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| National Curriculum music - Purpose of studyMusic is a universal language that embodies one of the highest forms of creativity. A high quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon. |
| AimsThe national curriculum for Music aims to ensure that all pupils:* Perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians
* Learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence
* Understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.
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| EYFS – see Development Matters 2021 for detailed examples of how to support learning in EYFS The development of children’s artistic and cultural awareness supports their imagination and creativity. It is important that children have regular opportunities to engage with the arts, enabling them to explore and play with a wide range of media and materials. The quality and variety of what children see, hear and participate in is crucial for developing their understanding, self-expression, vocabulary and ability to communicate through the arts. The frequency, repetition and depth of their experiences are fundamental to their progress in interpreting and appreciating what they hear, respond to and observe.  |

Music Curriculum Statement

Whole school definition: Music is…

Intent

Our music curriculum is designed to develop a lifelong love of music, which will increase their self-confidence, creativity and imagination. The children will be given many opportunities to participate freely in singing assemblies, have opportunities to learn to play an instrument, participate in competitions, in large performances and nurture their musical talents. Children are given opportunities to listen, perform different genres of music, and understand how music is created and produced.

Implementation: How is Music taught at Eccleston Primary School?

The core of the music provision at Eccleston Primary School is based on the subject content that should be taught within each Key Stage as outlined in the new National Curriculum (2014).

At Eccleston Primary School pupils in years, 1-6 are taught for one-hour discreet lessons per week. In addition to this, pupil in years1-6 will have weekly music assemblies, which will follow our music spine. The curriculum is carefully sequenced to ensure that pupils build on the three pillars of progression of technical, constructive, expressive and knowledge of music.

Through music the children learn a range of skills, concepts, attitudes and methods of working. We use a variety of teaching and learning styles in music lessons to develop children’s knowledge, skills and understanding.

PILLARS OF PROGRESSION - TECHNICAL

Progression in music can be conceptualised as three overlapping pillars of progression: technical, constructive and expressive.  Technical progression refers to the techniques musicians develop and apply, such as posture, hand-body movements and understanding the software used in music technology.  This needs to be carefully sequenced and time provided for substantial practice.  Experience with producing music will also support proficiency with listening to music.

PILLARS OF PROGRESSION - CONSTRUCTIVE

This pillar refers to how music works - such as knowledge and understanding about chords, keys, systems, forms and structure. Within this pillar, pupils will learn to deconstruct music when analysing it, and to construct music when creating new music, such as in composition.

PILLARS OF PROGRESSION - EXPRESSIVE

This involves knowing and understanding music's provenance and its significance historically, socially, geographically and culturally, as well as its meaning and purpose.  It also refers to understanding how the many aspects of music come together in an inter-related way. Progress in the expressive pillar combines knowledge from the technical and constructive pillars as pupils learn to give music personal meaning.

KNOWLEDGE OF MUSIC

Pupils also need to learn about the wider aspects of music as well as develop procedural knowledge. This includes formal, symbolic, social and personal knowledge about music. This can be achieved alongside practical learning, or done separately - although priority should always be given to music-making, rather than music information.

These include:

* Formal- the internal logic of the music itself
* Symbolic- its associations with events outside of music e.g. The Last Post
* Personal- meaning which comes from personal experiences.
* Social- The meaning music has within communities.

Progression Overview

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|  | 0 – 3 yearsUnderstanding of the world – Expressive arts and design | 3 – 4 yearsUnderstanding of the world – Expressive arts and design | ReceptionUnderstanding of the world – Expressive arts and design |
|  | * Show attention to sounds and music.
* Explore their voices and enjoy making sounds.
* Join in with songs and rhymes, making some sounds. Make rhythmical and repetitive sounds.
* Explore a range of sound makers and instruments and play them in different ways.
* Respond emotionally and physically to music when it changes.
* Move and dance to music. Anticipate phrases and actions in rhymes and songs, like ‘Peepo’.
 | * 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.
 | * 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. |

