

Brockwell Junior School Music Progression Map

**Music is all around us. It is the soundtrack to our lives.
Music connects us through people and places in our ever-changing world.
It is creative, collaborative, celebratory and challenging.**



“Music gives a soul to the universe, wings to the mind, flight to the imagination and life to everything.” - Plato

NATIONAL CURRICULUM (Model Music Curriculum)

Aims – The aim of the Model Music Curriculum is to ensure a universal provision of music education, for all pupils in all schools. In time and resources, this provision is as follows:

- At Key Stages 1 and 2, pupils should receive a minimum of one hour of teaching a week; this may take the form of short sessions spread across the week.
- In Years 3 or 4, it is recommended that each class should start a whole-class instrumental programme lasting a minimum of one term. The mandatory term will be supported by teachers from the local Music Education Hub. Opportunities for development should continue beyond the mandatory term.
- There should be access to both rhythmic and melodic instruments in Key Stages 1 and 2; this may be as part of the whole-class instrumental programme and/or in other classroom teaching.
- Music should have a minimum of one weekly period the whole way through Key Stage 3. Carousels are not a substitute that fits with the values of comprehensive education.

Key stage 2 – The MMC at Key Stage 2 reflects the importance of these school years in terms of music progression. The key skills and techniques learnt build on those introduced at Key Stage 1 and prepare pupils for progression to Key Stage 3, and while singing remains a key thread throughout Key Stage 2 the model curriculum will support other aspects of music making – in particular, the opportunity to access and make progress on a musical instrument. Instrumental teaching provision will be dependent on the availability of instruments and specialist teachers and the opportunities provided by the Music Education Hub partner delivering whole-class tuition. A case study of how this may work in practice is included as Appendix 5. At the intersection of Year 6 and Year 7, the MMC proposes a Transition Project as a way of providing a sense of culmination to the primary phase of the MMC and a musical way of demonstrating what pupils have learnt at primary school to their secondary teachers when they arrive in Year 7 (see Appendix 6). Through a wide range of activities, pupils will further develop their love of music, refining their individual taste and gaining confidence to be creative musicians with strong aural skills. They will encounter music by living composers and see composition as a current art form. Repetition of techniques is vital to consolidate and gain confidence, and songs, chants and listening repertoire are suggested as a starting point.

Pupils should be taught/continue to:

- Internalise key musical skills and techniques through a range of activities including call-and-response songs and chants, improvisation, movement and active listening.
- Create music through improvisation, exploring how to write music for a specific purpose, and they will start to learn more sophisticated compositional techniques and structures to prepare for Key Stage 3.
- Develop their notation skills, initially using graphic score, but moving on to staff notation.
- Build musical confidence through active engagement with music as performers, music-creators and audience.
- Be 'doing music' as much as possible, including performing their compositions and improvisations both in their class and wider school audiences, at least once a term.
- Be given frequent informal opportunities to perform, and pupils should have the opportunity to hear high-quality live performances, either within school or in local concert settings.
- Further develop their shared knowledge of important moments in the evolution of music and of key musicians, including composers and performers, in a range of genres and styles.
- Explore the history of music in a variety of ways, placing music in artistic, historical, social and political contexts, and building meaningful and memorable connections.

