



Intent – What do we want to achieve?

At Hardy Mill, we provide a high quality music education that enables children to develop a love of music whilst increasing self-**confidence**, **resilience** and a sense of **pride** and achievement. Our aim is to provide a vibrant and diverse musical experience that engages and inspires pupils whilst nurturing their talent as musicians, through working both **independently** and collaboratively. We are committed to developing a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased **respect** for the role that music may wish to be expressed in any person's life. We want all children to develop the self-confidence, skills, knowledge and understanding to develop a lifelong love of music, whilst also providing a secure foundation that enables them to take music further should they wish to.

Implementation – How do we organise learning?

Our music curriculum, delivered by class teachers using the Sing-up scheme, ensures children sing, listen, play, compose, perform and evaluate through the aims of the National Curriculum and 'Model Music Curriculum'. This is embedded in the classroom activities as well as the weekly singing assemblies, various concerts and performances and the learning of instruments. Through the Sing-up scheme, which is designed specifically for the teaching of music in schools, class teachers are able to deliver inclusive lessons for all children to access the music curriculum in an engaging way, further promoting a love of learning.

Sing Up lessons are planned in sequences to ensure children will cover the appropriate musical learning, revision of concepts a, repetition and the regular practicing of skills that are essential for effective music teaching. The elements of music are taught in classroom lessons so that children are able to use some of the language of music to dissect it, and understand how it is made, played, appreciated and analysed. The programme is organized into four phases: EYFS, KS1, Lower KS2 and Upper KS2. From Year 1 onwards, there is a 2-year teaching cycle which has been devised to cover the expectations of the National Curriculum for Music and the Model Music Curriculum. All children are able to access every lesson with the relevant support or challenge through adaptations in tasks which provide the opportunity for each child to make progress (see adaptive strategies in Appendix 1 of the teaching and learning policy). Resources used in music lessons include; Sing Up resources, tuned and un-tuned percussion and a bank of high quality songs.

Progression snap-shot activity units are included for mixed age teaching. Over the course of each phase, the children will cover the appropriate musical learning, revision of concepts, repetition and the regular practicing of skills that are essential for effecting musical learning.

In the classroom, children learn how to play the glockenspiel in KS1 and KS2, and a variety of percussion instruments. In doing so, they understand the different principles of each method of creating notes, as well as how to read basic music notation. They also learn how to compose, focusing on different dimensions of music, which in turn, feeds their understanding when listening, playing, or analysing music.

The 'Genre of the Week' focus provides the children with additional opportunities to be exposed to a wide variety of repertoire. Each week, the children listen to and appraise high quality music, often taken from the recommended repertoire in the Model Music Curriculum, during assemblies.

We provide ample opportunities for children to showcase and further their musical learning at Hardy Mill. Choir is a popular extra-curricular club which is held weekly, and has opportunities to perform in our Tree Dressing and Carol service, as well as the annual Bolton Music Festival. Many of our children learn to play an instrument, attending peripatetic lessons within the school day, offered by the Bolton Music Service. These children proudly showcase their talent and learning each summer term in our annual music celebration concert assembly for children and parents.

If required, music can be taught through remote learning (see remote learning policy).

Cross Curricular Links

Music shares links with the following subjects:

Science - Learning about sound

Maths - Duration of notes

History and R.E - Exploring genres, cultures and musical traditions

Computing – Music technology

| National Curriculum - Music | | |
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| | Purpose of study | |
| | <p>Music is a universal language that embodies one of the highest forms of creativity. A high-quality music education should engage 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. 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.</p> | |
| | Aims | |
| | <p>The national curriculum for music aims to ensure that all pupils:</p> <ul style="list-style-type: none"> ♣ perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians ♣ learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence ♣ understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations. | |
| EYFS | KS1 | KS2 |
| <p><u>ELG: Being Imaginative and Expressive</u> (Expressive Art and Design)</p> <p>Children at the expected level of development will:</p> <ul style="list-style-type: none"> • 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. | <p>Pupils should be taught to:</p> <ul style="list-style-type: none"> • use their voices expressively and creatively by singing songs and speaking chants and rhymes • play tuned and untuned instruments musically • listen with concentration and understanding to a range of high-quality live and recorded music • experiment with, create, select and combine sounds using the inter-related dimensions of music. | <p>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.</p> <p>Pupils should be taught to:</p> <ul style="list-style-type: none"> • 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 |

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| | | <ul style="list-style-type: none"> • 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. |
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| Hardy Mill Programme of Study - Long Term Plan – Music | | | | | | |
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| Nursery | | | | | | |
| | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
| <i>CYCLE A & B</i> | Let's Be Friends | Travel and movement | This is Me | Animal Tea Party | I've got feelings | Let's jam |
| Reception | | | | | | |
| | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
| <i>CYCLE A & B</i> | I've got a grumpy face The sorcerer's apprentice | Witch, witch Row, row, row your boat | Bird Spotting: Cuckoo polka Shake my sillies out | Up and down Five fine bumble bees | Down there under the sea It's oh so quiet | Slap clap clap Bow, bow, bow Belinda |
| KS1 | | | | | | |
| | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
| <i>CYCLE A</i> | Menu song | Magical musical aquarium Christmas performance | Football | Who stole my chickens and my hens? | Dancing and drawing to <i>Nautilus</i> Cat and mouse | Come dance with me |

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| <i>CYCLE B</i> | Tony chestnut | Carnival of the animals Christmas performance | Grandma Rap | Swing-a-long with Shostakovich Charlie Chaplin | The Rockpool Rock | Tanczymy labada |
| LKS2 | | | | | | |
| | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
| <i>CYCLE A</i> | I've been to Harlem | Chilled-out clap rap | Latin Dance | "March" from The Nutcracker | Just three notes | Fly with the stars |
| <i>CYCLE B</i> | This little light of mine | My fantasy football team | The doot doot song | Spain | Global pentatonics | Favourite song |
| UKS2 | | | | | | |
| | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
| <i>CYCLE A</i> | What shall we do with the drunken sailor? | Introduction to song writing | Madina tun nabi | Building a groove | Baloo baleerie | Kisne banaaya |
| <i>CYCLE B</i> | Hey, Mr Miller | Shadow | Dona nobis pacem | Ain't gonna let nobody | Race! | Ames au vala tara bal |

Impact

Over their time at Hardy Mill, our children will be given the skills and knowledge to understand the impact that music can have on our lives and cultures. We aim to give children high aspirations which will enable them to foster a lifelong love for music and the confidence to continue to play and enjoy music into their adult lives.

