



Liden Academy
Music Curriculum Progression

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Principal: **Jeff Mason**
Excalibur Academies Trust; a company limited by guarantee
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Registered office; Granham Hill, Marlborough SN8 4AX

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Purpose:

To provide a classroom-based, participatory and inclusive approach to music learning through the Charanga scheme of learning. This will be achieved through a range of whole class, group and individual activities, where children have opportunities to explore sounds, listen actively, compose and perform. In lessons children learn to dissect music and understand how it is made, played, appreciated and analysed. Our intent is that children appreciate the language of music by learning about and appraising a variety of pieces of culturally diverse music from great composers which include festive pieces with words that inspire, communicate and educate.

Key Concepts:

pulse, pitch, rhythm, tempo, dynamics, timbre, structure, texture, create music (compose / improvise), instruments, notation, genre, performance,

		EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Key Concepts	pulse		✓	✓	✓	✓	✓	✓
	pitch	✓	✓	✓	✓	✓	✓	✓
	rhythm	✓	✓	✓	✓	✓	✓	✓
	dynamics		✓	✓	✓	✓	✓	✓
	timbre		✓	✓	✓	✓	✓	✓
	structure		✓	✓	✓	✓	✓	✓
	texture		✓	✓	✓	✓	✓	✓
	tempo		✓	✓	✓	✓	✓	✓
	compose/improvise	✓	✓	✓	✓	✓	✓	✓
	instruments	✓	✓	✓	✓	✓	✓	✓
	notation		✓	✓	✓	✓	✓	✓
	genre		✓	✓	✓	✓	✓	✓
performance	✓	✓	✓	✓	✓	✓	✓	

The EYFS Framework 2021 states that 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.

Nursery to Reception	
Breadth of study	<p>Birth to Three</p> <p>Expressive Arts and Design</p> <ul style="list-style-type: none"> • Show attention to sounds and music. • Respond emotionally and physically to music when it changes. • Move and dance to music. • Anticipate phrases and actions in rhymes and songs, like ‘Peepo’. • 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. • Enjoy and take part in action songs, such as ‘Twinkle, Twinkle Little Star’.
	<p>Three and Four-Year-Olds</p> <p>Communication and Language</p> <ul style="list-style-type: none"> • Sing a large repertoire of songs. <p>Physical Development</p> <ul style="list-style-type: none"> • Use large muscle movements to wave flags and streamers, paint and make marks. <p>Expressive Arts and Design</p> <ul style="list-style-type: none"> • 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.

Children in Reception

Communication and Language

- Listen carefully to rhymes and songs, paying attention to how they sound.
- Learn rhymes, poems and songs.

Physical Development

- Combine different movements with ease and fluency.

Expressive Arts and Design

- Explore, use and refine a variety of artistic effects to express their ideas and feelings.
- Return to and build on their previous learning, refining ideas and developing their ability to represent them.
- Create collaboratively, sharing ideas, resources and skills.
- 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.

Early Learning Goal

Expressive Arts and Design – Being Imaginative and Expressive

- Sing a range of well-known nursery rhymes and songs.
- Perform songs, rhymes, poems and stories with others, and (when appropriate) try to move in time with music.

Yearly Overview

Terms	KS1		KS2				KS3
	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7
Term 1 Understanding	My Musical Heartbeat	Pulse, rhythm, and pitch	Writing music down	Musical structures	Melody and Harmony in music	Music and technology	Stomp and Sing
Term 2 Listening	Dance, Sing and Play!	Playing in an orchestra	Playing in a band	Exploring feelings when you play	Sign and play in different styles	Developing ensemble skills	
Term 3 Singing	Exploring Sounds	Inventing a musical story	Compose using your imagination	Compose with your friends	Composing and chords	Creative composition	The Power of Pentatonic
Term 4 Notation and Playing	Learning to listen	Recognising different sounds	More musical styles	Feelings through music	Enjoying musical styles	Musical styles connect us	
Term 5 Improvising	Having fun with improvisation	Exploring improvisation	Enjoying improvisation	Expression and improvisation	Freedom to improvise	Improvising with confidence	Band Musicianship I: The 4-chord trick
Term 6 Composing and performing	Let's perform together	Our big concert	Opening night	The show must go on	Improvising with confidence	Farewell tour	

