

Music



Holywell C of E Primary School

Flowing, Strengthening, Deepening

INTENT

At Holywell, we use our school vision, *Flowing, Strengthening, and Deepening*, to guide our music intent:

- **Flowing** – developing a secure understanding of improvisation, composition, pulse, rhythm, pitch and different musical genres.
- **Strengthening** – becoming more confident as a musician when performing, developing correct body and instrument positioning and developing excitement, enjoyment and application of music
- **Deepening** – developing musical appreciation, understanding of different genres, using music to support emotional literacy

Our Music progression enables children to understand musical concepts through a repetition-based approach to learning. Learning about the same musical concept through different musical activities enables a more secure, deeper learning and mastery of musical skills.

Musical teaching and learning is not neat or linear. The strands of musical learning are part of the learning spiral. Over time, children can both develop new musical skills and concepts, and re-visit established musical skills and concepts. Repeating a musical skill doesn't necessarily mean their progress is slowing down or their development is moving backwards! It's just shifting within the spiral. Mastery means both a deeper understanding of musical skills and concepts and learning something new.

We use the national curriculum as the basis of our own curriculum, which states that:

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.

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 inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

1. The Long-Term Plan

| National Curriculum Content | KEY STAGE 1 Pupils should be taught to: | | KEY STAGE 2 Pupils should be taught to: | | KEY STAGE 3 Pupils should be taught to: | | KEY STAGE 4 Pupils should be taught to: | | KEY STAGE 5 Pupils should be taught to: | |
|---|--|---|--|--|--|---|---|--|---|--|
| | Year 1: | Year 2: | Year 3: | Year 4: | Year 5: | Year 6: | | | | |
| Performing | <ul style="list-style-type: none">• Explore making different sounds with the voice and instruments.• Show an understanding of pulse.• Sing and chant songs and rhymes in unison.• Begin to sing in tune using melodies that move mainly by step and include small intervals.• Start and stop at the appropriate time.• Follow a leader when performing as a group.• Recognise visual signs for start, stop, mime actions, sing in your head.• Putting actions to songs.• Playing a pitched note/drone to accompany a song. | <ul style="list-style-type: none">• Perform a simple melody using voice and/or instruments.• Perform with a strong sense of pulse.• Start to understand the difference between pulse and rhythm.• Perform, demonstrating use of dynamics, pitch and tempo.• Play simple rhythms.• Sing in tune within a limited pitch range up to an octave.• Develop an awareness of diction when singing.• Sing/chant in unison and with a simple second part.• As part of a group, maintain an ostinato/drone with the voice or on instruments.• Perform and interpret a piece using simple notation.• Follow a conductor and recognise visual signs for start, stop, mime actions, sing in your head. | <ul style="list-style-type: none">• Play a simple melody with technical control of the instrument/voice to create a pleasing sound.• Perform, demonstrating changes in dynamics, pitch, tempo and articulation.• Demonstrate the difference between pulse and rhythm.• Clap or tap a pulse whilst speaking/playing/improvising a rhythm/song.• Understand and respond to visual cues for starting and stopping.• Direct others to start and stop using gestures and can follow a conductor.• Maintain a second part in a vocal or instrumental piece (e.g. partner songs and rounds).• Sing rhythmically and expressively using a limited range of notes of approximately an octave with increased control. | <ul style="list-style-type: none">• Demonstrate awareness of the need for good posture and diction whilst singing in order to maintain a pleasing sound.• Sing and play with an awareness of how the interrelated dimensions of music affect the performance and its impact on the audience.• Perform using a range of rhythmic/melodic notation and/or from graphic notation including crotchet, quaver, minim, semibreve.• Understand and respond to visual cues for starting and stopping, sustaining sounds, ending words with clear consonant sounds and/or fading away.• Direct others to start and stop using gestures and can follow a conductor.• Maintain a third part in a vocal or instrumental piece showing an understanding of texture (e.g. partner songs, rounds and simple part harmony).• Continue to sing rhythmically and expressively using a range of approximately an octave with increased control. | <ul style="list-style-type: none">• Demonstrate awareness of the need for good posture, breathing and diction whilst singing in order to maintain a pleasing sound.• Sing and play with an understanding of how the interrelated dimensions of music affect the performance and its impact on the audience.• Perform using a range of rhythmic and melodic notation combining the inter-related dimensions of music.• Understand and respond to visual cues for starting and stopping, sustaining sounds, ending words with clear consonant sounds and/or fading away, tempi, dynamics and articulation.• Maintain a third part in a vocal or instrumental piece showing an understanding of texture.• Direct others to start and stop using gestures or counting in, setting tempi and dynamics.• Perform a solo part within a group. | <ul style="list-style-type: none">• When singing, show greater mastery and control of tone, diction, posture and breathing consistently.• Use the interrelated dimensions of music when singing and playing in a variety of styles.• Maintain a third part in a vocal or instrumental piece with an understanding of harmony and texture.• Perform using a range of rhythmic and melodic notation to play a variety of simple pieces or songs, including expression and articulations.• Understand and respond to visual cues for starting and stopping, sustaining sounds, ending words with clear consonant sounds and/or fading away, tempi, dynamics and articulation with greater accuracy.• Direct others to start and stop using gestures or counting in, setting tempi and dynamics, articulation and show how to change these within a piece. | | | | |
| | Composing and Improvising | <ul style="list-style-type: none">• Say words/rhymes and clap/play to create simple rhythmic patterns.• Improvise a rhythm/sound over a given number of beats.• Add sound effects to a story.• Make a piece of music to illustrate a character or mood.• Respond to music through movement.• Understand simple graphic notation – one sign for a sound or group of sounds. | <ul style="list-style-type: none">• Use simple pitch and rhythm patterns to develop a structure for a short piece.• Improvise a rhythm/sound over a given number of beats.• Begin to recognise how music will fit a topic/theme.• Experiment with different timbres to create effects.• Recognise and begin to use contrasts in dynamics, tempo or pitch in a simple composition.• Respond to music through movement.• Notate a composition using simple graphic notation.• Understand that music can be notated in different ways.• Compose a piece with a beginning, middle and end. | <ul style="list-style-type: none">• Make four-bar rhythms in groups, pairs or individually.• Improvise with increasing confidence (e.g. using 2 – 3 notes).• Contribute ideas to a group composition, playing own part.• Choose instruments and playing techniques to accurately depict story, mood or character showing an awareness of timbre.• Add pitch names to rhythmic notation to make melodies.• Understand how changes in pitch can be shown on a staff notation.• Understand graphic scores and how more than one sound can play at a time to create texture.• Start to understand simple rhythmic notation including crotchet, quaver, minim, semibreve. | <ul style="list-style-type: none">• Construct a piece with a simple structure (e.g. Binary or Ternary).• Improvise with increasing confidence (e.g. using 2 – 3 notes).• Add own words to an existing tune to make a new song.• Make soundscapes/descriptive/atmospheric pieces with narrative/through-composed structures.• Add pitch names to rhythmic notation to make more complex melodies.