
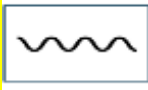






St John's Highbury Vale CE Primary School Music Curriculum Map 2021-22

	Singing	Listening	Composing	Musicianship Pulse/Beat	Performing	Reading Notation
Reception	To sing a well know range of nursery rhymes and songs and try to move in time with music, e.g. I'm a little teapot, Ten green bottles, Dinosaur Roar, Teddy Bear, Teddy Bear.					
<p>The national curriculum for music aims to ensure that all pupils:</p> <ul style="list-style-type: none"> 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, dynamics, tempo, timbre, texture, structure and appropriate musical notations 						
<p>Key stage 1 Attainment Targets</p> <p>Pupils should be taught to:</p> <ul style="list-style-type: none"> 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 						
Year 1	Sing simple songs, chants and rhymes from memory, singing collectively and at the same pitch, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in. Repertoire includes:	The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are	Create musical sound effects and short sequences of sounds in response to stimuli, e.g. a rainstorm or a train journey. Combine to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves).	Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. Use body percussion, (e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks, etc.),	Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or	Recognise how graphic notation can represent created sounds. Explore and invent own symbols, for example: 

	<ul style="list-style-type: none"> • Sing for Pleasure: Boom Chicka Boom • Voices Foundation: Have you Brought your Whispering Voice? • Voices Foundation: Hello, How are You • Bance: Copy Kitten • Voicelinks: I'm a Train • Bounce High, Bounce Low • Singing Sherlock: Dr Knickerbocker • Dragon Dance • Trad. Ghana: Kye Kye Kule • Trad. England: An Acre of Land 	<p>listening to, singing and playing.</p> <p>Repertoire includes:</p> <p>Classical – Mozart</p> <p>20th Century – Holst</p> <p>Art Pop – Kate Bush</p> <p>Blues – Ma Rainey</p> <p>Brazilian Samba – Carlinhos Brown</p>		<p><u>Rhythm</u></p> <p>Perform short copycat rhythms, short repeating rhythms, whilst keeping a steady beat and perform word-pattern chants.</p> <p><u>Pitch</u></p> <p>Listen to sounds in the environment, comparing low and high sounds. Sing familiar songs in both low and high voices and talk about the difference in sound.</p>	<p>year groups, or performances provided by other Music Education Hubs partners, which may include local or national ensembles.</p>	 
Year 2	<p>Introduction of the Recorder. Children have weekly lessons in which they focus on the composing, rhythm and pitch. Focus is to enable children to play two note tunes on their recorders.</p>					
	<p>Sing songs regularly with a pitch range of do-so with increasing vocal control.</p> <p>Sing songs with a small pitch range (e.g. Rain, Rain Go Away), pitching accurately.</p> <p>Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g.</p>	<p>The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p>Repertoire includes:</p> <p>Classical – Mozart</p> <p>20th Century – Holst and Ravel</p> <p>21st Century – Anna Clyne</p> <p>Art Pop – Kate Bush</p>	<p>Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch). Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation. Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.</p>	<p>Understand that the speed of the beat can change, creating a faster or slower pace (tempo). Mark the beat of a listening piece - Bolero by Ravel - by tapping or clapping and recognising tempo as well as changes in tempo.</p> <p>Walk in time to the beat of a piece of music or song - La Mousisque by Susato. Know the difference between left and right to support coordination and shared movement with others.</p>	<p>Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.</p> <p>These could include performances by other school ensembles or year groups, or performances provided by other Music Education Hubs partners, which may include local or national ensembles.</p>	<p>Recognise dot notation and match it to 3-note tunes played on tuned percussion, for example:</p>  

	crescendo, decrescendo, pause). Repertoire includes: • Little Sally Saucer • Trad. Star Light, Star Bright, First Star I See Tonight • Trad. Hey, Hey, Look at Me	Pop – The Beatles Rock n Roll – Elvis Presley Blues – Ma Rainey Brazilian Samba – Carlinhos Brown Indonesia Gamelan – Gong Kebyar of Peliatan		Rhythm Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. Pitch Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low).		
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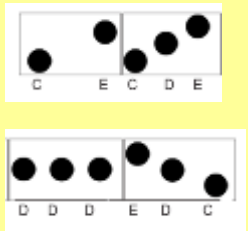
Key stage 2 Attainment Targets

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 interrelated 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