Progression

Breath of study	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Term 1 Understanding	<p>Use body percussion, instruments and voices.</p> <p>In the key centres of: C major, F major, G major and A minor.</p> <p>Find and keep a steady beat together.</p> <p>Understand the difference between creating a rhythm pattern and a pitch pattern.</p> <p>Copy back simple rhythmic patterns using long and short.</p> <p>Copy back simple melodic patterns using high and low.</p> <p>Complete vocal warm-ups with a copy back option to use Solfa.</p>	<p>Use body percussion, instruments and voices.</p> <p>In the key centres of: C major, G major and A minor.</p> <p>Find and keep a steady beat.</p> <p>Copy back simple rhythmic patterns using long and short.</p> <p>Copy back simple melodic patterns using high and low.</p> <p>Complete vocal warm-ups with a copy back option to use Solfa.</p> <p>Sing short phrases independently.</p>	<p>Use body percussion, instruments and voices.</p> <p>In the key centres of: C major, F major, G major and A minor.</p> <p>In the time signatures of: 2/4, 3/4 and 4/4.</p> <p>Find and keep a steady beat.</p> <p>Copy back and improvise simple rhythmic patterns using minims, crotchets, quavers and their rests.</p> <p>Copy back and improvise simple melodic patterns using the notes: C, D, E G, A, B F, G, A A, B, C</p>	<p>Use body percussion, instruments and voices.</p> <p>In the key centres of: C major, F major, G major and A minor.</p> <p>In the time signatures of: 2/4, 3/4 and 4/4.</p> <p>Find and keep a steady beat.</p> <p>Listen and copy rhythmic patterns made of semibreves, minims, dotted crotchets, crotchets, quavers, semiquavers and their rests, by ear or from notation.</p> <p>Copy back melodic patterns using the notes: C, D, E C, D, E, G, A G, A, B G, A, B, D, E F, G, A A, B, C, D, E, F, G</p>	<p>Use body percussion, instruments and voices.</p> <p>In the key centres of: C major, G major, D major, F major and A minor.</p> <p>In the time signatures of: 2/4, 3/4, 4/4, 5/4 and 6/8.</p> <p>Find and keep a steady beat.</p> <p>Listen and copy rhythmic patterns made of dotted minims, minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semiquavers and their rests, by ear or from notation.</p> <p>Copy back melodic patterns using the notes: C, D, E C, D, E, F, G, A, B D, E, F#, G, A A, B, C, D, E, F#, G F, G, A, Bb, C, D, E G, A, B, C, D, E, F#</p>	<p>Use body percussion, instruments and voices.</p> <p>In the key centres of: C major, G major, D major, A minor and D minor.</p> <p>In the time signatures of: 2/4, 3/4, 4/4, 5/4 and 6/8.</p> <p>Find and keep a steady beat.</p> <p>Listen and copy rhythmic patterns made of minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semiquavers and their rests, by ear or from notation.</p> <p>Copy back melodic patterns using the notes: D, E, F, G, A C, D, E, F, G, A, B G, A, B, C, D, E, F# D, E, F#, G, A, B, C# A, B, C, D, E, F, G</p>

