeated pattern of notes or chords
Quaver	A musical note that lasts for half (1/2) a bear
Beat	The basic rhythmic unit of time
Minim	A note played for half the time of a whole note
Dotted Minim	Lasts for three (3) beats
Semibreve	A whole musical note

Tempo

Motif – Up to 23 seconds

Semibreve and Minim

Key Knowledge
To know that the more 'on pitch' you sing, the better your singing voice
To know that a musical motif is a short musical idea, longer than a single note but shorter than an entire section.
To know that we compose by using musical notation
To know that to transpose we move parts of our motif by exchanging them with another

Music—Year 4—Term 4/5/6

Music - You've Got A Friend	Theme: - RnB

	Learning Question & NC Link	Substantive Knowledge To know that…	Disciplinary Knowledge I can…	Vocabulary	Evidence and Assessment Opportunities	Equipment & resources
Session 1	Listen and Appraise - You've Got A Friend by Carole King. Play the song. Use your body to find the pulse whilst scrolling through/using the on-screen questions as a focus. The coloured timeline denotes the song sections. After listening, talk about the song and answer the questions together using correct musical language.	I can name five songs from memory and who sang them or wrote them.	Confidently identify and move to the pulse. Think about what the words of a song mean. Take it in turn to discuss how the song makes them feel. Listen carefully and respectfully to other people's thoughts about the music.	Tempo Dynamics Timbre Texture Structure Notation	Did they describe the music using musical terminology?	Charanga
Session 2	To sing in time with others NC— listen with attention to detail and recall sounds with increasing aural memory NC—play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression'	it is important to sing in time	move and sing at the same time as my classmates learn new lyrics and follow a tune say what we need to do better next time	Composition Melody Notation Tempo	Recorded evidence of singing for future reflection	Charanga—Mamma Mia
Session 3	To sing in time with others NC—play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression'	singing in time requires concentration and practise	sing in time with the music follow the tune move in time to the music identify how to improve my performance.	Composition Melody Notation Tempo	Who can remember what 'disciplined' means? Are we working as a team? Which is left and which is right?	Mamma Mia lyrics
Session 4	To perform a melody using instruments NC—play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression NC—use and understand staff and other musical notations	We are able to perform melodies using tuned percussion.	melody from letter notation	Tempo Crescendo Dynamics Timbre Duration	Which notes are played in the song? What order do they go in? Could the children write a melody using letter name notation? Could the children play a melody from letter name notation? Did the children play with accuracy, fluency, control and expression?	Tuned percussion instruments Charange sheet music and videos
Session 5	To perform music with confidence and discipline NC— play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression'	With practise we perform with discipline	perform with confidence perform in time and in tune with others	Notation Coordinated Discipline	What does 'coordinated' mean? What does 'disciplined' mean? What do we have to do to be disciplined and coordinated?	N/A
Notes						

Music - Year 6– You've Got A Friend

Vocabulary (Words)	Meaning
Tempo	The speed of a piece of music
Pitch	The position of a sound within a range of sound
Motif	The smallest part of a musical idea
Riff	A repeated pattern of notes or chords
Quaver	A musical note that lasts for half (1/2) a bear
Beat	The basic rhythmic unit of time
Minim	A note played for half the time of a whole note
Dotted Minim	Lasts for three (3) beats
Semibreve	A whole musical note

Tempo

Motif – Up to 23 seconds

Semibreve and Minim

Key Knowledge
To know that the more 'on pitch' you sing, the better your singing voice
To know that a musical motif is a short musical idea, longer than a single note but shorter than an entire section.
To know that we compose by using musical notation
To know that to transpose we move parts of our motif by exchanging them with another