



Matlock and Dales
Primary Partnership

Music

Intent, Implementation and Impact Statement

	Key Points
Our Intent	To give children the knowledge and passion to understand, perform, and create music so that it will become part of the narrative of their lives.
Our Implementation	Music will be delivered in such a way that the three inter-related pillars – technical, constructive and expressive – are all experienced and developed to support children's ability to sing, compose, listen and perform.
The Impact	Children will be able to build on small pieces of knowledge, used repetitively, to embed learning and lead to procedural knowledge (e.g. playing an instrument, using

software, performance singing), and build an understanding of key vocabulary and skills for KS3.

	EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
National Curriculum	ELG- Children at the expected level of development will: <u>Being Imaginative and Expressive:</u> • 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.	Key stage 1 Pupils should be taught: <u>Singing</u> - Use their voices expressively and creatively by singing songs and speaking chants and rhymes <u>Listening</u> - Listen with concentration and understanding to a range of high-quality live and recorded music <u>Composing and performing</u> - Experiment with, create, select and combine sounds using the inter-related dimensions of music. - Play tuned and untuned instruments musically In key stage 1, singing is at the heart, with songs and chants underpinning all areas of study. Lesson will include: • Repetition of technique • Performing compositions and improvisations • Refining individual taste • Gain a strong internalised sense of pulse, rhythm and pitch • Creating music and active listening • Moving to music • Gaining knowledge of composers, key musicians, genres and styles. • Frequent informal opportunities to perform and • Hear high quality live performance.	KS2 Pupils should be taught: <u>Singing, Composing and performing</u> - Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression - Improvise and compose music for a range of purposes using the inter-related dimensions of music <u>Listening</u> - Listen with attention to detail and recall sounds with increasing aural memory ☐ use and understand staff and other musical notations - Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians - Develop an understanding of the history of music. In key stage 2, singing remains a key thread with lessons also building on: • Music making • Playing an instrument • Provision of wider opps (MEH) • Further develop a love of music, • Gain confidence to be a creative musician and develop strong aural skills • Encounter living composers • Repetition to gain confidence • Create music through composition/improvisation for a specific purpose • Develop notation from graphic score to staff notation. • Strong intention to ‘do music’ including performing compositions and improv to class and wider audiences. There should be 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. Pupils will 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. The history of music will be explored in a variety of ways, placing music in artistic, historical, social and political contexts, and building meaningful and memorable connections					
Learning (fundamental skills – what will be constantly revisited?)	Singing	<u>Singing:</u>	<u>Singing</u>	<u>Singing</u>	<u>Singing</u>	<u>Singing</u>	<u>Singing</u>	<u>Singing</u>
		Speak & chant short phrases Find their singing voice Express voice in different ways for mood and feeling Co-ordinate actions to go with a song Sing short responses on their own Sing a variety of songs and nursery rhymes both accompanied and unaccompanied	Sing simple songs chants and rhymes from memory. Sing collectively at same pitch. Follow simple visual directions (Stop-Start- louder-softer) Sing ‘call and response’ songs Match pitch they hear with accuracy	Sing songs regularly with a pitch range of do-so to increase voice control and achieve pitch accuracy. Sing songs with a small pitch range (see examples from repertoire plan e.g. “Rain, rain, go away”) Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and respond to leader’s visual symbols and directions	Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so (e.g. Extreme Weather), tunefully and with expression. Perform forte and piano, loud and soft. Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders). Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. Perform as a choir in school assemblies.	Continue to sing a broad range of unison songs with the range of an octave (do–do) (e.g. One More Day—a traditional sea shanty) pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo). Sing rounds and partner songs in different time signatures (2, 3 and 4 time) (e.g. Our Dustbin) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony (e.g. Hear the Wind). Perform a range of songs in school assemblies	Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style. Sing three-part rounds, partner songs, and songs with a verse and a chorus. Perform a range of songs in school assemblies and in school performance opportunities.	Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style. Continue to sing three- and four-part rounds (e.g. Calypso by Jan Holdstock) or partner songs, and experiment with positioning singers randomly within the group – i.e. no longer in discrete parts – in order to develop greater listening skills, balance between parts and vocal independence. Perform a range of songs as a choir in school assemblies,

