



Charmouth Primary School Subject Stories:

Music



There is music in
every child.
The teacher's job
is to find it
and **NURTURE** it.
.....
~Frances Clark

Intent

At Charmouth, children gain a firm understanding of what music is through listening, singing, playing, evaluating and composing across a wide variety of historical periods, styles, traditions, and musical genres. We are committed to ensuring children understand the value and importance of music to their own and others' lives and wellbeing and also the impact music has in the wider community.

Children are taught through a combination of practical and theoretical activities which build upon cumulative learning and a progression of skills within our music curriculum. All children are taught to sing and will have opportunities to perform to an audience at each phase of their school life (EYFS, KS1, LKS2, UKS2). In Key Stage 2, they also use a range of instruments to learn how to read music in a practical context through whole class ensemble tuition. Children also have opportunities to learn instruments including violin, piano, woodwind (clarinet, flute and j-sax) and guitar with experienced peripatetic music teachers.

We are committed to all children having access to music regardless of their academic ability, race, ethnicity, background and language. SEND pupils are actively encouraged to participate fully as music is often an area of the curriculum which allows them to excel. For pupils with additional needs, there will be every opportunity to work towards the overall objectives of the year group. Pupils may be supported by additional time to practice a new skill, or through additional resources to scaffold learning, for example word banks or sentence stems for evaluation activities. High expectations will challenge all children to make progress in their musical learning.

The National Curriculum Aims for Music

The national curriculum for music aims to ensure that all pupils:

- 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 interrelated dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations

Music within Early Years – Expressive Arts and Design

Nursery – Opportunities provided through continuous provision and whole class sessions such as singing. Typically these allow children to show they are meeting the relevant statements from Development Matters, as below:

| | | |
|--------------------------|----------------------------|--|
| Three and Four-Year-Olds | Communication and Language | <ul style="list-style-type: none"> • Sing a large repertoire of songs. |
| | Physical Development | <ul style="list-style-type: none"> • Use large-muscle movements to wave flags and streamers, paint and make marks. |
| | Expressive Arts and Design | <ul style="list-style-type: none"> • Listen with increased attention to sounds. • Respond to what they have heard, expressing their thoughts and feelings. • Remember and sing entire songs. • Sing the pitch of a tone sung by another person ('pitch match'). • Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs. • Create their own songs, or improvise a song around one they know. • Play instruments with increasing control to express their feelings and ideas. |

Reception – Planning and provision is guided by the Educational Programme for Expressive Arts and Design and the relevant statements from Development Matters, as below:

| | | |
|-----------|----------------------------|---|
| Reception | Communication and Language | <ul style="list-style-type: none"> • Listen carefully to rhymes and songs, paying attention to how they sound. • Learn rhymes, poems and songs. |
| | Physical Development | <ul style="list-style-type: none"> • Combine different movements with ease and fluency. |
| | Expressive Arts and Design | <ul style="list-style-type: none"> • Explore, use and refine a variety of artistic effects to express their ideas and feelings. • Return to and build on their previous learning, refining ideas and developing their ability to represent them. • Create collaboratively, sharing ideas, resources and skills. • Listen attentively, move to and talk about music, expressing their feelings and responses. • Sing in a group or on their own, increasingly matching the pitch and following the melody. • Explore and engage in music making and dance, performing solo or in groups. |

The endpoint for EYFS is the Early Learning Goal for Expressive Arts and Design – Being imaginative and expressive:

- 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.

Curriculum Map (Years 1-6)

| Music Long Term Map | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
|---------------------|----------------------------------|---|-----------------------------------|---------------------------|------------------------------|---|
| Year 1/2 Year A | My musical heartbeat | Dance, sing and play! | Having fun with improvisation | Pulse, Rhythm and Pitch | Playing in an orchestra | Let's perform together! |
| Year 1/2 Year B | Exploring sounds | Learning to listen | Exploring improvisation | Inventing a musical story | Recognising different sounds | Our big concert |
| Year 3/4 Year A | Expression and improvisation | Writing music down | Compose using your imagination | Musical structures | Playing in a band | Whole Class Instrumental Tuition - Performing |
| Year 3/4 Year B | Exploring feelings when you play | More musical styles | Compose with your friends | Feelings through music | Enjoying improvisation | Whole Class Instrumental Tuition - Performing |
| Year 5/6 Year A | Melody and harmony in music | Whole Class Instrumental Tuition - Performing | Sing and play in different styles | Composing and chords | Improvising with confidence | Developing ensemble skills |
| Year 5/6 Year B | Freedom to improvise | Whole Class Instrumental Tuition - Performing | Enjoying musical styles | Creative composition | Music and technology | Musical styles connect us |

Substantive and disciplinary knowledge in Music

Substantive knowledge in music is based on the developing knowledge of the nine interrelated dimensions of music. All musical learning is built around the interrelated dimensions of music.

| Interrelated Dimensions of Music | | |
|----------------------------------|-----------|----------|
| Pulse | Rhythm | Pitch |
| Tempo | Dynamics | Timbre |
| Texture | Structure | Notation |

Substantive knowledge focuses on developing children's skills and knowledge required for them to develop as musicians. This is achieved through deliberate practice and allows children to develop and demonstrate fluency of knowledge. It involves learning about music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians.

Disciplinary knowledge in music is the interpretation on the interrelated dimensions of music and how this knowledge is used when singing, playing instruments, improvising and composing, to develop creative and original pieces and performances. Children work independently and collaboratively to interpret and combine the dimensions of music to create a specific and desired effect.