<p>Term 2</p> <p>Listening</p>	<p>Move and dance with the music.</p> <p>Find the steady beat.</p> <p>Talk about feelings created by the music.</p> <p>Recognise some band and orchestral instruments.</p> <p>Describe tempo as fast or slow.</p> <p>Describe dynamics as loud and quiet.</p> <p>Join in sections of the song, eg chorus.</p> <p>Begin to understand where the music fits in the world.</p> <p>Begin to understand about different styles of music.</p>	<p>Mark the beat of a listening piece (eg Boléro 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.</p> <p>Identify the beat groupings in the music you sing and listen, eg 2-time, 3-time etc.</p> <p>Move and dance with the music confidently.</p> <p>Talk about how the music makes you feel.</p> <p>Find different steady beats.</p> <p>Describe tempo as fast or slow.</p> <p>Describe dynamics as loud or quiet.</p> <p>Join in sections of the song, eg call and response.</p> <p>Start to talk about the style of a piece of music.</p> <p>Recognise some band and orchestral instruments.</p> <p>Start to talk about where music might fit into the world.</p>	<p>Share your thoughts and feelings about the music together.</p> <p>Find the beat or groove of the music.</p> <p>Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. Invent different actions to move in time with the music.</p> <p>Talk about what the song or piece of music means.</p> <p>Identify some instruments you can hear playing.</p> <p>Identify if it's a male or female voice singing the song.</p> <p>Talk about the style of the music.</p>	<p>Talk about the words of a song.</p> <p>Think about why the song or piece of music was written.</p> <p>Find and demonstrate the steady beat.</p> <p>Identify 2/4, 3/4, and 4/4 metre.</p> <p>Identify the tempo as fast, slow or steady.</p> <p>Recognise the style of music you are listening to.</p> <p>Discuss the structures of songs. Identify:</p> <ul style="list-style-type: none"> • Call and response • A solo vocal or instrumental line and the rest of the ensemble • A change in texture • Articulation on certain words • Programme music <p>Explain what a main theme is and identify when it is repeated.</p> <p>Know and understand what a musical introduction is and its purpose.</p> <p>Recall by ear memorable phrases heard in the music.</p>	<p>Talk about feelings created by the music.</p> <p>Justify a personal opinion with reference to Musical Elements.</p> <p>Find and demonstrate the steady beat.</p> <p>Identify 2/4, 3/4, 6/8 and 5/4 metre.</p> <p>Identify the musical style of a song or piece of music.</p> <p>Identify instruments by ear and through a range of media.</p> <p>Discuss the structure of the music with reference to verse, chorus, bridge, repeat signs, chorus and final chorus, improvisation, call and response, and AB form.</p> <p>Explain a bridge passage and its position in a song.</p> <p>Recall by ear memorable phrases heard in the music.</p> <p>Identify major and minor tonality.</p> <p>Recognise the sound and notes of the pentatonic and Blues scales, by ear and from notation.</p>	<p>Talk about feelings created by the music.</p> <p>Justify a personal opinion with reference to Musical Elements.</p> <p>Identify 2/4, 4/4, 3/4, 6/8 and 5/4.</p> <p>Identify the musical style of a song using some musical vocabulary to discuss its Musical Elements.</p> <p>Identify the following instruments by ear and through a range of media: bass guitar, electric guitar, percussion, sections of the orchestra such as brass, woodwind and strings, electric organ, congas, pianos and synthesizers, and vocal techniques such as scat singing.</p> <p>Discuss the structure of the music with reference to verse, chorus, bridge and an instrumental break.</p> <p>Explain a bridge passage and its position in a song.</p> <p>Recall by ear memorable phrases heard in the music.</p> <p>Identify major and minor tonality, chord triads I, IV and V, and intervals within a major scale.</p> <p>Explain the role of a main theme in musical structure.</p>
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<p>Term 3</p> <p>Singing</p>	<p>Sing, rap, rhyme, chant and use spoken word.</p> <p>Demonstrate good singing posture.</p> <p>Sing songs from memory.</p> <p>Copy back intervals of an octave and fifth (high, low).</p> <p>Sing in unison.</p>	<p>Sing as part of a choir.</p> <p>Demonstrate good singing posture.</p> <p>Sing songs from memory and/or from notation.</p> <p>Sing to communicate the meaning of the words.</p> <p>Sing in unison and sometimes in parts, and with more pitching accuracy.</p> <p>Understand and follow the leader or conductor.</p>	<p>Sing as part of a choir.</p> <p>Sing a widening range of unison songs, of varying styles and structures.</p> <p>Demonstrate good singing posture.</p> <p>Perform actions confidently and in time to a range of action songs.</p> <p>Sing songs from memory and/or from notation.</p>	<p>Rehearse and learn songs from memory and/or with notation.</p> <p>Sing in different time signatures: 2/4, 3/4 and 4/4.</p> <p>Sing as part of a choir with awareness of size: the larger, the thicker and richer the musical texture.</p> <p>Demonstrate good singing posture.</p>	<p>Rehearse and learn songs from memory and/or with notation.</p> <p>Sing in 2/4, 3/4, 4/4 and 6/8 time.</p> <p>Sing in unison and parts, and as part of a smaller group.</p> <p>Sing 'on pitch' and 'in time'.</p> <p>Sing a second part in a song.</p>	<p>Rehearse and learn songs from memory and/or with notation.</p> <p>Sing a broad range of songs as part of a choir, including those that involve syncopated rhythms, with a good sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style.</p> <p>Continue to sing in parts where appropriate.</p> <p>Sing in 2/4, 4/4, 3/4, 5/4 and 6/8.</p>