To evaluate how well our children are learning, ongoing teacher assessment occurs during lessons, peer and self-evaluation and also through formative assessment using 'Insight'. Termly progression snap-shots, are embedded within units, which are used to evidence progression over the course of the academic year.

As part of their ongoing monitoring and evaluation of their subject area, the music team uses pupil voice, lesson observations and video evidence of progression snapshots and final performances to evaluate and check the children's learning and progress, as well as curriculum effectiveness.

How do we know our children have made progress?

End of
EYFS

A good musician at the end of EYFS can:

- Sing a range of well-known nursery rhymes and songs
- Perform songs
- Play untuned percussion instruments
- Move in time to music.
- Use body percussion to create musical patterns.

End of
KS1

A good musician at the end of KS1 knows:

Listen for different types of sounds
Know how sounds are made and changed
Play tuned and untuned instruments
Understand different sounds suit different moods
Experiment create and select sounds for improvisations using voices and instruments.
Listen and respond to a variety of live and recorded music
Respond to music through movement
Use voice to good effect
Sing simple chants, rhymes, and songs with rhythm.
Sing in front of an audience.
Follow instructions on when to play an instrument/when to sing
Start to learn how music is organised
Recognise musical elements of Dynamics, Tempo, Pitch.

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| End of LKS2 | <p>A good musician at the end of LKS2 knows:</p> <p>Use their voice and play a musical instrument.</p> <p>Play and perform in groups.</p> <p>Improvise and compose music.</p> <p>Recognise and understand an increasing number of musical elements.</p> <p>Listen with attention to detail and recall sounds.</p> <p>Develop an understanding of the history of music.</p> <p>Appreciate and understand a wide range of high-quality live music and recorded music drawn from different traditions and from great composers and musicians.</p> |
| End of UKS2 | <p>A good musician at the end of UKS2 knows:</p> <p>Use their voices and play a musical instrument with increasing accuracy, fluency, control and expression.</p> <p>Play and perform in solo and ensemble contexts.</p> <p>Improvise and compose music for a range of purposes using some of the inter-related dimensions of music (e.g. pitch, dynamics, tempo etc), including appropriate musical notation.</p> <p>Use and understand staff and other musical notations</p> <p>Listen with attention to detail and recall sounds with increasing aural memory.</p> <p>Develop an understanding of the history of music.</p> <p>Appreciate and understand a wide range of high-quality live music and recorded music drawn from different traditions and from great composers and musicians.</p> |

Progression of knowledge and skills in music at Hardy Mill

| | EYFS | KS1 | LKS2 | UKS2 |
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| Cycle A Improvise and Compose Term 1 | Make up new words and actions about different emotions and feelings. | Participate in creating a dramatic group performance using kitchen-themed props. | Compose a pentatonic ostinato | Compose body percussion patterns to accompany a sea shanty. Write these out using rhythm grids. |
| | Explore making sound with voices and percussion instruments to create different feelings and moods. | Experiment with sounds (timbre) to create aquarium-inspired music and draw the sounds using graphic symbols. | Create rhythm patterns using the durations crotchet, crotchet rest, pair of quavers. | Improvise and compose, 'doodling' with sound, playing around with pitch and rhythm to create a strong hook. |
| | Explore storytelling elements in the music and create a class story inspired by the piece. | | Transfer rhythm patterns to tuned instruments to create rising and falling phrases using just three notes. | Create fragments of songs that can develop into fully fledged songs. |
| | Make up a simple accompaniment using percussion instruments. | | | |
| | Make up new lyrics and vocal sounds for different kinds of transport. | | | |
| Cycle A Improvise and Compose Term 2 | Explore the range and capabilities of voices through vocal play. | Compose word patterns in groups and melodies in pairs using mi-re-do (E-D-C). | Compose a 4-beat rhythm pattern to play during instrumental sections. | Improvise freely over a drone. |
| | Create a sound story using instruments to represent different animal sounds/movements. | Compose new lyrics and create short body percussion patterns to accompany the song. | Working in small groups, sing a call-and response song with an invented drone accompaniment. | Show understanding of how a drum pattern, bassline and riff fit together to create a |

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| | | | | memorable and catchy groove. |
| | Make up new lyrics and accompanying actions. | | | Compose and perform drum patterns, basslines, and riffs on a variety of instruments as part of a group. |
| | Improvise a vocal/physical soundscape about mini-beasts | | | |
| Cycle A Improvise and Compose Term 3 | Develop a song by composing new words and adding movements and props. | Create rhythm patterns, sequencing them, and 'fixing' them as compositions using simple notation. | Invent simple patterns using rhythms and notes C-D-E. | Compose a gentle melody inspired by lullabies in 3/4 time, using a pentatonic scale and question and-answer phrasing. |
| | Improvise music with different instruments, following a conductor. | Attempt to record compositions with stick and other notations. | Compose music, structuring short ideas into a bigger piece. | Compose a simple accompaniment using tuned instruments. |
| | Compose music based on characters and stories developed through listening to Beethoven's 5th symphony. | Create musical phrases from new word rhythms that children invent. | Notate, read, follow, and create a 'score'. | Create and perform their own class arrangement. |
| | Compose a three-beat body percussion pattern and perform it to a steady beat. | | | |
| | Invent and perform actions for new verses. | | | |
| Cycle A Sing and Play Term 1 | Sing with a sense of pitch, following the shape of the melody with voices. | Sing a cumulative song from memory, remembering the order of the verses. | Sing a call-and-response song in groups, holding long notes confidently. | Sing a sea shanty expressively, with accurate pitch and a strong beat. |