Year Group	Year 3			Year 4			Year 5			Year 6		
Term	Sep - Dec	Jan - Apr	May - July	Sep - Dec	Jan - Apr	May - July	Sep - Dec	Jan - Apr	May - July	Sep - Dec	Jan - Apr	May - July
Learning Challenges												
Developing Notation Skills – How Does Music Bring Us Closer Together?	Composing Using Your Imagination – How Does Music Make the World a Better Place?	Learning More about Musical Styles – How Does Music Connect Us with Our Planet?	Interesting Time Signatures – How Does Music Bring Us Together?	Developing Pulse & Groove Through Improvisation – How Does Music Improve Our World?	Connecting Notes and Feelings – How Does Music Shape Our Way Of Life?	Getting Started with Music Tech – How Does Music Bring Us Together?	Exploring Key & Time Signatures – How Does Music Improve Our World?	Words, Meaning and Expression – How Does Music Shape Our Way of Life?	Developing Melodic Phrases – How Does Music Bring Us Together?	Gaining Confidence Through Performance – How Does Music Improve Our World?	Using Chords and Structure – How Does Music Shape Our Way of Life?	
Enjoying Improvisation – What Stories Does Music Tell Us about the Past?	Sharing Musical Experiences – How Does Music Help Us Get to Know Our Community?	Recognising Different Sounds – How Does Music Connect Us With The Environment?	Combining Elements to Make Music – How Does Music Connect Us with Our Past?	Creating Simple Melodies Together – How Does Music Teach Us about Our Community?	Purpose, Identity and Expression in Music – How Does Music Connect Us With the Environment?	Emotions and Musical Styles – How Does Music Connect Us with Our Past?	Introducing Chords – How Does Music Teach Us about Our Community?	Identifying Important Musical Elements – How Does Music Connect Us With The Environment?	Understanding Structure & Form – How Does Music Connect Us with Our Past?	Exploring Notation Further – How Does Music Teach Us about Our Community?	Respecting Each Other through Composition – How Does Music Connect Us With The Environment?	
Skills and Key Concepts												
Musicianship (Understanding Music) <ul style="list-style-type: none"> Use body percussion, instruments and voices. In the key centres of: C major, F major, G major and A minor. In the time signatures of: 2/4, 3/4 and 4/4. Find and keep a steady beat. Copy back and improvise simple rhythmic patterns using minims, crotchets, quavers and their rests. Copy back and improvise simple melodic patterns using the notes: C, D, E, G, A, B, F, G, A, A, B, C 			Musicianship (Understanding Music) <ul style="list-style-type: none"> Use body percussion instruments and voices. In the key centres of: C major, F major, G major and A minor. In the time signatures of: 2/4, 3/4 and 4/4. Find and keep a steady beat. Listen and copy rhythmic patterns made of semibreves, minims, dotted crotchets, crotchets, quavers, semiquavers and their rests, by ear or from notation. 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 			Musicianship (Understanding Music) <ul style="list-style-type: none"> Use body percussion, instruments and voices. In the key centres of: C major, G major, D major, F major and A minor. In the time signatures of: 2/4, 3/4, 4/4, 5/4 and 6/8. Find and keep a steady beat. 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. 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# 			Musicianship (Understanding Music) <ul style="list-style-type: none"> Use body percussion, instruments and voices. In the key centres of: C major, G major, D major, A minor and D minor. In the time signatures of: 2/4, 3/4, 4/4, 5/4 and 6/8. Find and keep a steady beat. 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. 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 			

Singing

- Sing as part of a choir
- Sing a widening range of unison songs, of varying styles and structures.
- Demonstrate good singing posture.
- Perform actions confidently and in time to a range of action songs
- Sing songs from memory and/or from notation
- Sing with awareness of following the beat
- Sing with attention to clear diction
- Sing expressively, with attention to the meaning of the words.
- Sing in unison
- Understand and follow the leader or conductor
- Copy back simple melodic phrases using the voice.

Notation

- Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.
- 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
- Read and respond to semibreves, minims, crotchets and paired quavers. Identify: Stave, treble clef, time signature and lines and spaces on the stave.
- Identify and understand the differences between crotchets and paired quavers.

Singing

- Rehearse and learn songs from memory and/or with notation.
- Sing in different time signatures: 2/4, 3/4 and 4/4.
- Sing as part of a choir with awareness of size: the larger, the thicker and richer the musical texture.
- Demonstrate good singing posture.
- Demonstrate vowel sounds, blended sounds and consonants.
- Sing 'on pitch' and 'in time'.
- Sing expressively, with attention to breathing and phrasing.
- Sing expressively, with attention to staccato and legato.
- Talk about the different styles of singing used for different styles of song.
- Talk about how the songs and their styles connect to the world.

