

2022/2023

Curriculum Skills and Progression Map Music



Nebula
where stars are born

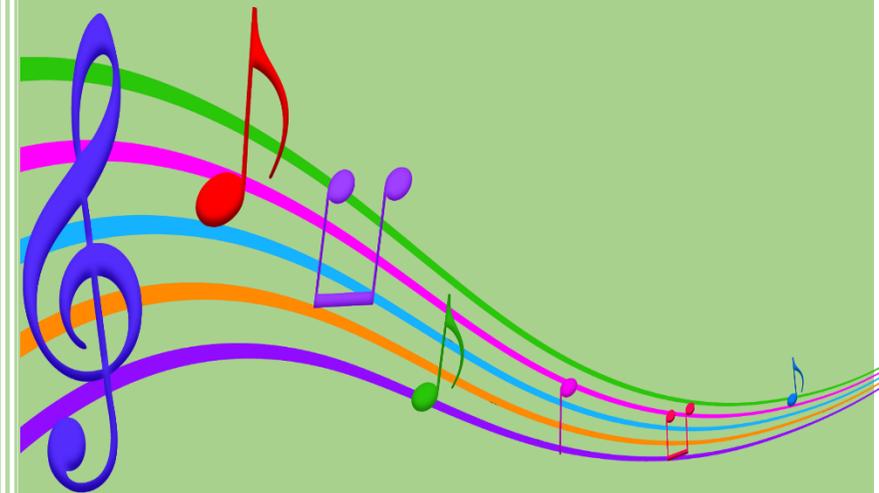
Old Catton Junior School's Christian Distinctiveness Statement

From its inception, "when the morning stars sang together and all the heavenly beings shouted for joy" (Job 38:7), creation is musical. Through music, we communicate our gratitude to God, our love and trust.

As in our school Bible story, music is the shepherd which brings us together, uniting us when we might have lost our way. We remember God and worship as one when we join together and sing.

Music, at its heart, expresses hope in His most intimate, strongest and purest affections.

'Spirituality is the bitter-sweet yearning for beauty, truth, love and wonder beyond ourselves. It is a longing we pursue together and a treasure we glimpse in ourselves and one another and seek beyond us into eternity. It is life in all its fullness.' Nebula Spirituality Statement



The Nebula Federation

Old Catton Junior C of E Junior School



Introduction

Music is taught throughout our school from Year 3 to Year 6. We aim that all our pupils have a high-quality musical education that engages and inspires them to develop a love of music and their talent as musicians and singers. We aim to increase pupils' self-confidence, creativity and sense of achievement through the many musical opportunities we offer through the curriculum. Old Catton C of E Junior School aims to foster a critical engagement with music that leads to progression in composition, improvisation, singing, playing instruments and performing across the year groups, as well as listening and appraising the best in the musical canon.

Curriculum Coverage, Aims and Organisation

We use the Norfolk Music Hub programme "Charanga" for planning, assessment and access to a wide variety of musical platforms. We aim to ensure that all our pupils:

- understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, dynamics, tempo, timbre, texture, structure and musical notation.
- play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression; learn to sing and use their voices; have the opportunity to learn a musical instrument.
- improvise and compose music for a range of purposes using different dimensions of music.
- listen with attention to detail and recall sounds with increasing aural memory; review and evaluate music across a range of historical periods, genres, styles and traditions; appreciate and understand a wide range of high-quality live and recorded music and from great composers and musicians
- develop an understanding of the history of music.

Extra-curricular musical opportunities

- Instrumental Lessons: All pupils start to learn to read music and play musical instruments within their class lessons: recorder, percussion and glockenspiels. In addition, pupils can opt to pay for peripatetic musical instrument tuition in brass, percussion and piano. Musicians from "Rocksteady" lead children with band practice in school with professional instruments and present live performances.
- Musical Events: Old Catton Junior School participates in "Sing Up", the annual Sprowston Cluster schools singing showcase. Old Catton Junior School participates in "Young Voices" – a national concert performance where up to 9,000 children perform as a single choir.

MUSIC: AGE RELATED STATUTORY COVERAGE LKS2 AT OLD CATTON C OF E JUNIOR SCHOOL - SKILLS	
KEY STAGE TWO LEARNING YEARS 3 AND 4	KEY STAGE TWO LEARNING YEARS 3 AND 4
<p>Children show expected progression for their age group through several factors. Progression throughout the Units of Work reinforces the interrelated dimensions of music. With each new unit in their Year Group, the foundations are built upon, adding new dimensions to their musical understanding.</p> <p>Listen and Appraise</p> <ul style="list-style-type: none"> ● Listen with increasing concentration to a variety of music from different styles, traditions and times and begin to place the music in its historical context. ● Start to recognise/identify different style indicators and different instruments used. ● Learn and use correct musical language. ● Listen to others' ideas with respect. <p>Play musical games</p> <ul style="list-style-type: none"> ● Explore pulse, rhythm and pitch. ● Begin to understand how other dimensions of music are found in songs and pieces of music. <p>Sing</p> <ul style="list-style-type: none"> ● Learn the importance of good posture, warming up and projection of voice. ● Understand the importance of listening as a group and singing as an ensemble. Sing songs and melodies. ● Sing in tune at the correct pitch and tempo. ● Follow a leader, join in. <p>Playing instruments</p> <ul style="list-style-type: none"> ● Continue to explore and create music using classroom percussion, tuned and un-tuned, to play melodies, tunes and accompaniments and to improvise and compose. 	<p>Improvisation</p> <ul style="list-style-type: none"> ● Continue to explore and create simple musical sounds with voices and instruments within the context of the song being learnt. ● Deepen understanding through activity and knowledge about improvisation - make up tunes or rhythm within boundaries and that is not written down or notated, building on dimensions of music with rhythm and tempo. ● Start to use voice, sounds, technology and instruments in creative ways. <p>Composition</p> <ul style="list-style-type: none"> ● Begin to create more complex tunes and melodies within the context of the song that is being learnt. Start to choose, combine and organise patterns and musical ideas within musical structures, and do this with understanding as part of a group or with whole class. ● Musically demonstrate increased understanding and use of the interrelated dimensions of music as appropriate within this context eg. getting louder (dynamics), softer (dynamics), higher (pitch), lower (pitch), faster (tempo), slower (tempo). Describe the quality of sounds and how they are made (timbre). ● Begin to recognise and musically demonstrate awareness of a link between shape and pitch using graphic notations. <p>Perform and Share</p> <ul style="list-style-type: none"> ● Have a deeper understanding of working together as part of an ensemble / band. ● Appreciate the importance of starting and ending together by learning to follow the conductor/ band leader and listening. ● Continue to develop performance skills. Play tuned instruments with more control and rhythmic accuracy and with more realised progression. Improvise and play back compositions using patterns confidently as part of a performance. Perform with an understanding of an integrated approach. ● Practise, rehearse and present performances with awareness of an