		<p>Add actions to a song.</p> <p>Move confidently to a steady beat.</p> <p>Talk about feelings created by the music/song. Recognise some band and orchestral instruments.</p> <p>Describe tempo as fast or slow. Join in sections of the song, eg chorus.</p> <p>Begin to understand where the music fits in the world.</p> <p>Begin to talk about and understand the style of the music.</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 (eg crescendo, decrescendo, pause).</p>	<p>Sing with awareness of following the beat.</p> <p>Sing with attention to clear diction.</p> <p>Sing expressively, with attention to the meaning of the words.</p> <p>Sing in unison.</p> <p>Understand and follow the leader or conductor.</p> <p>Copy back simple melodic phrases using the voice.</p>	<p>Demonstrate vowel sounds, blended sounds and consonants.</p> <p>Sing 'on pitch' and 'in time'.</p> <p>Sing expressively, with attention to breathing and phrasing.</p> <p>Sing expressively, with attention to staccato and legato.</p> <p>Talk about the different styles of singing used for different styles of song.</p> <p>Talk about how the songs and their styles connect to the world.</p>	<p>Self-correct if lost or out of time.</p> <p>Sing expressively, with attention to breathing and phrasing.</p> <p>Sing expressively, with attention to dynamics and articulation.</p> <p>Develop confidence as a soloist.</p> <p>Talk about the different styles of singing used for different styles of song.</p> <p>Talk confidently about how connected you feel to the music and how it connects in the world.</p> <p>Respond to a leader or conductor.</p>	<p>Sing with and without an accompaniment.</p> <p>Sing syncopated melodic patterns.</p> <p>Demonstrate and maintain good posture and breath control whilst singing.</p> <p>Sing expressively, with attention to breathing and phrasing.</p> <p>Sing expressively, with attention to dynamics and articulation.</p> <p>Lead a singing rehearsal.</p> <p>Talk about the different styles of singing used for the different styles of songs sung in this year.</p> <p>Discuss with others how connected you are to the music and songs, and how the songs and styles are connected to the world.</p>
<p>Term 4 Notation and playing</p>	<p>Notation Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.</p>	<p>Notation Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.</p> <p>Explore standard notation, using crotchets, quavers,</p>	<p>Notation Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.</p>	<p>Notation Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.</p>	<p>Notation Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.</p>	<p>Notation Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.</p> <p>Explore standard notation, using dotted semibreves, dotted</p>