Notation

- Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.
- 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
- Read and respond to semibreves, minims, dotted crotchets, crotchets, quavers and semiquavers.
- Identify: Stave, treble clef and time signature.
- Identify and understand the differences between minims, crotchets, paired quavers and rests.

Singing

- Rehearse and learn songs from memory and/or with notation.
- Sing in 2/4, 3/4, 4/4 and 6/8 time.
- Sing in unison and parts, and as part of a smaller group.
- Sing 'on pitch' and 'in time'.
- Sing a second part in a song.
- Self-correct if lost or out of time.
- Sing expressively, with attention to breathing and phrasing.
- Sing expressively, with attention to dynamics and articulation.
- Develop confidence as a soloist.
- Talk about the different styles of singing used for different styles of song.
- Talk confidently about how connected you feel to the music and how it connects in the world.
- Respond to a leader or conductor.

Notation

- Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.
- 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
- Identify: Stave, treble clef and time signature.
- Read and respond to minims, crotchets, quavers, dotted quavers and semiquavers.
- Recognise how notes are grouped when notated.

Singing

- Rehearse and learn songs from memory and/or with notation.
- 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.
- Continue to sing in parts where appropriate.
- Sing in 2/4, 4/4, 3/4, 5/4 and 6/8.
- Sing with and without an accompaniment.
- Sing syncopated melodic patterns.
- Demonstrate and maintain good posture and breath control whilst singing.
- Sing expressively, with attention to breathing and phrasing.
- Sing expressively, with attention to dynamics and articulation.
- Lead a singing rehearsal.
- Talk about the different styles of singing used for the different styles of songs sung in this year.
- Discuss with others how connected you are to the music and songs, and how the songs and styles are connected to the world.

Notation

- Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.
- Explore standard notation, using dotted semibreves, dotted 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
- Identify: Stave, treble clef and time signature.

- Apply spoken word to rhythms, understanding how to link each syllable to one musical note.

Listening (Respond/Analyse)

- Share your thoughts and feelings about the music together.
- Find the beat or groove of the music.
- 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.
- Talk about what the song or piece of music means.
- Identify some instruments you can hear playing.
- Identify if it's a male or female voice singing the song
- Talk about the style of the music.

- Read and perform pitch notation within a range.
- Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.

Listening (Respond/Analyse)

- Talk about the words of a song.
- Think about why the song or piece of music was written.
- Find and demonstrate the steady beat.
- Identify 2/4, 3/4, and 4/4 metre.
- Identify the tempo as fast, slow or steady.
- Recognise the style of music you are listening to.
- Discuss the structures of songs. Identify: Call and response, a solo vocal or instrumental line and the rest of the ensemble, a change in texture, articulation on certain words and programme music.
- Explain what a main theme is and identify when it is repeated.
- Know and understand what a musical introduction is and its purpose.
- Recall by ear memorable phrases heard in the music.
- Identify major and minor tonality. Recognise the sound and notes of the pentatonic scale by ear and from notation.
- Describe legato and staccato.
- Recognise the following styles and any important musical features that distinguish the style: 20th and 21st Century Orchestral, Reggae, Soul, R&B, Pop, Folk, Jazz, Disco, Musicals, Classical, Rock, Gospel, Romantic, Choral, Funk and Electronic Dance Music.

- Identify the staff and symbols on the staff (such as the treble clef), the name of the notes on lines and in spaces, barlines, a flat sign and a sharp sign.
- Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers.
- Understand the differences between 2/4, 3/4 and 4/4 time signatures.
- Read and perform pitch notation within an octave (eg C–C'/do–do).