- Continue to experience playing together in a band or ensemble. Start to respond to musical cues such as starting and stopping.
- Learn how to follow a leader/conductor.
- Learn to treat each instrument with respect and use the correct techniques to play them.
- Begin to recognise/identify and musically demonstrate awareness of a link between shape and pitch graphic notations. Start to understand the basics and foundations of notations.

audience. Appreciate that performance can influence how music is presented.

- Communicate ideas, thoughts and feelings through simple musical demonstration. Watch a recording and/or discuss the performance. Offer respectful comments and feedback.

MUSIC: AGE RELATED STATUTORY COVERAGE UKS2 AT OLD CATTON C OF E JUNIOR SCHOOL - SKILLS	
KEY STAGE TWO LEARNING YEARS 5 AND 6	KEY STAGE TWO LEARNING YEARS 5 AND 6
<p>Children show expected progression for their age group through several factors. Progression throughout the Units of Work reinforces the interrelated dimensions of music. With each new unit in their Year Group, the foundations are built upon, adding new dimensions to their musical understanding.</p> <p>Listen and Appraise</p> <ul style="list-style-type: none"> ● Listen with concentration to a variety of music from different styles, traditions and times and place the music in its historical context. ● Securely/confidently recognise/identify different style indicators and different instruments and their sounds. ● When listening to the music, internalise the pulse using movement. Understand the pulse and its role as the foundation of music. ● Use correct musical language to describe the music. Listen, comment on and discuss with confidence. Appropriately and confidently discuss other dimensions of music. <p>Play musical games</p> <ul style="list-style-type: none"> ● Find and internalise the pulse securely with confidence and ease, through body movement and within the context of the games track being used. Maintain a strong sense of pulse and recognise when going out of time. ● Know, understand and demonstrate how pulse and rhythm work together and that: Pulse is the heartbeat of music, a steady beat that never stops; Rhythm is long and short sounds that happen over the pulse. Confidently recognise/identify rhythmic patterns found in speech and general topics. Confidently clap and improvise rhythmic patterns. ● Demonstrate how pitch works. ● Demonstrate how pulse, rhythm and pitch work together to create a song. Build on and progress from, keeping a steady pulse to clapping a 	<p>Playing instruments</p> <ul style="list-style-type: none"> ● Continue to use glocks, recorders, band instruments, to play melodies, tunes and accompaniments and to improvise and compose. ● Play differentiated parts with a sound-before-symbol approach or using the notated scores. ● Choose parts according to ability and play them musically. Play easy and medium parts by ear (without reading notation) or play the easy and medium parts with notation. ● Play and perform in solo and ensemble contexts, playing musical instruments with increasing accuracy, urgency, control and expression and maintaining an appropriate pulse. ● Demonstrate musical quality eg clear starts, ends of pieces/phrases, technical accuracy etc. ● Maintain an independent part in a small group. ● Continue to treat each instrument with respect and use the correct techniques to play them. ● Build on understanding the basics and foundations of formal notation. <p>Improvisation</p> <ul style="list-style-type: none"> ● Create musical improvisations with voices and instruments within the context of the song being learnt. ● Understand that improvisation is making up your own tune or rhythm within boundaries and that it's not written down or notated. Understand what musical improvisation means. ● Improvise and perform in solo and ensemble contexts, use quality not quantity of notes. ● Continue to create more complex rhythms and melodies and create own rhythmic patterns that lead to melodies. Build an improvisation starting with three then eventually five notes to a pentatonic scale. Integrate a deeper knowledge of the interrelated dimensions of music ie how rhythm and tempo and dynamics are part of the creation.