• Begin to show an awareness of how changes in pitch can be shown on a staff.• Work independently within a group composition showing thought in selection of instruments and playing techniques and understanding the effect of timbre and texture, including adding a drone.• Use ICT to compose. | <ul style="list-style-type: none">• Construct a piece with a simple structure (e.g. Binary or Ternary, Verse-Chorus, Intro/Outro).• Improvise with increasing confidence (e.g. using a scale pattern).• Use scale patterns to construct melodies, understanding pitch direction, movement by step and leap and knowing names of notes.• Compose showing sensitivity to mood/time/location through use of inter-related dimensions of music, experimenting with the use of harmony to create texture.• Works independently within a group composition showing thought in selection of instruments and playing techniques.• Is beginning to compose using conventional notation for rhythms and/or pitch.• Use ICT for recording/refining compositions. | <ul style="list-style-type: none">• Construct a piece with a more complex structure (e.g. Rondo, Twelve-bar Blues).• Improvise with increasing confidence (e.g. using a scale pattern).• Can use different scale patterns to construct melodies (e.g. major, minor, harmonic).• Compose showing sensitivity to mood/time/location through use of inter-related dimensions of music, including experimenting with harmonies and chords to create texture.• Works independently within a group composition showing thought in selection of instruments and playing techniques.• Notate compositions using a variety of methods, incorporating the inter-related dimensions of music.• To create a piece using ICT (e.g. garage band). | | | |
| Aural Awareness and Theoretical Knowledge | <ul style="list-style-type: none">• Listen to and experiment with vocal and instrumental sounds.• Copy back simple rhythmic patterns and melodies.• Recognise duration as being long or short.• Recognise pitch as high or low.• Recognise different articulations e.g. smooth and detached.• Feel if the tempo is fast or slow by responding to the pulse.• Recognise differences in dynamics as loud or soft. | <ul style="list-style-type: none">• Begin to recognise the sounds of different instruments (timbre) with an understanding of how sounds are produced.• Sing and recognise simple melodic shapes and patterns.• Take a lead in activities that involve imitation or call and response.• Continue to develop an awareness of pulse, duration, pitch, tempo, dynamics and articulations in all activities.• Recognise groups of instruments. | <ul style="list-style-type: none">• Recognise and describe how sounds are made on different instruments.• Sing and recognise short melodic shapes and rhythmic patterns from memory.• Continue to develop an awareness of pulse, duration, pitch, tempo, dynamics and articulations in all activities.• Recognise different metres (e.g. 3 time and 4 time). | <ul style="list-style-type: none">• Recognise and describe how sounds are made and changed on different instruments and how this groups them into instrumental families.• Recognise rhythmic and melodic phrases and match to conventional/graphic pitch notation.• Continue to develop an awareness of the inter-related dimensions of music, pulse and articulations.• Recognise simple structures in the music that is being performed or listened to (e.g. phrases, Binary, Ternary, Verse-Chorus).• Recognise different metres (e.g. 2, 3 or 4 time). | <ul style="list-style-type: none">• Recognise and identify instrumental families aurally.• Recognise more complex rhythmic and melodic patterns and match conventional notation/graphic pitch notation.• Continue to develop an awareness of the inter-related dimensions of music, pulse and articulations.• Recognise simple structures in the music that is being performed or listened to (e.g. Binary, Ternary, Verse-Chorus, Rondo, Variation, 12 Bar Blues).• Compare and discuss differences in performances of the same piece of music.• Recognise a variety of metres. | <ul style="list-style-type: none">• Recognise and identify instrumental families aurally, including instruments from different genres, cultures and traditions, comparing and contrasting them with their own musical practices and experiences.• Recognise more complex rhythmic and melodic patterns and match to conventional notation.• Continue to develop an awareness of the inter-related dimensions of music, pulse and articulations.• Recognise structures in the music that is being performed or listened to (Rondo, Variation, Twelve Bar Blues, Ternary, Verse-Chorus, Intro/Outro, through composed).• Compare and discuss differences in performances of the same piece of music.• Recognise a variety of metres. | | | | |
| | Reflecting and Evaluating | <ul style="list-style-type: none">• Comment on own performances and compositions.• Describe how the music makes them feel and why.• Describe music and sounds in simple terms using basic musical vocabulary including pulse/beat, rhythm and pitch. | <ul style="list-style-type: none">• Talk about own and peers' work and make simple suggestions for improvement.• Discuss how the music makes them feel and why.• Describe music and sounds in simple terms using basic musical vocabulary including pulse/beat, rhythm/duration and pitch. | <ul style="list-style-type: none">• Make constructive comments on own and others' music to develop compositions and performances.• Use active listening to make simple connections and comparisons between own compositions and performances, and those of other musicians.• Begin to recognise how composers use the inter-related dimensions of music to create effects and mood. | <ul style="list-style-type: none">• Make constructive comments on own and others' music to develop compositions and performances discussing some of the inter-related dimensions of music.• Use active listening to make simple connections and comparisons between own compositions and performances, and those of other musicians.• Identify how composers use the inter-related dimensions of music to create effects and mood.• Ask questions about music in other cultures and traditions. | <ul style="list-style-type: none">• Make constructive comments on own and others' music to develop compositions and performances making use of inter-related dimensions of music.• Use active listening to make simple connections and comparisons between own compositions and performances, identifying the use of musical devices (e.g. Canon, Ostinato, Repetition, Sequence).• Recognise how music reflects its purpose, place and time including other cultures, traditions and a variety of genres.• Discuss music in subjective and objective terms using musical vocabulary. | <ul style="list-style-type: none">• Make constructive and refined comments on own and others' music to develop compositions and performances using the full range of inter-related dimensions of music.• Use active listening to make simple connections and comparisons between own compositions and performances, identifying the use of musical devices (e.g. Canon, Ostinato, Repetition, Sequence).• Recognise how music reflects its purpose, place and time, including other cultures and traditions, and relating it to own cultures, traditions and experiences.• Confidently use a wide range of musical vocabulary. | | | |

Objectives being met ongoing throughout year:

- developing and understanding of the history of music (cross curricular link to history)
- singing in an ensemble context (whole school singing)

- listen with attention and detail and recall sounds with increasing aural memory (linked through all taught units)
- appreciation of music (linked through all taught units, singing assemblies, music performances from professionals etc)

2. The Key Concepts in Music

M1: Listening and appraising

To know some songs from memory, to name the styles of the songs, to talk about the musical characteristics of the song, to talk about the lyrics in the song, the texture, dynamics, tempo, rhythm, pitch and timbre, to identify the structure eg the intro, verse, chorus and to talk about the historical context of the song

M2: Composition and improvisation

To know that music you create is like writing a story, it can be played or performed again. To know that a composition has pulse, rhythm and pitch that work together and are shaped by tempo, dynamics, texture and structure, to recognise the connection between sound and symbol.