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| | Mark the beat of the song with actions. | Play classroom instruments on the beat. | Play melodic and rhythmic accompaniments to a song. | Play bass notes, chords, or rhythms to accompany singing. |
| | Use the voice to adopt different roles and characters. | Copy a leader in a call-and-response song, show the shape of the pitch moving with actions, and sing using mi-re-do. | Rap accurately and rhythmically with dynamic contrasts. | Sing in unison while playing an instrumental beat (untuned). |
| | Match the pitch of a four-note (la-so-mi-do) call-and-response song. | Sing a unison song rhythmically and in tune. | Perform crotchet and quaver actions ('walk' and 'jogging') on the beat and adapt these actions when the speed of the music changes. | Keep the beat playing a 'cup' game. |
| | Sing a tune with 'stepping' and 'leaping' notes. | Play percussion instruments expressively, representing the character of their composition. | | |
| | Play a steady beat on percussion instruments. | | | |
| Cycle A Sing and Play Term 2 | Develop a sense of beat by performing actions to music. | Chant together rhythmically, marking rests accurately. | Sing the syncopated rhythms in Latin dance and recognise a verse/chorus structure. | Sing a song in two parts with expression and an understanding of its origins. |
| | Sing an action song with changes in speed. | Play a simple ostinato on untuned percussion. | Play a one-note part contributing to the chords accompanying the verses. | Sing a round and accompany themselves with a beat. |
| | Play along with percussion instruments. | Sing an echo song while tapping the beat, and clap the rhythm of the words, understanding there is one beat for each syllable. | | Play a drone and chords to accompany singing. |

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| | Perform the story as a class. | Sing familiar songs in low and high voices, recognising higher and lower. | | |
| | Sing and play a rising and falling melody, following the shape with voices and on tuned percussion. | Play a partner clapping game while singing a song. | | |
| | Sing in call-and-response and change voices to make a buzzing sound. | | | |
| | Play an accompaniment using tuned and untuned percussion, and recognise a change in tempo. | | | |
| Cycle A Sing and Play Term 3 | Sing a song using a call-and-response structure. | Perform actions to music, reinforcing a sense of beat. | Perform call-and-response rhythms vocally, by ear, using word rhythms, then transfer rhythms to body percussion/ instruments. | Sing a lullaby accurately and with expression. |
| | Play sea sound effects on percussion instruments. | Sing and chant songs and rhymes expressively. | Perform vocal percussion as part of a group. | Play an accompaniment using tuned percussion. |
| | With some support, play a call-and-response phrase comprising a short stepping tune (C-D-E). | Sing either part of a call-and-response song. | Play the chords of Fly with the stars on tuned percussion as part of a whole-class performance. | Sing and play the melody of Kisne banaaya |
| | Play different instruments with control. | Play the response sections on tuned percussion using the correct beater hold. | Sing solo or in a pair in call-and-response style. | Sing in a 4-part round accompanied with a pitched ostinato. |
| | Explore dynamics with voices and instruments. | Echo sing a line independently with teacher leading, then move on to pair singing in echo | | |

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| | | format. | | |
| | Sing a melody in waltz time and perform the actions. | | | |
| | Transfer actions to sounds played on percussion instruments. | | | |
| | Sing a song while performing a sequence of dance steps. | | | |
| | Play a two-note accompaniment, playing the beat, on tuned or untuned percussion. | | | |
| Cycle A Listen and Appraise Term 1 | Identify and describe contrasts in tempo and dynamics. | Listen and move in time to the song. | Listen and identify where notes in the melody of the song go down and up. | Talk about the purpose of sea shanties and describe some of the features using music vocabulary |
| | Begin to use musical terms (louder/quieter, faster/slower, higher/lower). | Listen to 'Aquarium', reflecting the character of the music through movement. | | Listen and appraise, identifying the structure of songs and analysing them to appreciate the role of metaphor. |
| | Respond to music in a range of ways e.g. movement, talking, writing. | | | Understand techniques for creating a song and develop a greater understanding of the songwriting process. |
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| Cycle A Listen and Appraise Term 2 | Develop 'active' listening skills by recognising the 'cuckoo call' in a piece of music (so-mi). | Recognise the difference between a pattern with notes (pitched) and without (unpitched). | Listen to a range of Cuban pieces, understanding influences on the music and recognising some of its musical features. | Listen and copy back simple rhythmic and melodic patterns. |
| | Enjoy moving freely and expressively to music. | Listen to and copy short rhythm patterns by ear. Mark rests in the song with actions, their voices, and instruments. | Develop active listening skills by responding to musical themes through movement. | Identify drum patterns, basslines, and riffs and play them using body percussion and voices. |
| | Listen to music and show the beat with actions. | | Understand the structure of rondo form (A-B-A-C-A). | |
| | Use appropriate hand actions to mark a changing pitch. | | Develop a sense of beat and rhythmic pattern through movement. | |
| | Listen to a piece of classical music and respond through dance. | | Experience call-and-response patterns through moving with a partner. | |
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| Cycle A Listen and Appraise Term 3 | Listen to a range of sea-related pieces of music and respond with movement. | Respond to musical signals and musical themes using movement, matching movements to musical gestures in the piece. | Recognise and copy rhythms and pitches C-D-E. | Show an understanding of why people sing lullabies to babies. |
| | Develop listening skills, identifying dynamics (forte, piano, crescendo, and diminuendo) across a range of different musical styles. | Develop awareness of duration and the ability to move slowly to music. | Move in time with the beat of the music. | Understand the differences between 3/4 and 4/4 time signatures. |

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| | Listen actively to music in 3/4 time. | Create art work, drawing freely and imaginatively in response to a piece of music. | Talk about what they have learnt about Brazil and Carnival (e.g. samba batucada instruments, playing in call-and-response, samba schools, that in Brazil music helps communities thrive, that word rhythms are an important way to learn rhythm patterns, that you can freely express yourself at Carnival). | |
| | Find the beat and perform a clapping game with a partner. | Listen to and copy rhythm patterns. | Respond to and recognise crotchets and quavers and make up rhythms using these durations to create accompaniment ideas for the song. | |
| | Listen to and talk about folk songs from North America. | Copy call-and-response patterns with voices and instruments. | | |
| Cycle B Improvise and Compose Term 1 | Make up new words and actions about different emotions and feelings. | Improvise rhythms along to a backing track using the note C or G. | Improvise with the voice on the notes of the pentatonic scale D-E-G-A-B (and B flat if you have one). | Compose a syncopated melody using the notes of the C major scale. |
| | Explore making sound with voices and percussion instruments to create different feelings and moods. | Compose call-and-response music. | Identify, play from, and combine rhythm patterns to make a sequence using crotchets, quavers, and crotchet rests. | |
| | Explore storytelling elements in the music and | Select instruments and compose music to reflect | | |