<p>more complex rhythm; improvising a rhythm and, using pitch, improvise using the voice.</p> <ul style="list-style-type: none"> ● Understand how the other dimensions of music are sprinkled through songs and pieces of music. <p>Sing</p> <ul style="list-style-type: none"> ● Sing in an ensemble with the aim of producing a round sound, clear diction, control of pitch and a musical understanding of how parts fit together. Understand the importance of warming up voices, good posture, breathing and projecting voices. ● Sing together with confidence, with increasingly difficult melody and words, sometimes in two parts. ● Have a greater understanding of melody, words and their importance and how to interpret a song musically. ● Sing within an appropriate vocal range with clear diction, mostly accurate tuning, control of breathing and appropriate tone. ● Understand the workings of an ensemble/choir, how everything fits together. ● Follow the leader/conductor and have a chance to be the leader/conductor- stopping and starting the group. ● Sing confidently, maintaining an appropriate pulse. Suggest, follow and lead simple performance directions. Demonstrate musical quality – eg clear starts, ends of pieces/phrases, technical accuracy etc. Maintain an independent part in a small group. 	<ul style="list-style-type: none"> ● Use voice, sounds, technology and instruments in creative ways. <p>Composition</p> <ul style="list-style-type: none"> ● Confidently create own melodies within the context of the song that is being learnt. ● Start to choose, combine and organise patterns and musical ideas within musical structures and do this with understanding. ● Move beyond composing using two notes, increasing to three notes then five. Use voice, sounds, technology and instruments in creative ways. ● Notate music in different ways, using graphic/pictorial notation, video, ICT or with formal notation. ● Continue to musically demonstrate an understanding and use of the interrelated dimensions of music within this context of creating and making music eg getting louder (dynamics), quieter (dynamics), higher (pitch), lower (pitch), faster (tempo), slower (tempo), describe the quality of sounds and how they are made (timbre). ● Recognise and musically and/or verbally demonstrate awareness of a link between shape and pitch using graphic notations. <p>Perform and Share</p> <ul style="list-style-type: none"> ● Work together as part of an ensemble/band, adding some direction and ideas. Demonstrate musical quality eg clear starts, ends of pieces/phrases, technical accuracy etc. ● Play tuned and/or un-tuned instruments with further control and rhythmic accuracy and with realised progression. Improvise and play back compositions using more complex patterns confidently as part of a performance. ● Perform with a further understanding of an integrated approach. Practice, rehearse and present performances with more understanding and awareness of an audience and their needs. Understand that performance can influence how music is presented. ● Communicate ideas, thoughts and feelings through musical demonstration, language and movement, and other art forms, giving
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	<p>simple justifications of reasons for responses. Watch a recording and/or discuss the performance. Offer constructive comments about own and others' work and ways to improve; accept feedback and suggestions from others.</p>
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Focus of Study at Old Catton Junior School		
Year 3 – Music		
Ongoing Focus: Learning new musical skills/concepts and revisiting them over time and with increasing depth.		
Autumn Term	Spring Term	Summer Term
<p>Autumn 1: Three Little Birds Reggae and Bob Marley. Reggae music:</p> <ul style="list-style-type: none"> ● Three Little Birds by Bob Marley ● Jamming by Bob Marley ● Small People by Ziggy Marley ● 54-56 Was My Number by Toots and The Maytals ● Ram Goat Liver by Pluto Shervington ● Our Day Will Come by Amy Winehouse <p>HIGHER ORDER QUESTIONS:</p> <ul style="list-style-type: none"> - Why was Bob Marley an important figure in music? - What defines Reggae? <p>Autumn 2: Christmas Play Christmas Carols/Hymns</p> <p>HIGHER ORDER QUESTIONS:</p> <ul style="list-style-type: none"> - Why do we celebrate Christmas through music? - How does Christmas music affect your mood? 	<p>Spring 1: Glockenspiel Stage 1 Playing the glockenspiel. The language of music.</p> <p>HIGHER ORDER QUESTIONS:</p> <ul style="list-style-type: none"> - What happens after the first 8 notes of a scale? - Explain the difference between a ‘major’ and a ‘minor’ tune. <p>Spring 2: The Dragon Song Singing in two parts. Music from around the world:</p> <ul style="list-style-type: none"> ● The Dragon Song by Joanna Mangona and Pete Readman ● Birdsong - Chinese Folk Music ● Vaishnava Java - A Hindu Song ● A Turkish Traditional Tune ● Aitutaki Drum Dance from Polynesia ● Zebaidir Song from Sudan <p>HIGHER ORDER QUESTIONS:</p> <ul style="list-style-type: none"> - Why do different countries have their own traditional music? - What can we learn from different musical styles? 	<p>Summer 1: Bringing Us Together Disco music:</p> <ul style="list-style-type: none"> ● Bringing Us Together by Joanna Mangona and Pete Readman ● Good Times by Nile Rodgers ● Ain’t Nobody by Chaka Khan ● We Are Family by Sister Sledge ● Ain’t No Stopping Us Now by McFadden and Whitehead ● Car Wash by Rose Royce <p>HIGHER ORDER QUESTIONS:</p> <ul style="list-style-type: none"> - Disco has made a comeback in the last few years, especially with remixes. Why do you think this is? - What defines Disco? <p>Summer 2: Reflect, Rewind and Replay Revision and deciding what to perform. Listen to Western Classical Music. The language of music.</p> <p>HIGHER ORDER QUESTIONS:</p> <ul style="list-style-type: none"> - Why is it important that we listen and appraise Western Classical music? - (Lesson 3 – The Clock II Andante by Haydn) How has the composer used instruments to mimic the sounds of a clock?

