



## Music Development Plan 2023/2024- 2026/2027

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# Music Self-Review for Schools

Wigan Music Service is here to support you in improving the quality of music education in your school. To help you work out the support you might need you can use the following 7 key questions to help you evaluate how well music is delivered in your school, whether all pupils benefit whatever their circumstances, and to what extent your pupils enjoy their musical experiences and make good progress.

| Emerging | Established | Embedded |
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| <b>Leadership</b><br><i>Is there a clear vision and leadership for music in your school? Does your ambition match the national expectation for music in schools?</i> |  |  |  |
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| <b>Quality Characteristics:</b><br>- Head teacher and Governors champion music<br>- Music Coordinator has a clear vision for music and is supported in her/his role<br>- Curriculum documents clearly linked to National Curriculum and MMC<br>- There are high expectations for all pupils | <b>Self-review notes:</b><br>Mr Hardaker champions music and understands it's value. There is a named governor for music. Music leader has a clear vision and plan for music- action plans are created annually with reports twice a year. There are clear progression documents that link well to the national curriculum. |
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| <b>Supporting the Workforce</b><br><i>Who delivers music in your school? How do you know whether this is being delivered well? Are there any teachers in need of support? What is provided in terms of CPD?</i> |  |  |  |
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| <b>Quality Characteristics:</b><br>- Music is given adequate time in the timetable<br>- All teachers who deliver music are confident to deliver the music curriculum<br>- Pupils enjoy music lessons<br>- Effective monitoring of teaching and learning<br>- Staff CPD needs are identified, and support is provided | <b>Self-review notes:</b><br>Music is delivered by teachers or the music service and it is given adequate time on the timetable. Each year group has 4 units of work with 5 lessons in each. We prioritise doing those units well rather than trying to teach a new unit each half term. Pupils enjoy music lessons. Monitoring is effective. Subject leader does a deep dive annually and evidence is monitored at the end of each term. CPD needs are identified during discussions with staff and relevant staff meetings are planned. |
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| <b>Promoting Progression in Music</b><br><i>Are your schemes of work reviewed regularly? Do they promote year-on-year progression? And how is pupil progress measured?</i> |  |  |  |
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| <b>Quality Characteristics:</b><br>- Music curriculum is sequenced to allow progressive development of learning, skills and knowledge<br>- Learning objectives are clear and simple and focus on the musical skills, knowledge, and understanding, rather than the activity to be completed.<br>- Planning considers the needs, experiences, and interests of pupils<br>- All pupils are included<br>- Assessment procedures help to maintain a clear focus on pupils' musical progression<br>- Whole class instrumental projects delivered by specialist teachers | <b>Self-review notes:</b><br>The KAPOW scheme of work is well sequenced and shows clear progression of knowledge and skills. This is well documented at KAPOW. Planning is regularly updated and is well resourced. Whole class projects are taught by specialists- WMS delivers the brass project. There is scope to develop our instrumental provision with potential recorder lessons in year3. |
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**Music Beyond the National Curriculum**

How do you broaden your pupils' experience of music beyond the National Curriculum e.g. performances, specialist tuition and talent development, live music in school, music clubs/ensembles

**Quality Characteristics:**

- Weekly whole school or Key Stage singing
- Regular opportunities for pupils to experience live music
- Regular performance opportunities (formal and informal)
- Involvement in local and national projects and events
- Musical pathways are open to all pupils e.g., instrumental tuition, extra-curricular clubs e.g., choirs and ensembles

**Self-review notes:**

Children sing in assemblies several times a week. Visitors regularly comment on the quality of singing. Singing assemblies are regular and follow the pattern of the church year. Performance opportunities- in class, St Luke's got talent, Music evening. We are involved in CHIME, Summer song share. Instrumental tuition is open to all and free lessons are offered to children who receive free school meals. Choir occurs through the year on Tuesday after school.

**Resources/Investment**

Do you provide suitable spaces for musical activity to take place? Is the quality of the musical instruments used reviewed regularly?

**Quality Characteristics:**

- Music is taught in a suitable space
- Instruments are good quality and meet the needs of the curriculum
- Resources to support teachers (e.g., published schemes) match the needs of the curriculum

**Self-review notes:**

Music is taught in classrooms, resources are on portable trolleys. Instruments meet needs of the curriculum, we could do with some more tuned instruments. KAPOW meets the needs of the curriculum.