To know that improvisation is making up your own tunes on the spot, that it has never been heard before and belongs to them.

M3: Performing

To know and be able to talk about performing is sharing music with an audience, that everything that is performed should be planned and learned, that the words must be sung or said confidently, that the performance can be a special occasion and involve an audience, that a performance involves communicating ideas, thoughts and feelings.

3. Timetabling

In years EYFS to Y4 music is taught each week following the SingUp scheme, led by a music specialist, supported by the class teacher. In years 5 and 6 children have the opportunity to learn the violin or viola, taught by a specialist teacher every week. In EYFS music is also taught through expressive arts and design.

4. Unit Overviews

Music and Singing Progression EYFS

| | LEARNING OBJECTIVES: Children will learn that... | LEARNING OUTCOMES: Children will be able to... |
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| DYNAMICS | <ul style="list-style-type: none"> Some sounds are loud and some are quiet Sounds can get louder and quieter | <ul style="list-style-type: none"> Recognise when something is loud or quiet Sing songs expressively using appropriate changes in dynamics Play simple percussion instruments with growing control using a range of dynamics (<i>loud; medium; soft; getting louder; getting softer</i>). |
| DURATION (Rhythm) | <ul style="list-style-type: none"> In much music, the rhythm of the piece fits around a steady pulse. In a song, the rhythm fits with the syllables of the words (lyrics). | <ul style="list-style-type: none"> Clap back short rhythmic patterns (phrases) given aurally. Mark the pulse and / or the rhythm of a song (tap, clap and use percussion). Tap out the rhythm of familiar songs and chants (<i>use two fingers on palm of the hand</i>). |
| PULSE | <ul style="list-style-type: none"> Pulse is a continuous, regular, steady beat that can be felt internally, like a musical 'heart-beat'. | <ul style="list-style-type: none"> Feel and mark the pulse in different ways using the voice, body (<i>walk it, tap knees, clap hands</i>) and percussion. Move rhythmically to the pulse of the music. |
| TEMPO | <ul style="list-style-type: none"> Tempo in music means speed – fast; walking pace; slow; getting faster; getting slower Tempo is set by the speed of the pulse Tempo can change | <ul style="list-style-type: none"> Recognise aurally changes in tempo in a short song or instrumental piece. Identify and mark the pulse in different ways (walk it; tap it; clap it; use body percussion and simple untuned classroom percussion). |
| PITCH | <ul style="list-style-type: none"> Pitch is frequency of sound: high or low. Pitch can be represented aurally in different ways, including using hand signs. | <ul style="list-style-type: none"> Follow changing pitch movements with their hands or bodies, with developing accuracy. Follow pictures and symbols to guide singing and playing Explore percussion sounds e.g. to help tell a story or create a specific sound effect. |
| TIMBRE | <ul style="list-style-type: none"> Different sound sources produce different sound qualities – identify a range of sounds – instruments and environmental | <ul style="list-style-type: none"> Begin to recognise and name different sound sources and describe them Use untuned percussion instruments and voices in different ways with growing awareness of the effect created. |
| TEXTURE | <ul style="list-style-type: none"> Sounds can be combined to create different effects. | <ul style="list-style-type: none"> Identify what sounds they can hear |
| STRUCTURE | <ul style="list-style-type: none"> Pieces of music are organised in different ways, to give them shape – a beginning, middle and end. | <ul style="list-style-type: none"> Sing a variety of songs Begin to the pulse beats. |

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| | | <ul style="list-style-type: none"> • Begin to recognise aurally where the rhythm or melody of a phrase is repeated or changed. |
| SINGING | <ul style="list-style-type: none"> • Everyone has a singing voice • The voice can be pitched higher and lower | <ul style="list-style-type: none"> • Distinguish between and use talking, whispering and singing voices. • Sing in a group and individually as a soloist e.g. in a short 'call and response' or 'copycat' song. • Sing with awareness of posture, breath control and clear diction. |

Music and Singing Progression YEAR 1

| | LEARNING OBJECTIVES: Children will learn that... | LEARNING OUTCOMES: Children will be able to... |
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| DYNAMICS | <ul style="list-style-type: none"> Dynamics means volume of sound – loud or soft - and degrees of dynamic: louder; softer; getting louder; getting softer. Changes in dynamics are used to add contrast or create a particular mood or effect. | <ul style="list-style-type: none"> Recognise aurally the degree of a dynamic (loud; medium; soft) and identify simple changes of dynamics (sudden; gradual) in a song or instrumental piece. Sing songs expressively using appropriate changes in dynamics to add expression and make sense of the lyrics (bring the story to life). Play simple percussion instruments with growing control using a range of dynamics (<i>loud, medium, soft, getting louder, getting softer</i>) |
| DURATION (Rhythm) | <ul style="list-style-type: none"> Duration of a sound (or silence) means length - how long or short the sound lasts for. Rhythm is a pattern of sounds and silences of different lengths. In much music, the rhythm of the piece fits around a steady pulse. In a song, the rhythm fits with the syllables of the words (lyrics). The length of a sound (or silence) can be represented using simple written symbols. | <ul style="list-style-type: none"> Identify aurally longer and shorter sounds (and silences) using voices and percussion. Clap back short rhythmic patterns (phrases) given aurally. Identify and mark the pulse and / or the rhythm of a song (tap, clap and use percussion). Tap out the rhythm of familiar songs and chants (<i>use two fingers on palm of the hand</i>). Use simple written symbols e.g. Morse Code or SOLFA stick notation, to notate and perform patterns of longer and shorter sounds. |