Focus of Study at Old Catton Junior School		
Year 4 – Music		
Ongoing Focus: Learning new musical skills/concepts and revisiting them over time and with increasing depth.		
Autumn Term	Spring Term	Summer Term
<p>Autumn 1: Glockenspiel Stage 2 Playing the glockenspiel. The language of music. HIGHER ORDER QUESTIONS:</p> <ul style="list-style-type: none"> - Why might we change the dynamics when we play instruments? - Why might we change the tempo when we play instruments? <p>Autumn 2: Christmas Play Christmas Carols/Hymns HIGHER ORDER QUESTIONS:</p> <ul style="list-style-type: none"> - Are Christmas songs a genre of music? - Why have Christmas songs and hymns retained their popularity through the years? 	<p>Spring 1: Mamma Mia ABBA's music:</p> <ul style="list-style-type: none"> ● Mamma Mia by ABBA ● Dancing Queen by ABBA ● The Winner Takes It All by ABBA ● Waterloo by ABBA ● Super Trouper by ABBA ● Thank You For The Music by ABBA <p>HIGHER ORDER QUESTIONS:</p> <ul style="list-style-type: none"> - Only The Beatles have sold more records than Abba. Why are they so popular? - Some of Abba's music is happy and some is much sadder. Why is this? <p>Spring 2: Stop! Grime, Writing lyrics. Mixed styles:</p> <ul style="list-style-type: none"> ● Stop! By Joanna Mangona (Grime) ● Gotta Be Me performed by Secret Agent 23 Skidoo (Hip Hop) ● Radetzky March by Strauss (Classical) ● Ho Gaya Sharabi by Panjabi MC (Bhangra and Hip Hop) ● Libertango by Astor Piazzolla (Tango) ● Mas Que Nada performed by Sergio Mendes and the Black Eyed Peas (Bossa Nova and Hip Hop) <p>HIGHER ORDER QUESTION:</p> <ul style="list-style-type: none"> - Why are there different dance styles to different kinds of music? 	<p>Summer 1: Blackbird The Beatles and the development of pop music The Civil Rights Movement. The Beatles songs:</p> <ul style="list-style-type: none"> ● Blackbird by The Beatles ● Yellow Submarine by The Beatles ● Hey Jude by The Beatles ● Can't Buy Me Love by The Beatles ● Yesterday by The Beatles ● Let It Be by The Beatles <p>HIGHER ORDER QUESTIONS:</p> <ul style="list-style-type: none"> - Why did the Beatles have such a huge impact on audiences of the time? - The Beatles went on to have solo careers. Can you name any of their songs? <p>Summer 2: Reflect, Rewind and Replay Revision and deciding what to perform. Listen to Western Classical Music. The language of music. HIGHER ORDER QUESTIONS:</p> <ul style="list-style-type: none"> - (Lesson 2: Arrival of the Queen of Sheba by Handel) This song is often traditionally played at weddings. Why do you think this? - (Lesson 3: Moonlight Sonata by Beethoven) Beethoven famously was deaf. How do you think he was able to compose music?

Focus of Study at Old Catton Junior School		
Year 5 – Music		
Ongoing Focus: Learning new musical skills/concepts and revisiting them over time and with increasing depth and confidence.		
Autumn Term	Spring Term	Summer Term
<p>Autumn 1: Livin’ On A Prayer Rock anthems:</p> <ul style="list-style-type: none"> ● We Will Rock You by Queen ● Smoke On The Water by Deep Purple ● Rockin’ All Over The World by Status Quo ● Johnny B.Goode by Chuck Berry ● I Saw Her Standing There by The Beatles <p>HIGHER ORDER QUESTIONS:</p> <ul style="list-style-type: none"> - Classic rock was influenced by classical music. Why was this? - Rock music has been popularised again in recent films, like “Bohemian Rhapsody.” Why has the rock legacy lasted? <p>Autumn 2: Classroom Jazz 1 Jazz and improvisation.</p> <p>HIGHER ORDER QUESTIONS:</p> <ul style="list-style-type: none"> - Why do you think Jazz was able to reach such a big audience in the late 1910s and 1920s? - What defines a Bossa? 	<p>Spring 1: Fresh Prince of Bel-Air Old School Hip Hop:</p> <ul style="list-style-type: none"> ● Fresh Prince Of Bel-Air by Will Smith ● Me, Myself And I by De La Soul ● Ready Or Not by The Fugees ● Rapper’s Delight by The Sugarhill Gang ● U Can’t Touch This by MC Hammer <p>HIGHER ORDER QUESTIONS</p> <ul style="list-style-type: none"> - What musical influences does hip-hop have? - What do the terms “MC” and “DJ” mean? <p>Spring 2: Make You Feel My Love Pop ballads:</p> <ul style="list-style-type: none"> ● Make You Feel My Love by Bob Dylan - Adele version ● Make You Feel My Love - Bob Dylan version ● So Amazing by Luther Vandross ● Hello by Lionel Richie ● The Way You Look Tonight by Jerome Kern ● Love Me Tender by Elvis Presley <p>HIGHER ORDER QUESTIONS:</p> <ul style="list-style-type: none"> - Why are famous pop ballads reproduced by different artists? - Why are love songs so popular? 	<p>Summer 1: Dancing In The Street Motown:</p> <ul style="list-style-type: none"> ● Dancing In The Street by Martha And The Vandellas ● I Can’t Help Myself (Sugar Pie Honey Bunch) by The Four Tops ● I Heard It Through The Grapevine by Marvin Gaye ● Ain’t No Mountain High Enough by Marvin Gaye and Tammi Terrell ● You Are The Sunshine Of My Life by Stevie Wonder ● The Tracks Of My Tears by Smokey Robinson And The Miracles <p>HIGHER ORDER QUESTIONS:</p> <ul style="list-style-type: none"> - When did Motown first emerge? - Motown, as we know it, doesn’t exist anyone. Why? <p>Summer 2: Reflect, Rewind and Replay Revision and deciding what to perform. Listen to Western Classical Music. The language of music.</p> <p>HIGHER ORDER QUESTION:</p> <ul style="list-style-type: none"> - (Lesson 3 – Symphony No 5 in C Minor Opus 67, Beethoven) Why has the composer chosen to repeat the motif over and over?

		- (Lesson 6 – Clapping Music) What effect does the rhythm create? Can you recreate this with a partner?
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Focus of Study at Old Catton Junior School

Year 6 – Music
Ongoing Focus: Learning new musical skills/concepts and revisiting them over time and with increasing depth and confidence.