							school performance opportunities and to a wider audience
Listening	<u>Listening</u> Recognise and identify percussion sounds. Respond to classroom songs. Listen and talk about contrasting pieces of music using previously taught vocabulary. See live performances within other school year group ensembles or out of school.	<u>Listening</u> Share knowledge of stories and origins, history and context of music listening to. Listen to live performances and recordings of live performances. See live performances within other school year group ensembles or out of school. Use discussion of music to understand key vocabulary. (Encourage children to use the year group vocab when discussing what they hear).	<u>Listening</u> Share knowledge of stories and origins, history and context of music listening to. Listen to live performances and recordings of live performances. See live performances within other school year group ensembles or out of school. Use discussion of music to understand key vocabulary. (Encourage children to use the year group vocab when discussing what they hear).	<u>Listening</u> Share knowledge of stories and origins, history and context of music listening to. Listen to live performances and recordings of live performances. See live performances within other school year group ensembles or out of school. Use discussion of music to understand key vocabulary. (Encourage children to use the year group vocab when discussing what they hear).	<u>Listening</u> Share knowledge of stories and origins, history and context of music listening to. Listen to live performances and recordings of live performances. See live performances within other school year group ensembles or out of school. Use discussion of music to understand key vocabulary. (Encourage children to use the year group vocab when discussing what they hear).	<u>Listening</u> Share knowledge of stories and origins, history and context of music listening to. Listen to live performances and recordings of live performances. See live performances within other school year group ensembles or out of school. Use discussion of music to understand key vocabulary. (Encourage children to use the year group vocab when discussing what they hear).	<u>Listening</u> Share knowledge of stories and origins, history and context of music listening to. Listen to live performances and recordings of live performances. See live performances within other school year group ensembles or out of school. Use discussion of music to understand key vocabulary. (Encourage children to use the year group vocab when discussing what they hear).

Performing

<u>Musicianship</u>	<u>Musicianship</u>	<u>Musicianship</u>	<u>Performing</u>	<u>Instrumental Performance</u>	<u>Instrumental Performance</u>	<u>Instrumental Performance</u>
Find the pulse in music.	Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.	Improvise simple chants using question and answer phrases	Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder.	Develop confidence and ability of a selected musical instrument over a sustained learning period- achieved through Music Partnership who provide whole-class instrumental teaching programmes.	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.	Play a melody following staff notation written on one stave and using notes within an octave range (do–do)
Develop sense of beat, playing instruments by shaking, scraping, tapping etc.	Use body percussion, (e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments (e.g. glockenspiels or chime bars) to maintain a steady beat.	Create sound effects & short sequences.	Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets).	Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups.	Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs (e.g. Yellow Submarine by The Beatles).	Make decisions about dynamic range, including very loud, very quiet, moderately loud and moderately quiet.
Respond to symbols or hand signs for playing loudly/quietly/fast/slow		Understand the difference between a pitch pattern and a rhythm pattern	Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi (see illustration)			Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion or tablets, or demonstrated at the board using an online keyboard.
Perform short copycat rhythm patterns accurately, led by the teacher.		Invent, retain and perform pitch and rhythm patterns to perform to others, taking turns.		Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching.		Engage with others through ensemble playing (e.g. school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.
Identify and experiment making low and high pitch sounds using their voices.	Respond to the pulse in recorded/live music through movement and dance, e.g. - Stepping (e.g. Mattachins from Capriol Suite by Warlock), - Jumping (e.g. Trepak from The	Use music technology to capture / change and combine sounds.	Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow.	Identify static and moving parts.	Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles,	
Sing familiar songs in both low and high voices and talk about the difference in sound, such as hot cross buns.		Explore and invent graphic symbols to represent notation of created sounds.	Extend to question-and-answer phrases	Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).		