Listening (Respond/Analyse)

- Talk about feelings created by the music.
- Justify a personal opinion with reference to Musical Elements.
- Find and demonstrate the steady beat.
- Identify 2/4, 3/4, 6/8 and 5/4 metre.
- Identify the musical style of a song or piece of music.
- Identify instruments by ear and through a range of media.
- 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.
- Explain a bridge passage and its position in a song.
- Recall by ear memorable phrases heard in the music.
- Identify major and minor tonality.
- Recognise the sound and notes of the pentatonic and Blues scales, by ear and from notation.
- Explain the role of a main theme in musical structure.
- Know and understand what a musical introduction is and its purpose.
- Explain rapping.
- Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestral, Gospel, Pop, Minimalism, Rock n' Roll, South African, Contemporary Jazz, Reggae, Film Music, Hip Hop, Funk, Romantic and Musicals.

- Read and respond to minims, crotchets, quavers, dotted quavers and semiquavers.
- Recognise how notes are grouped when notated.
- Identify the staff and symbols on the staff (such as the treble clef), the name of the notes on lines and in spaces, barlines, a flat sign and a sharp sign.

Listening (Respond/Analyse)

- Talk about feelings created by the music.
- Justify a personal opinion with reference to Musical Elements.
- Identify 2/4, 4/4, 3/4, 6/8 and 5/4.
- Identify the musical style of a song using some musical vocabulary to discuss its Musical Elements.
- 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.
- Discuss the structure of the music with reference to verse, chorus, bridge and an instrumental break.
- Explain a bridge passage and its position in a song.
- Recall by ear memorable phrases heard in the music.
- Identify major and minor tonality, chord triads I, IV and V, and intervals within a major scale.
- Explain the role of a main theme in musical structure.
- Know and understand what a musical introduction and outro is, and its purpose.
- Identify the sound of a Gospel choir and soloist, Rock band, symphony orchestra and A Cappella groups.
- Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestral, Soul, Pop, Hip Hop, Jazz: Swing, Rock, Disco, Romantic, Zimbabwean Pop, R&B, Folk, Gospel, Salsa, Reggae, Musicals and Film Music.

Composing Improvising

- 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
- Become more skilled in improvising (using voices, tuned and untuned percussion, and instruments played in whole-class/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.

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 compositions, eg introduction, verse, chorus or AB form.
- Use simple dynamics.
- Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values.

Composing Improvising

- 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
- Improvise on a limited range of pitches on the instrument you are now learning, making use of musical features, including smooth (legato) and detached (staccato) articulation.
- Improvise over a simple chord progression.
- Improvise over a groove.

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 and video stimulus.
Use music technology, if available, to capture, change and combine sounds.
Start to use simple structures within compositions, eg introduction, verse, chorus or AB form.
Use simple dynamics.
Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values.

Composing Improvising

- 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
- Improvise over a simple groove, responding to the 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).

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.
- Use simple dynamics.
- Use rhythmic variety.
- Compose song accompaniments, perhaps using basic chords.
- Use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet).
- Use full scales in different keys.
- Understand how chord triads are formed and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments.

Composing Improvising

- 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
- Improvise over a groove, responding to the beat, creating a satisfying melodic shape with varied dynamics and articulation.

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.
- Compose a ternary (ABA form) piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.
- 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 simple dynamics.
- Use rhythmic variety.
- Compose song accompaniments, perhaps using basic chords.
- Use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet).
- Use full scales in different keys.

Performing

- Practise, rehearse and share a song that has been learned in the lesson, from memory or with notation, and with confidence.
- Play and perform melodies following staff notation, using a small range, as a whole class or in small groups.
- Include any actions, instrumental parts/improvisatory ideas/composed passages within the rehearsal and in the performance.
- Talk about what the song means and why it was chosen to share.
- Reflect on feelings about sharing and performing, eg excitement, nerves, enjoyment.

Playing Instruments

- 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.
- Develop facility in playing tuned percussion or a melodic instrument, such as a violin or recorder.

Playing the Recorder/Toot

- 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.