Autumn Term	Spring Term	Summer Term
<p>Autumn 1: Happy Music that makes you happy!</p> <ul style="list-style-type: none"> ● Happy by Pharrell Williams ● Top Of The World by The Carpenters ● Don't Worry, Be Happy by Bobby McFerrin ● Walking On Sunshine by Katrina And The Waves ● When You're Smiling by Frank Sinatra ● Love Will Save The Day by Brendan Reilly <p>HIGHER ORDER QUESTIONS:</p> <ul style="list-style-type: none"> - Explain how listening to different music can affect our mood. - What songs do you listen to to make you feel happy? Why have you chosen them? <p>Autumn 2: Music and Identity The representation of women in music.</p> <p>HIGHER ORDER QUESTIONS:</p> <ul style="list-style-type: none"> - How do you think women are represented in music today? - Why is it important to have gender equality in music? 	<p>Spring 1: A New Year Carol Benjamin Britten's music.</p> <p>HIGHER ORDER QUESTIONS:</p> <ul style="list-style-type: none"> - Benjamin Britten is credited with changing the face of British opera. Why do you think this is? - How has choral music remained an important part of the musical canon of Britain? <p>Spring 2: Classroom Jazz 2 Jazz and improvisation.</p> <p>HIGHER ORDER QUESTIONS:</p> <ul style="list-style-type: none"> - Jazz has been called "America's true art form." Why do you think this is? - What impact did jazz have on society? 	<p>Summer 1: You've Got A Friend Carole King's music - her life as a composer. Friendship:</p> <ul style="list-style-type: none"> ● You've Got A Friend by Carole King ● The Loco-Motion sung by Little Eva, written by Carole King ● One Fine Day sung by The Chiffons, written by Carole King ● Up On The Roof sung by The Drifters, written by Carole King ● Will You Still Love Me Tomorrow by Carole King ● (You Make Me Feel Like) A Natural Woman by Carole King <p>HIGHER ORDER QUESTIONS</p> <ul style="list-style-type: none"> - Why do some musicians write the music but it is performed by someone else? <p>Summer 2: Reflect, Rewind and Replay Revision and deciding what to perform. Listen to Western Classical Music. The language of music.</p> <p>HIGHER ORDER QUESTIONS</p> <ul style="list-style-type: none"> - (Lesson 2 Armide Overture) Can you count how many times the music changes tempo? Why do you think the composer has done this?

		<p>- (Lesson 3 – The Marriage of Figaro, Mozart) What effect does the “scurrying strings” have on the listener?</p>
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Skills and Assessment Map – Music		
Year 3 – Music		
Performing	Composing	Appraising
<ul style="list-style-type: none"> • Do they sing songs from memory with increasing expression, accuracy and fluency? • Do they maintain a simple part within an ensemble? • Do they modulate and control their voice when singing and pronounce the words clearly? • Can they play notes on tuned and un-tuned instruments with increasing clarity and accuracy? • Can they improvise (including call and response) within a group using the voice? • Can they collaborate to create a piece of music? <p style="text-align: center;">Listening</p> <ul style="list-style-type: none"> • Describe music using appropriate vocabulary • Begin to compare different kinds of music • Recognise differences between music of different times and cultures 	<ul style="list-style-type: none"> • Can they create repeated patterns using a range instruments? • Can they create accompaniments for melodies? • Can they combine different sounds to create a specific mood or feeling? • Do they understand how the use of tempo can provide contrast within a piece of music? • Can they begin to read and write musical notation? • Can they effectively choose, order, combine and control sounds to create different textures? • Can they use silent beats for effect (rests)? • Can they combine different musical elements (e.g. fast/slow, high/low, loud/soft) in their composition? 	<ul style="list-style-type: none"> • Can they use musical words (pitch, duration, dynamics, tempo) to describe and give their opinion on a piece of music? • Can they evaluate and improve their work, explaining how it has improved using a success criterion? • Can they recognise the work of at least one famous composer? • Do they know that music can be played or listened to for a variety of purposes (including different cultures and periods in history)? • Are they able to recognise a range of instruments by ear? • Can they internalise the pulse in a piece of music? • Can they recognise the symbol for crotchet and crotchet rests? • Do they know that high on the staff means a higher pitch? • Can they identify the features within a piece of music?

Year 3 - Greater Depth		
<ul style="list-style-type: none"> • Can they sing/play rhythmic patterns in contrasting tempo; keeping to the pulse? 	<ul style="list-style-type: none"> • Can they compose a simple piece of music that they can recall to use again? • Do they understand metre in 4 beats; then 3 beats? 	<ul style="list-style-type: none"> • Can they recognise changes in sounds that move incrementally and more dramatically? • Can they compare repetition, contrast and variation within a piece of music?
Skills and Assessment Map – Music		
Year 4 – Music		
Performing	Composing	Appraising
<ul style="list-style-type: none"> • Can they perform a simple part of an ensemble rhythmically? • Can they sing songs from memory with increasing expression, accuracy and fluency? • Can they improvise using repeated patterns with increasing accuracy and fluency? <p style="text-align: center;">Listening</p> <ul style="list-style-type: none"> • Describe what they hear using a wider range of musical vocabulary • Recognise how musical elements are used by composers to create different moods and effects • Understand the cultural and social meaning of lyrics • Appreciate harmonies, drone and ostinato • Explore ways the way in which sounds are combined towards certain effects • Understand the relationship between lyrics and melody 	<ul style="list-style-type: none"> • Can they use notations to record and interpret sequences of pitches? • Can they use standard notation? • Can they use notations to record compositions in a small group or on their own? • Can they use notation in a performance? 	<ul style="list-style-type: none"> • Can they explain why silence is used in a piece of music and say what effect it has? • Can they start to identify the character of a piece of music? • Can they describe and identify the different purposes of music? • Can they begin to identify with the style of work of established composers (e.g. Beethoven, Mozart, Elgar etc.)? • Can they use musical words (pitch, duration, timbre, dynamics, tempo) to describe a piece of music and composition?