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| PULSE | <ul style="list-style-type: none"> Pulse is a continuous, regular, steady beat that can be felt internally, like a musical ‘heart-beat’. Pulse sets the tempo of the music. Pulse can vary in tempo. Pulse continues even when the rhythm ‘rests’. | <ul style="list-style-type: none"> Feel and mark the pulse in different ways using the voice, body (<i>walk it, tap knees, clap hands</i>) and percussion. Move rhythmically to the pulse of the music. Identify, mark and maintain a steady pulse when singing or performing. |
| TEMPO | <ul style="list-style-type: none"> Tempo in music means speed – fast; walking pace; slow; getting faster; getting slower Tempo is set by the speed of the pulse Tempo can change | <ul style="list-style-type: none"> Recognise aurally changes in tempo in a short song or instrumental piece. Set changes in pulse with developing awareness and control using familiar songs. Identify and mark the pulse in different ways (walk it; tap it; clap it; use body percussion and simple untuned classroom percussion). |
| PITCH | <ul style="list-style-type: none"> Pitch is frequency of sound: high / middle / low; higher or lower. Pitch can be represented aurally in different ways, including using SOLFA pitch names and hand signs. | <ul style="list-style-type: none"> Follow changing pitch movements with their hands or bodies, with developing accuracy. Follow pictures and symbols to guide singing and playing Use high, low and middle range voices with growing awareness of how each part of the voice ‘feels’ different. Explore percussion sounds e.g. to help tell a story or create a specific sound effect. |

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| TIMBRE | <ul style="list-style-type: none"> • Different sound sources produce different sound qualities – every instrument has its own unique ‘voice’ e.g. a violin sounds different from a trumpet; Dan’s voice sounds different from Sarah’s. • A sound source can make a range of different sounds. | <ul style="list-style-type: none"> • Begin to recognise and name different sound sources and describe them using appropriate vocabulary e.g. <i>wobbly, squeaky, rough, smooth</i>. • Begin to identify how a sound has been produced e.g. <i>by blowing, plucking, tapping, shaking</i>. Use untuned percussion instruments and voices in different ways with growing awareness of the effect created. |
| TEXTURE | <ul style="list-style-type: none"> • Sounds can be combined in different ways to create different effects. | <ul style="list-style-type: none"> • Identify aurally how many sounds (vocal and instrumental) have been combined or organised – one sound, several sounds or many sounds. |
| STRUCTURE | <ul style="list-style-type: none"> • Pieces of music are organised in different ways, to give them shape – a beginning, middle and end. • Phrase is an important element of musical structure and helps to give the music a sense of direction – setting out and arriving. | <ul style="list-style-type: none"> • Sing a variety of songs with growing awareness of the overall shape - plan - of the music (<i>beginning, middle, end</i>). • Begin to identify aurally the length of a phrase in a simple song by marking the number of pulse beats. • Begin to feel and show phrase in a simple song e.g. by using an ‘arch’ hand movement out and back, to mark the start of each new phrase. • Begin to recognise aurally where the rhythm or melody of a phrase is repeated or changed. Begin to identify simple structures like verse and chorus (ABAB) and ‘ABA’ (Turnary form - musical ‘sandwich’). |

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| SINGING | <ul style="list-style-type: none"> • Everyone has a singing voice • The voice can be pitched higher and lower • Pitch can be heard internally using the 'thinking voice' • Good vocal technique improves vocal sound quality and control. | <ul style="list-style-type: none"> • Distinguish between and use talking, whispering and singing voices. • Pitch-match with increasing accuracy within a limited range of notes e.g. Major Scale steps 1-5 • Sing in a group and individually as a soloist e.g. in a short 'call and response' or 'copycat' song. • Use internal thinking voice with some accuracy and control, to identify and place a starting or given pitch. • Sing with awareness of posture, breath control and clear diction. |
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Music and Singing Progression YEAR 2

| | LEARNING OBJECTIVES: Children will learn that.. | LEARNING OUTCOMES: Children will be able to... |
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| DYNAMICS | <ul style="list-style-type: none"> Changes in dynamics are used to add contrast or create a particular effect. | <ul style="list-style-type: none"> Recognise aurally changes of dynamics in a song or instrumental piece (loud/medium/soft; sudden / gradual) Sing songs and play percussion instruments with improved control using a wider range of dynamics and gradations Sing songs expressively using appropriate changes in dynamics e.g. to add expression and emphasise or make sense of the lyrics. Use appropriate musical language when describing dynamic changes (<i>piano; forte; mezzo forte; crescendo; diminuendo</i>). |
| DURATION (Rhythm) | <ul style="list-style-type: none"> Note lengths and silences can be represented by rhythmic syllables. Rhythm can be represented using written notation of different kinds e.g. Morse Code or SOLFA symbols. Rhythms can be added to songs to provide effective accompaniments In Western 'stave' notation, notes of different lengths are called: Crotchet: 1 beat (<i>corresponds with the Pulse</i>) Quaver: ½ beat (<i>the crotchet pulse beat is divided into 2 even halves</i>). | <ul style="list-style-type: none"> Recognise aurally and speak short phrases e.g. using SOLFA rhythmic syllables for 1 and ½ beat notes – 'ta' and 'te-te' - and mark 1 beat rests (<i>silently tap shoulders</i>), to repeat, improvise and compose short rhythmic patterns (<i>initially in 4- beat phrases</i>). Read, compose and perform short rhythmic phrases (1-2 bars in length) e.g. using SOLFA rhythmic symbols for crotchets, paired quavers and 1 beat rests. <p>Perform simple rhythmic accompaniments to known songs using percussion instruments</p> |

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| PULSE | <ul style="list-style-type: none"> Pulse is a continuous, regular, steady beat that can be felt internally, like a musical 'heart-beat'. Pulse sets the tempo of the music. Pulse can vary in tempo. Pulse continues even when the rhythm 'rests'. | <ul style="list-style-type: none"> Feel and mark the pulse in different ways using the voice, body and using percussion. Begin to identify aurally and mark the 'strongest' pulse beat (usually Beat 1) in each group (known as a 'bar'). Set and maintain a new starting tempo in a song or percussion piece. Identify aurally 'rest' in rhythm using familiar songs. Begin to identify and separate rhythm and pulse e.g. <i>mark the pulse whilst another group taps the rhythm of a song.</i> |
| TEMPO | <ul style="list-style-type: none"> Tempo is set and maintained by the speed of the pulse | <ul style="list-style-type: none"> Set changes in tempo with increasing confidence by controlling the speed of the pulse. Identify, mark and maintain the desired tempo in songs and other pieces (including recorded extracts) using body percussion and untuned classroom instruments. Experiment using changes of tempo in simple compositions. |
| PITCH | <ul style="list-style-type: none"> Pitch can be represented aurally in different ways, including using SOLFA pitch names and hand signs. Pitch can be represented using various forms of notation, including graphic scores and the Western 'stave' pitch ladder ('dot' notation). In traditional Western music, pitches are names using the first 7 letters of the alphabet: ABCDEFG. This harmonic cycle then repeats an octave (8 steps) higher or lower. | <ul style="list-style-type: none"> Begin to recognise aurally differences in: pitch direction (up higher / down lower); intervals - big jump /smaller jump/steps). Continue to explore aurally the relationship between a limited number of pitches and show this e.g. using hands to indicate pitch movements or SOLFA hand signs and pitch names. Use simple graphic notation to represent different pitches and pitch patterns in compositions and arrangements. Begin to recognise 'dot' notation using a simplified pitch 'ladder' e.g. 3 or 4 pitches, placed on a 2 line stave. |