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| | create a class story inspired by the piece. | an animal's character. | | |
| | Make up a simple accompaniment using percussion instruments. | | | |
| | Make up new lyrics and vocal sounds for different kinds of transport. | | | |
| Cycle B Improvise and Compose Term 2 | Explore the range and capabilities of voices through vocal play. | Compose 4-beat patterns to create a new rhythmic accompaniment, using a looping app. | 'Doodle' with voices over the chords in the song. | Compose an 8-bar piece on percussion, in 3-time and using chords F major and C major. |
| | Create a sound story using instruments to represent different animal sounds/movements. | Create action patterns in 2- and 3-time. | | Improvise over the chords C minor and G7. |
| | Make up new lyrics and accompanying actions. | Compose a soundtrack to a clip of a silent film. | Invent a melody. | |
| | Improvise a vocal/physical soundscape about minibeasts. | Understand and use notes of different duration. | | |
| | | Understand and use notes of different pitch. | | |
| | | Understand and use dynamics. | | |
| Cycle B Improvise and Compose Term 3 | Develop a song by composing new words and adding movements and props. | | Compose a pentatonic melody. | Create an accompaniment. |
| | Improvise music with different instruments, | | Improvise and create pentatonic patterns. | Create an extended melody with four distinct phrases. |

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| | following a conductor. | | | |
| | Compose music based on characters and stories developed through listening to Beethoven's 5th symphony. | | Use notation to represent musical ideas. | Experiment with harmony. |
| | Compose a three-beat body percussion pattern and perform it to a steady beat. | | | Structure ideas into a full soundtrack. |
| | Invent and perform actions for new verses. | | | Create a rhythmic piece for drums and percussion instruments. |
| Cycle B Sing and Play Term 1 | Sing with a sense of pitch, following the shape of the melody with voices. | Play the melody on a tuned percussion instrument. | Sing in a Gospel style with expression and dynamics. | Sing a syncopated melody accurately and in tune. |
| | Mark the beat of the song with actions. | Sing with good diction. | Play a bass part and rhythm ostinato along with This little light of mine. | Sing and play a class arrangement of the song with a good sense of ensemble. |
| | Use the voice to adopt different roles and characters. | | Sing Part 1 of a partner song rhythmically. | |
| | Match the pitch of a four-note (la-so-mi-do) call and-response song. | | Perform a whole-class 'rondo' made up of playing and singing. | |
| | Sing a tune with 'stepping' and 'leaping' notes. | | Sing a stepping melody accurately and with clear articulation and diction. | |
| | Play a steady beat on percussion instruments | | | |

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| Cycle B Sing and Play Term 2 | Develop a sense of beat by performing actions to music. | Chant Grandma rap rhythmically, and perform to an accompaniment children create. | Sing swung rhythms lightly and accurately. | Sing a round accurately and in legato style |
| | Sing an action song with changes in speed. | Chant and play rhythms using the durations of 'walk' (crotchet), 'jogging' (quavers), and 'shh' (crotchet rest) from stick notation. | Learn a part on tuned percussion and play as part of a whole-class performance. | Sing a chorus in two-part harmony with dancing on the beat |
| | Play along with percussion instruments. | Learn a clapping game to Hi lo chicka lo that shows the rhythm. | Sing Part 2 of a partner song rhythmically. Adopt a rhythmic accompaniment while singing. | Sing accurately in three parts. |
| | Perform the story as a class. | Create action patterns in 2- and 3-time. | Play repeating rhythmic patterns. | Play chords on tuned percussion, ukulele, keyboard, or apps. |
| | Sing and play a rising and falling melody, following the shape with voices and on tuned percussion. | Compose a soundtrack to a clip of a silent film. | Count musically. | |
| | Sing in call-and-response and change voices to make a buzzing sound. | Understand and use notes of different duration. | | |
| | Play an accompaniment using tuned and untuned percussion, and recognise a change in tempo. | Understand and use notes of different pitch. | | |
| | | Understand and use dynamics. | | |
| Cycle B Sing and | Sing a song using a call-and-response structure. | Learn an interlocking spoken part. | Sing with expression and a sense of the style of the | Sing the chorus of Throw, catch in three-part |

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| Play Term 3 | | | music. | harmony with dancing. |
| | Play sea sound effects on percussion instruments. | Sing a rock 'n' roll-style song confidently. | Understand triads and play C, F, G major, and A minor. | |
| | With some support, play a call-and-response phrase comprising a short stepping tune (C-D- E). | Play an introduction on tuned percussion. | Play an instrumental part as part of a whole-class performance. | |
| | Play different instruments with control. | Demonstrate an internalised sense of pulse through singing games. | Sing a part in a partner song, rhythmically and from memory. | |
| | Explore dynamics with their voices and instruments. | Sing confidently in Polish, and play a cumulative game with spoken call-and-response sections. | | |
| | Sing a melody in waltz time and perform the actions. | Play an accompaniment on tuned percussion and invent a 4-beat body percussion pattern. | | |
| | Transfer actions to sounds played on percussion instruments. | | | |
| | Sing a song while performing a sequence of dance steps. | | | |
| | Play a two-note accompaniment, playing the beat, on tuned or untuned percussion. | | | |
| Cycle B Listen and Appraise | Identify and describe contrasts in tempo and dynamics. | Recognise and play echoing phrases by ear. | Listen and move in time to songs in a Gospel style. | Listen to historical recordings of big band swing and describe |

