

## INTENT - what do we aspire for our children?

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.

**Source: DFE National Curriculum, 2013**

'Music is all around us. It is the soundtrack to our lives. Music connects us through people and places in our ever-changing world. It is creative, collaborative, celebratory and challenging. In our schools, music can bring communities together through the shared endeavour of whole-school singing, ensemble playing, experimenting with the creative process and, through the love of listening to friends and fellow pupils, performing. The sheer joy of music making can feed the soul of a school community, enriching each student while strengthening the shared bonds of support and trust which make a great school.'

**Source: DFE Model Music Curriculum, 2021**

## What drives our music curriculum at Headley Park Primary School?

**Excellence:** Here at Headley Park we strive for excellence in music by offering a collaborative trust-wide selective orchestra. KS2 are offered the opportunity to learn recorder/toot. We celebrate excellence through regular performances including nativities, carols, Year 6 end of year performances, instrumental and peripatetic sessions. We deliver a challenging and varied curriculum with a focus on composition which gives children the freedom to express themselves and gives those that study outside of school the opportunity to shine.

**Character:** Music helps children to express themselves, develop a sense of self, develop creativity and improves self-esteem. Through collaborative events they have the opportunity to mix with other children and make friends across year groups. Freedom in the curriculum enables them to respond with movement, art, composition and performance. A heavy emphasis is placed on having respect for each other's compositions and performances.

**Community:** We follow the Bristol Beacon curriculum, which celebrates the musical styles from within our local community and further a field. Through studying the steel pans, children experience and celebrate music from our culture and in the wider world. Consideration is given to music played and sung in assemblies to make sure it is reflective of the community and the wider world. Special events such as International Women's Day are highlighted through the music played. Within the Trust, we establish a sense of community through concerts and events.

**Equity:** We provide a broad and inclusive curriculum. Our extra curricular clubs are available for all. Pupil premium children are offered subsidised peripatetic lessons.

## At Headley Park, the music curriculum ensures that all pupils have the opportunity to:

- 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.

We follow the [Bristol Music Primary Curriculum](#) (see overview below).

This document is intended to help teachers plan and resource lessons, ensuring there is consistency throughout the school. Any questions should be directed to the music leaders.

## HPPS Progression Documents

### Music - EYFS

- Sings a few familiar songs from memory
- Taps out simple repeated rhythms
- Explores and learns how sounds can be changed
- Sings to self and makes up songs
- Makes up rhythms
- Captures experiences with music
- Begins to build a repertoire of songs
- Explore the different sounds of instruments
- Children sing songs /make music and experiment with ways of changing them
- They represent their own ideas, thoughts and feelings through music
- Sing a range of nursery rhymes
- Echo simple rhythms
- Explore the different sounds their voices can make
- Create their own songs and rhythms
- Use instruments to represent characters from stories
- Add to their song repertoire with themed based songs e.g. autumn, people that help us...
- Explore the different sounds that instruments make
- Focus on the voice, how to warm it up in readiness for singing. Listen to and trace the pitch of a song melody.
- To explore and create musical sound inspired by photos of clouds and a story.
- To understand pulse and rhythm.
- To notate sounds, pitch and dynamics using the medium of a graphic score.
- Listen with a focus on tempo.
- Understand how music can be composed and performed at different tempi.
- Conduct music keeping in time with a pulse.



- Understand what a Rondo is and work on a class composition within the structure.
- Listen with concentration to contemporary music and understand how the inter-related dimensions of music portray the mood of the music.
- Perform a song.