**Partnerships**

Do you have a productive relationship with your local Music Education Hub (MEH)? Do you draw in musical expertise from outside of school which has a positive impact on your pupils?

**Quality Characteristics:**

- Good relationship with the local Music Education Hub; school accesses support and advice
- Music coordinator attends termly network meetings
- Involvement in MEH events and projects
- Specialist teachers from MEH support musical learning

**Self-review notes:**

Excellent relationship with Wigan music service, regularly access support. Music leader attends network meetings when possible.

**Demonstrating Impact**

What evidence do you have of the quality of music in your school? Recordings, videos, schemes of work, assessments, programmes of activity, lists of pupils involved etc

**Quality Characteristics:**

- Music activity is recorded (audio and visual recordings) regularly and evidences skills and progress
- Assessment data reflects pupil progress and areas for development
- Children with SEN/D are identified and supported (musical pathways)
- Children showing potential for musical expertise are supported with additional activities

**Self-review notes:**

Evidence is increasingly being uploaded onto one drive. Chn with musical expertise attend extra activities with wigan music service.



Music Development Plan - Music Beyond the curriculum  
2023 / 2024 - 2026 / 2027

| Area                        | Current status   | Action point  |
|-----------------------------|--|---|
| Resources                   | We have a music trolley with tuned and untuned instruments.  | Buy a further 6 glockenspiels so it easy to work 1 between 2.<br>Buy / rent a class set of recorders to give another option for a tuned instrument.<br>Buy a class set of claves for early pulse and rhythm work. |
| Training                    | We have three specialist music teachers in school. Other staff find teaching music tricky due to subject knowledge.        | Develop teaching staff's knowledge of reading music.  |
| Curriculum                  | We use the KAPOW scheme of work for most of the year groups.<br>Year 4 use the wider opportunities planning.               | Develop evidence collection practises.<br>Condense the year 4 curriculum planning to enhance composing and listening opportunities.   |
| Instrumental lessons        | We currently have peripatetic music teachers for piano, keyboard, strings, woodwind, percussion, guitar, vocals and brass. | Increase the amount of children learning a woodwind instrument beyond the recorder.   |
| Extra curricular activities | Choir runs at defined periods of the year in the run up to performances.   | Create a school orchestra in partnership with the Wigan Music Service.  |
| Communication with parents  | Communication with parents is currently done via letters at critical points in the year.                                   | Develop the website page to include more information about:   |

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|  | <p>There is a web page that explains information about peripatetic lessons.</p> | <ul style="list-style-type: none"> <li>- the curriculum</li> <li>- extra curricular clubs</li> <li>- costs</li> <li>- information about music service ensembles</li> </ul> |
|--|---|--|

Other important documents to find out more about our musical offering:

- Music sequence and progression document
- Current year's action plan
- Subject leader reports



## Music Sequence and Progression at St Luke's C.E. Primary School

### Intent:

At St Luke's C.E. Primary School, we aim to engage, motivate and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. Music is a universal language that embodies one of the highest forms of creativity. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon. Through music our pupils learn listening skills, the ability to concentrate, creativity, perseverance, the ability to work in a group, self confidence and sensitivity towards others. During music lessons children will have chance to listen to a wide variety of music, play untuned and tuned instruments, sing, compose their own music and learn to read and write musical notation. They will learn to recognise and comment on the interrelated dimensions of music including pitch, timbre, duration, dynamics, tempo, texture and structure. Music also plays an important part in helping children to feel part of a community and so we provide opportunities for all children to create, play, perform and enjoy music both in class and to an audience.

### Implementation:

At St Luke's we primarily follow the KAPOW scheme for music. This takes a holistic approach to music, in which the individual strands of performing, listening, composing, the history of music and the interrelated dimensions of music are woven together to create engaging and enriching learning experiences.

Each year group teaches 4 units across the year. Each five lesson unit combines these strands within a topic that is designed to capture pupils' imagination and encourage them to explore music enthusiastically. Over the course of their lessons, children will be taught how to sing fluently and expressively, and play tuned and untuned instruments accurately and with control. They will learn to recognise and name the interrelated dimensions of music - pitch, tempo, timbre, structure, texture and dynamics - and use these expressively in their own improvisations and compositions.