<p>If appropriate: explore standard notation, using crotchets, quavers and minims, and simple combinations of: C, D, E, F, G F, G, A G, B, D D, E, F#, G, A D, A, C</p> <p>Playing Rehearse and learn to play a simple melodic instrumental part by ear or from simple notation, in C major, F major, D major and D minor.</p>	<p>minims and semibreves, and simple combinations of: C, D, E, F, G, A, B G, A, B, C, D, E, F# F, G, A, Bb, C, D, E A, B, C, D, E</p> <p>Identify hand signals as notation, and recognise music notation on a stave of five lines.</p> <p>Playing Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major and G major.</p>	<p>Explore standard notation, using minims, semibreves, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, G, A, Bb, C G, A, B, C, D, E E, F#, G#, A, B</p> <p>Read and respond to semibreves, minims, crotchets and paired quavers.</p> <p>Identify:</p> <ul style="list-style-type: none"> • Stave • Treble clef • Time signature • Lines and spaces on the stave <p>Identify and understand the differences between crotchets and paired quavers.</p> <p>Apply spoken word to rhythms, understanding how to link each syllable to one musical note.</p> <p>Playing Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major and E major.</p>	<p>Explore standard notation, using semibreves, minims, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, G, A, Bb, C G, A, B, C, D, E, F# D, E, F#, G, A, B, C</p> <p>Read and respond to semibreves, minims, dotted crotchets, crotchets, quavers and semiquavers.</p> <p>Identify:</p> <ul style="list-style-type: none"> • Stave • Treble clef • Time signature <p>Identify and understand the differences between minims, crotchets, paired quavers and rests.</p> <p>Read and perform pitch notation within a range.</p> <p>Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.</p>	<p>Explore standard notation, using minims, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, G, A, Bb, C, D, E G, A, B, C, D, E, F# C, G, Ab, Bb G, G#, A, Bb, C D, E, F, G, A, B, C Eb, F, G, Ab, Bb, C, Db</p> <p>Identify:</p> <ul style="list-style-type: none"> • Stave • Treble clef • Time signature <p>Read and respond to minims, crotchets, quavers, dotted quavers and semiquavers.</p> <p>Recognise how notes are grouped when notated.</p> <p>Identify the stave and symbols on the stave (such as the treble clef), the name of the notes on lines and in spaces, barlines, a flat sign and a sharp sign.</p> <p>Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers.</p>	<p>minims, minims, triplet crotchets, dotted crotchets, crotchets, dotted quavers, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, G, A, Bb, C, D, E F, G, Ab, Bb, C, D, Eb G, A, Bb, C, D, E, F G, A, B, C, D, E, F# D, E, F, G, A D, E, F#, A, B, C# E, F#, G, G#, A, B, C, C# Eb, F, G, Ab, Bb, C, D</p> <p>Identify:</p> <ul style="list-style-type: none"> • Stave • Treble clef • Time signature <p>Read and respond to minims, crotchets, quavers, dotted quavers and semiquavers. Recognise how notes are grouped when notated.</p> <p>Identify the stave and symbols on the stave (such as the treble clef), the name of the notes on lines and in spaces, barlines, a flat sign and a sharp sign.</p> <p>Playing Rehearse and learn to play one of four differentiated instrumental parts by ear or from notation, in the tonal centres of C major, F major, G major, D major, E major, A major, Eb major, D minor and F minor.</p>
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			<p>Develop facility in playing tuned percussion or a melodic instrument, such as a violin or recorder.</p> <p>Playing the recorder Rehearse and learn a simple instrumental part by ear or from notation, using the notes C, D, E, F, F#, G, G#, A, B and Bb.</p>	<p>Playing Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major and D major.</p> <p>Playing the recorder Rehearse and learn to play one of four differentiated instrumental parts by ear or from notation, in the tonal centres of C major, F major, G major and D major.</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 (eg C–C'/do–do).</p> <p>Playing Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major, Eb major, C minor and D minor.</p> <p>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.</p>	<p>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 (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano).</p>
Term 5 Improvising	<p>Explore improvisation within a major and minor scale using the notes: C, D, E D, E, A F, G, A D, F, G</p> <p>Improvise simple vocal patterns using 'Question and Answer' phrases.</p>	<p>Explore improvisation within a major scale using the notes: C, D, E C, G, A G, A, B F, G, A</p> <p>Work with a partner and in the class to improvise simple 'Question and Answer' phrases, to be sung and played on</p>	<p>Explore improvisation within a major scale using the notes: C, D, E C, D, E, F, G C, D, E, G, A G, A, B G, A, B, D, E G, A, B, C, D F, G, A F, G, A, C, D</p>	<p>Explore improvisation within a major scale using the notes: C, D, E C, D, E, G, A C, D, E, F, G D, E, F#, A, B D, E, F, G, A</p> <p>Improvise on a limited range of pitches on the instrument you are now learning,</p>	<p>Explore improvisation within a major scale, using the notes: C, D, Eb, F, G C, D, E, F, G C, D, E, G, A F, G, A, Bb, C D, E, F, G, A</p> <p>Improvise over a simple groove, responding to the</p>	<p>Explore improvisation within a major scale, using the notes: C, D, E, F, G G, A, Bb, C, D G, A, B, C, D F, G, A, C, D</p> <p>Improvise over a groove, responding to the beat, creating a satisfying melodic shape with varied dynamics and articulation.</p>

	Understand the difference between creating a rhythm pattern and a pitch pattern.	untuned percussion, creating a musical conversation.	Become more skilled in improvising (using voices, tuned and untuned percussion, and instruments played in wholeclass/group/individual/instrumental teaching), inventing short 'on-the-spot' responses using a limited note-range. Compose over a simple groove. Compose over a drone. Structure musical ideas (eg using echo or 'Question and Answer' phrases) to create music that has a beginning, middle and end.	making use of musical features, including smooth (legato) and detached (staccato) articulation. Improvise over a simple chord progression. Improvise over a groove.	beat and 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).	
Term 6 Composing and performing	Composing Explore and create graphic scores: Create musical sound effects and short sequences of sounds in response to music and video stimulus. Create a story, choosing and playing classroom instruments and/or soundmakers. Recognise how graphic notation can represent created sounds. Explore and invent your	Composing Explore and create graphic scores: Create musical sound effects and short sequences of sounds in response to music and video stimulus. Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. Create a story, choosing and playing classroom instruments.	Composing Create music and/or sound effects in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Compose over a simple chord progression. Compose over a simple groove. Compose over a drone. Start to use simple structures within	Composing Combine known rhythmic notation with letter names, to create short, pentatonic phrases using a limited range of five pitches, suitable for the instruments being learnt. Compose over a simple chord progression. Compose over a groove. Create music in response to music	Composing Create music in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Start to use structures within compositions, eg introduction, multiple verse and chorus sections, AB form or ABA form (ternary form). Use chords to compose music to evoke a specific atmosphere, mood or environment.	Composing Plan and compose an 8 or 16-beat melodic phrase, using the pentatonic scale (eg 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. Either of these melodies can be enhanced with rhythmic or simple chordal accompaniment. Create a simple chord progression.