Performing

- Rehearse and enjoy the opportunity to share what has been learned in the lessons.
- Perform, with confidence, a song from memory or using notation.
- Play and perform melodies following staff notation, using a small range, as a whole class or in small groups.
- Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance.
- Explain why the song was chosen, including its composer and the historical and cultural context of the song. Communicate the meaning of the words and articulate them clearly.
- Use the structure of the song to communicate its mood and meaning in the performance.
- Talk about what the rehearsal and performance has taught the student.
- Understand how the individual fits within the larger group ensemble.
- Reflect on the performance and how well it suited the occasion.
- Discuss and respond to any feedback; consider how future performances might be different.

Playing Instruments

- 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.

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.

Performing

- Create, rehearse and present a holistic performance for a specific purpose, for a friendly but unknown audience.
- Perhaps perform in smaller groups, as well as the whole class.
- Perform a range of repertoire pieces and arrangements combining acoustic instruments, to form mixed ensembles, including a school orchestra.
- Perform from memory or with notation, with confidence and accuracy.
- Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance.
- Explain why the song was chosen, including its composer and the historical and cultural context of the song.
- A student leads part of the rehearsal and part of the performance.
- Record the performance and compare it to a previous performance; explain how well the performance communicated the mood of each piece.
- Discuss and talk musically about the strengths and weaknesses of a performance.
- Collect feedback from the audience and reflect how future performances might be different.

Playing Instruments

- 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.
- Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave 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.

Playing the Recorder/Ukulele

- 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, Eb major, C minor and D minor.

Performing

- Create, rehearse and present a holistic performance for a specific event, for an unknown audience.
- Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.
- Create, rehearse and present a holistic performance, with a detailed understanding of the musical, cultural and historical contexts.
- Perform from memory or with notation.
- Understand the value of choreographing any aspect of a performance.
- A student or a group of students rehearse and lead parts of the performance.
- Understand the importance of the performing space and how to use it.
- Record the performance and compare it to a previous performance.
- Collect feedback from the audience and reflect how the audience believed in the performance.
- Discuss how the performance might change if it was repeated in a larger/smaller performance space.

Playing Instruments

- 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.
- Play a melody following staff notation written on one stave 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).

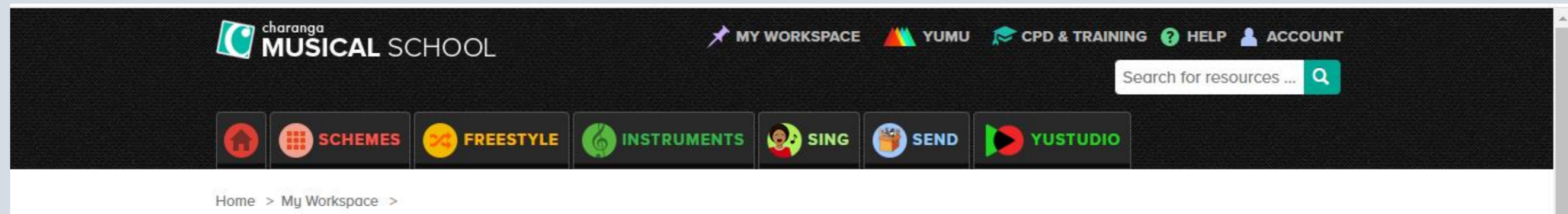
Playing the Recorder/Steel Pans

- 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.