Knowledge and Skills: Year 1/2 A

| My musical heartbeat (Autumn 1) | Dance, sing and play! (Autumn 2) | Having fun with improvisation (Spring 1) |
|---|---|---|
| Key Focus: Musicianship | Focus: Singing and Playing Instruments | Focus: Improvisation |
| <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN move in time with a steady beat/pulse. I CAN copy back simple long and short rhythms with clapping. I CAN copy back singing simple high and low patterns. I UNDERSTAND and can demonstrate the difference between pulse, rhythm and pitch. I CAN recognise long and short sounds, matching them to syllables and movements.</p> | <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN sing, rap or rhyme as part of a choir or group. I CAN demonstrate good singing posture (standing up straight with relaxed shoulders). I CAN sing songs from memory. I CAN begin to understand the meaning of the song. I CAN follow the leader or conductor.</p> <p>I CAN play a part on a tuned or untuned instrument by ear.</p> | <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN explore and begin to create personal musical ideas using the given notes. I CAN understand that improvisation is about making my own, very simple tunes on the spot. I CAN improvise simple vocal patterns using question-and-answer phrases.</p> |
| <p>LINKS TO NATIONAL CURRICULUM</p> <ul style="list-style-type: none"> Experiment with, create, select and combine sounds using the interrelated dimensions of music. | <p>LINKS TO NATIONAL CURRICULUM</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. | <p>LINKS TO NATIONAL CURRICULUM</p> <ul style="list-style-type: none"> Experiment with, create, select and combine sounds using the interrelated dimensions of music. |

| Pulse, Rhythm and Pitch (Spring 2) | Playing in an orchestra (Summer 1) | Let's perform together! (Summer 2) |
|--|---|--|
| Key Focus: Musicianship | Key Focus: Singing and Playing Instruments | Key Focus: Performing |
| <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN watch, follow and keep a steady beat. I UNDERSTAND the difference between creating a rhythm pattern and a pitch pattern. I CAN create my own rhythm patterns using word phrases as a start point. I CAN sing short phrases independently. I UNDERSTAND that the speed of a beat (tempo) can change, creating a faster or slower pace. I CAN play copy-back rhythms, copying a leader, and invent rhythms for others to copy on untuned and tuned percussion.</p> | <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN sing as part of a choir and have a go at singing a solo. I CAN sing with more pitching accuracy. I CAN sing to try to communicate the meaning of the words. I CAN listen for being 'in time' or 'out of time'.</p> <p>I CAN play together with everybody while keeping in time with a steady beat. I CAN perform short, repeating rhythm patterns (ostinati or riffs), while keeping in time with a steady beat.</p> | <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN rehearse a song and then perform it to an audience from memory, explaining why the song was chosen. I CAN add actions and perhaps movement to the song. I CAN play tuned and untuned instruments musically within the performance, playing together with others as a group/ band/ensemble. I CAN talk about the performance afterwards, saying what I enjoyed and what I think could have been better.</p> |
| <p>LINKS TO NATIONAL CURRICULUM</p> <ul style="list-style-type: none"> • Experiment with, create, select and combine sounds using the interrelated dimensions of music. | <p>LINKS TO NATIONAL CURRICULUM AND MODEL MUSIC CURRICULUM</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. | <p>LINKS TO NATIONAL CURRICULUM AND MODEL MUSIC CURRICULUM</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. |

Knowledge and Skills: Year 1/2 B

| Exploring sounds (Autumn 1) | Learning to listen (Autumn 2) | Exploring improvisation (Spring 1) |
|--|--|--|
| Key Focus: Composing | Key Focus: Listen and Respond | Key Focus: Improvising |
| <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN begin to understand that composing is like writing a story with music.</p> <p>I CAN explore sounds and create my own melodies.</p> <p>I CAN perform my compositions using two, three, four or five notes.</p> <p>I CAN use graphic symbols, dots and stick notation to keep a record of composed pieces.</p> <p>I CAN create and perform my own rhythm patterns with stick notation, including crochets, quavers and minims.</p> | <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN move, dance and respond with my body when listening.</p> <p>I CAN describe my thoughts and feelings when listening to music, including why they like and don't like the music.</p> <p>I CAN talk about any instruments I might hear and perhaps identify them.</p> <p>I CAN identify a fast or slow tempo.</p> <p>I CAN identify loud and quiet sounds.</p> <p>I CAN talk about any other music I have heard that is similar.</p> <p>I UNDERSTAND different styles of music and where the music fits in the world.</p> | <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I UNDERSTAND the difference between creating a rhythm pattern and a pitch pattern.</p> <p>I CAN create personal musical ideas using the given notes.</p> <p>I CAN follow a steady beat and stay in time.</p> |
| <p>LINKS TO NATIONAL CURRICULUM</p> <ul style="list-style-type: none"> Experiment with, create, select and combine sounds using the interrelated dimensions of music. | <p>LINKS TO NATIONAL CURRICULUM AND MODEL MUSIC CURRICULUM</p> <ul style="list-style-type: none"> Listen with concentration and understanding to a range of high-quality live and recorded music. | <p>LINKS TO NATIONAL CURRICULUM AND MODEL MUSIC CURRICULUM</p> <ul style="list-style-type: none"> Experiment with, create, select and combine sounds using the interrelated dimensions of music. |