The scheme follows the spiral curriculum model where previous skills and knowledge are returned to and built upon. Children progress in terms of tackling more complex tasks and doing more simple tasks better, as well as developing understanding and knowledge of the history of music, staff and other musical notations, as well as the interrelated dimensions of music and more.

In each lesson pupils will actively participate in musical activities drawn from a range of styles and traditions, developing their musical skills and their understanding of how music works. Lessons incorporate a range of teaching strategies from independent tasks, paired and group work as well as improvisation and teacher-led performances. Lessons are hands-on and incorporate movement and dance elements as well as making cross curricular links with other areas of learning.

In year 4 we follow the 'Wider Opportunities' programme run by Wigan Music Service. Across the year pupils have the opportunity to learn to play a brass instrument, read staff notation and perform as part of an ensemble. Each week year 4 have a lesson that lasts an hour. Half of this time is spent with specialist staff from the music service teaching brass instruments. The other half of the lesson is taught by



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the class teacher who follows plans written by the music service to complement the learning in the instrumental strand. Reception also take part in the 'CHIME' programme run by Wigan Music Service. This is taught by a specialist from the service. CHIME is designed to provide a broad range of musical experiences for Reception children that combines singing, listening and playing skills with opportunities to extend child-initiated music making through continuous provision. In addition, the CHIME project is taught in a cross curricular manner to enable children to make meaningful connections across their learning. Peripatetic staff come into school and children can opt into having instrumental lessons. They can have individual or group lessons. We currently offer: voice, piano, keyboard, brass, strings, percussion and drum kit, wind and guitar lessons. A music trolley is available in school with a wide range of untuned percussion available. There is also a set of chromatic glockenspiels available for the tuned percussion element.

### Impact:

Children will leave St Luke's equipped with a range of skills that will enable them to enjoy and appreciate music throughout their lives.

Children will:

- Be confident performers, composers and listeners and will be able to express themselves musically at and beyond school.
- Show an appreciation and respect for a wide range of musical styles from around the world and will understand how music is influenced by the wider cultural, social, and historical contexts in which it is developed.
- Understand the ways in which music can be written down to support performing and composing activities.
- Demonstrate and articulate an enthusiasm for music and be able to identify their own personal musical preferences.
- Meet the end of key stage expectations outlined in the National curriculum for Music.

### CULTURAL CAPITAL

Children will learn about key figures from Music history such as Mendelssohn, Beethoven, Holst and David Bowie. They may also experience meeting musicians through support with Wigan Music Service. They attend concert performances both in and out of school. They have experience of playing a variety of musical instruments from all over the world. Some children play in a band or as part of an ensemble. Children have the opportunity to sing in a choir and perform at large venues as well as school performances.



# Music Sequence and Progression at St Luke's C.E. Primary School

## Music Long Term Plan

|           | Autumn 1   | Autumn 2             | Spring 1   | Spring 2           | Summer 1  | Summer 2  |
|-----------|--|----------------------|--|--------------------|---|---|
| Reception | Exploring Sound  | Christmas production | CHIME project (Wigan Music Service)                    | Music and Movement | Musical Stories                                   | Big Band  |
| Year 1    | Pulse and Rhythm (All about me)                                      | Christmas production | Musical vocabulary (Under the sea)                     |                    | Timbre and rhythmic patterns                      | Pitch and tempo                                   |
| Year 2    | African call and response  | Christmas production | Orchestral instruments                                 |                    | Musical me  | Myths and legends                                 |
| Year 3    | Ballads  | Christmas production | Pentatonic melodies and composition (Chinese New Year) |                    | Developing singing technique (The Vikings)        | Traditional instruments and improvisation (India) |
| Year 4    | <b>Wider Opportunities - Brass lessons</b>                           |                      |  |                    |   |   |
|           | Musician ship skills for ensemble - rhythm, pulse, call and response | Christmas production | Musician ship skills - pitch                           |                    | BBC Ten Pieces - In the hall of the mountain king |   |
| Year 5    | Composition notation (Ancient Egypt)                                 | Christmas production | Blues  |                    | South and West Africa                             | Composition to represent the festival of colour   |
| Year 6    | Dynamics, pitch and tempo (Fingal's cave)                            | Christmas production | Theme and Variations (Pop art)                         |                    | Baroque   | Songs of WWII                                     |