VOCABULARY

Structure	tempo	Keyboard	Choreography	Rock	Pitch	Style indicators	brass section
intro/introduction	dynamics	electric guitar	digital/electronic	Bridge	Tempo	Melody	melody
verse	bass	bass	sounds	Backbeat	Dynamics	Compose	crotchet
chorus	drums	drums	turntables	Amplifier	Timbre	improvise/improvisation	minim
improvise	guitar	improvise	synthesizers	Chorus	Texture	cover	quaver
compose	keyboard	compose	by ear	Riff	Tonality	pulse	rests
pulse	synthesizer	melody	notation	Hook	Soul	rhythm	time signature
rhythm	hook	pulse	backing vocal	Improvise	Groove	pitch	key signature
pitch	melody	rhythm	piano	Compose	Bassline	tempo	clef
Disco	texture	pitch	acoustic guitar	Syncopation	brass section	dynamics	stave
Crotchet	electric guitar	tempo	percussion	Structure	harmony	timbre	notation
Minim	backing vocals	dynamics	crotchet	Swing	crotchet	texture	major
Quaver	riff	texture	minim	tune/head	minim	structure	minor
Rests	ostinato	timbre	quaver	note values	quaver	dimensions of music	bar
time signature	Reggae	tonality	rests	note names	rests	elements	detached
key signature	pentatonic scale	structure	time signature	big bands	time signature	Soul	repeats
clef	imagination	improvise	key signature	pulse	key signature	Producer	rhythm patterns
stave	texture	hook	clef	rhythm	clef	Groove	legato
notation	repeats	riff	stave	solo	stave	Motown	staccato
major	rhythm patterns,	ostinato	notation	ballad	notation	Hook	forte
minor, bar	legato	solo	major	verse	major	Riff	piano
detached	staccato	pentatonic scale	minor	interlude	minor	Ostinato	fortissimo
Appalachian music	forte	unison	bar	tag ending	bar	Solo	pianissimo
Baroque music	piano	rhythm patterns	detached	strings	detached	Blues	chords
Blues	Folk music	musical style	repeats	piano	repeats	Jazz	Orchestral
Country	Native American music	rapping	legato	guitar	rhythm patterns	by ear	Pop
		lyrics	staccato	bass	legato	phrases	Hip Hop
		Electronic Dance Music (EDM)	forte	drums	staccato	unison	Rock
		Crescendo	piano	melody	forte	Gospel	Disco
		Diminuendo	fortissimo	cover	piano	Harmony	Romantic
		mezzo forte	pianissimo,	rap	fortissimo	Bassline	Zimbabwean Pop
		mezzo piano	Contemporary R&B	ostinato	pianissimo	Crescendo	Folk
			Classical music	synthesizer	chords	Diminuendo	Salsa
			Choral music	deck	Minimalism	mezzo forte	Film Music
				backing loops	Rock n' Roll	mezzo piano	Musicals
				Funk	South African Pop		Reggae
				Scratching	Contemporary Jazz		
				Unison	mezzo forte		
				Crescendo	mezzo piano		
				Diminuendo			

RESOURCES AVAILABLE



<https://derbyshire.charanga.com/>

All resources can be found in the six tabs shown above on the homepage.

- Schemes tab – includes each year group's individual plans, knowledge organisers and sound files/resources required for each lesson.
- Freestyle tab – includes a range of activities with cross curricular links, KS1 and KS2 units of work, productions and creative tools.
- Instruments tab – interactive lessons and courses for strings, woodwind, brass and percussion instruments. Also includes The Rockschool Method.
- Sing tab – includes a large array of songs suitable for assemblies and cross curricular links.
- SEND tab – includes a SEND scheme, iPad activities, SEND songs and signed songs.
- YUStudio tab – includes opportunities for music technology, arrangement and composition. An app is also available for download onto iPads.

Cultural Capital / Enrichment

Music Partnership – Toots
Dance Festival
NEDMC Choir opportunities
Carol Service

Music Partnership
Carol Service

Music Partnership – Ukulele
Young Voices
Carol Service

Music Partnership – Steel pans
Carol Service

All year groups offered individual/group lessons on a specific instrument.

KNOWLEDGE ORGANISERS

Example KO – Year 3 Unit 1

Knowledge Organiser - Unit 1 Year 3

Musical Spotlight: Developing Notation Skills
Social Theme: How Does Music Bring Us Closer Together?

Name: _____
Class: _____

Understanding Music

Tempo: Andante – At a walking pace (100 bpm)

Time Signature: 4/4 – there are four crotchet beats in a bar

Key Signature: G major – there is one sharp in the key signature (F)

Rhythmic patterns using: Minims, crotchets and quavers

Improvise Together

Time Signature: 2/4

Key Signature: C major

Notes: C, D, E, G, A

SONG 1: Home Is Where The Heart Is (Style: Country)

SONG 2: Let's Work It Out Together (Style: Pop)

SONG 3: Please Be Kind (Style: Pop)

Example KO – Year 4 Unit 1

Knowledge Organiser - Unit 1 Year 4

Musical Spotlight: Interesting Time Signatures
Social Theme: How Does Music Bring Us Together?

