

SEVEN STARS WHOLE SCHOOL CURRICULUM MAP – MUSIC (See the DfE Model Music Curriculum to be adapted for Seven Stars School)								
	Nursery	Reception	Dorado (Y1)	Orion (Y2)	Hercules (Y3)	Pegasus (Y4)	Leo (Y5)	Phoenix (Y6)
SINGING	Learning a bank of songs, nursery rhymes	Singing songs Colours 'Rainbow Song'	Sing simple songs, <b>chants</b> and rhymes (e.g. <i>Boom Chicka Boom</i> ) from memory, singing collectively and at the same <b>pitch</b> , responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in. • Begin with simple songs with a very small range, <b>mi-so</b> (e.g. <i>Hello, How are You</i> ), and then slightly wider (e.g. <i>Bounce High, Bounce Low</i> ). Include <b>pentatonic songs</b> (e.g. <i>Dr Knickerbocker</i> ). • Sing a wide range of <b>call and response</b> songs (e.g. <i>Pretty Trees Around the World</i> from <i>Rhythms of Childhood</i> ), to control vocal pitch and to match the pitch they hear with accuracy.	2-part singing (September 1666 GFoL) Call and response song Rising and falling pitch in song  Sing songs regularly with a <b>pitch</b> range of <b>do-so</b> with increasing vocal control. • Sing songs with a small pitch range (e.g. <i>Rain, Rain Go Away</i> ), pitching accurately. • Know the meaning of <b>dynamics</b> (loud/quiet) and <b>tempo</b> (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. <b>crescendo</b> , <b>decrescendo</b> , <b>pause</b> )	Singing in harmony  • Sing a widening range of <b>unison</b> songs of varying styles and structures with a <b>pitch</b> range of <b>do-so</b> (e.g. Extreme Weather), tunefully and with expression. Perform <b>forte</b> and <b>piano</b> , 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 <b>beat</b> with others, changing the speed of the beat as the <b>tempo</b> of the music changes. • Perform as a choir in school assemblies.	Continue to sing a broad range of unison songs with the range of an <b>octave (do-do)</b> (e.g. One More Day—a traditional sea shanty) pitching the voice accurately and following directions for getting louder ( <b>crescendo</b> ) and quieter ( <b>decrescendo</b> ). • Sing <b>rounds</b> and <b>partner songs</b> in different <b>time signatures</b> (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.	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 <b>three-part</b> rounds, <b>partner songs</b> , and songs with a <b>verse and a chorus</b> . • Perform a range of songs in school assemblies and in school performance opportunities.	<b>Viking chants</b> <b>World War 2 (songs)</b> Sing a broad range of songs, including those that involve syncopated 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.
LISTENING	Naming and exploring instrument sounds <b>Mozart</b> For relaxing <b>Handa's Surprise</b> Music of Kenya Songs/music from different cultures/genres	Naming instruments Sounds in the environment <b>Animals:</b> Saint-Saens - Carnival of the Animals (introduced)	<b>Seasons:</b> Vivaldi – Four Seasons <b>Pirates:</b> Sea Shanties <b>Toys:</b> Tchaikovsky - Nutcracker suite <b>Animals:</b> Saint-Saens - Carnival of the Animals (revisited)	<b>Animals:</b> Saint-Saens - Carnival of the Animals (revisited) <b>Dinosaurs</b> John Williams – Jurassic Park theme tune <b>Seaside:</b> Debussy 'La Mer'	<b>India:</b> Ravi Shanker / Anoushka Shankar (Sitar) <b>Electricity</b> Hindustani music A R Rahman 'Jai Ho' from Slumdog Millionaire <b>Seaside:</b> Kishori Amonkar - 'Sahela Re' <b>Animals:</b> Saint-Saens - Carnival of the Animals (revisited)	<b>Animals:</b> Saint-Saens - Carnival of the Animals (revisited) <b>Tudors</b> Thomas Tallis; John Dowland <b>Oceans:</b> Mendelssohn 'Fingal's Cave' Debussy 'La Mer' (revisited) <b>Volcanoes</b> Mussorgsky – Night on a bare mountain	<b>Space:</b> Holst – The Planets Songs about space (e.g. David Bowie) <b>Mexico:</b> Mariachi music La Bamba – Los Lobos <b>World War 2</b> Songs e.g. 'it's a long way to tiperry' Benjamin Britten – War requiem Protest songs Last Post	<b>Animals:</b> Saint-Saens - Carnival of the Animals (revisited) <b>Mexico:</b> Mariachi music La Bamba – Los Lobos <b>World War 2</b> Songs e.g. 'it's a long way to tiperry' Benjamin Britten – War requiem Protest songs Last Post