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| Term 1 | | | | features of the music using music vocabulary. |
| | Begin to use musical terms (louder/quieter, faster/slower, higher/lower). | Listen with increased concentration to sounds/ music and respond by talking about them using music vocabulary, or physically with movement and dance. | Move to music, marking the pulse with action durations: 'walk' (crotchets), 'jogging' (quavers), 'stride' (minims), 'skipty' (dotted quaver/ semiquaver), and 'shh' (crotchet rest). | Explore the influences on an artist by comparing pieces of music from different genres. |
| | Respond to music in a range of ways e.g. movement, talking, writing. | Identify different qualities of sound (timbre) e.g. smooth, scratchy, clicking, ringing, and how they are made. | | Identify features of timbre, instrumentation, and expression in an extract of recorded music. |
| | | Recognise and respond to changes of speed (tempo), the length of notes (duration – long/ short), short/detached/smooth (articulation), and pitch (high/low) using music vocabulary, and/or movement. | | Use musical knowledge and vocabulary to discuss similarities and differences in pieces of music. |
| | | | | Create a shadow movement piece in response to music |
| Cycle B Listen and Appraise Term 2 | Develop 'active' listening skills by recognising the 'cuckoo call' in a piece of music (so-mi). | Show the following durations with actions 'walk' (crotchet) and 'jogging' (quavers). | Listen and identify similarities and differences between acoustic guitar styles. | Identify changes in texture between parts moving together (homophonic texture) and parts moving independently (polyphonic texture). |

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| | Enjoy moving freely and expressively to music. | Listen actively and mark the beat by tapping, clapping, and swinging to the music. | | Develop knowledge and understanding of the origins, history, and social context of a song used in the civil rights movement in the USA. |
| | Listen to music and show the beat with actions. | Listen and move, stepping a variety of rhythm patterns ('walk', 'jogging', 'skipty'). | | |
| | Use appropriate hand actions to mark a changing pitch. | Understand and explain how beats can be grouped into patterns and identify them in familiar songs. | | |
| | Listen to a piece of classical music and respond through dance. | Move freely and creatively to music using a prop. | | |
| Cycle B Listen and Appraise Term 3 | Listen to a range of sea-related pieces of music and respond with movement. | Listen actively and learn about rock 'n' roll music. | Compare music extracts and understand that the pentatonic scale features in lots of music traditions and cultures. | Develop knowledge and understanding of a variety of musical styles from India, talking about them using music vocabulary. |
| | Develop listening skills, identifying dynamics (forte, piano, crescendo, and diminuendo) across a range of different musical styles. | Listen and match the beat of others and recorded music, adapting speed accordingly. | Identify similarities and differences between pieces of music in a folk/folk-rock style. | Demonstrate coordination and keeping a steady beat by dancing to bhangra music. |
| | Listen actively to music in 3/4 time. Listen to traditional and composed music from Poland. | Begin to understand how music helps people share tradition and culture. | | |

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| | Find the beat and perform a clapping game with a partner. | | | |
| | Listen to and talk about folk songs from North America. | | | |
| Repertoire | <p><u>Cycle A</u></p> <p><u>Let's be Friends</u></p> <ul style="list-style-type: none"> • Hello, let's go! • The high 5 chant • Let's be friends! • Pass the secret round • Let's be friends! lyric video • Let's be friends! action video • Example of a cajon video • Meet the musician... Jessie on clarinet! video • Songs about friendship Spotify playlist (London Rhymes) <p><u>Travel and Movement</u></p> <ul style="list-style-type: none"> • How did you get to school today? • This is my walking song • Get on the train • This is my walking song live video • Get on the train lyric video • Get on the train virtual | <p><u>Cycle A</u></p> <p><u>Menu Song</u></p> <ul style="list-style-type: none"> • Menu Song • 'Be our guest' from Beauty and the Beast. • 'Food, glorious food' from Oliver! • The herring song (Traditional arr. Chris Haslam). • Rain is falling down progression snapshot 1 videos (Sing Up). <p><u>Magical Musical Aquarium</u></p> <ul style="list-style-type: none"> • Hey, hey • Down there under the sea. • Aquarium' from The carnival of the animals (Camille Saint-Saëns). <p><u>Football</u></p> <p>Tap your name; Football; Rain is falling down; My fantasy football team</p> | <p><u>Cycle A</u></p> <p><u>I've Been To Harlem</u></p> <ul style="list-style-type: none"> • I've been to Harlem; • Tongo; • Born to be wild. • Peer Gynt Suite No. 1 (Morning Mood) (Edvard Grieg). <p><u>Chilled-out Clap Rap</u></p> <ul style="list-style-type: none"> • Chilled-out clap rap; • Blinded by your grace (Part 2) Clapping music (Steve Reich). • Clapping music (Reich arr. Evelyn Glennie). • Don't clap this one back video (Sharon Durant) • Boom snap clap video (Sharon Durant). <p><u>Latin Dance</u></p> <ul style="list-style-type: none"> • Latin dance; • Plasticine person; • Tongo | <p><u>Cycle A</u></p> <p><u>What Shall We Do With The Drunken Sailor?</u></p> <ul style="list-style-type: none"> • What shall we do with the drunken sailor? • Rubber chicken; • Hey, ho! • Nobody home <p><u>Introduction to Songwriting</u></p> <ul style="list-style-type: none"> • Throw, catch; • Plasticine person; • Great day; • Firework • Wonderwall (Oasis). • Say my name (Destiny's Child). • Le freak (Chic). • Smalltown boy (Bronski Beat) <p><u>Madina tun nabi</u></p> <ul style="list-style-type: none"> • Madina tun nabi; • Alphabet of nations. • Madinah tun nabi |