Year 4 - Greater Depth		
<ul style="list-style-type: none"> Can they use selected pitches simultaneously to produce simple harmony? 	<ul style="list-style-type: none"> Can they explore and use sets of pitches, e.g. 4 or 5 note scales? Can they show how they can use dynamics to provide contrast? 	<ul style="list-style-type: none"> Can they identify how a change in timbre can change the effect of a piece of music?

Skills and Assessment Map – Music		
Year 5 – Music		
Performing	Composing	Appraising
<ul style="list-style-type: none"> Can they sing and use their understanding of meaning to add expression? Can they perform ‘by ear’ and from simple notations? Can they improvise within a group using melodic and rhythmic phrases? Can they recognise and use basic structural forms e.g. rounds, variations, rondo form? Can they maintain their part whilst others are performing their part? <p style="text-align: center;">Listening</p> <ul style="list-style-type: none"> Describe, compare and evaluate different kinds of music using an appropriate and broad musical vocabulary Analyse and compare features from a wide range of music Discern and distinguish layers of sound and understand their combined effect 	<ul style="list-style-type: none"> Can they use technology to change sounds or organise them differently to change the effect? Can they use their notations to record groups of pitches (chords)? Can they use a music diary to record aspects of the composition process? Can they choose the most appropriate tempo for a piece of music? Can they use technology to compose music which meets a specific criterion? <p style="text-align: center;">Listening</p> <ul style="list-style-type: none"> Identify cyclic patterns – verse and chorus, coda Recognise how different musical elements are combined and used expressively in many different types of music 	<ul style="list-style-type: none"> Can they describe, compare and evaluate music using musical vocabulary? Can they suggest improvements to their own or others’ work? Can they choose the most appropriate tempo for a piece of music? Can they identify and begin to evaluate the features within different pieces of music? Can they contrast the work of established composers and show preferences?

Year 5 - Greater Depth		
<ul style="list-style-type: none"> • Can they use pitches simultaneously to produce harmony by building up simple chords? • Can they devise and play a repeated sequence of pitches on a tuned instrument to accompany a song? 	<ul style="list-style-type: none"> • Do they understand the relation between pulse and syncopated patterns? • Can they identify (and use) how patterns of repetitions, contrasts and variations can be organised to give structure to a melody, rhythm, dynamic and timbre? 	<ul style="list-style-type: none"> • Can they explain how tempo changes the character of music? • Can they identify where a gradual change in dynamics has helped to shape a phrase of music?

Skills and Assessment Map – Music		
Year 6 – Music		
Performing	Composing	Appraising
<ul style="list-style-type: none"> • Can they sing a harmony part confidently and accurately? • Can they perform using notations? • Can they take the lead in a performance? • Can they take on a solo part? • Can they provide rhythmic support? • Can they perform parts from memory? <p style="text-align: center;">Listening</p> <ul style="list-style-type: none"> • Evaluate differences in live and recorded performances • Consider how one piece of music may be interpreted in different ways by different performers, sometimes according to venue and occasion 	<ul style="list-style-type: none"> • Do they recognise that different forms of notation serve different purposes? • Can they use technology to support their notation? • Can they combine groups of beats? • Can they use a variety of different musical devices in their composition? (e.g. melody, rhythms and chords) 	<ul style="list-style-type: none"> • Can they refine and improve their work? • Can they evaluate how the venue, occasion and purpose affects the way a piece of music is created? • Can they compare and contrast the impact that different composers from different times will have had on the people of the time? • Can they analyse features within different pieces of music?
Year 6 - Greater Depth		

<ul style="list-style-type: none"> • Can they perform a piece of music which contains two (or more) distinct melodic or rhythmic parts, knowing how the parts will fit together? 	<ul style="list-style-type: none"> • Can they show how a small change of tempo can make a piece of music more effective? • Do they use the full range of chromatic pitches to build up chords, melodic lines and bass lines? 	<ul style="list-style-type: none"> • Can they appraise the introductions, interludes and endings for songs and compositions they have created?
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<p style="text-align: center;">MUSIC: AGE RELATED STATUTORY LANGUAGE</p>	
<p>Musical language is addressed and taught throughout KS2.</p> <p>a capella Without accompaniment from musical instruments, ie voices only.</p> <p>Appraising Listening carefully.</p> <p>Arrangement How voices and instruments are used in a song; where they occur within the song.</p> <p>back beat Beats 2 and 4 in a drum-line or if we are clapping along with the music.</p> <p>backing The accompaniment to a song.</p> <p>balance The level of volume at which players sing or play; if the balance is good then everyone can be heard.</p> <p>ballad A gentle love song.</p> <p>band Playing/singing/performing together.</p> <p>bridge/middle 8 Contrasting section which leads back to main material</p> <p>chord More than one note played at the same time.</p> <p>chorus A repeated section in a song which gives the main message.</p> <p>coda Short section which brings the song or piece to an end.</p> <p>cover A version of a song performed by someone other than the original artist that might sound a bit – or very – different.</p> <p>composing Creating and developing musical ideas and 'fixing' these.</p> <p>crossover Can be a mixture of different styles which introduces new music to different audiences.</p>	<p>ensemble A French word used to describe playing/singing/performing together.</p> <p>groove The rhythmic part of the music that makes you want to move and dance.</p> <p>harmony Different notes sung or played at the same time, to produce chords.</p> <p>hook A term used in pop music to describe a short catchy phrase or ri that we can't stop singing; the bit that 'hooks' us in; the main musical idea from a song that we remember.</p> <p>improvise To make up a tune and play it on the spot; there is an assumption that it can never be recreated.</p> <p>interlude A passage of music played between the main themes</p> <p>introduction Music heard at the beginning of a song or piece of music bridge; a section of music that can take us from a verse to a chorus, just as a bridge over a river takes us from one place to another.</p> <p>lyrics The words of a song.</p> <p>melody Another name for a tune.</p> <p>melodic Melody or tune.</p> <p>notation Ways to visually represent music</p> <p>offbeat If a piece of music has 4 beats in a bar ie 1 2 3 4, to clap on the offbeat you would clap on beats 2 and 4 not 1 and 3.</p> <p>original The first ever version of a song.</p> <p>ostinato A short repeated pattern.</p>

decks Equipment used by DJs, MCs and Rappers to mix sounds from different records and to make effects like scratching. First used in the late 1970s.