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|  | Year 1Samba drums and Cow bells. | Year 2Recorder | Year 3YUMU Ukulele | Year 4YUMU Ukulele | Year 5YUMU Guitar | Year 6YUMU Guitar  |
| Autumn Term 1 | Introducing a beat:Walk, clap, move to a steady beat Use body percussion/ class percussion Listening: *Mars* (Holst); *Fanfarra* | Exploring simple patterns Mark the beat by clapping/ tapping Use body percussion and classroom percussion Listening: *Also Sprach Zarathustra* (R. Strauss); *Afro-American Symphony* (Still) | Developing notation skillsDevelop skills in playing a melodic instrumentsListening: *Venus* (Holst); *Sisi ni Moja*  | Interesting time signaturesDevelop facility in basic skills of ukulele over a sustained period Know crotchet, paired quavers and rests Read and perform from pitch notation within an octaveListening: *Jupiter* (Holst); *Tropical Bird* | Getting started with music techDevelop facility in basic skills of clarinet over a sustained period Know semibreve and semiquavers Read and perform from pitch notation within an octaveListening: *Uranus* (Holst); *Jin-Go-Lo-Ba*  | Developing melodic phasesDevelop facility in basic skills of saxophone over a sustained period Know semibreve and semiquavers Read and perform from pitch notation within an octaveListening: *Saturn* (Holst); *Inkanyezi Nezazi* (Ladysmith Black Mambazo) |
| Autumn Term 2 | Adding Rhythm and PitchUse crotchet, paired quavers and rests Recognise high/low sounds Listening: *La Rejouissance* (Handel); *Trepak* (Tchaikovsky) | Focus on Dynamics and TempoRecognising changes in dynamics/ tempo Sing short phrases independently within a game/ song Listening: *In the Hall of the Mountain King* (Grieg); *Sleigh Ride* (L. Anderson) | Enjoying improvisation Play and perform melodies within a small range following staff notationListening: *Sorcerer’s Apprentice* (Dukas); *A Bao a Qu* (Mason Bates) | Combing elements to make musicPlay and perform melodies on one stave using an octave rangeListening: *With a Little Help from my Friends* (Beatles); *Wassail Song*  | Emotions and musical stylesPerform in two parts from simple notation Develop playing by ear on tuned instruments Follow and perform simple rhythmic scores to a beatListening: *Play Dead* (Bjork); *Shepherd’s Pipe Carol* (Rutter) | Understanding structure and formRead and perform from pitch notation within an octaveListening: *O Fortuna* from *Carmina Burana* (Orff); *Manchester Carols* (Carol Ann Duffy& Sasha Johnson Manning)) |
| Spring Term 1 | Introducing Tempo and DynamicsIntroduce dynamics (loud/soft) and tempo (fast/ steady/ slow) Perform call and response patternsListening: Finale from *Firebird Suite* (Stravinsky); Symphony in C minor (Alice Mary Smith)  | Exploring feelings through musicPlay short, pitched phrases Create word phrases as a starting pointListening: *Bolero* (Ravel); *Raindrops Keep Falling on my Head* (David & Bacharach) | Composing using your imagination Use listening skills to order phrases using dot notationListening: *Music about Trains* (various); Ride of the Valkyries (Wagner) | Develop pulse and Groove through improvisationDevelop playing by ear on tuned instruments Follow and perform simple rhythmic scores to a beatListening: *O Euchari* (Hildegard); *Anthem* (Lucy Pankhust) | Exploring key and time signaturesUnderstand the difference between 2, 3 and 4 timeListening: *The Young Person’s Guide to the Orchestra* (Britten); *Take Five* (Brubeck) | Gaining confidence through performanceDevelop playing by ear on tuned instruments Follow and perform simple rhythmic scores to a beatListening: *1812 Overture* (Tchaikovsky); *Somebody to Love* (Queen) |
| Spring Term 2 | Combining Pulse, Rhythm and PitchRespond to changes in pulse Follow pitches to guide singing/ playingListening: *Flight of the Bumblebee* (Rimsky-Korsakov)*The Wasps* (Vaughan Williams)*Mo matchi* (Song of the Bees) | Inventing a musical storyPlay rhythmic ostinato Read and respond to chanted rhythms and patterns – represent with stick notation Respond to pitch changes in melodic phrases indicating with actionsListening: *Night Ferry* (Anna Clyne); Bangladeshi folk songs  | Sharing musical experiencesPlay and perform melodies within a small range following staff notationListening: Circus Music Suite from *The Red Pony* (Copland); Dance music (various) | Creating simple melodies togetherPerform in two parts from simple notation Understand how triads are formed and perform chordalListening: *Toccata* from *Organ Symphony no. 5* (Widor); Adagio for strings (Barber)  | Introducing ChordsUnderstand how triads are formed and perform chordal accompanimentsListening; *Wonderwall* (Oasis); *Smells Like Teen Spirit* (Nirvana); *Shake it Off* (Taylor Swift); *Concerto for Turntables and Orchestra* (G Prokofiev) | Accompany a melody using block chords/ bass line Perform in up to 4 parts from simple notationListening: *Round Midnight* (Miles Davis); *Baba Yaga* from *Pictures at an Exhibition* (Mussorgsky) |
| Summer Term 1 | Having fun with ImprovisationPlay short, pitched patterns Listening: Music for the King’s Coronation; *Walkers* (Stomp) | Music that makes you danceUnderstand beat groupings in familiar musicRespond to changes in pulseListening: Music for the King’s Coronation; *Hound Dog* (Elvis) | Learning more about musical stylesPlay and perform melodies within a small range following staff notationListening: Music for the King’s Coronation *Miserere* (Allegri) | Connecting notes and feelingsMaintain parts accurately within a rhythmic texture with a sense of ensembleListening: Music for the King’s Coronation; *Jai Ho* (Slumdog Millionaire) | Words, meaning and expressionRead and perform short phrases at sightListening: Music for the King’s Coronation; *Lord of the Rings* (Howard Shore)  | Using chords and structureRead and play from notation a 4-bar melodyListening: Music for the King’s Coronation; *Rangsang* (Gamelan) |
| Summer Term 2 | Explore sound and create a storyPerform rhythmic ostinatoListening: *What a Wonderful World* (Louis Armstrong) | Exploring improvisationPerform call and response rhythms Recognise dot notation and match to three note tunesListening: *For the Beauty of the Earth* (Rutter); *Carnival of the Animals* (Saint-Saens)  | Recognising different soundsCopy stepwise melodic phrases accurately and soloListening: Music for the King’s Coronation; *Trumpet Concerto in E flat* (Haydn) | Purpose, identity and expression in musicIdentify static and moving parts Perform a range of repertoire and arrangements in mixed ensemblesListening: Dirty Old town (Pogues); Danny Boy | Identifying important musical elementsPerform a range of repertoire and arrangements in mixed ensemblesListening: *Dies Irae* from *Requiem* (Verdi); *Human* (Rag’n’Bone Man) | Respect each other through compositionEngage with others through ensemble makingListening: *Connect it* (Anna Meredith); John Williams’ film music  |