<p>own symbols.</p> <p>Use music technology, if available, to capture, change and combine sounds.</p> <p>Use simple notation if appropriate: Create a simple melody using crotchets and minims: C, D C, D, E C, D, E, F C, D, E, F, G</p> <p>Start and end on the note C F, G F, G, A F, G, A, C F, G, A, C, D</p> <p>Start and end on the note F D, F D, F, G D, F, G, A D, F, G, A, C</p> <p>Start and end on the note D</p> <p>Performing Enjoy and have fun performing.</p> <p>Choose a song/songs to perform to a well-known audience.</p> <p>Prepare a song to perform.</p>	<p>Create and perform your own rhythm patterns with stick notation, including crotchets, quavers and minims.</p> <p>Use music technology, if available, to capture, change and combine sounds.</p> <p>Use notation if appropriate: Create a simple melody using crotchets and minims: C, D C, D, E C, D, E, F C, D, E, F, G</p> <p>Start and end on the note C (C major) G, A G, A, B G, A, B, D G, A, B, D, E</p> <p>Start and end on the note G (Pentatonic on G) F, G F, G, A F, G, A, C F, G, A, C, D</p> <p>Start and end on the note F (Pentatonic on F)</p> <p>Performing Practise, rehearse and share a song that has been learned in the lesson, from</p>	<p>compositions, eg introduction, verse, chorus or AB form.</p> <p>Use simple dynamics.</p> <p>Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values.</p> <p>Create a simple melody using crotchets, minims and perhaps paired quavers: C, D C, D, E C, D, E, G C, D, E, G, A</p> <p>Start and end on the note C (Pentatonic on C) C, D C, D, E C, D, E, F C, D, E, F, G</p> <p>Start and end on the note C (C major) F, G F, G, A F, G, A, B\flat F, G, A, B\flat, C</p> <p>Start and end on the note F (F major) G, A G, A, B G, A, B, D G, A, B, D, E</p>	<p>and video stimulus.</p> <p>Use music technology, if available, to capture, change and combine sounds.</p> <p>Start to use simple structures within compositions, eg introduction, verse, chorus or AB form.</p> <p>Use simple dynamics.</p> <p>Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values.</p> <p>Create a melody using crotchets, minims, quavers and their rests.</p> <p>Use a pentatonic scale: C, D C, D, E C, D, E, G C, D, E, G, A</p> <p>Start and end on the note C (Pentatonic on C) C, D C, D, E C, D, E, F C, D, E, F, G</p> <p>Start and end on the note C (C major)</p>	<p>Use simple dynamics.</p> <p>Use rhythmic variety.</p> <p>Compose song accompaniments, perhaps using basic chords.</p> <p>Use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet).</p> <p>Use full scales in different keys.</p> <p>Understand how chord triads are formed and play them on tuned percussion, melodic instruments or keyboards.</p> <p>Perform simple, chordal accompaniments.</p> <p>Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, plus all equivalent rests.</p> <p>Use a pentatonic and a full scale. Use major and minor tonality: F, G F, G, A F, G, A, B\flat F, G, A, B\flat, C</p>	<p>Compose a ternary (ABA form) piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.</p> <p>Create music in response to music and video stimulus.</p> <p>Use music technology, if available, to capture, change and combine sounds.</p> <p>Start to use structures within compositions, eg introduction, multiple verse and chorus sections, AB form or ABA form (ternary form).</p> <p>Use simple dynamics.</p> <p>Use rhythmic variety.</p> <p>Compose song accompaniments, perhaps using basic chords.</p> <p>Use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet).</p> <p>Use full scales in different keys.</p> <p>Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, and all equivalent rests.</p> <p>Use a pentatonic and a full scale.</p> <p>Use major and minor tonality: C, D C, D, E C, D, E, F</p>
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	<p>Communicate the meaning of the song.</p> <p>Add actions to the song.</p> <p>Play some simple instrumental parts.</p>	<p>memory or with notation, and with confidence.</p> <p>Decide on any actions, instrumental parts/improvisatory ideas/composed passages to be practised and included in the performance.</p> <p>Talk about what the song means and why it was chosen to share.</p> <p>Talk about the difference between rehearsing a song and performing it.</p>	<p>Start and end on the note G (Pentatonic on G)</p> <p>Performing Practise, rehearse and share a song that has been learned in the lesson, from memory or with notation, and with confidence.</p> <p>Play and perform melodies following staff notation, using a small range, as a whole class or in small groups.