| Inventing a musical story (Spring 2) | Recognising different sounds (Summer 1) | Our big concert (Summer 2) |
|---|---|--|
| Key Focus: Composing | Key Focus: Listen and Respond | Key Focus: Performing |
| <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN start and end my tune on note one.</p> <p>I CAN create musical sound effects and short sequences of sounds.</p> <p>I CAN use graphic symbols, dots and stick notation to keep a record of composed pieces.</p> <p>I CAN create and perform my own rhythm patterns with stick notation, including crochets, quavers and minims.</p> | <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN find and try to keep a steady beat.</p> <p>I CAN invent different actions to move in time with the music.</p> <p>I CAN describe what I see in my imagination when listening to a piece of music.</p> <p>I UNDERSTAND the concept of there being different styles of music and can discuss the style of music I am listening to.</p> <p>I CAN discuss what the song or piece of music might be about.</p> <p>I CAN mark the beat of a listening piece by tapping or clapping and recognising tempo.</p> <p>I CAN walk in time to the beat of a piece of music.</p> <p>I CAN recognise some band and orchestral instruments.</p> | <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN rehearse and perform a song to an audience, explaining why the song was chosen.</p> <p>I CAN perform the song from memory.</p> <p>I CAN follow the leader or conductor in the performance.</p> <p>I CAN talk about the performance afterwards, saying what they enjoyed and what they think could have been better.</p> |
| <p>LINKS TO NATIONAL CURRICULUM</p> <ul style="list-style-type: none"> • Experiment with, create, select and combine sounds using the interrelated dimensions of music. | <p>LINKS TO NATIONAL CURRICULUM AND MODEL MUSIC CURRICULUM</p> <ul style="list-style-type: none"> • Listen with concentration and understanding to a range of high-quality live and recorded music. | <p>LINKS TO NATIONAL CURRICULUM AND MODEL MUSIC CURRICULUM</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. |

Knowledge and Skills: Year 3/4 A

| Expression and improvisation (Autumn 1) | Writing music down (Autumn 2) | Compose using your imagination (Spring 1) |
|--|---|---|
| Key Focus: Improvising | Key Focus: Musicianship | Key Focus: Composing |
| <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN follow a steady beat and stay 'in time' when improvising.</p> <p>I CAN include more notes and rhythms in my improvisations, including rests or silent beats.</p> <p>I UNDERSTAND how to create music with 'phrases' made up of notes, rather than just lots of notes played one after the other.</p> | <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I UNDERSTAND the difference between crotchets and paired quavers.</p> <p>I KNOW some basic music theory terms: staves, lines and spaces, clefs, crotchets, minims, paired quavers.</p> <p>I CAN play and sing in the time signatures 2/4, 3/4 and 4/4.</p> <p>I RECOGNISE (by ear and from notation) minims, crotchets, quavers and their rests.</p> | <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN create a melody in keeping with the background music (eg compose over a simple chord progression or over a drone).</p> <p>I CAN include a home note to provide a sense of ending (or coming home).</p> <p>I CAN give my melody a shape and describe how it was created.</p> <p>I CAN use simple structures within compositions (eg introduction, verse, chorus).</p> <p>I CAN create a tempo instruction.</p> <p>I COMPOSE song accompaniments on tuned and untuned percussion, using known rhythms and note values.</p> |
| <p>LINKS TO NATIONAL CURRICULUM</p> <ul style="list-style-type: none"> • Improvise and compose music for a range of purposes using the interrelated dimensions of music. | <p>LINKS TO NATIONAL CURRICULUM AND MODEL MUSIC CURRICULUM</p> <ul style="list-style-type: none"> • Use and understand staff and other musical notations. • Listen with attention to detail and recall sounds with increasing aural memory. | <p>LINKS TO NATIONAL CURRICULUM AND MODEL MUSIC CURRICULUM</p> <ul style="list-style-type: none"> • Improvise and compose music for a range of purposes using the interrelated dimensions of music. • Use and understand staff and other musical notations. |

| Musical structures (Spring 2) | Playing in a band (Summer 1) | Whole Class Instrumental Tuition (Summer 2) |
|---|---|---|
| Key Focus: Musicianship | Key Focus: Singing and Playing Instruments | Key Focus: Performing |
| <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN identify the names of some pitched notes on a staff.</p> <p>I CAN identify if a song is major or minor.</p> <p>I CAN create rhythms using word phrases as a starting point.</p> <p>I CAN copy back and improvise with rhythmic patterns using minims, crotchets, quavers and their equivalent rests.</p> <p>I CAN listen and copy more complex rhythmic patterns, by ear or from notation.</p> <p>I CAN copy back more complex melodic patterns.</p> | <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN sing as part of a choir and in unison.</p> <p>I CAN listen for being 'in time' or 'out of time', with an awareness of following the beat.</p> <p>I CAN sing with attention to clear diction.</p> <p>I CAN sing expressively, with attention to breathing and phrasing.</p> <p>I CAN sing a widening range of songs, of varying styles and structures.</p> <p>I CAN talk about how the songs and their styles connect to the world.</p> <p>I CAN play a simple melodic instrumental part by ear or from notation, in C major, F major, G major and D major.</p> <p>I CAN listen to and follow musical instructions from a leader.</p> <p>I CAN play instruments with good posture and technique.</p> | <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN plan, rehearse and perform a song to an audience, from memory or with notation, with confidence.</p> <p>I CAN talk about the strengths of the performance, how they felt and what they would like to change.</p> <p>I CAN include any actions, instrumental parts or composed passages within the rehearsal and in the performance.</p> <p>I CAN reflect on feelings about sharing and performing, eg excitement, nerves, enjoyment.</p> |
| <p>LINKS TO NATIONAL CURRICULUM</p> <ul style="list-style-type: none"> • Use and understand staff and other musical notations. • Listen with attention to detail and recall sounds with increasing aural memory. | <p>LINKS TO NATIONAL CURRICULUM AND MODEL MUSIC CURRICULUM</p> <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. • Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. | <p>LINKS TO NATIONAL CURRICULUM AND MODEL MUSIC CURRICULUM</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. |