## Music Sequence and Progression at St Luke's C.E. Primary School

| <u>National Curriculum Content</u> |  |               |               |
|------------------------------------|--|---------------|---------------|
| <u>EYFS</u>                        | <u>ELG: Being Imaginative and Expressive: children at the expected level of development will:</u> - Invent, adapt and recount narratives and stories with peers and their teacher; - 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.   |               |               |
|                                    | <u>Autumn</u>  | <u>Spring</u> | <u>Summer</u> |
| <u>Year 1</u>                      | Pupils should be taught to:  |               |               |
| <u>Year 2</u>                      | <ul style="list-style-type: none"><li>• use their voices expressively and creatively by singing songs and speaking chants and rhymes</li><li>• play tuned and untuned instruments musically</li><li>• listen with concentration and understanding to a range of high-quality live and recorded music</li><li>• experiment with, create, select and combine sounds using the inter-related dimensions of music.</li></ul>   |               |               |
| <u>Year 3</u>                      | Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory. Pupils should be taught to:  |               |               |
| <u>Year 4</u>                      | <ul style="list-style-type: none"><li>* play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression</li><li>* improvise and compose music for a range of purposes using the inter-related dimensions of music</li><li>* listen with attention to detail and recall sounds with increasing aural memory</li><li>* use and understand staff and other musical notations</li><li>* appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</li><li>* develop an understanding of the history of music.</li></ul> |               |               |
| <u>Year 5</u>                      |  |               |               |
| <u>Year 6</u>                      |  |               |               |

N.B. As Music follows the 'spiral curriculum' model these national curriculum skills are regularly revisited and built upon. Children progress in terms of tackling more complex tasks and doing more simple tasks better, as well as developing understanding and knowledge of the history of music, staff and other musical notations, as well as the interrelated dimensions of music and more as seen in the progression of skills' table below.



## Music Sequence and Progression at St Luke's C.E. Primary School

| <i>Progression of Skills</i>  |  |   |  |  |   |   |
|---|--|---|--|--|---|---|
| Reception   | Year 1   | Year 2  | Year 3   | Year 4   | Year 5  | Year 6  |
| <b>Listening</b>  |  |   |  |  |   |   |
| Recognising a rhythm and being able to copy it.<br>Recognising the tempo and being able to identify if the music is slow or fast. | Recognising and understanding the difference between pulse and rhythm. Understanding that different types of sounds are called timbres.<br>Recognising basic tempo, dynamic and pitch changes (faster/slower, louder/quieter and higher/lower).<br>Describing the character, mood, or story of music they listen to, both verbally and through movement.<br>Describing the differences between two pieces of music. Expressing a basic opinion about music (like/dislike). | Recognising timbre changes in music they listen to.<br>Recognising structural features in music they listen to.<br>Listening to and recognising instrumentation.<br>Beginning to use musical vocabulary to describe music.<br>Identifying melodies that move in steps.<br>Listening to and repeating a short, simple melody by ear.<br>Suggesting improvements to their own and others' work. | Discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary (Indian, classical, Chinese, Battle Songs, Ballads, Jazz).<br>Understanding that music from different parts of the world has different features.<br>Recognising and explaining the changes within a piece of music using musical vocabulary.<br>Describing the timbre, dynamic, and textural details of a piece of music, both verbally, and through movement.<br>Beginning to show an awareness of | Recognising the use and development of motifs in music.<br>Identifying gradual dynamic and tempo changes within a piece of music.<br>Recognising and discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary.<br>Identifying common features between different genres, styles and traditions of music.<br>Recognising, naming and explaining the effect of the interrelated dimensions of music. Identifying scaled dynamics (crescendo/decrescendo) within a piece of music. | Recognising and confidently discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary. (South African, West African, Musical, Theatre, Blues, Dance Remix.).<br>Representing the features of a piece of music using graphic notation, and colours, justifying their choices with reference to musical vocabulary.<br>Comparing, discussing and evaluating music using detailed musical vocabulary.<br>Developing confidence in using | Discussing musical eras in context, identifying how they have influenced each other, and discussing the impact of different composers on the development of musical styles.<br>Recognising and confidently discussing the stylistic features of music and relating it to other aspects of the Arts (Pop art, Film music).<br>Representing changes in pitch, dynamics and texture using graphic notation, justifying their choices with reference to musical vocabulary. |