	Singing	Listening	Composing	Musicianship Pulse/Beat	Performing	Reading Notation
Year 3	Flute Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so (e.g. Extreme Weather), tunelessly and with expression. Perform forte and piano, loud and soft.	The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are	Improvise Become more skilled in improvising using voices, tuned and untuned percussion and instruments played in whole class/group/individual/instrumental teaching, inventing short 'on-the-spot' responses using a limited note-range.		Perform as a choir in school assemblies. Perform actions confidently and in time to a range of action songs. Develop facility in playing tuned percussion or a melodic instrument such as	Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases. Reading Notation

	<p>Repertoire includes:</p> <ul style="list-style-type: none"> • Heads and Shoulders • Si, Si, Si • Flying a Round: To stop the train • Trad. Japan: Kaeru no uta • Trad. Morocco: A ram sam sam/Pease Pudding Hot • Trad. Bangladesh: Now charia de (A Boatman's Song) • Junior Songscape: Listen to the Rain • Voicelinks: Extreme Weather • Skye Boat Song • Trad. Ireland: Be Thou My Vision • Junior Voiceworks 1: Now The Sun Is Shining • Voiceworks 1: Candle Light • Singing Sherlock 2: Shadow • Singing Express 3: Mirror • Trad. England: Ah! Poor bird/Hey, Ho! Nobody home/Rose 	<p>listening to, singing and playing.</p> <p>Build on repertoire from Key Stage 1.</p> <p>Build on learning with the following:</p> <p>Baroque – Handel</p> <p>Romantic – Mussorgsky</p> <p>21st Century – A.R.Rahman</p> <p>Funk – James Brown</p> <p>Indian Clasical – Kishori Amonkar</p>	<p>Structure musical ideas using echo or question and answer phrases to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli, e.g. stories, verse, images - paintings and photographs - and musical sources. Compose Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). Compose song accompaniments on untuned percussion using known rhythms and note values.</p>		<p>violin or recorder. Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets). Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi (see illustration):</p> 	<p>Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch. Introduce and understand the differences between crotchets and paired quavers. Apply word chants to rhythms, understanding how to link each syllable to one musical note.</p>
Year 4	Weekly facility in the basic skills of a selected musical instrument over a sustained learning period. Whole-class instrumental teaching with the Trumpet.					
	<p>Continue to sing a broad range of unison songs with the range of an octave (do–do) (e.g. One More Day–a traditional sea shanty) pitching the voice</p>	<p>The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and</p>	<p>Improvise</p> <p>Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato).</p>		<p>Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups.</p>	<p>Capture and record creative ideas using any of: graphic symbols rhythm notation and time signatures.</p>

	<p>accurately and following directions for getting louder (crescendo) and quieter (decrescendo). Sing rounds and partner songs in different time signatures.</p> <p>Repertoire includes:</p> <ul style="list-style-type: none"> • Junior Voiceworks 1: Calypso • Junior Voiceworks 2: Our Dustbin • Voiceworks 1: Hear the Wind • Kendrick: Servant King • Happy Birthday • Great Weather Songs: Long Journey • Great Celebration Songs: World in Union • Sing Up: Just like a Roman • Trad. Ghana: Namuma • Sing for Pleasure: Ghosts • Sing for Pleasure: Lost in Space 	<p>social context of the music they are listening to, singing and playing.</p> <p>Build on repertoire from all previous year groups.</p> <p>Classical – Beethoven Early – Hildegard 20th Century – Rutter Jazz – Billy Strayhorn 90s Indie – Oasis Punjab/UK – Bhujhangy Group Trinidad Calypso – Trinidad Steel Band</p>	<p>Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below. Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions.</p> <p>Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.</p> <p>Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip.</p> <p>Introduce major and minor chords. Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work.</p>		<p>Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts. 27</p> <p>Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A)</p>	  <p>Introduce and understand the differences between minims, crotchets, paired quavers and rests. • Read and perform pitch notation within a defined range (e.g. C–G/do–so). Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.</p>
Year 5	Weekly facility in the basic skills of a selected musical instrument over a sustained learning period. Whole-class instrumental teaching with the Flute.					
	<p>Sing three-part rounds, partner songs, and songs with a verse and a chorus. Perform a range of songs in school assemblies and in</p>	<p>The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and</p>	<p>Improvise</p> <p>Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.</p> <p>Improvise over a simple groove, responding to the beat, creating a</p>		<p>Instrumental Performance</p> <p>Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on</p>	<p>Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers.</p>