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| TIMBRE | <ul style="list-style-type: none"> • Different sound sources have different sound qualities. • An instrument can make a range of different sounds depending on how it is played. | <ul style="list-style-type: none"> • Recognise and name different untuned and tuned classroom percussion instruments. • Begin to recognise and name different orchestral instruments according to their 'family': Brass; Wind; Strings; Percussion; Keyboard • Describe an instrumental / vocal sound using appropriate descriptive vocabulary. • Perform and compose simple accompaniments and short pieces that create a specific mood or effect or emphasise the message or story of the text. |
| TEXTURE | <ul style="list-style-type: none"> • Sounds can be combined in different ways to create different effects. | <ul style="list-style-type: none"> • Sing a range of songs as a soloist and in a group in unison and simple harmony e.g. in a round or canon, a quodlibet (partner songs which fit together) or by using an ostinato pattern. • Begin to maintain own melodic line in simple part work with increasing confidence and some awareness of the effect created. |
| STRUCTURE | <ul style="list-style-type: none"> • Pieces of music are organised in different ways, to give them shape – a beginning, middle and end. • Phrase is an important element of musical structure and helps to give the music a sense of direction – setting out and arriving. | <ul style="list-style-type: none"> • Sing a variety of songs with improving awareness of the overall plan of the music. • Identify aurally the length of a phrase in a simple song by marking the number of pulse beats. • Feel and show phrase in a song • Recognise where the rhythm or melody of a phrase is repeated or changed and begin to describe simple changes e.g. <i>"The last note is longer than before."</i> • Identify simple structures like verse and chorus (ABAB), AB and 'ABA' (a "musical 'sandwich'). Improvise and compose short pieces showing an awareness of simple structures e.g. Verse and Chorus; AB; ABA |

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| SINGING | <ul style="list-style-type: none"> • Good singing relies on the development of accurate pitching and use of 'thinking voice' <p>Good vocal technique improves vocal sound quality and control and allows the voice to be expressive.</p> | <ul style="list-style-type: none"> • Sing a variety of songs, pitch-match with increasing accuracy and control. • Sing songs which use within a widening range of pitches e.g. Major Scale steps 1 – 5/6 • Use internal thinking voice with growing control to place the voice accurately and maintain own line in simple 2 part work (short rounds and canons). • Sing with awareness of good posture, breath control and clear diction. • Sing confidently to communicate meaning with some control over dynamic range and timbre. |
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Music and Singing Progression YEAR 3

| | LEARNING OBJECTIVES: Children will learn that... | LEARNING OUTCOMES: Children will be able to... |
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| DYNAMICS | <ul style="list-style-type: none"> Dynamics are expressive elements in music that are used to achieve particular effects and moods. | <ul style="list-style-type: none"> Identify aurally how and why a range of dynamics effects have been used in a piece (vocal or instrumental) and make choices about the use of dynamics in simple their own compositions and performances. |
| DURATION (Rhythm) | <ul style="list-style-type: none"> Note lengths and silences can be represented by rhythmic syllables. Rhythm can be represented using written notation of different kinds. Rhythms can be divided into small sections – bars - according to the ‘metre’ – the grouping of pulse beats e.g. in 2s, 3s, 4s , 5s etc Rhythms can be added to songs to provide effective accompaniments In Western ‘stave’ notation, notes of different lengths are called: Crotchet: 1 beat (<i>corresponds with the pulse</i>) Quaver: ½ beat (<i>the crotchet pulse beat is divided into 2 even halves</i>). Minim: 2 beats (<i>2 crotchet beats are joined together to make a longer sound</i>) | <ul style="list-style-type: none"> Recognise aurally and speak ‘SOLFA’ rhythmic syllables for 2, 1, ½ beat notes and 1 and 2 beat rests (ta-ah, ta, te-te) to copy, improvise and compose short rhythmic phrases. Read, perform and compose short rhythm patterns 1-2 bars in length, using written rhythmic symbols for minims, crotchets, paired quavers and rests. Begin to identify aurally metres of 2,3 and 4 beats in a bar Devise and perform layered rhythmic accompaniments to known songs using percussion instruments and appropriate Music Technology. |

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| PULSE | <ul style="list-style-type: none"> Pulse can be organised into strong and weak beats and grouped in different ways (metre). The pulse continues through rests in the rhythm. The pulse beat can be sub- divided into 2s or 4s – Simple Time | <ul style="list-style-type: none"> Feel the strong beat, demonstra5ng a developing sense of metre (grouping of pulse in 2s, 3s or 4s). Mark the strong beats in different ways e.g. tapping, walking, using percussion. Set and maintain a steady pulse when playing and singing. Identify and separate rhythm from pulse <i>e.g. mark the pulse whilst another group taps the rhythm of a song, with awareness of when a rest in the rhythm occurs.</i> |
| TEMPO | <ul style="list-style-type: none"> Tempo is an expressive element in music that is used to achieve par5cular effects and moods. | <ul style="list-style-type: none"> Recognise how tempo has been used in a piece (song or instrumental) and its effect (e.g. to create excitement or calm). Make informed choices about its use in their own simple compositions. Describe and compare different kinds of music using appropriate musical vocabulary (<i>e.g. Allegro; Andante; Adagio</i>). |
| PITCH | <ul style="list-style-type: none"> Pitch can be represented using various forms of notation, including graphic scores and the Western 'stave' pitch ladder ('dot' nota5on). In tradi5onal Western music, pitches are names using with first 7 letters of the alphabet: ABCDEFG. This harmonic cycle then repeats an octave (8 steps) higher or lower | <ul style="list-style-type: none"> Recognise aurally differences in pitch, dis5nguishing more accurately between bigger and smaller intervals (jumps / leaps) and smaller steps. Recognise 'dot' notation using a simplified pitch 'ladder' e.g. 5 or 6 pitches, placed on a 3 line stave. Begin to sing and play short melodic phrases using 'dot' nota5on. Improvise and compose simple 3 - 4 note melodies and use 'dot' or graphic nota5on to document them. |