Knowledge and Skills: Year 3/4 B

| Exploring feelings when you play (Autumn 1) | More musical styles (Autumn 2) | Compose with your friends (Spring 1) |
|---|---|---|
| Key Focus: Singing and Playing Instruments | Key Focus: Listen and Respond | Key Focus: Composing |
| <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN demonstrate vowel sounds, blended sounds and consonants. I CAN sing with attention to the meaning of words. I CAN sing 'on pitch' and 'in time'. I CAN sing expressively, with attention to staccato and legato. I CAN talk about different styles of singing used for different styles of song.</p> <p>I CAN play the right notes with secure rhythms. I CAN play together with everybody while keeping the beat. I CAN play a part on a tuned instrument, by ear or from notation.</p> | <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN find the beat or groove of the music. I CAN use appropriate musical language to describe and discuss the music. I CAN start to use musical concepts and elements when talking about the music. I CAN think about and discuss why the song or piece of music was written and what it might mean. I CAN describe legato and staccato. I CAN identify: call and response; a solo vocal or instrumental line; articulation of certain words; a change in texture.</p> | <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN use simple rhythmic combinations of minims, crotchets and paired quavers with their corresponding rests to create rhythm patterns. I CAN use music technology, if available, to capture, change and combine sounds. I CAN use simple dynamics in my compositions. I CAN use a pentatonic scale. I CAN explain a composition's musical shape, identifying melodic intervals (a melody that leaps) and melodic steps (a melody that moves to the next note). I CAN perform my composition using my own choice of notes.</p> |
| <p>LINKS TO NATIONAL CURRICULUM</p> <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. • Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. | <p>LINKS TO NATIONAL CURRICULUM AND MODEL MUSIC CURRICULUM</p> <ul style="list-style-type: none"> • Listen with attention to detail and recall sounds with increasing aural memory. | <p>LINKS TO NATIONAL CURRICULUM AND MODEL MUSIC CURRICULUM</p> <ul style="list-style-type: none"> • Improvise and compose music for a range of purposes using the interrelated dimensions of music. • Use and understand staff and other musical notations. |

| Feelings through music (Spring 2) | Enjoying improvisation (Summer 1) | Whole Class Instrumental Tuition (Summer 2) |
|---|--|---|
| Key Focus: Listen and Respond | Key Focus: Improvising | Key Focus: Performing |
| <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN talk about the words of a song.</p> <p>I CAN identify 2/4, 3/4 and 4/4 metre.</p> <p>I CAN identify the tempo as fast, slow or steady.</p> <p>I RECOGNISE different styles and any important musical features that distinguish the style.</p> <p>I CAN discuss the structures of songs.</p> <p>I CAN explain what a main theme is and identify when it is repeated.</p> <p>I UNDERSTAND what a musical introduction is and its purpose.</p> <p>I IDENTIFY major and minor tonalities.</p> <p>I RECOGNISE the sound and notes of the pentatonic scale, by ear and from notation.</p> | <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN explore improvisation within a major scale, using more notes.</p> <p>I CAN improvise on a limited range of pitches on the instrument they are learning, making use of musical features, including smooth (legato) and detached (staccato) articulation.</p> <p>I CAN improvise over a simple chord progression/groove.</p> | <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN play and perform melodies following staff notation, using a small range of notes, as a whole class or in small groups.</p> <p>I CAN explain why the song was chosen, including its composer and the historical/cultural context of the song.</p> <p>I CAN communicate the meaning of the words and articulate them clearly.</p> <p>I CAN discuss and respond to any feedback, and use it to consider how future performances might be different.</p> |
| <p>LINKS TO NATIONAL CURRICULUM</p> <ul style="list-style-type: none"> Listen with attention to detail and recall sounds with increasing aural memory. | <p>LINKS TO NATIONAL CURRICULUM AND MODEL MUSIC CURRICULUM</p> <ul style="list-style-type: none"> Improvise and compose music for a range of purposes using the interrelated dimensions of music. | <p>LINKS TO NATIONAL CURRICULUM AND MODEL MUSIC CURRICULUM</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. |

Knowledge and Skills: Year 5/6 A

| Melody and harmony in music (Autumn 1) | Whole Class Instrumental Tuition (Autumn 2) | Sing and play in different styles (Spring 1) |
|---|--|--|
| Key Focus: Musicianship | Key Focus: Performing | Key Focus: Singing and Playing Instruments |
| <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN listen and copy rhythmic patterns made of dotted minims, minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semi-quavers and their rests, by ear or by notation.</p> <p>I CAN copy back various melodic patterns.</p> <p>I KNOW the key centres of C major, G major, D major, A minor and D minor.</p> <p>I KNOW the time signatures 2/4, 3/4, 4/4, 5/4 and 6/8.</p> | <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN create, rehearse and present a performance for a friendly but unfamiliar audience.</p> <p>I CAN perform from memory or with notation, with confidence and accuracy.</p> <p>I CAN discuss and talk musically about the strengths and weaknesses of a performance.</p> <p>I UNDERSTAND how to use feedback from the audience to make future performances different.</p> | <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN sing in unison and in parts, and as part of a smaller group.</p> <p>I CAN self-correct if lost or out of time.</p> <p>I CAN sing expressively, with attention to dynamics and articulation.</p> <p>I CAN play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one staff.</p> <p>I UNDERSTAND how to rehearse a piece of music in order to improve.</p> |
| <p>LINKS TO NATIONAL CURRICULUM</p> <ul style="list-style-type: none"> • Use and understand staff and other musical notations. • Listen with attention to detail and recall sounds with increasing aural memory. | <p>LINKS TO NATIONAL CURRICULUM AND MODEL MUSIC CURRICULUM</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. | <p>LINKS TO NATIONAL CURRICULUM AND MODEL MUSIC CURRICULUM</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. • Use and understand staff and other musical notations. |