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| <p>jam video</p> <ul style="list-style-type: none"> • Meet the musician... Beka on violin! video • Emporer penguins migrating video (National Geographic) • Soar with migrating birds video (National Geographic) • How would it feel? listening sample • Red, red scooter listening sample • Songs about travel and moving around Spotify playlist (London Rhymes) <p><u>This is Me</u></p> <ul style="list-style-type: none"> • I say hello like this • The family song • Yes I can! • We're all amazing • This is me, I am 3 • Meet the musician – Rosie on handpan! video • Roaring waves (Rosie Bergonzi) • Questions demonstration video • Yes I can! lyric video • 'Food for thought' Assumptions of gender roles video • Carlos Acosta performing | <p><u>Who Stole My Chickens and My Hens?</u></p> <ul style="list-style-type: none"> •Who stole my chickens and my hens?; •If you're happy and you know it; •I do like to be beside the seaside •The Pink Panther theme (Henry Mancini). • 'Barwick Green' from My native heath (Arthur Wood). • Humoresque (Op. 101) (Antonín Dvorák). <p><u>Dancing and drawing to Nautilus</u></p> <ul style="list-style-type: none"> • Nautilus animated video (Anna Meredith). • Nautilus live video (Anna Meredith). • Tremble (Scottish Ballet). • Prada Spring/Summer 2014 Women's clothes advert <p><u>Cat and Mouse</u></p> | <ul style="list-style-type: none"> •El Manisero (The Peanut Vendor) (Don Azpiazu & the Havana Casino Or chestra). • Despacito (salsa) performed by Aston Merrygold & Janette Manrara on Strictly Come Dancing. • Chan, chan (Compay Segundo). • Quimbara (Celia Cruz & Tito Puente) <p><u>'March' from The Nutcracker</u></p> <ul style="list-style-type: none"> •As I was walking down the street ; •Feet, feet. 'March' from The nutcracker (Tchaikovsky). • Animated musical form video for 'March' from The nutcracker (Ready GO Music). • 'March' from The nutcracker (The Royal Ballet) <p><u>Just Three Notes</u></p> <ul style="list-style-type: none"> •Rubber chicken; •Boom chicka Boom; • Bobby Shafto. | <p>(Aashiq al-Rasul).</p> <ul style="list-style-type: none"> • Burdah Maula ya Salli (Mesut Kurtis). • A is for Allah (Zain Bhikha). • Ya Thabyat Elban (Youssef Yaseen & Tomos Latorre). • Room 310 (Lynn Adib). • Sastanàqqàm (Tinariwen). • Hey ho, nobody home progression snapshot 2 videos (Sing Up). • Nami nami (ODO Ensemble) <p><u>Building a Groove</u></p> <ul style="list-style-type: none"> • Do your dooty. • ' Watermelon man' from Head Hunters (Herbie Hancock). • Jesus you're worthy to be praised (Potter's House Mass Choir). • Cissy strut (The Meters). • Le freak (Chic). <p><u>Baloo Baleerie</u></p> <ul style="list-style-type: none"> • Baloo baleerie (unison & 2-part versions). • Dream Angus (Jackie Oates). • Felton lonnin (Rachel |
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| | <p>in Don Quixote (Act I finale) video</p> <ul style="list-style-type: none"> • We're all amazing lyric video • We're all amazing live video • A day in the life of a child in urban Kenya (BBC) • This is me, I am 3 demonstration video • All about me! Spotify playlist (London Rhymes) <p><u>Animal Tea Party</u></p> <ul style="list-style-type: none"> • I see animals! • Animal circle time • Bake, bake, bake • Animal tea party • Bang my drum • Twinkle, twinkle little star (Zosia on cello) • Learn the Makaton sign for 'bake' • Learn the Makaton sign for 'cake' • Animal tea party lyric video • Animal rhythms activity video • Animal rhythms rhythmic backing track • Bang my drum lyric video | <ul style="list-style-type: none"> • Skin and bones; • Three little mice; • What do you want to eat, little mouse? • The old grey cat; • Duetto buffo di due gatti (Cat duet) (Rossini/Pearsall). • The cat and the mouse (Aaron Copland) <p><u>Come Dance With Me</u></p> <ul style="list-style-type: none"> • Come dance with me; • Walk and stop • Rain is falling down <p><u>Cycle B</u></p> <p><u>Tony Chestnut</u></p> <ul style="list-style-type: none"> • Tony Chestnut; • I want you to be my baby (Louis Jordan & his Tympany Five). • Hi lo chicka lo progression snapshot 1 videos (Sing Up). • Fanfarra (Cabua-le-le) | <ul style="list-style-type: none"> • Drumming part IV (Steve Reich). • Musical ricercata (György Ligeti) <p><u>Fly With The Stars</u></p> <ul style="list-style-type: none"> • Fly with the stars; • This is what it sounds like; • Supercalifragilisticexpialidocious; • Tongo; • Bobby Shafto. • 'Soldiers' march' from Album for the young (Op. 68) (Robert Schumann). • 'Supercalifragilisticexpialidocious' from Mary Poppins (Sherman & Sherman). <p><u>Cycle B</u></p> <p><u>This Little Light of Mine</u></p> <ul style="list-style-type: none"> • This little light of mine; • Joyful, joyful; • I wanna sing scat • What kind of man is this? (Ray Charles & the Voices of Jubilation Choir 2006). • I say a little prayer (Aretha Franklin) • Every praise (Hezekiah | <p>Unthank & The Winterset).</p> <ul style="list-style-type: none"> • 'Piano lullaby for my baby' - Lullaby (Johannes Brahms, performed by David Motola). • Great Highland Fling performance (competitors at Kenmore Highland Games). • Dekadi (Trio Da Kali). • Galilean lullaby (Reem Kelani). • Cântec de leagan (Oana Catalina Chitu) <p><u>Kisne Banaaya</u></p> <ul style="list-style-type: none"> • Kisne banaaya; • Kis nay banaayaa; • Hey ho! Nobody home. • Notes and Swar Riyaz (Bidisha Ghosh). <p><u>Cycle B</u></p> <p><u>Hey, Mr Miller</u></p> <ul style="list-style-type: none"> • Hey, Mr Miller; • Throw, catch; • Scales and arpeggios. • In the mood (Glenn Miller Orchestra). • Chattanooga choo choo (Glenn Miller Orchestra). • Hooked on swing (Larry |