	<p>school performance opportunities.</p> <p>Repertoire includes:</p> <ul style="list-style-type: none"> • Trad. Ireland: Danny Boy • Kodály: Rocky Mountain • Kodály: My Paddle • High Low Chickalo • Ally Ally O • Trad. Caribbean: Four White Horses • Trad. Uganda: Dipidu • Are You Ready? • Row, Row, Row your Boat 	<p>social context of the music they are listening to, singing and playing.</p> <p>Build on repertoire from all previous year groups.</p> <p>20th Century – Vaughan Williams</p> <p>20th Century – Coleridge-Taylor</p> <p>20th Century – Britten</p> <p>80s Synth/Pop – Bronski Beat</p> <p>90s Singer/Songwriter – Bjork</p> <p>Nigerian Drumming – Babatunde Olatunji</p> <p>South African Choral – Ladysmith Black Mambazo</p>	<p>satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano). Continue this process in the composition tasks below.</p> <p><u>Compose</u></p> <p>Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment.</p> <p>Working in pairs, compose a short ternary piece.</p> <p>Use chords to compose music to evoke a specific atmosphere, mood or environment. For example, La Mer by Debussy and The River Flows In You by Yiruma both evoke images of water.</p>		<p>one stave and using notes within the Middle C–C'/do–do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance.</p> <p>Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs (e.g. Yellow Submarine by The Beatles).</p> <p>Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra.</p> <p>Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.</p>	<p>Understand the differences between 2/4, 3/4 and 4/4 time signatures.</p> <p>Read and perform pitch notation within an octave (e.g. C–C'/do–do).</p> <p>Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.</p>
Year 6	Weekly facility in the basic skills of a selected musical instrument over a sustained learning period. Whole-class instrumental teaching with the Trumpet.					
	<p>Continue to sing three- and four-part rounds (e.g. Calypso by Jan Holdstock) or partner songs, and experiment with</p>	<p>The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins,</p>	<p><u>Improvise</u></p> <p>Extend improvisation skills through working in small groups to: Create music with multiple sections that include repetition and contrast.</p>		<p><u>Instrumental Performance</u></p> <p>Play a melody following staff notation written on one stave and using notes within an octave</p>	<p><u>Reading Notation</u></p> <p>Further understand the differences between semibreves, minims, crotchets, quavers and</p>

	<p>positioning singers randomly within the group – i.e. no longer in discrete parts – in order to develop greater listening skills, balance between parts and vocal independence.</p> <p>Repertoire includes:</p> <ul style="list-style-type: none"> • Trad. South Africa: Siyahamba • Junior Voiceworks 1: Calypso • Sing Up: Touch the Sky • Sing Up: Dona Nobis Pacem • Sing Up: We are the Champions • British National Anthem – God Save the Queen • Sing Up: We Go Together • Trad. Ghana: Senwa de Dende • Sing Up: Be the Change • Sing Up: One Moment, One People • Sing Up: There's a Power in the Music 	<p>traditions, history and social context of the music they are listening to, singing and playing.</p> <p>Build on repertoire from all previous year groups.</p> <p>Classical – Tchaikovsky</p> <p>Tradition – Anna Meredith</p> <p>90s R&B – Destiny's Child</p> <p>Traditional – Middle Eastern Folk – Reem Kelani</p> <p>England Folk – Sea Shanties</p> <p>Poland Folk – Chopin</p> <p>Argentina Tango - Piazzolla</p>	<p>Use chord changes as part of an improvised sequence. Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.</p> <p>Compose</p> <p>Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody.</p> <p>Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen.</p> <p>Either of these melodies can be enhanced with rhythmic or chordal accompaniment.</p> <p>Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.</p>		<p>range (do-do); make decisions about dynamic range, including very loud (), very quiet (), moderately loud () and moderately quiet (). Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion or tablets, or demonstrated at the board using an online keyboard.</p> <p>Engage with others through ensemble playing (e.g. school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.</p>	<p>semiquavers, and their equivalent rests. Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do).</p> <p>Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.</p> <p>Read and play from notation a four-bar phrase, confidently identifying note names and durations.</p>
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Knowledge, Skills and Understanding for Music