Music Sequence and Progression at St Luke's C.E. Primary School

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|                               | repeating short, simple rhythmic patterns. Listening and responding to other performers by playing as part of a group. |  | metre. Beginning to use musical vocabulary (related to the inter-related dimensions of music) when discussing improvements to their own and others' work. | Using musical vocabulary to discuss the purpose of a piece of music. Using musical vocabulary (related to the inter-related dimensions of music) when discussing improvements to their own and others' work. | detailed musical vocabulary (related to the inter-related dimensions of music) to discuss and evaluate their own and others' work. | Identifying the way that features of a song can complement one another to create a coherent overall effect. Use musical vocabulary correctly when describing and evaluating the features of a piece of music. Evaluating how the venue, occasion and purpose affects the way a piece of music sounds. Confidently using detailed musical vocabulary (related to the inter-related dimensions of music) to discuss and evaluate their own and others work. |
| <b>Composing</b>              |  |  |   |  |  |   |
| Creating a piece of music and | Selecting and creating short sequences of sound  | Selecting and creating longer sequences of | Composing a piece of music in a given style with voices   | Composing a coherent piece of music in a given style with  | Composing a detailed piece of music from a given stimulus  | Improvising coherently and creatively within a  |



## Music Sequence and Progression at St Luke's C.E. Primary School

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| explaining what they would like it to represent.                  | with voices or instruments to represent a given idea or character.        | appropriate sounds with voices or instruments to represent a given idea or character. | and instruments (Ballet Song, Indian Classical, Jazz, Swing). Combining melodies and rhythms to compose a multi-layered composition in a given style (pentatonic). | voices, bottles and instruments.   | with voices, bottles and instruments  | given style, incorporating given features.                            |
| Choosing a variety of untuned instruments to represent an idea.   | Creating simple melodies using a few notes.                               | Creating simple melodies from five or more notes.                                     | Using letter name notation (graphic or staff), and key musical vocabulary to label and record their compositions.  | Creating a piece of music with at least four different layers and a clear structure.                                 | Combining rhythmic patterns (ostinato) into a multi-layered composition using all dimensions of music to add musical interest. Using staff notation to record rhythms and melodies. | Developing melodies using rhythmic variation, inversion, and looping. |
| Combining instrumental and vocal sounds within a given structure. | Beginning to make improvements to their work as suggested by the teacher. | Using letter name and graphic notation to represent the details of their composition. | Using rhythmic notation (graphic or staff), and key musical vocabulary to label and record their own work, using musical vocabulary.                               | Using letter name, graphic and rhythmic notation, and key musical vocabulary to label and record their compositions. | Combining rhythmic patterns (ostinato) into a multi-layered composition using all dimensions of music to add musical interest. Using staff notation to record rhythms and melodies. | Using rhythmic variation, inversion, and looping.                     |
| Using their voices to expressively for                            | Using their voices expressively for                                       | Using their voices expressively when  | Singing songs in a variety of musical  | Singing longer songs in a variety of musical   | Singing songs in two or more parts, in a  | Singing songs in two or more secure                                   |