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| <ul style="list-style-type: none"> • The best animal songs! Spotify playlist (London Rhymes) <p><u>I've Got Feelings</u></p> <ul style="list-style-type: none"> • How are you? • Happy happy happy • I've got feelings • Introduction to the unit video • A stormy soundscape – body percussion video • A stormy soundscape – with instruments video • Happy happy happy lyric video • Happy happy happy Makaton demonstration video • Meet the musician... Jessie on clarinet! video • I've got feelings lyric video • Inside Out: Guessing the feeling video • Meet the musician... Rosanna on the flute! video • Musical feelings listening track <p><u>Let's Jam</u></p> <ul style="list-style-type: none"> • Tap your name • Hot cross buns • This is what it sounds | <p>(Sérgio Mendes)</p> <p><u>Carnival of the animals</u></p> <ul style="list-style-type: none"> • I once saw an elephant • 'Aquarium', 'Characters with long ears', 'Fossils', 'The swan', 'Tortoises'. 'The elephant' and 'Aviary' from Carnival of the animals (Camille Saint-Saëns). • Danse macabre (Camille Saint-Saëns). <p><u>Grandma Rap</u></p> <ul style="list-style-type: none"> • Grandma rap; Hip hop songwriting backing track; • Supercalifragilisticexpialidocious; • Hi lo chicka lo. • Marble machine (Wintergatan). <p><u>Swing-a-long with Shostakovich</u></p> <ul style="list-style-type: none"> • Swing-a-long; One man went to mow; • One finger, one thumb; Giggle <p>song;</p> | <p>Walker).</p> <ul style="list-style-type: none"> • Didn't it rain (Sister Rosetta Tharpe). • Shackles (Praise you) (Mary Mary). <p><u>My Fantasy Football Team</u></p> <ul style="list-style-type: none"> • My fantasy football team. • 'Main theme' from Superman (John Williams). • 'Colonel Hathi's march' from The Jungle Book (Sherman & Sherman). • Flower (Moby) <p><u>The Doot Doot Song</u></p> <ul style="list-style-type: none"> • The doot doot song; • I wanna sing scat; • Bogapilla. • Jolene (Dolly Parton). • Blowin' in the wind (Bob Dylan). • Gone (Ben Harper & Jack Johnson). • Where did you sleep last night? (Huddie William Ledbetter/Lead Belly) <p><u>Spain</u></p> <p>Habanera (Emmanuel Chabrier)</p> <p><u>Global Pentatonics</u></p> | <p>Elgart & his Manhattan Swing Orchestra).</p> <ul style="list-style-type: none"> • It don't mean a thing (if it ain't got that swing) (Ella Fitzgerald & Duke Ellington). • St Louis blues (Ella Fitzgerald). • God bless the child (Billie Holliday & Count Basie) <p><u>Shadows</u></p> <ul style="list-style-type: none"> • Good riddance (Time of your life); • What do I know? • Shatter me (Lindsey Stirling & Lzzy Hale). • Lindsey's appearance on America's Got Talent. • Shadows (Lindsey Stirling). • Fire on the mountain (Hillary Klug). • David Guetta mix 2022. • Avicii greatest hits mix 2021. • Boulevard of broken dreams (Green Day). • Boulevard of broken dreams (Lindsey Stirling). • Roundtable rival – Behind the scenes (Lindsey Stirling). |
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| | <p>like</p> <ul style="list-style-type: none"> • Let's jam! • Who's in the band? • Shake and stop • Let's jam musician video • 'Jack Sparrow Theme' from Pirates of the Caribbean (Szedged Trombone Ensemble) • Meet the musician... Raph on trombone! video • Exploring the blues video • Meet the musician... Rosie on cajon! video • MEINL percussion artists playing Afro-Peruvian percussion with congas, bongos, and cajons • Let's jam! Celebrating music Spotify playlist (London Rhymes) | <ul style="list-style-type: none"> • Oranges and lemons. • Jazz suite No. 1 – 2. 'Polka' (Dmitri Shostakovich). • Jazz suite No. 2 – 6. 'Waltz II' (Dmitri Shostakovich). <p><u>Charlie Chaplin</u></p> <ul style="list-style-type: none"> • 'The lion's cage' – a scene from the 1928 film The circus (Charlie Chaplin) <p><u>The Rockpool Rock</u></p> <ul style="list-style-type: none"> • The rockpool rock • Tutti frutti (Little Richard). • Johnny B. Goode (Chuck Berry). • Hound dog (Elvis Presley). • Rock around the clock (Bill Haley & The Comets). • Hound dog (Big Mama Thornton). <p><u>Tanczemy labada</u></p> | <ul style="list-style-type: none"> • Canoe song; • Cowboy song. • Everywhere we go (Silly Songs for Kids 4). • Skye boat song (Alastair McDonald). • Om Namah Shivaya (Dr. Nisha Dhuri). • Busy weaving (Weishan Liu). • Desert blues (Alhousseini Anivolla & Girum Mezmur). <p><u>Favourite Song</u></p> <ul style="list-style-type: none"> • Favourite song; • Rain on the green grass; • I wanna sing scat. • I will wait (Mumford & Sons). • The times they are a-changin' (Bob Dylan). • The times they are a-changin' (The Byrds) | <ul style="list-style-type: none"> • Tokio Myers – Britain's Got Talent audition. • Interstellar theme (Hans Zimmer). • Human (Rag'n'Bone Man). • Attraction Juniors – Britain's Got Talent audition. <p><u>Dona Nobis Pacem</u></p> <ul style="list-style-type: none"> • Dona nobis pacem; • Feelgood fifteen led by Ty Lowe (Sing Up). • Dona nobis pacem (arr. Hal Hopson). • Jubilate Deo (Giovanni Gabrieli). • O Eucharisti in Leta Via (Hildegard von Bingen). • If ye love me (Thomas Tallis). • Ronde ('La Morisque' from Dansereye 1551) (Tielman Susato) <p><u>Ain't Gonna Let Nobody</u></p> <ul style="list-style-type: none"> • Ain't gonna let nobody; • Rubber chicken. • Ain't gonna let nobody turn me around (2018 MLK Celebration Chorus & Cleveland Orchestra). |
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| | | <ul style="list-style-type: none"> •Tanczymy labada; •Bassez down; •Płynie statek; •Feet, feet; •Hi lo chicka lo. | | <ul style="list-style-type: none"> • Ain't gonna let nobody turn me around (The Freedom Singers). • Ain't gonna let nobody turn me around (Blind Willie McTell) <p><u>Race!</u></p> <ul style="list-style-type: none"> • Main theme from Chariots of Fire (Vangelis) <p><u>Ame Sau Vala Tara Bal</u></p> <ul style="list-style-type: none"> • Ame sau vala tara bal; • Throw, catch progression snapshot 3 videos (Sing Up). • Indian music for children – Raga Bhairav – Children's sing along (Tushar Dutta). • Chaal rhythm – 4 basic variations video (Simply Dhol) (Manvir Hothi). • Video of Team folk orchestra 2019 practice. • Tere Mohalle (Mamta Sharma and Aishwarya Nigam). • Easy bhangra dance tutorial (BHANGRAlicious). • Candle light (G. Sidhu). • Raag bhairavi (Indrani Mukherjee). |
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| Progression of the inter-related dimensions of music at Hardy Mill | | |
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| Key vocabulary for <u>all</u> pupils is the inter-related dimensions of music and their meaning: | | |
| Pitch | How high or low a note sounds | |
| Duration | The length of the notes – long or short | |
| Dynamics | The volume of the music – loud or quiet | |
| Tempo | The speed of the music – fast or slow | |
| Timbre | The sound quality of an instrument | |
| Texture | Layers of sound | |
| Structure | The musical plan – beginning, middle and end | |