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| TIMBRE | <ul style="list-style-type: none"> • Every voice / instrument has its own unique sound quality • Sounds can be selected and combined to produce a particular effect, mood or feeling. | <ul style="list-style-type: none"> • Distinguish aurally between different sounds (vocal and instrumental) using appropriate descriptive and musical vocabulary. • Select appropriate sounds in simple compositions and to accompany a variety of songs. • Use own voice / instrument in different ways with increasing control. • Use voice expressively in songs with some awareness of effect created. |
| TEXTURE | <ul style="list-style-type: none"> • Pitched sounds can be layered in different ways to make harmony and create a particular mood or effect. • Rhythms can be layered to create effective accompaniments and compositions. | <ul style="list-style-type: none"> • Sing a range of songs as a soloist and in a group, in unison and simple harmony (2-part rounds and canons, quodlibets, use of ostinato phrases). • Maintain own rhythmic and / or melodic line with growing confidence and control. • Play and sing simple accompaniments to songs using devices like drone and ostinato (rhythmic and melodic). • Select and combine sounds in simple rhythm and melodic compositions. |
| STRUCTURE | <ul style="list-style-type: none"> • A phrase is a melodic or rhythmic pattern, which functions as part of a musical sentence, giving the piece a sense of direction. • In a song, phrase length is usually determined by the meaning of the words and the punctuation used (comma, full stop) • Musical ideas can be improvised, fixed and organised in different ways - composition. | <ul style="list-style-type: none"> • Determine the length of a phrase (number of pulse beats in the phrase) and relate this to the overall structure of a song. • Begin to analyse aurally the melodic and / or rhythmic structure of a simple song, noting use of repetition or changes: <i>e.g. in melodic shape – ‘Phrase 1 goes up but Phrase 2 comes down’; in rhythmic shape – ‘Phrase 1 has the same rhythm as Phrase 3, but the rhythms of phrases 2 and 4 are different’.</i> • Recognise aurally simple musical structures e.g. canon, round, verse and chorus, ABA and use of devices like drone and ostinato. Improvise and compose simple pieces and accompaniments using given structures and devices. |

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| SINGING | <ul style="list-style-type: none"> • Good singing relies on the development of accurate pitching and use of ‘thinking voice’ • Good vocal technique improves pitch range and control • The voice is an expressive instrument. | <ul style="list-style-type: none"> • Sing a wide variety of songs, pitch-matching with accuracy and control. • Sing with a free vocal quality throughout their pitch range. • When singing, use one breath per melodic phrase. • Sing songs which use an increasingly wider pitch range e.g. Major and Minor Scale steps 1 – 6/8 • Hold own line in simple rounds and canons with increasing accuracy, confidence and growing awareness of effect created. • Use the voice with awareness and control over breathing, diction and posture. • Sing confidently to communicate meaning using an appropriate range of Timbre and dynamics. |
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Music and Singing Progression YEAR 4

| | LEARNING OBJECTIVES: Children will learn that... | LEARNING OUTCOMES: Children will be able to... |
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| DYNAMICS | <ul style="list-style-type: none"> Dynamics are expressive elements in music that are used to achieve particular effects and moods | <ul style="list-style-type: none"> Continue to use dynamics expressively in performances and compositions (vocal and instrumental) with growing control and awareness of their effect. Identify aurally how and why dynamics have been used in compositions, using appropriate musical and descriptive vocabulary. |
| DURATION (Rhythm) | <ul style="list-style-type: none"> Note lengths and silences can be represented by rhythmic syllables. Rhythm can be represented using written notation of different kinds Rhythms can be divided into small sections – bars – according to the ‘metre’ – the grouping of pulse beats e.g. in 2s, 3s, 4s, 5s etc Rhythms can be added to songs to provide effective accompaniments In Western ‘stave’ notation, notes of different lengths are called: Dotted Minim: 3 beats (<i>3 crotchet beats are joined together to make a longer sound</i>) Minim: 2 beats (<i>2 crotchet beats are joined together to make a longer sound</i>) Crotchet: 1 beat (<i>corresponds with the pulse</i>) Quaver: ½ beat (<i>the crotchet pulse beat is divided in 2 even halves</i>). Rhythm can be combined with pitch to make melody and provide harmonic accompaniments | <ul style="list-style-type: none"> Recognize aurally and speak rhythmic patterns e.g. using combinations of SOLFA rhythmic syllables: ta -ah-ah; ta-ah, ta, te-te, and 1 and 2 beat rests. <i>(dotted minim, minim; crotchet; paired quavers)</i> Improvise and compose rhythmic patterns 2-4 bars in length and combine these to make longer phrases. Read and perform rhythmic patterns e.g. using simple combinations of SOLFA written rhythmic symbols for: 3, 2, 1, ½ beat notes and 1 and 2 beat rests. Identify aurally metres of 2, 3 and 4 beats in a bar. Begin to combine rhythmic patterns with a limited number of pitches to create simple melodies and provide accompaniments (<i>vocal and instrumental and using appropriate Music Technology</i>) |

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| PULSE | <ul style="list-style-type: none"> • Pulse can be organised into strong and weak beats and grouped in different ways (metre). • The pulse continues through rests in the rhythm. • The pulse beat can be sub- divided into 2s or 4s – Simple Time | <ul style="list-style-type: none"> • Feel the strong beat, demonstrating a developing sense of metre (grouping of pulse in 2s, 3s or 4s). • Mark the strong beats in different ways e.g. tapping, walking, using percussion. • Set and maintain a steady pulse when playing and singing. • Identify and separate rhythm from pulse <i>i.e. mark the pulse whilst another group taps the rhythm of a song, with awareness of when a rest in the rhythm occurs.</i> • Use pulse to help develop the sense of phrase in rhythm and melody (how many pulse beats there are in each phrase). • Accurately identify aurally how the pulse has been grouped e.g. in 2s, 3s, 4s, 5s etc |
| TEMPO | <ul style="list-style-type: none"> • Tempo is an expressive element in music that is used to achieve particular effects and moods and communicate meaning. | <ul style="list-style-type: none"> • Continue to use tempo expressively in performances and their own compositions with good control and awareness of its effect. • Continue to describe and compare different kinds of music using appropriate musical vocabulary (<i>e.g. A Tempo; Accelerando; Rallentando; Ritenuto; Presto</i>). |