### Music – Year 1&2

Strand	Year 1	Year 2
<p><b>Performance</b></p> <p>Children can use their voices expressively and creatively by singing songs and speaking chants and rhymes.</p> <p>They play tuned and untuned instruments musically.</p>	<ul style="list-style-type: none"> <li>• Feeling the pulse and strong beat of the bar through movement activities</li> <li>• Kinaesthetic activities to feel the pulse and strong beat of the bar using songs and percussion</li> <li>• To create a four beat rhythm using picture cues and written notation</li> <li>• To create and perform a four bar rhythm using rhythms composed last week. To add an ostinato and perform as a rhythmic rondo</li> <li>• They sing a response and learn to read and recognise different rhythm patterns.</li> <li>• The children broaden their knowledge of African instruments and how they are played. They tap the rhythms of the words that they sing/chant. They maintain a pulse and internalise rhythms.</li> <li>• They develop their rhythm skills through responding to the story by reading and tapping out rhythms with accuracy. They rehearse and perform using a variety of untuned instruments.</li> <li>• They introduce a rhythmic introduction to their class performance and rehearse the whole piece. They recognise how one instrument can make different sounds.</li> <li>• Children rehearse, perform and review their composition <i>Handa's Surprise</i>. They follow a musical structure, feel the pulse and maintain their rhythms within an ensemble. They compare their performance with that of the Royal Drummers of Burundi.</li> </ul>	<ul style="list-style-type: none"> <li>• To use actions and voices to reflect changes in pitch and</li> <li>• To introduce the idea of making small changes by moving in steps up and down a scale.</li> <li>• To explore high, middle and low sounds using voices and tuned percussion.</li> <li>• To relate the size of an instrument to its pitch.</li> <li>• To explore leaps in pitch and use voices, actions and notation to reflect both steps and leaps. To match the pitch of an instrument to a given character.</li> <li>• To identify pitch movement by steps and leaps using the voice, movement and graphic notation.</li> <li>• To learn a new song from the Native American Indian tradition, score it and compare it with another song from the same tradition.</li> <li>• To lead and or maintain a vocal part in a part song. To play either a rhythmic or melodic ostinato accompaniment. To identify and sing/play leaps in pitch (intervals).</li> </ul>
<p><b>Composition</b></p> <p>Children can experiment with, create, select and combine sounds.</p>	<ul style="list-style-type: none"> <li>• Introduce animal symbols to represent note values</li> <li>• Add a further animal symbol to represent a new note value</li> <li>• Children listen to drummers on a recording and identify aspects of the music comparing recycled instruments with their own home made ones. They introduce a rhythmic introduction to their class performance and rehearse the whole piece. They recognise how one instrument can make different sounds.</li> </ul>	<ul style="list-style-type: none"> <li>• To explore high, middle and low sounds using voices and tuned percussion.</li> <li>• To explore leaps in pitch and use voices, actions and notation to reflect both steps and leaps. To match the pitch of an instrument to a given character.</li> </ul>



<p><b>Listening</b></p> <p>Children can listen with concentration to a range of high quality live and recorded music.</p>	<ul style="list-style-type: none"> <li>· The children are introduced to African music. They discover that they will be exploring the music of Africa through the story of Handa's Surprise.</li> <li>· The children identify the timbre/tone colour of African instruments.</li> <li>· Children identify an Mbira and understand why it is a tuned percussion instrument.</li> <li>· Children listen to drummers on a recording and identify aspects of the music comparing recycled instruments with their own home made ones.</li> </ul>	<ul style="list-style-type: none"> <li>· Children will be comparing and contrasting two pieces of music from the Renaissance era and learning some of the Renaissance dances.</li> <li>· The children will listen to music by Bach and explore and recognise characteristics of the Baroque Period e.g. polyphony. They will listen to the organ, harpsichord and listen and respond through movement and art.</li> <li>· The children will listen to Ballet music by Tchaikovsky and respond to it through movement and dance.</li> <li>· The children will listen to music by Grieg and determine how the inter-related dimensions of music are used to create various moods. They will reflect mood through art and creative music.</li> <li>· The children will learn about the music of 20<sup>th</sup> century composers by listening and creatively responding through art to Messiaen's '<i>Oiseaux Exotiques</i>' by exploring timbre and tone colour.</li> <li>· The children will listen to '<i>Loomings</i>' by the Bristol Ensemble: Three Cane Whale and respond by composing their own piece using sampled sound and notating using graphic score.</li> <li>· To explore the music of indigenous Australians.</li> <li>· To learn a new song from the Native American Indian tradition, score it and compare it with another song from the same tradition</li> </ul>
<p><b>Music - Year 3&amp;4</b></p>		
<p>Strand</p>	<p>Year 3</p>	<p>Year 4</p>