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Performing	<ul style="list-style-type: none"> • Can they use their voice to speak/sing/chant? • Do they join in with singing? • Can they use instruments to perform? • Do they look at their audience when they are performing? • Can they clap short rhythmic patterns? ○ Can they copy sounds? 	<ul style="list-style-type: none"> • Can they sing and follow the melody (tune)? • Do they sing accurately at a given pitch? • Can they perform simple patterns and accompaniments keeping a steady pulse? • Can they perform with others? • Can they play simple rhythmic patterns on an instrument? • Can they sing/clap a pulse increasing or decreasing in tempo? 	<ul style="list-style-type: none"> • Do they sing in tune with expression? • Do they control their voices when singing? • Can they play clear notes on instruments? 	<ul style="list-style-type: none"> • Can they perform a simple part rhythmically? • Can they sing songs from memory with accurate pitch? • Can they improvise using repeated patterns? 	<ul style="list-style-type: none"> • Can they breathe in the correct place when singing? • Can they sing and use their understanding of meaning to add expression? • Can they maintain their part whilst others are performing their part? • Can they perform 'by ear' and from simple notations? • Can they improvise within a group using melodic and rhythmic phrases? • Can they recognise and use basic structural form. E.g. rounds variations, rondo form? 	<ul style="list-style-type: none"> • Can they sing in harmony part confidently and accurately? • Can they perform parts from memory? • Can they perform using notations? • Can they take the lead in a performance? • Can they take on a solo part? • Can they provide rhythmic support?
Composing	<ul style="list-style-type: none"> • Can they make different sounds with their voice? • Can they make different sounds with their instruments? • Can they identify changes in sounds? 	<ul style="list-style-type: none"> • Can they order sounds to create a beginning, middle and end? • Can they choose sounds which create music in response to 	<ul style="list-style-type: none"> • Can they use different elements in their compositions? • Can they create repeated patterns with different instruments? 	<ul style="list-style-type: none"> • Can they use notations to record and interpret sequences of pitches? • Can they use standard notation? 	<ul style="list-style-type: none"> • Can they change sounds or organise them into differently to change the effect? • Can they compose music which meets specific criteria? 	<ul style="list-style-type: none"> • Can they use a variety of different musical devices in their composition? (including melody, rhythms and chords)

	<ul style="list-style-type: none"> • Can they repeat (short rhythmic and melodic) patterns? • Can they make a sequence of sounds? • Can they show sounds by using pictures? 	<p>different starting points?</p> <ul style="list-style-type: none"> • Can they use choose sounds which create an effect? • Can they use symbols to represent sounds? • Can they make connections between notations and musical sounds? 	<ul style="list-style-type: none"> • Can they compose melodies and songs? • Can they create accompaniments for tunes? • Can they combine different sounds to create a specific mood or feeling? 	<ul style="list-style-type: none"> • Can they use notations to record compositions in a small group or on their own? • Can they use their notations in a performance? 	<ul style="list-style-type: none"> • Can they use their notations to record groups of pitches (chords)? • Can they use a music diary to record aspects of the composition process? • Can they choose the most appropriate tempo for a piece of music? 	<ul style="list-style-type: none"> • Do they recognise that different forms of notations serve different purposes? • Can they use different forms of notation? • Can they combine groups of beats?
Appraising	<ul style="list-style-type: none"> • Can they respond to different moods in music? • Can they say how a piece of music makes them feel? • Can they say whether they like or dislike a piece of music? • Can they choose sounds to represent different things? • Can they recognise repeated patterns? • Can they follow instructions about when to play or sing? 	<ul style="list-style-type: none"> • Can they improve their own work? • Can they listen out for particular things when listening to music? 	<ul style="list-style-type: none"> • Can they improve their work; explaining how it has improved? • Can they use musical words (the elements of music) to describe a piece of music and composition? • Can they use musical words to describe what they like and dislike? • Can they recognise the work of at least one famous composer? 	<ul style="list-style-type: none"> • Can they explain the place of silence and say what effect it has? • Can they start to identify the character of a piece of music? • Can they describe and identify the different purposes of music? • Can they begin to identify with the style of work of Beethoven, Mozart and Elgar? 	<ul style="list-style-type: none"> • Can they describe, compare and evaluate music using musical vocabulary? • Can they explain why they think their music is successful or unsuccessful? • Can they suggest improvements to their own or others' work? • Can they choose the most appropriate tempo for a piece of music? • Can they contrast the work of famous composers and show preferences? 	<ul style="list-style-type: none"> • Can they refine and improve their work? • Can they evaluate how the venue, occasion and purpose affects the way a piece of music is create? • Can they analyse features within different pieces of music? • Can they compare and contrast the impact that different composers from different times will have had on the people of the time?