</p> <p>Include any actions, instrumental parts/improvisatory ideas/composed passages within the rehearsal and in the performance.</p> <p>Talk about what the song means and why it was chosen to share.</p> <p>Reflect on feelings about sharing and performing, eg excitement, nerves, enjoyment.</p>	<p>A, B A, B, C A, B, C, D A, B, C, D, E</p> <p>Start and end on the note A (A minor) D, E D, E, F D, E, F, G D, E, F, G, A</p> <p>Start and end on the note D (D minor) G, A G, A, B G, A, B, D G, A, B, D, E</p> <p>Start and end on the note G (Pentatonic on G)</p> <p>Performing Rehearse and enjoy the opportunity to share what has been learned in the lessons.</p> <p>Perform, with confidence, a song from memory or using notation.</p> <p>Play and perform melodies following staff notation, using a small range, as a whole class or in small groups.</p> <p>Include instrumental parts/improvisatory</p>	<p>Start and end on the note F (F major) G, A G, A, B G, A, B, C G, A, B, C, D</p> <p>Start and end on the note G (G major) G, A G, A, B G, A, B, D G, A, B, D, E</p> <p>Start and end on the note G (Pentatonic on G)</p> <p>D, E D, E, F D, E, F, G D, E, F, G, A</p> <p>Start and end on the note D (D minor) E, F E, F, G E, F, G, B\flat E, F, G, B\flat, C</p> <p>Start and end on the note E\flat (E\flat major)</p> <p>Performing Create, rehearse and present a holistic performance for a specific purpose, for a friendly but unknown audience.</p>	<p>C, D, E, F, G</p> <p>Start and end on the note C (C major) G, A G, A, B G, A, B, D G, A, B, D, E</p> <p>Start and end on the note G (Pentatonic on G) D, E D, E, F D, E, F, G D, E, F, G, A</p> <p>Start and end on the note D (D minor) F, G F, G, A F, G, A, C F, G, A, C, D</p> <p>Start and end on the note F (Pentatonic on F) F, G F, G, A\flat F, G, A\flat, B\flat F, G, A\flat, B\flat, C</p> <p>Start and end on the note F (F minor)</p> <p>Performing Create, rehearse and present a holistic performance for a specific event, for an unknown audience.</p>
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				<p>sections/composed passages within the rehearsal and performance.</p> <p>Explain why the song was chosen, including its composer and the historical and cultural context of the song.</p> <p>Communicate the meaning of the words and articulate them clearly.</p> <p>Use the structure of the song to communicate its mood and meaning in the performance.</p> <p>Talk about what the rehearsal and performance has taught the student.</p> <p>Understand how the individual fits within the larger group ensemble.</p> <p>Reflect on the performance and how well it suited the occasion.</p> <p>Discuss and respond to any feedback; consider how future performances might be different.</p>	<p>Perhaps perform in smaller groups, as well as the whole class.</p> <p>Perform a range of repertoire pieces and arrangements combining acoustic instruments, to form mixed ensembles, including a school orchestra.</p> <p>Perform from memory or with notation, with confidence and accuracy.</p> <p>Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance.</p> <p>Explain why the song was chosen, including its composer and the historical and cultural context of the song.</p> <p>A student leads part of the rehearsal and part of the performance.</p> <p>Record the performance and compare it to a previous performance; explain how well the performance communicated the mood of each piece.</p> <p>Discuss and talk musically about the strengths and weaknesses of a</p>	<p>Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.</p> <p>Create, rehearse and present a holistic performance, with a detailed understanding of the musical, cultural and historical contexts.</p> <p>Perform from memory or with notation.</p> <p>Understand the value of choreographing any aspect of a performance.</p> <p>A student or a group of students rehearse and lead parts of the performance.</p> <p>Understand the importance of the performing space and how to use it.</p> <p>Record the performance and compare it to a previous performance. Collect feedback from the audience and reflect how the audience believed in the Performance.</p> <p>Discuss how the performance might change if it was repeated in a larger/smaller performance space.</p>
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					performance. Collect feedback from the audience and reflect how future performances might be different.	
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Year 7 Dorcan Secondary Feeder School

