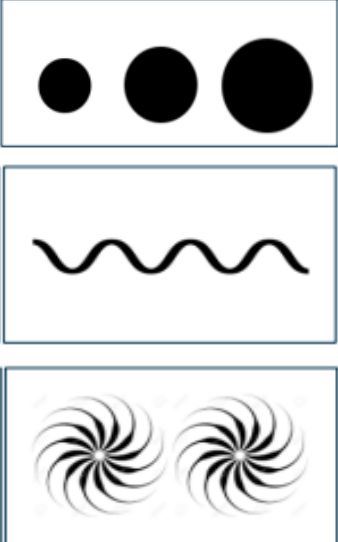






Gosford Park Primary School

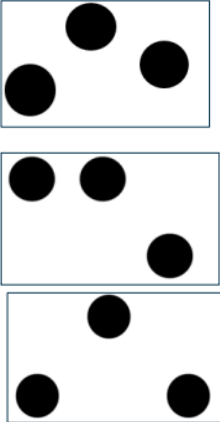
	Skills to be taught (key vocabulary in <i>italics</i>)	Examples
Singing	<p>Sing simple songs, CHANTS and rhymes (e.g. Boom Chicka Boom) from memory, singing collectively and at the same PITCH, responding to simple visual directions (e.g. <i>stop, start, loud, quiet</i>) and counting in.</p> <ul style="list-style-type: none"> • Begin with simple songs with a very small range, MI-SO (e.g. Hello, How are You), and then slightly wider (e.g. Bounce High, Bounce Low). Include pentatonic songs (e.g. Dr Knickerbocker). • Sing a wide range of CALL AND RESPONSE songs (e.g. Pretty Trees Around the World from Rhythms of Childhood), to control vocal pitch and to match the pitch they hear with accuracy. 	<p>Sing for Pleasure: Boom Chicka Boom</p> <ul style="list-style-type: none"> • 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. Bangladesh: Mo matchi (Song of the Bees) • Trad. Ghana: Kye Kye Kule • Trad. England: An Acre of Land
Listening	<p>Rondo alla Turca – Mozart - Classical Mars from The Planets - Holst - 20th Century Art Pop - Wild Man - Kate Bush Blues - Runaway Blues - Ma Rainey Brazil - Samba - Fanfarra (Cabua-Le-Le) - Sérgio Mendes/Carlinhos Brown</p>	
Composing	<p>Improvise simple vocal chants, using QUESTION AND ANSWER phrases.</p> <ul style="list-style-type: none"> • 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). • Understand the difference between creating a RHYTHM pattern and a PITCH pattern. • Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns. • Use music technology, if available, to capture, change and combine sounds. • Recognise how graphic notation can represent created sounds. Explore and invent own symbols, 	

Musicianship

<p>Pulse/Beat</p>	<p>Walk, move or clap a steady BEAT with others, changing the speed of the beat as the TEMPO of the music changes.</p> <ul style="list-style-type: none"> • Use BODY PERCUSSION, (e.g. clapping, tapping, walking) and CLASSROOM PERCUSSION (<i>shakers, sticks and blocks</i>, etc.), playing repeated rhythm patterns (ostinati) and short, pitched patterns on TUNED INSTRUMENTS (e.g. <i>chime bars</i>) to maintain a steady beat. • Respond to the PULSE in recorded/live music through movement and dance, e.g. <ul style="list-style-type: none"> o Stepping (e.g. <i>Mattachins</i> from <i>Capriol Suite</i> by Warlock), o Jumping (e.g. <i>Trepak</i> from <i>The Nutcracker</i> by Tchaikovsky) o Walking on tiptoes (e.g. <i>Scherzo</i> from <i>The Firebird Suite</i> by Stravinsky). 	
<p>Rhythm</p>	<p>Perform short copycat rhythm patterns accurately, led by the teacher.</p> <ul style="list-style-type: none"> • Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat. • Perform word-pattern chants (e.g. <i>ca-ter-pil-lar crawl</i>, <i>fish and chips</i>); create, retain and perform their own rhythm patterns. 	 <p>The image shows two boxes illustrating rhythm patterns. The first box is labeled 'Ca-ter-pil-lar crawl' and contains four vertical lines of varying heights: a short line, a medium line, a tall line, and a tall line with a wavy tail. The second box is labeled 'Fish and chips' and contains four vertical lines: a short line, a medium line, a tall line, and a tall line with a wavy tail.</p>
<p>Pitch</p>	<p>Listen to sounds in the local school environment, comparing high and low sounds.</p> <ul style="list-style-type: none"> • Sing familiar songs in both <i>low and high voices</i> and talk about the difference in sound. • Explore percussion sounds to enhance storytelling, e.g. <ul style="list-style-type: none"> • ascending xylophone notes to suggest Jack climbing the beanstalk, • quiet sounds created on a rainstick/shakers to depict a shower, • regular strong beats played on a drum to replicate menacing footsteps. • Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum. 	 <p>The image shows a rectangular box containing four solid black circles arranged in a horizontal row, representing four taps on a drum.</p>