COMPOSING		Exploring sounds instruments make	Improvise simple vocal chants, using <b>question and answer</b> phrases. • Create musical sound effects and short <b>sequences</b> 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 <b>rhythm</b> pattern and a <b>pitch</b> 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.	Spooky scene – vocal and percussion, rising and falling pitch in song, compose music o go with story  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 <b>improvise simple question and answer</b> phrases, to be sung and played on <b>untuned percussion</b> , creating a musical conversation. • Use <b>graphic symbols, dot notation</b> and <b>stick notation</b> , as appropriate, to keep a record of composed pieces. • Use music technology, if available, to capture, change and combine sounds.	<b>Improvise</b> -Become more skilled in <b>improvising</b> (using voices, <b>tuned and untuned percussion</b> 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 <b>echo</b> or <b>question and answer phrases</b> ) 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. <b>Compose</b> • 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.	Explosion of volcanoes- crescendo <b>Improvise</b> • 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.  <b>Compose</b> • 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. • 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: o graphic symbols o rhythm notation and time signatures o staff notation o technology.	Create and compose music for Day of the Dead festival  Extend improvisation skills through working in small groups to: • 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.	Compose • 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. 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. • 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.
PERFORMING	Rhythms and beats	Clapping rhythms	Performance linked to theme (Pirates)	1666 (GFoL) 2-part singing, perform to school perform instrumental music Recorders	Performance linked to theme (Stone Age)	Performance linked to theme (Volcanoes)	Learning to play the Ukulele - working on playing in unison, rhythm and beat using ukulele as a tool.	Performance linked to Anglo-Saxons/Vikings theme & Dad of the Dead festival
			See Model Music Curriculum for Musicianship Overviews		See Model Music Curriculum for Performance Overviews			

	<b>EYFS</b>	<b>KS1</b>	<b>KS2</b>
<b>MUSIC BIG IDEAS</b>	<p>Show attention to sounds and music. Respond emotionally and physically to music when it changes.</p> <p>Move and dance to music.</p> <p>Anticipate phrases and actions in rhymes and songs, like 'Peepo'.</p> <p>Explore their voices and enjoy making sounds.</p> <p>Join in with songs and rhymes, making some sounds.</p> <p>Make rhythmical and repetitive sounds.</p> <p>Explore a range of soundmakers and instruments and play them in different ways.</p> <p>Sing a range of well-known nursery rhymes and songs;</p> <p>Perform songs, rhymes, poems and stories with others, and – when appropriate – try to move in time with music.</p> <p>Enjoy and take part in action songs, such as 'Twinkle, Twinkle Little Star'. Listen with increased attention to sounds. Respond to what they have heard, expressing their thoughts and feelings.</p> <p>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.</p> <p>Create their own songs or improvise a song around one they know.</p> <p>Play instruments with increasing control to express their feelings and ideas. Listen attentively, move to and talk about music, expressing their feelings and responses.</p> <p>Watch and talk about dance and performance art, expressing their feelings and responses.</p> <p>Sing in a group or on their own, increasingly matching the pitch and following the melody.</p> <p>Explore and engage in music making and dance, performing solo or in groups.</p>	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> <li>○ use their voices expressively and creatively by singing songs and speaking chants and rhymes</li> <li>○ play tuned and untuned instruments musically</li> <li>○ listen with concentration and understanding to a range of high-quality live and recorded music</li> <li>○ experiment with, create, select and combine sounds using the inter-related dimensions of music.</li> </ul>	<p>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:</p> <ul style="list-style-type: none"> <li>○ play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression</li> <li>○ improvise and compose music for a range of purposes using the inter-related dimensions of music</li> <li>○ listen with attention to detail and recall sounds with increasing aural memory</li> <li>○ use and understand staff and other musical notations</li> <li>○ appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</li> <li>○ develop an understanding of the history of music.</li> </ul>