<p><b>Performance</b></p> <p>Children can play and perform in solo and instrumental contexts, using their voices with increasing accuracy, fluency control and expression.</p>	<ul style="list-style-type: none"> <li>· Introduce the unit, start to explore sounds (timbre) that can be made using percussion instruments in different ways and relating to sounds a hot air balloon makes. Think about different colours of sound using wood, metal, skin.</li> <li>· Develop an understanding of 'structure' by creating a piece called 'The Phone Call'. Children then create beginning the 'take off' part of their journey that will be used in the final composition.</li> <li>· Children perform their final 'Hot Air Balloon Journey' compositions and have a chance to be a critical audience.</li> <li>· Exploring and internalising pulse through kinaesthetic learning. To learn that the pulse is the "regular beat of the music".</li> <li>· Further developing an understanding of pulse through kinaesthetic learning. To learn that the first beat of a bar is "strong." To use balls to explore the strong first beat of the bar.</li> <li>· To explore rhythm using cups. To understand that a rest is a beat of silence through visual and aural activities.</li> <li>· Continuing to explore rhythm using cups. To work in small groups to compose a rhythm that includes rests. To notate 4 beat rhythms. To perform rhythms as part of a whole class performance.</li> <li>· To explore timbre using 'Stomp' inspired instruments. To play rhythms using instruments with the whole class.</li> </ul>	<ul style="list-style-type: none"> <li>· Introduce the unit, start to explore the origins of sea shanties and feel the pulse of traditional songs understanding the difference between pulse and rhythm.</li> <li>· Develop vocal skills by singing simple songs in tune with expression as part of a group. Create call and response phrases.</li> <li>· Children add an ostinato part to a song so that it can be performed in two parts.</li> <li>· Begin to compose a soundscape for a 'Storm' thinking about suitable timbres to use and also dynamics; introducing the terms 'forte' and 'piano'.</li> <li>· Continue to compose their 'Storm' composition in groups, thinking about how the music could be represented as a graphic score.</li> <li>· Children perform the Sea shanty songs they have learnt and become a critical audience evaluating their performance.</li> <li>· Develop an understanding of notated rhythms which link to Bristol landmarks. To clap the rhythm of a song.</li> <li>· Developing ability to internalise rhythms using "thinking voices." Perform rhythms to pieces using a variety of tempo markings.</li> <li>· Using rhythm sticks to perform pieces together and to maintain a rhythm within an ensemble performance.</li> <li>· Using Lego pieces to develop an understanding of note values. Composing and performing four beat rhythms. Maintaining a rhythmic line within an ensemble performance.</li> <li>· Using Lego pieces to further develop and consolidate understanding of note values.</li> </ul>
<p><b>Composition</b></p> <p>Children can improvise and compose music for a range of purposes</p>	<ul style="list-style-type: none"> <li>· Begin to make scores with symbols to represent sounds that are being played. Introduce the idea that a score makes sure we play the same thing each time.</li> <li>· Begin to compose a soundscape for a 'Hot Air Balloon Journey' over Bristol, thinking about dynamics and introducing the terms 'forte' and 'piano'.</li> <li>· Continue to compose their 'Hot Air Balloon</li> </ul>	<ul style="list-style-type: none"> <li>· Begin to compose a soundscape for a 'Storm' thinking about suitable timbres to use and also dynamics; introducing the terms 'forte' and 'piano'.</li> <li>· Continue to compose their 'Storm' composition in groups, thinking about how the music could be represented as a graphic score.</li> <li>· To learn about how rhythm is explored in a different musical tradition, with a focus on</li> </ul>



	<p>Journey' composition in groups, thinking about how dynamics could reflect different locations.</p> <ul style="list-style-type: none"> <li>To work in small groups to compose a 'Stomp' inspired piece of music. To develop ensemble skills when rehearsing and playing. To demonstrate an understanding of rhythm when composing. To perform a composition to the class. Review and evaluate.</li> </ul>	<p>composing a <i>tala</i> inspired by Indian music</p>
<p><b>Listening</b></p> <p>Children can develop an understanding of the history of music.</p>		<ul style="list-style-type: none"> <li>Introduce the unit, start to explore the origins of sea shanties and feel the pulse of traditional songs understanding the difference between pulse and rhythm</li> <li>To learn about how rhythm is explored in a different musical tradition, with a focus on composing a <i>tala</i> inspired by Indian music</li> </ul>