		Nutcracker by Tchaikovsky) - Walking on tiptoes (e.g. Scherzo from The Firebird Suite by Stravinsky). Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat. Perform word-pattern chants (e.g. ca-ter-pil-lar crawl, fish and chips); Create, retain and perform their own rhythm patterns Improvise simple chants using question and answer phrases   Listen to sounds in the local school environment, comparing high and low sounds. Explore percussion sounds to enhance storytelling, e.g.			<u>Reading Notation</u> Introduce and understand the differences between minims, crotchets, paired quavers and rests. Read and perform pitch notation within a defined range (e.g. C–G/do–so). Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.	including a school orchestra. Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. <u>Reading Notation</u> 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 (e.g. C–C'/do–do). Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.	<u>Reading Notation</u> Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do). Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations. Read and play from notation a four-bar phrase, confidently identifying note names and durations
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		- ascending xylophone notes to suggest Jack climbing the beanstalk, - quiet sounds created on a rainstick/shakers to depict a shower, - regular strong beats played on a drum to replicate menacing footsteps. Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum. 					
Composing & Improvising	<u>Composing and Improvising</u> Make up a sequence of percussion / body percussion sounds to a rhyme.	<u>Composing and Improvising</u> Improvise with simple vocal chants, using question and answer phrases. Create musical sound effects and short sequences of sounds in response to stimuli, e.g. a rainstorm or a train journey.	<u>Composing and Improvising</u> Create music in response to a non-music stimulus e.g rainstorm, car race, rocket launch. Work with a partner to improvise question/answer phrases to be sung and played on untuned percussion.	<u>Composing and Improvising</u> Invent short 'on-the-spot' responses using a limited note-range. Structure musical ideas (e.g. using echo or question and answer phrases) to create music that has a beginning, middle and end. Pupils should compose in response to different	<u>Composing and Improvising</u> Improvise making use of musical features including smooth (legato) and detached (staccato). Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat	<u>Composing and Improvising</u> Use of Technology to compose Composition of notes on a stave Composition / Improvisation using instruments Use chords to compose music to evoke a specific atmosphere, mood or environment.	<u>Composing and Improvising</u> Use technology to compose Composition of notes on a stave Composition / Improvisation using instruments Compose melodies made from pairs of phrases in either G major or E minor or a

		Combine sound effects to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves). Understand the difference between creating a rhythm pattern and a pitch pattern. Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns. Explore and invent own symbols, for example:  Recognise how graphic notation can represent created sounds.	Use graphic symbols, stick notation and dot notation to keep a record of composed pieces. Use music technology to capture, change and combine sounds.	stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources. Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). Compose song accompaniments on untuned percussion using known rhythms and note values.	phrases, arranged into bars.  Compose mood pieces to accompany film clips/photos.	Capture and record creative ideas using any of: - graphic symbols - rhythm notation and time signatures - staff notation - technology.	key suitable for the instrument chosen. Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.
Vocab	Loud/quiet Fast/ slow High/ low	Louder/quieter Faster/ slower Higher/ lower Rhythm Pulse Pitch	Rhythm Pulse Pitch Gradually louder Gradually softer Dynamics (loud/quiet)	Fast and slow Tempo Dynamics Duration Texture Timbre	Forte (loud) Piano (quiet) Allegro (Fast) Adagio (Slow) Crescendo (gradually louder)	(Revisit key vocab from Year 3/4) Fortissimo (very loud) Pianissimo (very quiet) Mezzo forte (moderately loud)	(Revisit key vocab from Year 4/5) Syncopation Groove Pentatonic scale (5 note scale) Octave

			Tempo (fast/slow) Pitch pattern Rhythm pattern	Structure Forte (loud) Piano (quiet) Allegro (Fast) Adagio (Slow)	Decrescendo (gradually softer) Legato (smooth) Staccato (detached) Accelerando (getting faster) Rallentando (getting slower) Rhythmic scores Rhythmic texture	Mezzo Piano (moderately quiet) Pizzicato (mysterious) Tremelo (dark and expectant) Time signatures Ternary form (3-part section where it repeats e.g. ABA)	Very loud (<i>f</i>), very quiet (<i>pp</i>), moderately loud (<i>mf</i>) moderately quiet (<i>mp</i>).
Approach to assessment	Milestone assessment Early learning goals Progress recorded in learning journey journals and on walls	Progress recorded in music journals Music passports at end of term/year with stamps to relate to achievement	Progress recorded in music journals Music passports at end of term/year with stamps to relate to achievement	Highlighting Walt in book in accordance with marking policy End of year quiz/google forms	Highlighting Walt in book in accordance with marking policy End of year quiz/google forms	Highlighting Walt in book in accordance with marking policy End of year quiz/google forms	Highlighting Walt in book in accordance with marking policy End of year quiz/google forms
Key learning - Sticky knowledge	Actions	Symbols  Pulse	Stick/ dot notation   Pulse Rhythm	Notation	Notation	Notation	Notation

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