



Poulton Lancelyn

Music

Long Term Plan

2021/22



Music Rationale

At Poulton Lancelyn, we want our children to love music! Music is a subject that enriches children's lives and education with many benefits beyond itself. It contributes significantly in developing language, reasoning and memory. Engaging in music leads to improved motor skills, co-ordination and improves memory. Participation in music requires children to co-operate and collaborate together playing and performing music as a whole school, key stage, whole class or in groups.

Music lessons at Poulton Lancelyn encourage children to explore new musical ideas and genres through listening, performing, playing instruments and composing. Linking closely curriculum topics, wherever possible, our music lessons raise aspirations and inspire the imaginations of our pupils to develop both a love of music and their talent as musicians. Music teaches discipline, relieves stress, builds self-confidence, encourages creativity and allows all children to succeed.

Our school understands the value and enrichment music brings to the life of a child and to the school as a whole community and we recognise that music, as a practical subject, should be an integral part of a rich, broad and balanced curriculum.

Music Intent

	Singing	Performing	Composition/Improvisation	Notation	Listening/Appraising	
	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Autumn Our Isles	Disco Music PCNL Christmas SP	Peter and the Wolf PCNL Christmas SP	The Glockenspiel PCNL Christmas SP	Viking Saga Songs SPCNL Christmas SP	Tudor Music SPCNL Christmas SP	Victorian Music SPCNL Christmas SP
Spring Our World	Music of Asia SPCNL	Rivers & Oceans SPCNL Recorder PCNL	Musical Tracks (Philharmonic) SPCNL	Musical Tracks (Philharmonic) SPCNL	Musical Tracks (Philharmonic) SPCNL	Musical Tracks (Philharmonic) SPCNL
Summer Our Planet	'Seeing Sounds' SPCNL	'Seeing Sounds' SPCNL	Samba Music/ Recycling SPCNL	Music of WWII SPCNL	African Music SPCNL	1960's Music SPCNL

Music Implementation

At Poulton Lancelyn Primary School, we value music as a powerful and unique form of communication that can change and impact the way children feel, think and act. Music is an important subject for all children to learn and leads to better brain development, increases in human connection and collaboration, and even stress relief. We believe that every child should have the opportunity to develop their musical potential and we aim to nurture and encourage musical development across the school. All children have the opportunity to develop their understanding, skills and techniques in music through singing, listening, playing, performing and evaluating. This is embedded in classroom activities and performances, the learning of instruments and the joining of one of our music clubs.

Following the new 2021 music curriculum framework provided by the government, each year group follows a clear set of music skills to ensure they are progressing and developing their ability in music throughout their time at our school. In Key Stage One, all children experiment with pulse and rhythm using their voices and a variety of percussion instruments. They learn how to use symbols to play, notate and record music. Children in Key Stage Two learn a tuned instrument, which is taught by a specialist teacher. In doing so, they begin to understand the different principles of creating music, as well as how to read basic music notation. Children also learn how to improvise and compose music, using instruments and computer technology, working collaboratively with others in pairs or small groups.

Our music lessons are developed to enrich our school curriculum topics, wherever possible. Children are exposed to a diverse range of music from the last thousand years, to appreciate and discuss different forms of music. This includes a trip to experience a live orchestra performing a special concert for local schools at the Liverpool Philharmonic.

There are opportunities for children to experience music outside the classroom, with the school's involvement in music festivals and events within the MAT. There are additional organised events and community projects for the choir to participate in (when permitted). Peripatetic teachers, who come into school to teach music lessons, provide opportunities for children to learn and develop their skills in groups or on a 1:1 basis from an experienced musician.