drumloops A loop is a sequence of sounds/music that is recorded, maybe sampled, and reproduced digitally or electronically.

dynamics How loud or quiet the music is.

ending Short section which brings the song or piece to an end.

pulse/beat The heartbeat or steady beat of a song/piece of music.
recurring theme A tune that repeats again and again in a piece of music.

rhythm The combination of long and short sounds to make patterns.

rif A short repeated phrase, often played on a lead instrument such as guitar, piano or saxophone.

roots reggae Music that deals with social and racial issues and brings in elements of Rastafari.

sampling Record a sample of music, a small section, and re use it in another piece of music or song. Used frequently in hip hop and other pop music.

secular Non-religious

solo An Italian word used to describe playing/singing/performing on our own.

structure/form/shape How the sections (verses and choruses etc) of a song are ordered to make the whole piece.

style The type of music eg blues or rock.

style indicators Identifiers that show us the genre of the music.

syncopation Music with lots of rhythmic variety, often quite difficult. The strong beats occur in unexpected places.

tag (Usually) a short ending, tagged on to the main part of the song.

tempo An Italian word used to describe how fast/slow the music goes.

texture Layers of sound in music.

timbre The quality and character of the sound.

urban contemporary Modern music that uses elements of soul, hip hop, funk, jazz, r&b that appeals to young people.

verse A section in a song which has the same tune but different words.

outro Short section which brings the song or piece to an end.

pentatonic scale A fixed five-note pattern eg the five black keys on a piano.

performing Singing and playing instruments.

phrase A musical sentence.

pitch The range of high and low sounds.

pre-chorus A short section in a song, before the chorus.

MUSICAL RESOURCES/INSTRUMENTS AT OLD CATTON JUNIOR SCHOOL:

- Teacher access to Charanga
- Half a class set of glockenspiels
- Class set of Recorders
- An assortment of Percussion instruments.
- A drum kit
- A free-standing piano
- Half a class set of keyboards.
- iPads/ Laptops for use with musical apps

MUSIC: Cross Curricular Links and Writing Opportunities	
<p>Year 3</p> <p>Autumn 1 – Let Your Spirit Fly Cross Curricular Links: Geography/History – Americana; Literacy - musical adaptations of novels. Writing Opportunities: Discussion Text; Playscript; Poetic Language and Word Play.</p> <p>Autumn 2 – Glockenspiel Stage 1 Cross Curricular Links: Maths - Fractions; Sequences and Patterns. Writing Opportunities: Instruction Text</p> <p>Spring 1 – Three Little Birds Cross Curricular Links: Geography – Jamaica; History - Bob Marley Writing Opportunities: Information Text; Diary Entry; Biography; Fact Files; Discussion Text.</p> <p>Spring 2 – The Dragon Song Cross Curricular Links: Geography – China, Turkey, Sudan, Polynesia; RE – Hinduism Writing Opportunities: Information Text; Diary Entry; Biography; Fact Files; Discussion Text; Story Maps; Fantasy Writing; Story with a Familiar Setting.</p> <p>Summer 1 – Bringing Us Together Cross Curricular Links: PHSE Writing Opportunities: Poetry; Character Descriptions; Writing in Role; Playscript; Narrative Descriptions.</p> <p>Summer 2 – Reflect, Rewind and Replay Cross Curricular Links: History – famous classical musicians Writing Opportunities: Biography; Persuasive Writing; Writing in Role; Diary Writing; Fact Files; Discussion Text; Explanation Text.</p> <p>Year 5</p>	<p>Year 4</p> <p>Autumn 1 – Mamma Mia Cross Curricular Links: Geography – Sweden. Writing Opportunities: Explanation Text; Letter Writing; Note Writing.</p> <p>Autumn 2 – Glockenspiel Stage 2 Cross Curricular Links: Maths - Fractions; Sequences and Patterns. Writing Opportunities: Instruction Text</p> <p>Spring 2 – Lean on Me Cross Curricular Links: RE - Worship Writing Opportunities: Poetry Performance; Drafting, Redrafting and Writing Poetry; Writing in Role.</p> <p>Summer 1 – Blackbird Cross Curricular Links: History – Civil Rights Movement Writing Opportunities: Explanation Text; Newspaper Writing; Persuasive Writing; Information Text; Poetry Performance.</p> <p>Summer 2 – Reflect, Rewind and Replay Cross Curricular Links: History – famous classical musicians Writing Opportunities: Biography; Persuasive Writing; Writing in Role; Diary Writing; Fact Files; Discussion Text; Explanation Text.</p> <p>Year 6</p> <p>Autumn 1 - Happy Cross Curricular Links: PHSE Writing Opportunities: Power of Imagery; Persuasive Poster; Script Writing; Creating Atmosphere and Story Writing;</p>