Name: _____
Class: _____

Understanding Music

Tempo: Moderato – at a moderate speed (112 bpm)

Time Signature: 4/4 – there are four crotchet beats in a bar

Key Signature: C major – there are no sharps or flats in the key signature

Rhythmic patterns using: Minims, dotted crotchets, crotchets, quavers

Improvise Together

Time Signature: 4/4

Key Signature: C major

Notes: C, D, E, G, A (C pentatonic)

SONG 1: Hoedown (Style: 20th and 21st Century Orchestral)

SONG 2: I'm Always There (Style: Soul Ballad)

SONG 3: Martin Luther King (Style: R&B)

Example KO – Year 5 Unit 1

Knowledge Organiser - Unit 1 Year 5

Musical Spotlight: Getting Started with Music Tech
Social Theme: How Does Music Bring Us Together?

Name: _____
Class: _____

Understanding Music

Tempo: Allegro – At a brisk speed (128 bpm)

Time Signature: 4/4 – there are four crotchet beats in a bar

Key Signature: A minor – there are no sharps or flats in the key signature

Rhythmic patterns using: Minims, dotted crotchets, crotchets and quavers

Improvise Together

Time Signature: 4/4

Key Signature: A minor

Notes: A, B, C, D, E, F#, G

SONG 1: Ghost Parade (Style: 20th and 21st Century Orchestral)

SONG 2: Words Can Hurt (Style: 20th and 21st Century Orchestral)

SONG 3: Joyful, Joyful (Style: Gospel)

Example KO – Year 6 Unit 1

Knowledge Organiser - Unit 1 Year 6

Musical Spotlight: Developing Melodic Phrases
Social Theme: How Does Music Bring Us Together?

Name: _____
Class: _____

Understanding Music

Tempo: Adagio – At a slow speed (66 bpm)

Time Signature: 2/4 – there are two crotchet beats in a bar

Key Signature: C major – there are no sharps or flats in the key signature

Rhythmic patterns using: Minims, crotchets, quavers and semiquavers

Improvise Together

Time Signature: 2/4

Key Signature: C major

Notes: C, D, E, F, G, A, B

SONG 1: Do What You Want To (Style: Soul)

SONG 2: It's All About Love (Style: Pop)

SONG 3: Sunshine On A Rainy Day (Style: Soul)

What are the end points and goals for this phase?

Through a wide range of activities, pupils will further develop their love of music, refining their individual taste and gaining confidence to be creative musicians with strong aural skills.

Pupils will encounter music by living composers and see composition as a current art form.

Pupils will continue to internalise key musical skills and techniques through a range of activities including call-and-response songs and chants, improvisation, movement and active listening.

Pupils will build musical confidence through active engagement with music as performers, music-creators and audience.

"There is music in the air, music all around us; the world is full of it, and you simply take as much as you require." – Edward Elgar

5 minute video which introduces the website and the **primary curriculum** programme:

<https://derbyshire.charanga.com/cmp/cpd/video-getting-started-with-charanga-musical-school>

5 minute video for **lead teacher**:

<https://derbyshire.charanga.com/cmp/cpd/video-getting-started-as-the-lead-teacher>

There are several upcoming CPD and Training events, including webinars.

Each teacher has their own individual login and access to the Charanga website.



Don't forget to follow **@CharangaMusic** on Twitter for the latest news and lots of inspiration.

Help and support

Please get in touch if we can help you with anything. You can reach us at +44 1273 823900 or by email:

- Teaching and learning: training@charanga.com
- Licensing and accounts: info@charanga.com
- Technical: helpdesk@charanga.com