	Skills to be taught (key vocabulary in BOLD)	Examples
Singing	<p>Sing songs regularly with a PITCH range of DO-SO with increasing vocal control.</p> <ul style="list-style-type: none"> • Sing songs with a small pitch range (e.g. Rain, Rain Go Away), pitching accurately. • 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. CRESCENDO, DECRESCENDO, PAUSE) 	<ul style="list-style-type: none"> • Little Sally Saucer • Trad. Star Light, Star Bright, First Star I See Tonight • Trad. Hey, Hey, Look at Me • Trad. Rain, Rain Go Away • Trad. Acka Backa • Voicelinks: The King is in the Castle • Young Voiceworks: Ebenezer Sneezer • Trad. Oats and Beans and Barley Grow • Singing Sherlock 1: Teddy Bear Rock n Roll • Trad. Oliver Cromwell • Trad. Lovely Joan • Trad. Searching for Lambs • Voicelinks: Fireworks • Trad. Bangladesh: Hatti – ma tim tim (An Imaginary Bird) • Trad. Bangladesh: Charti Kula beng (Four Fat Frogs) • Trad. Australia: I Got Kicked by a Kangaroo • Trad. America: Built My Lady a Fine Brick House • Sing Up: Paintbox
Listening	<p>Night Ferry - Anna Clyne - 21st Century Bolero – Ravel - 20th Century Rock n Roll - Hound Dog - Elvis Presley Pop - With A Little Help from My Friends - The Beatles Indonesia – Gamelan - Baris - Gong Kebyar of Peliatan</p>	
Composing	<ul style="list-style-type: none"> • 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. • Use music technology, if available, to capture, change and combine sounds. 	

Year 2 Music

<u>Musicianship</u>		
Pulse/Beat	<ul style="list-style-type: none"> • Understand that the speed of the beat can change, creating a faster or slower pace (tempo). • Mark the beat of a listening piece (e.g. Bolero by Ravel) by tapping or clapping and recognising tempo as well as changes in tempo. • Walk in time to the beat of a piece of music or song (e.g. La Mourisque by Susato). Know the difference between left and right to support coordination and shared movement with others. • Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats. • Identify the beat groupings in familiar music that they sing regularly and listen to 	<p>Maple Leaf Rag by Joplin The Elephant from Carnival of the Animals by Saint-Saëns</p>
Rhythm	<ul style="list-style-type: none"> • Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. • Create rhythms using word phrases as a starting point (e.g. Hel-lo Si-mon or Can you come and play?). • Read and respond to chanted rhythm patterns, and represent them with stick notation including CROTCHETS, QUAVERS and CROTCHETS RESTS. • Create and perform their own chanted rhythm patterns with the same stick notation. 	
Pitch	<p>Play a range of singing games based on the CUCKOO INTERVAL (so-mi, e.g. Little Sally Saucer) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track.</p> <ul style="list-style-type: none"> • Sing short phrases independently within a singing game or short song. • Respond independently to pitch changes heard in short MELODIC PHRASES, indicating with actions (e.g. stand up/sit down, hands high/hands low). 	