| Composing and chords (Spring 2) | Improvising with confidence (Summer 1) | Developing ensemble skills (Summer 2) |
|---|---|--|
| Key Focus: Composing | Key Focus: Improvising | Key Focus: Singing and Playing Instruments |
| <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN create music in response to music and video stimuli.</p> <p>I CAN use structures within compositions (eg introductions, multiple verse and chorus sections, AB form).</p> <p>I CAN use chords to compose music that evokes a specific atmosphere, mood or environment.</p> <p>I CAN use full scales in different keys.</p> <p>I UNDERSTAND how chord triads are formed and play them on tuned percussion, melodic instruments or keyboards.</p> | <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN explore improvisation within major and minor scales, using a wide variety of notes.</p> <p>I CAN try to use melodic jumps that get higher or lower.</p> <p>I CAN use some loud and quiet dynamics.</p> <p>I CAN include smooth (legato) and detached (staccato) articulation when playing notes.</p> | <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN sing a broad range of songs as part of a choir, including those that involve syncopated rhythms, with a good sense of ensemble and performance.</p> <p>I CAN sing with and without an accompaniment.</p> <p>I CAN lead a singing rehearsal.</p> <p>I CAN rehearse and learn to play one of four differentiated instrumental parts by ear or from notation (in tonal centres of C major, F major, G major, D major, E minor, A major, D minor and F minor).</p> <p>I CAN make decisions about dynamic range, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano).</p> |
| <p>LINKS TO NATIONAL CURRICULUM</p> <ul style="list-style-type: none"> • Improvise and compose music for a range of purposes, using the interrelated dimensions of music. • Use and understand staff and other musical notations. | <p>LINKS TO NATIONAL CURRICULUM AND MODEL MUSIC CURRICULUM</p> <ul style="list-style-type: none"> • Improvise and compose music for a range of purposes using the interrelated dimensions of music. | <p>LINKS TO NATIONAL CURRICULUM AND MODEL MUSIC CURRICULUM</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. • Use and understand staff and other musical notations. |

Knowledge and Skills: Year 5/6 B

| Freedom to improvise (Autumn 1) | Whole Class Instrumental Tuition (Autumn 2) | Enjoying musical styles (Spring 1) |
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| Key Focus: Improvising | Key Focus: Performing | Key Focus: Listen and Respond |
| <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN experiment with a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano).</p> <p>I CAN explore rhythm patterns created from quavers, crotchets, semiquavers, minims and their rests.</p> <p>I CAN challenge myself to play for longer periods, both as a soloist and in response to others in a group.</p> | <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN perform a range of songs as a choir in school and for a wider audience.</p> <p>I UNDERSTAND the value of choreographing any aspect of a performance.</p> <p>I UNDERSTAND the importance of a performing space and how to use it.</p> <p>I CAN record my performance and compare it to a previous performance.</p> | <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN justify a personal opinion with reference to musical elements.</p> <p>I CAN identify 2/4, 3/4, 6/8 and 5/4 metre.</p> <p>I CAN identify the musical style of a song or piece of music.</p> <p>I CAN identify instruments by ear.</p> <p>I CAN explain a bridge passage and its position in the song.</p> <p>I CAN recall memorable phrases heard in the music.</p> |
| <p>LINKS TO NATIONAL CURRICULUM</p> <ul style="list-style-type: none"> • Improve and compose music for a range of purposes, using the interrelated dimensions of music. | <p>LINKS TO NATIONAL CURRICULUM AND MODEL MUSIC CURRICULUM</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. | <p>LINKS TO NATIONAL CURRICULUM AND MODEL MUSIC CURRICULUM</p> <ul style="list-style-type: none"> • 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. • Listen with attention to detail and recall sounds with increasing aural memory. |

| Creative composition (Spring 2) | Music and technology (Summer 1) | Musical styles connect us (Summer 2) |
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| Key Focus: Composing | Key Focus: Musicianship | Key Focus: Listen and Respond |
| <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN plan and compose an 8 or 16-beat melodic phrase using the pentatonic scale and notate this melody.</p> <p>I CAN create a simple chord progression.</p> <p>I CAN compose a ternary piece (ABA form).</p> <p>I CAN successfully create a melody in keeping with the style of the backing track and to describe how my melodies were created.</p> | <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN listen and copy rhythmic patterns made of dotted minims, minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semi-quavers and their rests, by ear or by notation.</p> <p>I CAN copy back various melodic patterns.</p> <p>I KNOW the key centres of C major, G major, D major, A minor and D minor.</p> <p>I KNOW the time signatures 2/4, 3/4, 4/4, 5/4 and 6/8.</p> | <p>SUBSTANTIVE/DISCIPLINARY KNOWLEDGE:</p> <p>I CAN recognise the sound and notes of the pentatonic and Blues scales, by ear and from notation.</p> <p>I CAN explain rapping.</p> <p>I CAN discuss the structure of the music with reference to verse, chorus, bridge and an instrumental break.</p> <p>I UNDERSTAND what an outro is and its purpose.</p> <p>I CAN identify choir triads I, IV and V, and intervals within a major scale.</p> <p>I CAN identify the sound of a Gospel choir and soloist, a Rock band, a symphony orchestra and an A cappella group.</p> |
| <p>LINKS TO NATIONAL CURRICULUM</p> <ul style="list-style-type: none"> • Improvise and compose music for a range of purposes, using the interrelated dimensions of music. • Use and understand staff and other musical notations. | <p>LINKS TO NATIONAL CURRICULUM AND MODEL MUSIC CURRICULUM</p> <ul style="list-style-type: none"> • Use and understand staff and other musical notations. • Listen with attention to detail and recall sounds with increasing aural memory. | <p>LINKS TO NATIONAL CURRICULUM AND MODEL MUSIC CURRICULUM</p> <ul style="list-style-type: none"> • 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. • Listen with attention to detail and recall sounds with increasing aural memory. |