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| PITCH | <ul style="list-style-type: none"> Pitch can be represented using various forms of notation, including graphic scores and the Western ‘Staff’ pitch ladder (‘dot’ notation). In traditional Western music, pitches are named using with first 7 letters of the alphabet: ABCDEFG. This harmonic cycle then repeats an octave (8 steps) higher or lower. Melodies are constructed using a variety of pitched patterns called scales. Pitched sounds can be layered in a variety of ways to make different styles of harmony and create a particular mood or effect. | <ul style="list-style-type: none"> Recognise aurally differences in pitch between bigger and smaller intervals (jumps/leaps) and steps. Begin to recognise ‘dot’ notation using the full 5-line staff ‘ladder’ over a range of 5 – 8 notes (up to a, octave) Sing and play short melodic phrases using ‘dot’ notation. Improvise and compose simple 4- 5 note melodies and use ‘dot’ notation to document them. Improvise and perform simple accompaniments to songs using harmonic devices like ostinato and drone |
| TIMBRE | <ul style="list-style-type: none"> Every voice / instrument has its own unique sound quality Sounds can be selected and combined to produce a particular effect, mood or feeling. | <ul style="list-style-type: none"> Distinguish specifically between different sounds (vocal and instrumental) using appropriate descriptive and musical vocabulary. Select appropriate sounds in compositions and to accompany known songs. Use own voice / instrument / IT in different ways with good control. Use voice expressively in songs with awareness of effect created. |
| TEXTURE | <ul style="list-style-type: none"> Pitched sounds can be layered in a variety of ways to make different styles of harmony and create a particular mood or effect. Rhythms can be layered to create effective accompaniments and compositions. | <ul style="list-style-type: none"> Sing a range of songs as a soloist and in a group, in unison and 2 / 3- part harmony (rounds and canons, quodlibets, ostinato phrases, simple harmony lines e.g. in 3rds). Maintain own rhythmic and / or melodic line with confidence and control. Improvise and perform simple accompaniments to songs using devices like ostinato, drone and sequence. Select and combine sounds in more complex rhythmic and melodic compositions |

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| STRUCTURE | <ul style="list-style-type: none"> • Musical ideas can be improvised, fixed and organised in different ways - composition. | <ul style="list-style-type: none"> • Determine the length of a phrase (number of pulse beats in the phrase) and relate this to the overall structure of a song. • Continue to analyse aurally the melodic and / or rhythmic structure of a simple song or instrumental piece, noting use of repetition or changes and devices like drone, ostinato and sequence. • Begin to recognise aurally the use of scales – major, minor and pentatonic and note their effect • Recognise aurally simple musical structures e.g. canon, round, verse and chorus, ABA, Rondo (ABACAD etc) Improvise and compose pieces and accompaniments using given structures and devices. |
| SINGING | <ul style="list-style-type: none"> • Good vocal technique involves awareness of: correct posture; good breath control; accurate intonation; clear diction (articulation); appropriate changes in tone quality (timbre) and texture. • The voice is an expressive instrument and can convey a range of emotions to support and enhance the text. • An understanding of the text is an integral part of communicating the meaning of a song. | <ul style="list-style-type: none"> • Place the voice with increasing accuracy over a wider pitch range of one octave - Major or Minor scale steps 1 – 8 • Sing songs which contain wider jumps (intervals) in pitch. • Explore different parts of the voice – ‘head’ and ‘chest’ – with some control and awareness. • Cultivate an ‘unbroken’ singing tone, using one breath per melodic phrase. • Develop a more focused singing tone with good articulation and pitch-matching (intonation) • Use dynamic contrast (e.g. crescendo / diminuendo) with growing awareness and control. • Sing rounds, canons and simple harmonic two part arrangements, maintaining own part accurately with growing confidence and awareness of the effect created. |

Overture (Violin/Viola) Years 5 and 6 – Cambridgeshire Music

| | Autumn | Spring | Summer |
|----------------------------|---|---|---|
| Learning objectives | <p>Learn how to hold and handle the instrument safely.</p> <p>Learn basic pulse/rhythm/pitch aurally</p> <p>Use pizzicato</p> <p>Learn bow hold and understand how to use it on the string</p> <p>Use the bow to play different note values</p> <p>Introduce the beginnings of notation/stave/clef</p> | <p>Pupils will learn to combine different note values in pieces, using elements of bowing technique</p> <p>Pupils will learn a new pitch and technique by using left hand 1st finger</p> <p>Pupils will have opportunity to listen to, and try, basic improvisation</p> <p>Pupils will use aural skills for call & response</p> | <p>Pupils will develop bow skills regarding use of bow speed/length, always producing a good sound</p> <p>Pupils will become familiar and confident in combining different rhythms.</p> <p>Pupils will become familiar with reading notation together with different note values</p> <p>Pupils will be given an opportunity to explore basic composition, either aurally, or in graphic score, or in music notation.</p> |
| Learning tools | <p>CD backing tracks</p> <p>Keyboard with pre-recorded accomps</p> <p>Cut-off bows, hairless bows for exercises</p> <p>Flashcards (notation of open strings and basic note values)</p> <p>Suitable repertoire for teaching planned elements</p> <p>Warm ups relevant to material to be taught in lesson content</p> | <p>CD backing tracks</p> <p>Keyboard with pre-recorded accomps</p> <p>Flashcards of note values</p> <p>Flashcards of notation</p> | <p>CD backing tracks</p> <p>Keyboard with pre-recorded accomps</p> <p>Flashcards of mixed notation and rhythms</p> <p>Music manuscript paper</p> |
| Concert opportunity | A performance of work learnt will be presented at the end of term, to parents, staff, and if possible younger pupils | A performance of work learnt will be presented at the end of term, to parents, staff, and if possible younger pupils | A performance of work learnt will be presented at the end of term, to parents, staff, and if possible younger pupils to complete the Overture programme |
| Learning outcomes | <p>Pupils will learn to take responsibility for their instrument</p> <p>Pupils will learn to respond to changes in pitch in relation to the strings of their instrument.</p> <p>Pupils will be able to respond to changes in pulse/rhythm in music in relation to both pizz and arco (bowing)</p> <p>Pupils will start to express themselves in different styles of music</p> <p>Pupils will learn to work together as a team, to play together as an ensemble.</p> | <p>Pupils will learn co-ordination skills of right and left hand working together by combining bowing with left hand fingering, and different note lengths.</p> <p>Pupils will be encouraged to be creative by first attempts at improvisation</p> <p>Pupils will develop aural ability by responding to call & response games</p> <p>Pupils will be experience a wide variety of musical styles to play and listen to.</p> | <p>Pupils will become fluent violin/viola players</p> <p>Pupils will have acquired good aural skills to be able to respond confidently to music and identify elements of pitch and rhythm</p> <p>Pupils will be able to both play in an ensemble and play a solo, demonstrating both team work and confidence in own performance level.</p> <p>Pupils will have had experience in a number of different styles and genres of music and will begin to establish their own favoured taste in music.</p> |