	<ul style="list-style-type: none"> • Recognise dot notation and match it to 3-note tunes played on TUNED PERCUSSION, 	
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Year 3 Music

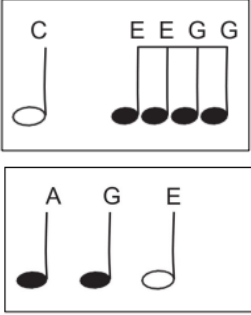
KS2 Indicative Musical features and Vocabulary to be explicitly taught		
Rhythm and Tempo	Downbeats, fast (allegro), slow (adagio), pulse, beat	<u>Rhythm</u> The regular/irregular pulse of the music made by loud and quiet beats. <u>Tempo</u> Speed of the pulse
Pitch and Melody	High, low, rising, falling; pitch range do–so	<u>Pitch</u> High and low note sounds <u>Melody</u> The tune being played.
Structure and Form	Call and response; question phrase, answer phrase, echo, ostinato	<u>Structure</u> The way the overall song has been arranged with repeating parts or contrasting parts.
Harmony	Drone	<u>Harmony</u> The relationship between 2 or more notes played at the same time.
Texture	Unison, layered, solo	<u>Texture</u> The way melody, texture and rhythm combine and explain what every part is doing.
Dynamics	Loud (forte), quiet (piano)	<u>Dynamics</u> How loud/quiet the music is and how it changes (individual notes or instruments)
Instruments and Playing Techniques	Boom wackers Glockenspiels	

	Skills to be taught (key vocabulary in BOLD)	Examples
Singing	<ul style="list-style-type: none"> • Sing a widening range of UNISON songs of varying styles and structures with a PITCH range of DO–SO (e.g. Extreme Weather), tunefully and with expression. Perform forte and piano, loud and soft. • Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders). • Walk, move or clap a steady BEAT with others, changing the speed of the beat as the TEMPO of the music changes. • Perform as a choir in school assemblies 	<ul style="list-style-type: none"> • Sing Up: Heads and Shoulders • Singing Sherlock 2: 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 • Sing Up: 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
Listening	<p>Hallelujah from Messiah – Handel - Baroque</p> <p>Night on a Bare Mountain – Mussorgsky - Romantic</p> <p>Jai Ho from Slumdog Millionaire - A. R. Rahman - 21st Century</p> <p>Funk - I Got You (I Feel Good) - James Brown</p> <p>India - Indian Classical - Sahela Re - Kishori Amonkar</p>	
Improvise	<ul style="list-style-type: none"> • 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. • Structure musical ideas (e.g. 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	<ul style="list-style-type: none"> • 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. 	
Performing	<ul style="list-style-type: none"> • Develop facility in playing tuned percussion or a melodic instrument such as 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 • 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	<ul style="list-style-type: none"> • 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. 	

Year 4 Music

	Skills to be taught (key vocabulary in BOLD)	Examples
Singing	<ul style="list-style-type: none"> • 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 accurately and following directions for getting louder (CRESCENDO) and quieter (DECRESCENDO). • Sing ROUNDS and PARTNER SONGS in DIFFERENT TIME SIGNATURES (2, 3 and 4 time) (e.g. Our Dustbin) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony (e.g. Hear the Wind). • Perform a range of songs in school assemblies. 	<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
Listening	<p>Western Classical and Film Symphony No. 5 - Beethoven - Classical O Euchari - Hildegard - Early For the Beauty of the Earth – Rutter - 20th Century</p> <p>Popular Music Jazz - Take the 'A' Train - Billy Strayhorn/Duke Ellington Orchestra 90s Indie - Wonderwall – Oasis</p> <p>Traditional Punjab/UK - Bhangra - Bhabiye Akh Larr Gayee - Bhujhangy Group Trinidad - Calypso - Tropical Bird - Trinidad Steel Band</p>	
Improvise	<ul style="list-style-type: none"> • 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). • Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below 	<p>Recorder Boomwhackers Xylophones</p>

<p>Compose</p>	<ul style="list-style-type: none"> • 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. • 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. • Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. • 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. • Capture and record creative ideas using any of: <ul style="list-style-type: none"> - graphic symbols - rhythm notation and time signatures - STAFF NOTATION - technology. 	 <p>The image shows two boxes of musical notation. The top box contains a single note labeled 'C' (middle C) and a group of four notes labeled 'E E G G' (E4, E4, G4, G4). The bottom box contains three notes labeled 'A G E' (A3, G3, E4).</p>
<p>Performing</p>	<ul style="list-style-type: none"> • Develop facility in the basic skills of a selected musical instrument over a sustained learning period. • 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. • 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. <p>28</p> <ul style="list-style-type: none"> • Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A). 	
<p>Reading Notation</p>	<ul style="list-style-type: none"> • 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. 	

