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| National Curriculum music - Purpose of study  Music is a universal language that embodies one of the highest forms of creativity. A high quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon. |
| Aims  The national curriculum for Music aims to ensure that all pupils:   * Perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians * Learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence * Understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations. |
| 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 years  Understanding of the world – Expressive arts and design | 3 – 4 years  Understanding of the world – Expressive arts and design | Reception  Understanding 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 1  Samba drums and Cow bells. | Year 2  Recorder | Year 3  YUMU  Ukulele | Year 4  YUMU  Ukulele | Year 5  YUMU  Guitar | Year 6  YUMU  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 skills  Develop skills in playing a melodic instruments  Listening: *Venus* (Holst); *Sisi ni Moja* | Interesting time signatures  Develop facility in basic skills of ukulele over a sustained period  Know crotchet, paired quavers and rests  Read and perform from pitch notation within an octave  Listening: *Jupiter*  (Holst); *Tropical Bird* | Getting started with music tech  Develop facility in basic skills of clarinet over a sustained period  Know semibreve and semiquavers  Read and perform from pitch notation within an octave  Listening: *Uranus* (Holst); *Jin-Go-Lo-Ba* | Developing melodic phases  Develop facility in basic skills of saxophone over a sustained period  Know semibreve and semiquavers  Read and perform from pitch notation within an octave  Listening: *Saturn* (Holst); *Inkanyezi Nezazi* (Ladysmith Black Mambazo) |
| Autumn Term 2 | Adding Rhythm and Pitch  Use crotchet, paired quavers and rests  Recognise high/low sounds  Listening: *La Rejouissance* (Handel); *Trepak* (Tchaikovsky) | Focus on Dynamics and Tempo  Recognising 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 notation  Listening: *Sorcerer’s Apprentice* (Dukas); *A Bao a Qu* (Mason Bates) | Combing elements to make music  Play and perform melodies on one stave using an octave range  Listening: *With a Little Help from my Friends* (Beatles); *Wassail Song* | Emotions and musical styles  Perform in two parts from simple notation  Develop playing by ear on tuned instruments  Follow and perform simple rhythmic scores to a beat  Listening: *Play Dead* (Bjork); *Shepherd’s Pipe Carol* (Rutter) | Understanding structure and form  Read and perform from pitch notation within an octave  Listening: *O Fortuna* from *Carmina Burana* (Orff); *Manchester Carols* (Carol Ann Duffy& Sasha Johnson Manning)) |
| Spring Term 1 | Introducing Tempo and Dynamics  Introduce dynamics (loud/soft) and tempo (fast/ steady/ slow)  Perform call and response patterns  Listening: Finale from *Firebird Suite* (Stravinsky); Symphony in C minor (Alice Mary Smith) | Exploring feelings through music  Play short, pitched phrases  Create word phrases as a starting point  Listening: *Bolero* (Ravel); *Raindrops Keep Falling on my Head* (David & Bacharach) | Composing using your imagination  Use listening skills to order phrases using dot notation  Listening: *Music about Trains* (various); Ride of the Valkyries (Wagner) | Develop pulse and Groove through improvisation  Develop playing by ear on tuned instruments  Follow and perform simple rhythmic scores to a beat  Listening: *O Euchari* (Hildegard); *Anthem* (Lucy Pankhust) | Exploring key and time signatures  Understand the difference between 2, 3 and 4 time  Listening: *The Young Person’s Guide to the Orchestra* (Britten); *Take Five* (Brubeck) | Gaining confidence through performance  Develop playing by ear on tuned instruments  Follow and perform simple rhythmic scores to a beat  Listening: *1812 Overture* (Tchaikovsky); *Somebody to Love* (Queen) |
| Spring Term 2 | Combining Pulse, Rhythm and Pitch  Respond to changes in pulse  Follow pitches to guide singing/ playing  Listening: *Flight of the Bumblebee* (Rimsky-Korsakov)  *The Wasps* (Vaughan Williams)  *Mo matchi* (Song of the Bees) | Inventing a musical story  Play rhythmic ostinato  Read and respond to chanted rhythms and patterns – represent with stick notation  Respond to pitch changes in melodic phrases indicating with actions  Listening: *Night Ferry* (Anna Clyne); Bangladeshi folk songs | Sharing musical experiences  Play and perform melodies within a small range following staff notation  Listening: Circus Music Suite from *The Red Pony* (Copland); Dance music (various) | Creating simple melodies together  Perform in two parts from simple notation  Understand how triads are formed and perform chordal  Listening: *Toccata* from *Organ Symphony no. 5* (Widor); Adagio for strings (Barber) | Introducing Chords  Understand how triads are formed and perform chordal accompaniments  Listening; *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 notation  Listening: *Round Midnight* (Miles Davis); *Baba Yaga* from *Pictures at an Exhibition* (Mussorgsky) |
| Summer Term 1 | Having fun with Improvisation  Play short, pitched patterns  Listening: Music for the King’s Coronation; *Walkers* (Stomp) | Music that makes you dance  Understand beat groupings in familiar music  Respond to changes in pulse  Listening: Music for the King’s Coronation; *Hound Dog* (Elvis) | Learning more about musical styles  Play and perform melodies within a small range following staff notation  Listening: Music for the King’s Coronation *Miserere* (Allegri) | Connecting notes and feelings  Maintain parts accurately within a rhythmic texture with a sense of ensemble  Listening: Music for the King’s Coronation; *Jai Ho* (Slumdog Millionaire) | Words, meaning and expression  Read and perform short phrases at sight  Listening: Music for the King’s Coronation; *Lord of the Rings* (Howard Shore) | Using chords and structure  Read and play from notation a 4-bar melody  Listening: Music for the King’s Coronation; *Rangsang* (Gamelan) |
| Summer Term 2 | Explore sound and create a story  Perform rhythmic ostinato  Listening: *What a Wonderful World* (Louis Armstrong) | Exploring improvisation  Perform call and response rhythms  Recognise dot notation and match to three note tunes  Listening: *For the Beauty of the Earth* (Rutter); *Carnival of the Animals* (Saint-Saens) | Recognising different sounds  Copy stepwise melodic phrases accurately and solo  Listening: Music for the King’s Coronation; *Trumpet Concerto in E flat* (Haydn) | Purpose, identity and expression in music Identify static and moving parts  Perform a range of repertoire and arrangements in mixed ensembles  Listening: Dirty Old town (Pogues); Danny Boy | Identifying important musical elements  Perform a range of repertoire and arrangements in mixed ensembles  Listening: *Dies Irae* from *Requiem* (Verdi); *Human* (Rag’n’Bone Man) | Respect each other through composition  Engage with others through ensemble making  Listening: *Connect it* (Anna Meredith); John Williams’ film music |