Progression of musical vocabulary

| Reception | Year 1 | Year 2 | Year 3 | Year 4 | Year 5 | Year 6 |
|--|---|---|--|---|---|--|
| Action, beat, clap, listen, instrument, join in, loud, melody, pulse, quiet, rhythm, scratchy, sing, smooth, sound, speed, tempo, texture, volume, pluck, hit, blow, shake | Pulse, rhythm, pitch, rap, improvise, compose, melody, perform, singers, loud, softly, quiet, percussion, pulse, rhythm, pitch, groove, audience, imagination, tradition, lyrics, samba, national anthem, plucking, banging, shaking, blowing | Keyboard, drums, bass, electric guitar, saxophone, trumpet, pulse, rhythm, pitch, improvise, compose, audience, question and answer, melody, dynamics, tempo, perform/ performance, audience, glockenspiel, yodelling | Structure, intro/ introduction, verse, chorus, improvise, compose, pulse, rhythm, pitch, tempo, dynamics, hook, melody, texture, structure, hook, riff, melody, pentatonic scale, imagination, sound score, notation | Keyboard, electric guitar, bass, drums, improvise, compose, melody, pulse, rhythm, pitch, tempo, dynamics, texture, structure, compose, improvise, hook, riff, melody, solo, pentatonic scale, unison, rhythm patterns, musical style, rapping, lyrics, choreography, digital/electronic sounds, turntables, synthesizers, by ear, notation, backing vocal, piano, organ, acoustic guitar, percussion | backbeat, amplifier, chorus, bridge, riff, hook, improvise, compose, appraising, structure, tune/head, note values, note names, pulse, rhythm, solo, ballad, verse, interlude, strings, piano, guitar, bass, drums, melody, cover, backing loops, unison, melody, cover, pitch, tempo, dynamics, timbre, texture, bass line, brass section, harmony, melody, synthesizer, music software, soul, groove, rap, hip-hop, harmony | Style indicators, melody, compose, improvise, cover, pulse, rhythm, pitch, tempo, dynamics, timbre, texture, structure, dimensions of music, Neo Soul, producer, groove, Motown, hook, riff, solo, Blues, Jazz, improvise/improvisation, by ear, melody, riff, solo, ostinato, phrases, unison, Urban Gospel, civil rights, gender equality, unison, graphic scores, bar lines, staves |

5. Musical Events at Holywell

Christmas performance (nativity or cabaret) by each class

Year 3 and Year 4 production in spring term

Year 5 and Year 6 production in summer term

EYFS, Year 1 and Year 2 productions in summer term

Choir performances throughout the year – Christmas fair, church carol service, concerts for parents, in assembly, at the village music festival, church well dressing service

Violin and viola performances to parents and in assembly each term

Children playing in celebration assembly on a Friday

Music lesson showcases

6. Cultural Capital

We aim to provide as many opportunities as we can for the children at Holywell to develop their love of and exposure to a wide range of music.

The children are able to learn a wide variety of musical instruments during their time at Holywell eg violin, viola, recorder, guitar, drums, ukulele, piano and keyboard. Our Year 6 children have weekly violin and viola lessons with a specialist teacher. The children are able to take the instruments home to practise. They perform for their parents and the rest of school at the end of each term.

The music specialist leads 2 choirs, one for KS1 and one for KS2. The children perform regularly in assemblies, in church and to parents.

The children are invited to perform work from their class units, individual music lessons or from out of school lessons in whole school assemblies.

The children in Key Stage 1 visit the local over 60s group to sing and perform their Christmas Nativity.

The children learn a wide and diverse range of songs and hymns to sing in assembly.

Classes perform plays each year, from Nativity plays in EYFS and Key Stage 1 to musicals, carol concerts and Shakespeare plays in Key Stage 2.

Classes visit other sites of cultural interest to sing and hear music eg Ely Cathedral, St John the Baptist Church, The O2 Arena where possible.

Out of school clubs provide the children with opportunities to sing, dance and perform eg 'Theatre Artz'

Opportunities are taken to link learning to other curriculum subjects, such as making musical instruments when learning about sounds and hearing in science.

7. Diversity

Through SingUp units of work and listening to the recommended play list with the Model Music Curriculum the children are experiencing a wide range of musical styles and genres from across the world and through history.

The children listen to a wide range of music in assembly each day.

The children have access to a wide range of percussion instruments to use in their music lessons.

Children have opportunities to listen to performers of all abilities and live musicians playing a wide range of instruments and styles.

8. SEND

All children are included in music lessons. Activities are adapted to be accessible for all children if needed. At Holywell singing is for everyone and an important part of our role as teachers and singing leaders is to take steps to remove barriers to music making and singing for all children, including those with special educational needs.

Music can offer the chance to develop confidence and self-belief, as young people may be able to engage with music even if they struggle in other areas of education and general life. They can also explore their own self-expression, identity and creativity, and feel a sense of control that they may not experience in other areas of their lives. Group music-making and singing can help to build social, interaction and communication skills, and young people that have previously struggled to work with other people often begin to communicate and find ways to work together. We keep sessions active with lots of movement, as some children may find it hard to sit still.

9. Assessment

Teachers assess children during music lessons. We assess them to check what they are learning and to inform us about what to teach next. Feedback is given immediately, in the moment, eg supporting a child to hold an instrument correctly, modelling how to do something, demonstrating, showing and giving instruction. Assessment in music allows us to spot any gaps in the teaching, to identify any misconceptions and supports us to develop the curriculum if necessary.

10. Additional music lessons

At Holywell children are able to have additional music lessons in recorders, piano, keyboard and violin. These are 1 to 1 or small group lessons carried out during the school day by out of school providers.

11. Support for health and well-being

Teachers at Holywell work closely with the music specialist to support any children with their health and well-being. Adults are aware of any specific behaviour triggers and adapt the way they work as necessary. Room layout is considered so the space feels safe if they are feeling anxious or overwhelmed. Sessions are kept active with lots of movement, as some children may find it hard to sit still. Adults take time to consider as many opportunities as possible to incorporate the children's ideas and to celebrate their contributions eg ideas for songs, how to sing or improve things.

12. Music hub involvement

The music specialist and music lead are members of the Cambridgeshire music hub. We use the hub for contacts, CPD and advice.

13. Information for stakeholders

Parents and governors are invited to musical performances at Holywell. Teachers share class learning using Seesaw and upload information, photos or video clips from music lessons for children to share their learning at home.

14. School ensemble / band

We have plans to start a 'Boomwhacker' and drumming band at Holywell. The children will be led by our music specialist. The band will initially be for KS2 children but with the aim to also have a KS1 band.

15. Live performances

The children at Holywell watch a musical pantomime each year, funded by the Holywell School Association. The school welcomes music teachers to showcase their lessons and perform live music for the children in assembly.

16. Instrumental playing – violins, violas,

The children in Years 5 and 6 learn to play the violin and viola. They have weekly music lessons led by a music specialist from the Cambridgeshire music hub. These lessons provide opportunities for the children to listen to and appraise a wide range of music, to learn to read musical notation and have experience of playing together. They regularly perform at the end of each term for parents and the rest of school.