### Music - Year 5&6

Strand	Year 5	Year 6
<p><b>Performance</b></p> <p>Children can play and perform in solo and instrumental contexts, using their voices with increasing accuracy, fluency control and expression.</p>	<ul style="list-style-type: none"> <li>The children are introduced to the unit with a traditional song and make up actions to go with the chorus.</li> <li>The children perform the 'Bolero' ostinato from notation, reading triplets. Children internalise and maintain a rhythmic ostinato using their thinking voice.</li> <li>Exploring dynamics through singing, listening and performing music about aircraft.</li> <li>Exploring tempo through listening, discussion, conducting and singing.</li> <li>Refining and reworking the Air Fiesta compositions ahead of next week's performance</li> <li>Performances of Air Fiesta pieces, singing 'Those Magnificent Men in their Flying Machines'.</li> <li>revise sea shanties and learn a second/third part harmony ; consider melodic shape and recognise unison and harmony singing.</li> <li>explore dynamics by creating a wave effect using classroom percussion and/or voices and body percussion. To notate ideas as a graphic score.</li> </ul>	<ul style="list-style-type: none"> <li>Learning how to spell rhythm. Learn four basic Samba rhythms. Exploring samba through listening. Beginning to learn a simple Brazilian song.</li> <li>Rehearsing and performing four basic Samba rhythms in response to a call. Continuing to learn the simple Brazilian song.</li> <li>Exploring texture through layering the samba rhythms. Developing dynamics and tempo linked to accurate playing of samba rhythms in ensemble. Singing the Brazilian song in canon (one after the other). Listening to Samba instruments and identifying the key features of Samba.</li> <li>Use body percussion to perform more complex rhythm patterns within simple structures e.g. call and response, canon / round. Add this to a rehearsed and reformed performance of Brazilian song. Learn two further Samba rhythms.</li> <li>Maintain a part and keep the pulse in a Reich-inspired clapping piece. Respond correctly to Samba calls within a given structure and maintain a rhythmic line in an ensemble.</li> <li>Maintain a part and keep the pulse in a Reich inspired clapping piece. Perform class Samba and evaluate.</li> <li>Children maintain a pulse whilst feeling syncopated</li> </ul>



		<p>rhythms. Children identify high, middle, low pitches. They build up a performance of 'Wimmoweh' to include the main melody, ostinato and instrumental accompaniment.</p> <p>Children build up a performance of 'Young Rider' to include the main melody, counter melody and instrumental accompaniment.</p> <p>Children build up a performance of 'Rock a my soul' to include vocal and instrumental accompaniment.</p>
<p><b>Composition</b></p> <p>Children can improvise and compose music for a range of purposes</p>	<ul style="list-style-type: none"> <li>They compose their own rhythmic ostinato and notate it. They write lyrics to match / mirror a rhythm.</li> <li>They then work in pairs to make up couplets to describe the train journey visiting the major sights of Bristol.</li> <li>The children compose two bar rhythms to a theme and notate.</li> <li>The children perform their train composition, reading from traditional notation. They review and select features to add to a final performance. They record their work, and perform to a wider audience.</li> <li>Introducing the Air Fiesta composing project, composing short pieces and notating in graphic score.</li> <li>Exploring pitch through listening, graphic score study, composing and performing (with Music ICT if available).</li> <li>develop structure of wave / engine pieces (ABA – ternary form) ahead of next week's performance.</li> </ul>	<p>** new unit to include composition, due Feb 2020</p>
<p><b>Listening</b></p> <p>Children can listen a range of high quality live and recorded music from different traditions and great composers and musicians. They listen with attention to detail and recall sounds with increasing aural memory</p>	<ul style="list-style-type: none"> <li>They listen to <i>Bolero</i> by Ravel, identifying the difference between pulse and rhythm and recognising / clapping the rhythmic ostinato.</li> <li>The children listen to a piece by Pierre Schaeffer and the poem Night Mail by W.H. Auden.</li> <li>The children listen to Honneger's <i>Pacific 231</i> whilst watching a video of a train journey</li> <li>listen to the sound of a steam ship and explore the rhythms of words inspired by engines in order to create an ostinato.</li> </ul>	<ul style="list-style-type: none"> <li>Performing a body percussion 'storm' and looking at pitch shape.</li> <li>Listen to 'Young Rider' and identify significant features of the song. Learn main melody. Children demonstrate their developing aural skills by tracing the pitch of various musical lines. Children demonstrate they can identify step and leap.</li> <li>Listen to 'Rock a my soul', and identify significant features of the song. Learn three lines of the song. Children demonstrate their developing aural skills by tracing the pitch of one of the lines. Children identify word painting in the song and in other examples of music.</li> </ul>