### Performing



## Music Sequence and Progression at St Luke's C.E. Primary School

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| <p>repeat nursery rhymes and chants.</p> <p>Singing nursery rhymes from memory.</p> | <p>speak and chant.</p> <p>Singing short songs from memory, maintaining the overall shape of the melody and keeping in time.</p> <p>Maintaining the pulse (play on the beat) using hands, and tuned and untuned instruments.</p> <p>Copying back short rhythmic and melodic phrases on percussion instruments.</p> <p>Responding to simple musical instructions such as tempo and dynamic changes as part of a class performance.</p> <p>Performing from graphic notation.</p> | <p>singing, including the use of basic dynamics (loud and quiet).</p> <p>Singing short songs from memory, with melodic and rhythmic accuracy.</p> <p>Copying longer rhythmic patterns on untuned percussion instruments, keeping a steady pulse.</p> <p>Performing expressively using dynamics and timbre to alter sounds as appropriate.</p> <p>Singing back short melodic patterns by ear and playing short melodic patterns from letter notation.</p> | <p>styles with accuracy and control, demonstrating developing vocal technique.</p> <p>Singing and playing in time with peers, with some degree of accuracy and awareness of their part in the group performance.</p> <p>Performing from basic staff notation, incorporating rhythm and pitch and being able to identify these symbols using musical terminology.</p> | <p>styles from memory, with accuracy, control, fluency and a developing sense of expression including control of subtle dynamic changes.</p> <p>Singing and playing in time with peers with accuracy and awareness of their part in the group performance.</p> <p>Playing melody parts on brass instruments with accuracy and control and developing instrumental technique.</p> <p>Playing syncopated rhythms with accuracy, control and fluency.</p> | <p>variety of musical styles from memory, with accuracy, fluency, control and expression.</p> <p>Working as a group to perform a piece of music, adjusting dynamics and pitch according to a graphic score, keeping in time with others and communicating with the group.</p> <p>Performing with accuracy and fluency from graphic and simple staff notation. Playing a simple chord progression with accuracy and fluency</p> | <p>parts from memory, with accuracy, fluency, control and expression.</p> <p>Working as a group to perform a piece of music, adjusting the interrelated dimensions of music as required, keeping in time with others and communicating with the group.</p> <p>Performing a solo or taking a leadership role within a performance.</p> <p>Performing with accuracy and fluency from graphic and staff notation and from their own notation.</p> <p>Performing by following a conductor's cues and directions.</p> |
| <b><u>The interrelated dimensions of music</u></b>                                  |  |  |  |  |  |  |
| Pitch:  | Pitch:   | Pitch:   | Pitch:   | Pitch:   | Pitch:   | Pitch:   |



## Music Sequence and Progression at St Luke's C.E. Primary School

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| <p>To be able to identify high notes and low notes in a piece of music.</p> | <p>To understand that pitch means how high or low a note sounds. To understand that tuned instruments play more than one pitch of notes.</p> | <p>To know that some tuned instruments have a lower range of pitches and some have a higher range of pitches. To understand that a melody is made up from high and low pitched notes played one after the other, making a tune.</p> | <p>To know that the group of pitches in a song is called its key and that a key decides whether a song sounds happy or sad. To know that some traditional music around the world is based on five-notes called a pentatonic scale. To understand that a pentatonic melody uses only the five notes C D E G A.</p> | <p>To know that a bass line is the lowest pitch line of notes in a piece of music, and a walking bassline (where patterns of notes go up, then down again) is common in rock and roll. To know that a glissando in music means a sliding effect played on instruments or made by your voice. To know that transposing a melody means changing its key, making it higher or lower pitched.</p> | <p>To understand that a minor key (pitch) can be used to make music sound sad. To understand that major chords create a bright, happy sound. To know that a bent note is a note that varies in its pitch, eg the pitch may slide up or down. To understand that varying effects can be created using only your voice, for example by changing the pitch, dynamic or tempo of the sounds made.</p> | <p>To know that the soft syllables represent the pitches in an octave. To understand that 'major' key signatures use note pitches that sound cheerful and upbeat. To understand that 'minor' key signatures use note pitches that can suggest sadness and tension. To know that a melody can be adapted by changing its pitch.</p> |
| <p><u>Duration:</u><br/>To be able to identify a long and short note.</p>   | <p><u>Duration:</u><br/>To know that rhythm means a pattern of long and short notes.</p>   | <p><u>Duration:</u><br/>To know that 'duration' means how long a note, phrase or whole piece of music lasts. To know that the long and short sounds of a spoken phrase can be represented by a</p>                                  | <p><u>Duration:</u><br/>To know that different notes have different durations, and that crotchets are worth one whole beat. To know that written music tells you how long to play a note</p>  | <p><u>Duration:</u><br/>To know that combining different instruments playing different rhythms creates layers of sound called 'texture'. To know that playing 'in time' requires playing the notes for</p>  | <p><u>Duration:</u><br/>To know that 'poly-rhythms' means many different rhythms played at once. To know that the duration of a note or phrase in music can be shown using a</p>  | <p><u>Duration:</u><br/>To understand that all types of music notation show note duration, including the Kodaly method which uses syllables to indicate rhythms. To understand that representing beats</p>   |