| Progression of vocabulary in music at Hardy Mill | | | | |
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| | EYFS | KS1 | LKS2 | UKS2 |
| Genres/ styles of music | Nursery rhymes Christmas carol | Rock 'n' roll | Latin Salsa Orchestral suite Ballet Acoustic pop Country Folk Pop Habanera (a rhythm from Cuba, which is often now associated with Spain) Folk-rock Acoustic Electric | Arabic music Indian Classical music Big band Swing music Sacred vocal music Latin Protest songs Bhangra Bollywood Indian classical music |
| General – Musicianship | Instrument Listen Sing Sound Voice Play Stop Copy | Compose Improvise – experimenting Diction Articulation (smooth, detached), Character (flowing, jittery, brittle etc.). Rhythm: is made up of patterns of different length notes. Soundtrack | Ensemble Score – a visual representation of music Minimalism – a genre of music made up from simple ostinatos that repeat a lot with little change over time. Articulation (clarity across lots of notes) Diction (sounding out words clearly) Body percussion | Rhythm grid Accompany/accompaniment Lyrics Metaphor Improvisation |

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| Pitch - How high or low a note sounds | High Low | Higher Lower Stepping notes A-G-F Mi-re-do (notes E-D-C) Untuned/tuned instruments Unpitched/pitched patterns 'Cuckoo call' interval Melody Notes (C, D, F, G) | Melody (a musical sentence) Chorus Pentatonic scale (5-note scale F, G, A, C, D) Note clusters Chords (A minor/Am, C major/C/F) Triads Drone 'Blue' note Notes moving in step Part Scale Shape Ascending/ descending Raga | Harmony Bass note Major Minor Octave G major D major F major Drone Microtone Vocal decoration Bass line Head (the main melody of a song, specifically used in jazz/groove music) Swar (notes) Sa-Re-Ga-Ma-Pa-Dha-Ni-Sa Arpeggio Chromatic Motif |
| Duration - The length of the notes - long or short | Beat Pattern Walk | Rhythm Test March on the beat Rest 4-beat rhythm pattern, Repeating pattern | Offbeat Crotchet (walk), Quaver (jogging) Crotchet rest (shh) Syncopation 4 beats in a bar Pulse 3/4 and 4/4 time signatures bar (4 beats) 8 beats Triplets (a rhythm made of three beats filling the space usually taken by two). | Semiquavers Dotted crotchet Dotted minim Crotchet rest Phrase Count-in Swing/swung rhythm Syncopation |

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| Dynamics - The volume of the | Loud Quiet | Soft Gradual and sudden changes Piano (p) Forte (f) | Fortissimo (ff) Subito | Melody Hook Chords Riff Pianissimo (very quiet). |
| Tempo- The speed of | Slow Fast | Steady beat Getting faster | Off-beat | |
| Timbre - The sound quality of an instrument | (General descriptive terms to describe sounds e.g. squeaky) | Untuned and tuned percussion instruments Body percussion sounds Whispering Sad voice | Staccato (short, detached notes to create a 'spiky' sound/articulation) Articulation Legato (smooth) | Vocal sounds Instrumental sounds Rhythm section Brass section Woodwind section Scat singing (scatting) |
| Texture - Layers of sound | Together | Walking bass Ternary form (ABA). Solo Round Accompaniment | Unison Melody Ensemble | Echo Homophonic (moving together) Call-and-response A cappella/ unaccompanied Two-part round Three-part harmony Four-part round Layers Polyphonic Monophonic |

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| Structure - The musical plan – beginning, middle and end | Repeat | Echo Call-and-response Cumulative Ostinato (repeating pattern), Verse Chorus | Song (verse, chorus, instrumental) Rondo form (e.g. A-B-A-C-A-D-A etc.) Question-and-answer Phrase Introduction Chord pattern Rhythm sequence Instrumental | Melody Introduction Verse Bridge/middle eight Ending (outro) Riff (a repeated musical pattern that forms the basis of a song) Ostinato Round |
| Notation | <u>EYFS</u> (If anything, very basic graphic representational notation e.g. big shape/ small shape denoting loud or quiet, colours). | <u>KS1</u> Graphic symbols Crotchet = WALK  Quavers = JOGGING  Crotchet rest  Dotted quaver, semiquaver (Skipty) | <u>LKS2</u> Minim = STRIDE  Rest = SSH  | <u>UKS2</u> Semi-Quaver = RUNNING QUICKLY  Semibreve = Ski  |

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| Names of instruments | In addition, pupils should begin to name some classroom percussion instruments | Violin Viola Cello double bass flute glass harmonica xylophone | Piano Bass Guitar Timbale Trumpet Conga Bongos Shakers Tuned percussion Acoustic guitar Electric and traditional instruments from a range of countries including: dholak, tabla, sitar, tanpura, santoor, guzheng, electric guitar and mandolin, bass guitar, krar, masinko, percussion. | Pupils should be able to name an increasingly wide range of musical instruments. |
| | Bells, Triangle, Tap sticks (untuned) Chime bars, glockenspiels (tuned) | piano Electric guitar Accordion Lap steel Voices Saxophone Claves Woodblocks Drums | Banjo Keyboard | |

Location of supporting documents for staff

www.singup.org

National Curriculum Music Key Stages 1 and 2 (DfE July 2013)

Musical Development Matters in the Early Years (Early Education 2018)

Model Music Curriculum Key Stages 1 and 2 (DfE March 2021)

Research and Review: Music (Ofsed July 2021)

National Plan for Music Education 2022: The Power of Music to Change Lives (DfE June 2022)

Striking the Right Note: The Music subject report (OFSTED 2023)