Progression by Disciplinary Area

| | Year 1/2 | Year 3/4 | Year 5/6 |
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| Musicianship | <ul style="list-style-type: none"> • Move in time with a steady beat/pulse. • Copy back simple long and short rhythms with clapping. • Copy back singing simple high and low patterns. • Understand and demonstrate the difference between pulse, rhythm and pitch. • Keep a steady beat together. • Understand the difference between creating a rhythm pattern and a pitch pattern. • Sing short phrases independently. • Understand the speed of a beat can change, creating a faster or slower pace (tempo). • Play copy-back rhythms, coping a leader, and invent rhythms for others to copy on untuned and tuned percussion. • Create rhythms using word phrases as a starting point. • Recognise long and short sounds, matching them to syllables and movements. | <ul style="list-style-type: none"> • Begin to understand the terms of basic music theory (staves, lines and spaces, clefs, crotchets, minims, paired quavers). • Understand the difference between crotchets and paired quavers. • Play and sing in the time signatures of 2/4, 3/4 and 4/4. • Begin to recognise (by ear and from notation) minims, crotchets, quavers and their rests. • Identify the names of some pitched notes on a stave. • Identify if a song is major or minor. • Copy back and improve with rhythmic patterns using minims, crotchets, quavers and their equivalent rests. • Listen to and copy more complex rhythmic patterns, by ear or from notation. • Copy back more complex melodic patterns. | <ul style="list-style-type: none"> • Listen to and copy rhythmic patters made of dotted minims, minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semiquavers and their rests, by ear or from notation. • Copy back various melodic patterns. • Know the key centres of C major, G major, D major, A minor and D minor. • Play and sing in the time signatures of 2/4, 3/4, 4/4, 5/4 and 6/8. |
| Singing | <ul style="list-style-type: none"> • Sing, rap or rhyme as part of a choir. • Begin to demonstrate good singing posture – standing up straight with relaxed shoulders. • Sing songs from memory. • Try to understand the meaning of the song. • Try to follow the leader or conductor. • Have a go at singing a solo. • Sing with more pitching accuracy. • Sing to try to communicate the meaning of the words. • Listen for being ‘in time’ or ‘out of time’. | <ul style="list-style-type: none"> • Sing as part of a choir and in unison. • Listen for being ‘in time’ or ‘out of time’, with an awareness of following the beat. • Sing with attention to clear diction. Demonstrate vowel sounds, blended sounds and consonants. • Sing more expressively, with attention to breathing and phrasing. • Sing with attention to the meaning of words. • Sing a widening range of unison songs, of varying styles and structures. • Sing ‘on pitch’. • Sing expressively, with attention to staccato and legato. | <ul style="list-style-type: none"> • Sing in unison and in parts, and as part of a smaller group. • Self-correct if lost or out of time. • Sing expressively, with attention to dynamics and articulation. • Sing a broad range of songs as part of a choir, including those that involve syncopated rhythms, with a good sense of ensemble and performance. • Sing with and without an accompaniment. • Lead a singing rehearsal. |

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| | | <ul style="list-style-type: none"> • Talk about the different styles of singing used for different styles of song. • Talk about how the songs and their styles connect to their world. | |
| Playing with instruments | <ul style="list-style-type: none"> • Play a part on a tuned or untuned instrument by ear. • Play together with everybody while keeping in time with a steady beat. • Perform short, repeating rhythm patterns (ostinato or riffs) while keeping in time with a steady beat. | <ul style="list-style-type: none"> • Play a part on a tuned instrument, by ear or from notation, in C major, F major, G major and D major. • Play the right notes with secure rhythms. • Play instruments with good posture and technique. • Listen to and follow musical instructions from a leader. | <ul style="list-style-type: none"> • Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one staff. • Begin to understand how to rehearse a piece of music in order to improve. • Play instrumental parts, by ear or from notation, in the tonal centres of C major, F major, G major, D major, E major, A major, D minor and F minor. • Make decisions about dynamic range, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano). |
| Improvising | <ul style="list-style-type: none"> • Understand that improvisation is about making up your own very simple tunes on the spot. • Improvise simple vocal patterns using question-and-answer phrases. • Understand the difference between creating a rhythm pattern and a pitch pattern. • Create personal musical ideas using given notes. • Follow a steady beat and stay 'in time'. | <ul style="list-style-type: none"> • Become more skilled in improvising, trying more notes and rhythms, including rests or silent beats. • Think about creating music with 'phrases' made up of notes, rather than just lots of notes played one after the other. • Explore improvisation within a major scale. • Improvise on a limited range of pitches, making use of musical features, including smooth (legato) and detached (staccato) articulation. • Improvise over a simple chord progression or groove. | <ul style="list-style-type: none"> • Explore improvisation within major and minor scales, using a wide variety of notes. • Experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano). • Become more skilled in improvising, perhaps trying to use melodic jumps that get higher or lower. • Explore rhythm patterns created from quavers, crotchets, semiquavers, minims and their rests. • Include smooth (legato) and detached (staccato) articulation when playing notes. • Challenge themselves to play for longer periods, both as a soloist and in response to others in a group. |