## Music Sequence and Progression at St Luke's C.E. Primary School

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|  |   | rhythm.   | for.  | the correct duration as well as at the correct speed.<br>To know that a motif in music can be a repeated rhythm.                | repeated symbol or the size of a symbol on a graphic score  | of silence or rests in written music is important as it helps us play rhythms correctly.<br>To know that a quaver is worth half a beat. |
| <u>Dynamics:</u><br>To be able to identify a loud and quiet sound. | <u>Dynamics:</u><br>To know that dynamics means how loud or soft a sound is.<br>To understand that sounds can be adapted to change their mood, eg through dynamics. | <u>Dynamics:</u><br>To know that dynamics can change the effect a sound has on the audience.                    | <u>Dynamics:</u><br>To know that the word 'crescendo' means a sound getting gradually louder. | <u>Dynamics:</u><br>To know that changing the dynamics of a musical phrase or motif can change the texture of a piece of music. | <u>Dynamics:</u><br>To understand that varying effects can be created using only your voice, for example by changing the pitch, dynamic or tempo of the sounds made.                              | <u>Dynamics:</u><br>To know that a melody can be adapted by changing its dynamics.  |
| <u>Tempo:</u><br>To be able to describe music as fast or slow.     | <u>Tempo:</u><br>To know that the 'pulse' is the steady beat that goes through music. To know that tempo is the speed of the music.                                 | <u>Tempo:</u><br>To understand that the tempo of a musical phrase can be changed to achieve a different effect. | <u>Tempo:</u>   | <u>Tempo:</u><br>To know that playing in time means all performers playing together at the same speed.                          | <u>Tempo:</u><br>To understand that a slow tempo can be used to make music sound sad. To understand that varying effects can be created using only your voice, for example by changing the pitch, | <u>Tempo:</u><br>To know that a melody can be adapted by changing its dynamics, pitch or tempo.   |



## Music Sequence and Progression at St Luke's C.E. Primary School

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|--|--|--|--|--|---|--|
| <p><u>Timbre:</u><br/>To know that there are instruments that sound different even when they are playing the same music.</p> | <p><u>Timbre:</u><br/>To know that timbre means the quality of a sound; eg that different instruments would sound different playing a note of the same pitch.<br/>To know that my voice can create different timbres to help tell a story.</p> | <p><u>Timbre:</u><br/>To know that musical instruments can be used to create 'real life' sound effects.<br/>To understand an instrument can be matched to an animal noise based on its timbre.</p> | <p><u>Timbre:</u><br/>To understand that the timbre of instruments played affect the mood and style of a piece of music.</p>   | <p><u>Timbre:</u><br/>To know that grouping instruments according to their timbre can create contrasting 'textures' in music.<br/>To understand that both instruments and voices can create audio effects that describe something you can see.</p> | <p>dynamic or tempo of the sounds made.</p> <p><u>Timbre:</u><br/>To understand that human voices have their own individual timbre, and that this can be adapted by using the voice in different ways</p> | <p><u>Timbre:</u><br/>To know that timbre can also be thought of as 'tone colour' and can be described in many ways eg warm or cold, rich or bright.</p>   |
| <p><u>Texture:</u><br/>To know that there may be a number of instruments that play in a piece of music.</p>                  | <p><u>Texture:</u><br/>To know that music has layers called 'texture'</p>  | <p><u>Texture:</u><br/>To know that a graphic score can show a picture of the layers, or 'texture', of a piece of music.</p>   | <p><u>Texture:</u><br/>To know that many types of music from around the world consist of more than one layer of sound; for example a 'tala' and 'rag' in traditional Indian music.</p> | <p><u>Texture:</u><br/>To know that combining different instruments and different rhythms when we compose can create layers of sound we call 'texture'.<br/>To understand that harmony means playing two notes at the same time, which</p>         | <p><u>Texture:</u><br/>To understand that a chord is the layering of several pitches played at the same time.<br/>To know that poly-rhythms means many rhythms played at once.</p>                        | <p><u>Texture:</u><br/>To understand that texture can be created by adding or removing instruments in a piece and can create the effect of dynamic change.<br/>To know that a counter-melody is different to harmony because it uses a different</p> |