<p>Autumn 1 – Livin’ on a Prayer Cross Curricular Links: History – Americana; British Culture Writing Opportunities: Information Posters; Newspaper Articles; Biography</p> <p>Autumn 2 – Classroom Jazz 1 Cross Curricular Links: Maths – Fractions; Sequences and Patterns Writing Opportunities: Instruction Text</p> <p>Spring 1 – Make You Feel My Love Cross Curricular Links: PHSE, RE Writing Opportunities: Letters; Poetry.</p> <p>Spring 2 – Fresh Prince of Bel Air Cross Curricular Links: PHSE, History - Black Culture/History Writing Opportunities: Notes for Debate; Discussion Text; Explanation Text; Modern Retelling of Dilemmas.</p> <p>Summer 1 – Dancing in the Street Cross Curricular Links: PE/Games, History (Americana) Writing Opportunities: Newspaper Writing; Writing in Role; Annotated Storyboards.</p> <p>Summer 2 – Reflect, Rewind and Replay Cross Curricular Links: History – famous classical musicians Writing Opportunities: Biography; Persuasive Writing; Writing in Role; Diary Writing; Fact Files; Discussion Text; Explanation Text.</p>	<p>Autumn 2- Classroom Jazz 2 Cross Curricular Links: Maths – Fractions; Sequences and Patterns; Ratio Writing Opportunities: Instruction Text</p> <p>Spring 1: A New Year Carol Cross Curricular Links: PHSE Writing Opportunities: Letter writing (formal); Setting Description; Commentary</p> <p>Spring 2: Music and Identity Cross Curricular Links: PHSE Writing Opportunities: Legends (stories written in role); Argument; Non- Chronological Report; Journalistic Writing; Note Taking;</p> <p>Summer 1 – You’ve Got a Friend Cross Curricular Links: PHSE Writing Opportunities: Writing in Role; Biography Writing; Newspaper Article.</p> <p>Summer 2 – Reflect, Rewind and Replay Cross Curricular Links: History – famous classical musicians Writing Opportunities: Biography; Persuasive Writing; Writing in Role; Diary Writing; Fact Files; Discussion Text; Explanation Text.</p>
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MUSIC: Opportunities for Enquiry-Led Learning	
<p>Year 3</p> <p>Spring 2 – The Dragon Song Enquiry Opportunities: What does Mother Earth look like? Learning Opportunities: Discussion, Art, RE, Philosophy, Geography.</p> <p>Summer 1 – Bringing Us Together Enquiry Opportunities: What is kindness? How do we show it? Learning Opportunities: Discussion about OCJS school values, Art, RE – Hinduism. Philosophy, History.</p> <p>Year 5</p> <p>Spring 1 – Make You Feel My Love Enquiry Opportunities: When do we see/how can we see Love? Learning Opportunities: RE/Philosophy, Literacy: Poetry. Art.</p> <p>Summer 1 – Dancing in the Street Enquiry Opportunities: Can music inspire people? Learning Opportunities: PHSE – Civil Rights, Democracy. History. Music History.</p>	<p>Year 4</p> <p>Autumn 2 – STOP! Enquiry Opportunities: What does injustice look like? Learning Opportunities: PHSE – British Values, Bullying. History – Persecution.</p> <p>Spring 2 – Lean on Me Enquiry Opportunities: What is faith? Do we have to be religious to have it? Learning Opportunities: RE, Philosophy, History.</p> <p>Year 6</p> <p>Spring 2: Music and Identity Enquiry Opportunities: Who or what gives us our identity? Learning Opportunities: PHSE/RSE, History – Black History Month. Literacy: Karl Nova Poetry. Reading Project: 'The Undeclared' by Kwame Alexander.</p> <p>Summer 1 – You've Got a Friend Enquiry Opportunities: How do we prepare ourselves for the next step? Learning Opportunities: PHSE – Year 6 Transition. Be Awesome, Go Big.</p>

MUSIC: Reasonable adjustments	
<p>At Old Catton Junior School, we ensure that every child has access to the curriculum, and are able to reach their potential, regardless of the challenges they may face or the limitations they may have.</p> <p>We ensure that we make reasonable adjustments to our teaching, and to our curriculum, to facilitate all of the types of learners that we teach in our school. Below is a list of some of the many ways in which we make reasonable adjustments to our school as a whole and more specifically, our Music Curriculum and teaching:</p> <ul style="list-style-type: none"> • Vocabulary cards for musical terminology • Musical timelines • Class discussion to minimise writing • Higher Order questions answered in groups to minimise stress. • Breaking down lessons into short, manageable chunks • Mixed ability groups – using peers as support and role models • Adult assistance nearby • Using another student as a reader/support • Knowledge map/Mind Maps • Recording ideas on whiteboards as an aide memoire • Printing work larger and in smaller chunks • Songs and rhymes repeated for memory • My Turn/Your Turn • Breaks • Targets made clear for lessons and learning – linked to IEP • Now/Next language used. • Weighted lap/shoulder blanket • Visual Timetables – class and individual • Fidget toys available 	<ul style="list-style-type: none"> • Cushions for seats – wobble and wedge cushions • Headphones/ear defenders • Remembering/'to do' lists • iPad as a translator • iPad to record ideas • Equipment adapted for needs (books, scissors, pencils, whiteboard, pencil grippers) • Changing font size on whiteboard • Checking seating position – sight problems – near the back for sensory needs • A safe/quiet space in or near the classroom • Special interest projects linked to and alongside class learning • Sensory time/circuits/sensory room • Reduced timetable • BUGs, House Points • Extra break time-or break at a different time • Behaviour plans • One Page Pupil Profiles • Resistance bands • Extra time for the trickier tasks • Visual and Picture aids • Emotion fans/PATHS cards • Allow talk time for those who find recording difficult • Use of a scribe • Worry monsters and boxes • Time-outs • Learning some basics of a language for an EAL pupil • Keeping instructions short and one at a time

Curriculum Skills and Progression Map



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