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| <p>Composing</p> | <ul style="list-style-type: none"> • Begin to understand that composing is like writing a story with music. • Explore sounds and create their own melodies. • Perform simple compositions using 2, 3, 4 or 5 notes. • Start and end their tunes on note one. • Create musical sound effects and short sequences of sounds. • Use graphic symbols, dot notation and stick notation, to keep a record of composed pieces. • Create and perform their own rhythm patterns with stick notations, including crotchets, quavers and minims. | <ul style="list-style-type: none"> • Successfully create a melody in keeping with the backing track, eg to compose over a simple chord progression or over a drone. • Include a home note to provide a sense of an ending (coming home). • Give the melody a shape and describe how it was created. • Start to use simple structures within compositions, eg introduction, verse, chorus. • Create a tempo instruction. • Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values. • Use simple rhythmic combinations of minims, crotchets and paired quavers with their corresponding rests to create rhythmic patterns. • Use music technology, if available, to capture, change and combine sounds. • Use simple dynamics. • Use a pentatonic scale. • Explain a composition's musical shape, identifying melodic intervals (a melody that leaps) and melodic steps (a melody that moves to the next note). • Perform their simple compositions using their own choice of notes. | <ul style="list-style-type: none"> • Create music in response to music and video stimuli. • Start to use structures within compositions, eg introductions, multiple verse and chorus sections, AB form. • Use chords to compose music that evokes a specific atmosphere, mood or environment. • Use full scales in different keys. • Understand how chord triads are formed and play them on tuned percussion, melodic instruments or keyboards. • Plan and compose an 8 or 16 beat melodic phrase using the pentatonic scale, and notate this melody. • Create a simple chord progression. • Compose a ternary (ABA form) piece. • Successfully create a melody in keeping with the style of the backing track. |
| <p>Listen and Respond</p> | <ul style="list-style-type: none"> • Move, dance and respond with their bodies when listening. • Invent different actions to move in time with the music. • Find a way to keep a steady beat. • Describe thoughts and feelings when listening to the music, including why they like or don't like the music. • Describe what they see in their imaginations when listening to a piece of music. | <ul style="list-style-type: none"> • Find the beat or groove of the music. • Identify 2/4, 3/4 and 4/4 metre. • Identify the tempo as fast, slow or steady. • Use appropriate musical language to describe and discuss the music, starting to use musical concepts and elements when talking. • Think about and discuss why the song or piece of music was written and what it might mean. • Talk about the words of a song. | <ul style="list-style-type: none"> • Justify a personal opinion with reference to musical elements. • Identify 2/4, 3/4, 4/4, 6/8 and 5/4 metre. • Identify the musical style of a song or piece of music. • Identify instruments by ear. • Explain a bridge passage and its position in a song. • Recall (by ear) memorable phrases heard in the music. |

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| | <ul style="list-style-type: none"> • Talk about any instruments they might hear and perhaps identify them. • Identify a fast or slow tempo. • Identify loud and quiet sounds. • Talk about any other music they have heard that is similar. • Begin to understand where music fits in the world. • Begin to understand different styles of music and discuss them. | <ul style="list-style-type: none"> • Recognise the style of music they are listening to, and the important musical features that distinguish the style. • Discuss the structures of songs. • Explain what a main theme is and identify when it is repeated. • Identify: call and response; a solo vocal or instrumental line; a change in texture; articulation of certain words. • Understand what a musical introduction is and its purpose. • Identify major and minor tonalities. • Recognise the sound and notes of the pentatonic scale, by ear and from notation. • Describe legato and staccato. | <ul style="list-style-type: none"> • Recognise the sound and notes of the pentatonic and Blues scales, by ear and from notation. • Explain rapping. • Discuss the structure of the music with reference to verse, chorus, bridge and instrumental break. • Identify chord triads I, IV and V, and intervals within a major scale. • Understand what an outro is and its purpose. • Identify the sound of a Gospel choir and soloist, a Rock band, a symphony orchestra and an A cappella group. |
| <p>Performing</p> | <ul style="list-style-type: none"> • Rehearse a song and then perform it to an audience, explaining why it was chosen. • Add actions and perhaps movement to the song. • Talk about the performance afterwards, saying what they enjoyed and what they think could have been better. • Begin to play tuned and untuned instruments musically within the performance. • Begin to play together as a group/band/ensemble. • Perform a song from memory. • Follow the leader or conductor. | <ul style="list-style-type: none"> • Plan, rehearse and perform a song to an audience from memory or with notation, with confidence. • Talk about the strengths of the performance, how they felt and what they would like to change. • Include any actions, instrumental parts or composed passages within the rehearsal and the performance. • Reflect on feelings about sharing and performing, eg excitement, nerves, enjoyment. • Play and perform melodies following staff notation, using a small range of notes as a whole class or in small groups. • Explain why the song was chosen, including its composer and the historical/cultural context of the song. • Communicate the meaning of the words and articulate them clearly. • Discuss and respond to any feedback; consider how future performances might be different. | <ul style="list-style-type: none"> • Create, rehearse and present a holistic performance for a friendly but unfamiliar audience. • Understand the value of choreographing any aspect of a performance. • Understand the importance of a performing space and how to use it. • Perform a range of songs as a choir in school and for a wider audience. • Perform from memory or with notation, with confidence and accuracy. • Discuss and talk musically about the strengths and weaknesses of a performance. • Record the performance and compare it to a previous performance. |