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| <p><u>Structure:</u><br/>To know that there are parts of a piece of music that repeat (chorus).</p> | <p><u>Structure:</u><br/>To know that a piece of music can have more than one section, eg a verse and a chorus</p> | <p><u>Structure:</u><br/>To understand that structure means the organisation of sounds within music, eg a chorus and verse pattern in a song.</p> | <p><u>Structure:</u><br/>To know that in a ballad, a stanza means a verse. To know that music from different places often has different structural features, eg traditional Chinese music is based on the five-note pentatonic scale.</p> | <p><u>Structure:</u><br/>To know that deciding the structure of music when composing can help us create interesting music with contrasting sections. An ostinato is a musical pattern that is repeated over and over: a vocal ostinato is a pattern created with your voice. To understand that musical motifs (repeating patterns) are used as a building block in many well-known pieces of music</p> | <p><u>Structure:</u><br/>To know that a loop is a repeated rhythm or melody, and is another word for ostinato. To know that 12-bar Blues is a sequence of 12 bars of music, made up of three different chords.</p> | <p><u>Structure:</u><br/>To know that a chord progression is a sequence of chords that repeats throughout a song. To know that a 'theme' in music is the main melody and that 'variations' are when this melody has been changed in some way.</p> |
| <p><u>Notation:</u><br/>To know that music can be read.</p>   | <p><u>Notation:</u><br/>To understand that music can be represented by pictures or symbols.</p>                    | <p><u>Notation:</u><br/>To know that notation means writing music down so that someone else can play it know that a graphic</p>                   | <p><u>Notation:</u><br/>To understand that reading music means using how the written note symbols look and their position to</p>  | <p><u>Notation:</u><br/>To know that performance directions are words added to music notation to tell the performers how to play.</p>   | <p><u>Notation:</u><br/>To know that simple pictures can be used to represent the structure (organisation) of music. To</p>  | <p><u>Notation:</u><br/>To know that graphic notation means writing music down using your choice of pictures or symbols</p>   |



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|  |  | score can show a picture of the structure and / or texture of music. | know what notes to play   |   | understand that in written staff notation, notes can go on or between lines, and that the lines show the pitch of the note.                          | but 'staff notation' means music written more formally on the special lines called 'staves'. To know that chord progressions are represented in music by Roman numerals     |
| <u>The history of music (KS2 only)</u> |  |  |   |   |  |   |
|  |  |  | Understanding that music from different times has different features. | Recognising and discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary. | Confidently discussing the stylistic features of different genres, styles and traditions of music and explaining how these have developed over time. | Discussing musical eras in context, identifying how they have influenced each other, and discussing the impact of different composers on the development of musical styles. |

**Subject Leader Action Plan**

Music

M.Finch

September 2023

| ACTION TO BE TAKEN   | INTENDED OUTCOME AGAINST WHICH SUCCESS CAN BE MEASURED  | TIMESCALE                 | PERSONNEL INVOLVED                    | RESOURCES                    | FINANCE REQUIRED        | REVIEW DATES            |
|--|---|---------------------------|---------------------------------------|------------------------------|-------------------------|-------------------------|
| Implement the use of knowledge organisers.   | Children can articulate their musical learning.   | Autumn 2023 and ongoing   | All staff                             | Knowledge organisers printed | N/A                     | December 23 and ongoing |
| Ensure that music lessons all have an explicit musical objective that is shared with the children. | Children can articulate what the learning in the lesson has been about rather than recounting the activities they have taken part in. | Autumn 23 and ongoing     | All staff                             | N/A                          | N/A                     | December 23             |
| Onedrive file to be set up for evidence to be put into.  | Pictures and videos in the file to use as evidence.   | September 23 and ongoing. | Music subject leader and all staff    | Onedrive file                | N/A                     | December 23 and ongoing |
| Music leader to meet with Carmel Loughney from the music service to create music development plan. | Music development plan created. School have a clear vision for music.   | Autumn 2023               | Music subject leader, Carmel Loughney | Half a day supply cover      | Half a day supply cover | December 2023           |
| Create medium term plans for all music units.  | A medium term document for each unit is in place.   | July 2023                 | Music subject leader                  | Staff meeting time.          | N/A                     | July 23                 |