Year Group: 7	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
Topic	Stomp and Sing		The Power of Pentatonic		Band Musicianship 1: The 4-chord trick	
Key Content/ Knowledge	<p>Students will be performing (using their bodies and voices as instruments), composing and notating a 'Stomp' inspired piece. Students will also explore how the voice can be fully utilised in performance and composition. Students will compose within a given structure using 4 beat rhythmic patterns as their building blocks. Students will learn how to notate their rhythmic patterns using staff notation.</p> <p>Students learn to understand how rhythm is what gives music its energy and movement; that much music is made up of a series of patterns and how these patterns can fit together to create a larger structure.</p> <p>Students will listen to beatboxing, body percussion and modern classical compositions by Anna Meredith</p>		<p>Students are introduced to pentatonic scales and learn the secrets of effective melody writing. They begin to navigate staff notation in the treble clef.</p> <p>Students learn to understand how balanced melodies are structured looking at question and answer phrases and use of the tonic and the dominant note. They understand that the pentatonic scale is used in a variety of music including folk, jazz and classical.</p> <p>Students will study the spiritual Amazing Grace amongst other pentatonic melodies</p>		<p>Students develop an understanding of harmony, chords and chord relationships, whilst developing basic instrumental or tech skills. They develop ensemble skills that support connected playing and are introduced to chord charts and rhythm grids.</p> <p>Students learn to understand how different musical styles employ different kinds of accompaniment and that many pop songs are made up of just 4 chords. They will identify major and minor chords and primary and secondary chords and develop into understanding inversions and writing chord progressions. They will understand how harmony supports melody.</p> <p>Students will particularly focus on Reggae music, looking at the one drop beat style and off beat chords</p>	
Skills Covered	Singing accurately and with style. Holding a harmony line in a small group. Clapping on/off beats, co-ordinating body percussion patterns. Chair drumming. Playing a simple part by ear with some accuracy. Reading simple rhythm notation. Basic improvising and composing		Reading and interpreting notes in the treble clef. Writing treble clef notation. Improvising using a range of given options. Working effectively with a partner. Keyboard technique using 5 fingers. Discussing and critiquing work appropriately.		Forming major and minor chords on the keyboard. Sustaining a part with good ensemble. Composing music that uses a range of given materials – harmony and melody. Discussion and critique of work and effective rehearsal in small groups.	
Assessment	Quiz Assessment on SMHW weekly. Post Topic Assessment		Quiz Assessment on SMHW weekly. Post Topic Assessment including Stomp and Sing		Quiz Assessment on SMHW weekly. Post Topic Assessment including Stomp and Sing and the Power of the Pentatonic	
Tier 2 and 3 Words	Melody <u>Step, leap, balanced phrase, question and answer, treble clef, scale degrees, stave, semitone, staff notation, improvisation, ostinato</u>					
Stomp and Sing <i>Power of the Pentatonic</i> <u>4 chord trick</u>	Articulation/Dynamics Loud (forte), quiet (piano), mezzo piano, mezzo forte, fortissimo, pianissimo, crescendo, diminuendo, staccato					
	Tempo/Rhythm					

Pulse, tempo, bar, bar line, simple time signatures, semibreve, minim, crotchet, quaver, semiquaver, rest, rhythm, polyrhythms, syncopation, sustained, on-the-beat, off-beat, dotted crotchet, tie, count-in, upbeat

Structure

Repetition, riff, ostinato, groove, bar, *phrase, balanced phrase, sections*, intro, verse, chorus, outro, addition, subtraction, song, call and response

Harmony

Pentatonic, major keys, major and minor triads, chord relationships, tonic, dominant, primary and secondary chords, root note, 3rd, 5th, inversions, chord charts, chord symbols

Instruments

Voice (vocalising, singing, beatboxing), body percussion, gumboot dancing, *keyboard, ukulele, acoustic guitar, drumkit, strumming, stab*

Texture

Solo, unison, two-part, layers, full, sparse, polyrhythmic, *melody and accompaniment, harmony, call and response*