Lesson Design in Music

In Charanga units, lessons within the sequence build through the activities below -

Activity 1: Musicianship - supports students in their understanding of duration, pulse, rhythm and pitch. It is designed to bring everyone together at the beginning of the lesson to learn, embed or revisit the music theory

Activity 2: Listening - explores the impact that music can have on us, its design and cultural place. Children make immediate responses to the music, then their attention is drawn to expressive concepts: dynamics, tempo, texture and articulation. Often, further information about the music or its composer is given.

Activity 3: Singing – the focus song is broken down into manageable learning sections, with an option to follow the score so children can see the notated version. The children can add clapping and movement in the relevant sections and have fun!

Activity 4: Playing – children play instruments with the song. For younger children, learning by ear is important – a ‘sound before symbol’ approach – and then notation is introduced for children to follow.

Activity 5: Composing and Improvising – this includes an opportunity for improvisation and for the children to express themselves. They can use their voices or clap (rhythmic improvisation). Then, they can use one note and progress to two, three or five notes, later including certain musical elements they are focusing on. In every unit, there is also an opportunity for composing and communicating the children's musical ideas and feelings. The composition could be a class task or an individual task, presented on its own or as part of the performance of a unit song.

Activity 6: Performing - perform and share the learning that has taken place in each lesson and at the end of the unit.

Music for learners with SEND

Inclusion in music means: setting suitable learning challenges, responding to pupils' diverse needs, and overcoming potential barriers to learning and assessment for individuals and groups.

| Possible struggle or challenge | Scaffold or support to consider |
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| - Difficulties with language/vocabulary | <ul style="list-style-type: none">- Physical involvement is an important aspect of music learning. Action songs and rhymes for younger pupils – moving or dancing at the same time as singing – help pupils to begin to internalise rhythmic and pitch concepts, eg marching on the spot while singing and then moving around and maintaining the steady beat while singing to increase the challenge.- Display key words and concepts clearly – commercial posters and diagrams are readily available.- Use pupils' own work – graphic scores – as visual support.- Use modelling and practical demonstration to support verbal questioning. Modelling, demonstration and imitation help pupils begin to understand musical concepts. This can be done without the use of verbal instruction. Adopt the model: join in with, imitate, practise, and initiate.- Creating 'graphic scores' or pictorial representations of compositions becomes another means of non-verbal communication |
| - Difficulties with writing/recording | <ul style="list-style-type: none">- Revisiting a mind map of the same area of learning, say after three weeks of studying a music topic, can be a good way of assessing – through the added 'branches' of the map – how pupils' understanding of concepts is developing. This approach can be particularly valuable for pupils for whom oral and written communication present a barrier, as pictures and symbols can be included |
| - Difficulties with physical disability/sensory impairment | <ul style="list-style-type: none">- Make sure pupils are physically able to play the instruments they are asked to play. Percussion instruments can be adapted for pupils with physical disabilities. Handbells are readily available.- Provide opportunities to learn about music through physical contact with an instrument and/or sound source where pupils are unable to hear sounds clearly or at all.- Encourage pupils to use their voices expressively and to use different forms of communication, such as gesture, to compensate for difficulties when singing or speaking. |
| - Difficulties with memory/processing | <ul style="list-style-type: none">- Build up a chart (using a wallchart or other space) to show each lesson's focus and how successive lessons or topics link together to develop an area of work in music. This could include symbols, images or objects to make it more accessible.- Identify pupils' prior learning and experience, eg using posters, concept maps or mind-mapping software, and build on their existing knowledge and understanding. |

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| | <ul style="list-style-type: none"> - Teaching songs by rote supports memory development and removes the need for written text. The combination of melody and words in singing helps the development of memory. - Display an age-appropriate 'aide memoire' so pupils are reminded of musical language that has been learnt during a lesson. This can be built up over time. |
| <ul style="list-style-type: none"> - Difficulties with engagement, for example because of SEMH needs | <ul style="list-style-type: none"> - Create a music-making environment for learning where pupils feel that it is good to explore, experiment and make 'mistakes'. This provides them with a context in which they understand how to develop and improve their work, rather than accepting their first offering. - Build in lots of repetition. Play a rhythm or a 'sound shape' on an instrument for pupils to join in with. Provide opportunities for pupils to join in all together before being invited to play or sing individually. |

Assessment in Music

Teachers may choose to record the 'end of lesson' sharing as part of their formative assessment processes. This information can then be used later in the sequence where there is the option to revisit and perform a song/songs as required. The final sharing or performance can also be used for a summative assessment of children's achievement of the unit outcomes.

Teachers may choose to present children with a low-stakes quiz on particular theory or musical knowledge covered in the sequence.

We also value pupil reflection and self-assessment - as a learning tool, and as a useful habit in developing metacognitive awareness. Children may be supported to review a performance, give feedback to others or talk about the progress that has been made.

At Charmouth, we agree with the Charanga principle that "urges all teachers to not let assessment get too much in the way of the actual musical learning and music making. As in all areas of education, in music education, assessment should serve learning and not the other way round."