Year 5 Music

	Skills to be taught (key vocabulary in BOLD)	Examples
Singing	<ul style="list-style-type: none"> • Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style. • Sing THREE-PART ROUNDS, PARTNER SONGS, and songs with A VERSE AND A CHORUS. • Perform a range of songs in school assemblies and in school performance opportunities 	<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
Listening	<p>Western Classical and Film English Folk Song Suite- Vaughan Williams - 20th Century Symphonic Variations on an African Air - Coleridge-Taylor - 20th Century This Little Babe from Ceremony of Carols - Britten - 20th Century</p> <p>Popular Music 90s Singer/Songwriter - Play Dead - Björk 80s Synth/Pop - Smalltown Boy - Bronski Beat</p> <p>Traditional Nigeria – Drumming - Jin-Go-La-Ba (Drums of Passion) - Babatunde Olatunji South Africa - Choral - Inkanyezi Nezazi - Ladysmith Black Mambazo</p>	
Improvise	<ul style="list-style-type: none"> • IMPROVISE freely over a DRONE, developing sense of shape and character, using TUNED PERCUSSION and melodic instruments. • Improvise over a simple GROOVE, responding to the BEAT, creating a 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. 	Keyboard Xylophone Ukulele

<p>Compose</p>	<ul style="list-style-type: none"> • 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. • Working in pairs, compose a short TERNARY piece. • 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. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book. • Capture and record creative ideas using any of: <ul style="list-style-type: none"> o graphic symbols o rhythm notation and TIME SIGNATURES o STAFF NOTATION o technology. 	<p>Keyboard Xylophone Ukulele</p>
<p>Performing</p>	<ul style="list-style-type: none"> • Play melodies on TUNED PERCUSSION, melodic instruments or keyboards, following STAFF NOTATION written on one staff 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. • 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). • Perform a range of repertoire pieces and ARRANGEMENTS combining acoustic instruments to form mixed ensembles, including a school orchestra. • Develop the skill of PLAYING BY EAR on tuned instruments, copying longer phrases and familiar melodies. 	
<p>Reading Notation</p>	<ul style="list-style-type: none"> • Further understand the differences between SEMIBREVES, MINIMS, CROTCHETS and CROTCHET RESTS, PAIRED QUAVERS and SEMIQUAVERS. • Understand the differences between 2/4, 3/4 and 4/4 time signatures. • Read and perform pitch notation within an octave (e.g. C–C'/do–do). • Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations. 	

Year 6 Music

	Skills to be taught (key vocabulary in BOLD)	Examples
Singing	<ul style="list-style-type: none"> • Sing a broad range of songs, including those that involve SYNCPATED rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style. • Continue to sing THREE- AND FOUR-PART ROUNDS (e.g. Calypso by Jan Holdstock) or partner songs, and experiment with positioning singers randomly within the group – i.e. no longer in discrete parts – in order to develop greater listening skills, balance between parts and vocal independence. • Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience. 	<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
Listening	<p>Western Classical and Film 1812 Overture – Tchaikovsky - Romantic Connect It - Anna Meredith - 21st Century</p> <p>Popular Music 90s RnB - Say My Name - Destiny’s Child</p> <p>Traditional Middle East - Folk - Sprinting Gazelle - Reem Kelani England – Folk - Sea Shanties - Various Poland - Folk - Mazurkas Op. 24 - Chopin Argentina - Tango - Libertango - Piazzolla</p>	
Improvise	<p>Extend improvisation skills through working in small groups to:</p> <ul style="list-style-type: none"> • Create music with multiple sections that include repetition and contrast. • 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>Guitar Steel Pans</p>

<p>Compose</p>	<ul style="list-style-type: none"> • 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. • Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. • Either of these melodies can be enhanced with rhythmic or chordal accompaniment. • Compose a TERNARY piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved. 	<p>Keyboard Xylophone Ukulele</p>
<p>Performing</p>	<ul style="list-style-type: none"> • Play a melody following STAFF NOTATION written on one staff and using notes within an OCTAVE RANGE (DO–DO); make decisions about dynamic range, including very loud (<i>ff</i>), very quiet (<i>pp</i>), moderately loud (<i>mf</i>) and moderately quiet (<i>mp</i>). • 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. • 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>Keyboards Xylophones Ukuleles Guitars</p>
<p>Reading Notation</p>	<ul style="list-style-type: none"> • Further understand the differences between SEMIBREVES, MINIMS, CROTCHETS, QUAVERS and SEMIQUAVERS, and their equivalent rests. • Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do). • Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations. • Read and play from notation a four-bar phrase, confidently identifying note names and durations 	