	<ul style="list-style-type: none"> <li>· listening to performance &amp; recording of engine pieces and sea shanty. Discuss &amp; review., recognising and performing sea shanties.</li> </ul>	<ul style="list-style-type: none"> <li>· Children listen to 'Wimmoweh', and identify significant features of the song. Learn ostinato and parts. Children demonstrate their developing aural skills by tracing the pitch of various musical lines and internalise pitch through physical movement.</li> </ul>
<p><b>Notation</b></p> <p>Children can use and understand staff and other musical notations</p>	<ul style="list-style-type: none"> <li>· Exploring pitch through listening, graphic score study, composing and performing (with Music ICT if available).</li> <li>· Introducing the Air Fiesta composing project, composing short pieces and notating in graphic score.</li> </ul>	<ul style="list-style-type: none"> <li>· children to read and follow staff and musical notation through the performing of Samba rhythms</li> </ul>
<p><b>History of Music</b></p> <p>Children can develop an understanding of the history of music.</p>	<p>** new unit to include composition, due Feb 2020</p>	<ul style="list-style-type: none"> <li>· Renaissance period. Listening to Renaissance music and learning to categorise instruments; singing <i>Greensleeves</i> and learning about how the Tudors danced.</li> <li>· Baroque period. Listening to music by Purcell and Handel and identifying features of Baroque music; listen to a <i>da capo aria</i> and identify where decoration occurs.</li> <li>· Romantic period. Listening to <i>Dance of the Knights</i> by Prokofiev . Comparing this music with other Romantic examples and identifying similarities. Exploring how music can create a mood in terms of instruments, dynamics and texture.</li> <li>· Twenty-first century period. Rehearsing and singing '<i>Macbeth</i>' one of the Shakespeare songs by Claire Alsop and adding accompaniment</li> <li>· Nationalistic period. Listening to Sibelius, <i>The Tempest</i>.</li> <li>· Twentieth century period. Listening to <i>Mambo</i> dance from Bernstein's West Side Story. Compare and contrast with ballets/dances from previous periods. Create a playlist for your own Capulet party.</li> </ul>

### IMPLEMENTATION - how will we deliver the curriculum?

## Delivery of the curriculum at Headley Park

Children at Headley Park will:

- Receive at least 30 minutes of music each week
- Children in Year 1 - 6 take part in a singing assembly each week
- EYFS children will receive regular planned music opportunities through the continuous provision model
- Year 4 study steel pans with Bristol Beacons for two terms.



## Music Lesson Design at Headley Park

Each music lesson must contain:

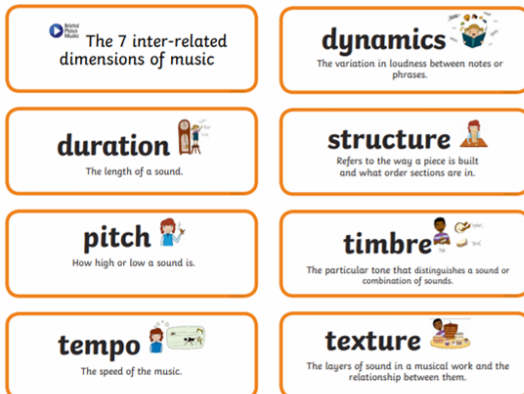
1. Minute of listening
2. Warm up or musical moment card (if doing the second part of the lesson).
3. Main lesson should focus on listening, composing and/or performing (this can either be singing or playing instruments).
4. Plenary (summary of learning / performance 5 mins max)

Interrelated dimensions of music

Each lesson will focus on one/or more of the 7 inter related music dimensions:

- pitch
- duration
- structure
- timbre
- tempo
- texture
- dynamics

Each dimension is represented by a picture icon on the plan.



Terminology and picture icons related to each dimension should be known and understood by all children and adults at HPPS.

Planning expectations:

- Teachers should use and adapt Bristol Beacons Music plans.
- Each lesson should have a clear learning objective in the form of a WALT, which is shared with the children verbally.

Exercise books:

- Some music lessons may require recording (e.g. notation in books, graphic scores, etc.)
- The pupils 'Wider Curriculum' exercise books can be used to record work in music.
- A WALT should be written or stuck (KS1) at the top of the page.

## Curriculum enrichment at Headley Park



- Rocksteady
- Recorder Club
- Choir KS1 and KS2
- Peripatetic Lessons
- CST/ BB opportunities e.g. concerts, workshops etc..
- Singing assembly

### IMPACT - how do we know our curriculum is effective?

#### **Pupil Voice:**

- Use musical terminology, especially the understanding of the 7 inter related dimensions of music.
- Be able to demonstrate an understanding of the dimensions.
- Explain how learning builds on previous knowledge.
- Engage in learning and make progress regardless of starting points.

#### **High quality outcomes:**

- Video/ photographic evidence
- Teacher feedback
- Pupil interviews
- Lesson drop ins
- Performances e.g. christmas, Easter, end of year, whole class music tuition,
- Monitoring during singing assembly (music leads)