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Singing	<p>1. Sing simple songs, chants and rhymes (e.g. Boom Chicka Boom) from memory, singing collectively and at the same pitch, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in.</p> <p>2. Begin with simple songs with a very small range, mi-so (e.g. Hello, how are You), and then slightly wider (e.g. Bounce High, Bounce Low). Include pentatonic songs (e.g. Dr Knickerbocker).</p> <p>3. Sing a wide range of call and response songs (e.g. Pretty Trees Around the World from Rhythms of Childhood), to control vocal pitch and to match the pitch they hear with accuracy.</p>	<p>1. Sing songs regularly with a pitch range and do-so with increasing vocal control.</p> <p>2. Sing songs with a small pitch range (e.g. Rain, Rain Go Away), pitching accurately.</p> <p>3. Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause)</p>	<p>1. Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so (e.g. Extreme Weather), tunefully and with expression.</p> <p>2. Perform forte and piano, loud and soft.</p> <p>3. Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders).</p> <p>4. Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</p> <p>5. Perform as a choir in school assemblies.</p>	<p>1. Continue to sing a broad range of unison songs with the range of an octave (do–do) (e.g. One More Day—a traditional sea shanty) pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo).</p> <p>2. Sing rounds and partner songs in different time signatures (2, 3 and 4 time) (e.g. Our Dustbin) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony (e.g. Hear the Wind).</p> <p>3. Perform a range of songs in school assemblies.</p>	<p>1. Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style.</p> <p>2. Sing three-part rounds, partner songs, and songs with a verse and a chorus.</p> <p>3. Perform a range of songs in school assemblies and in school performance opportunities.</p>	<p>1. Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style.</p> <p>2. Continue to sing three- and four-part rounds (e.g. Calypso by Jan Holdstock) or partner songs, and experiment with positioning singers randomly within the group – i.e. no longer in discrete parts – in order to develop greater listening skills, balance between parts and vocal independence.</p> <p>3. Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.</p>

Performing	<p>1. Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</p> <p>2. Use body percussion, (e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments (e.g. glockenspiels or chime bars) to maintain a steady beat.</p> <p>3. Respond to the pulse in recorded/live music through movement and dance, e.g. Stepping (Mattachins from Capriol Suite by Warlock), Jumping (Trepak from The Nutcracker by Tchaikovsky) Walking on tiptoes (Scherzo from The Firebird Suite by Stravinsky).</p> <p>4. Perform short copycat rhythm patterns accurately.</p> <p>5. Perform short repeating rhythm patterns keeping in time with a steady beat.</p> <p>6. Create, retain and perform their own rhythm patterns.</p>	<p>1. Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.</p> <p>2. Create and perform rhythms using word phrases as a starting point (e.g. Hel-lo Si-mon or Can you come and play?).</p> <p>3. Play a range of singing games based on the cuckoo interval (so-mi, e.g. Little Sally Saucer) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track.</p> <p>4. Sing short phrases independently within a singing game or short song.</p> <p>5. Mark the beat of a listening piece (e.g. Bolero by Ravel) by tapping or clapping and recognising tempo as well as changes in tempo.</p>	<p>1. Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder.</p> <p>2. Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets).</p> <p>3. Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C–D–E/do–re–mi</p> <p>4. Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases.</p>	<p>1. Develop facility in the basic skills of a selected musical instrument over a sustained learning period.</p> <p>2. Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups.</p> <p>3. Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts.</p> <p>4. Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).</p>	<p>1. Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave and using notes within the Middle C–C'/do–do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance.</p> <p>2. Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs (e.g. Yellow Submarine by The Beatles).</p> <p>3. Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra.</p> <p>4. Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.</p>	<p>1. Play a melody following staff notation written on one stave and using notes within an octave range (do–do); make decisions about dynamic range, including very loud (ff), very quiet (pp), moderately loud (mf) and moderately quiet (mp).</p> <p>2. Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion or tablets, or demonstrated at the board using an online keyboard.</p> <p>3. Engage with others through ensemble playing (e.g. school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.</p>
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Improvising/ Composing

1. Improvise simple vocal chants, using question and answer phrases.
2. Create musical sound effects and short sequences of sounds in response to stimuli, e.g. a rainstorm or a train journey. Combine to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves).
3. Understand the difference between creating a rhythm pattern and a pitch pattern.
4. Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns.
5. Use music technology, if available, to capture, change and combine sounds.

1. Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch).
2. Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation.
3. Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.
4. Use music technology, if available, to capture, change and combine sounds.

1. Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in whole-class/ group/ individual/ instrumental teaching), inventing short 'on-the-spot' responses using a limited note-range.
2. Structure musical ideas (e.g. using echo or question and answer phrases) to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources.
3. Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi).
4. Compose song accompaniments on untuned percussion using known rhythms and note values.

1. Improvise on a limited range of pitches, making use of musical features including smooth (legato) and detached (staccato).
2.. Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches. Sing and play these phrases as self-standing compositions.
3. Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.
4. Explore developing knowledge of musical components by composing music to create a specific mood, e.g. creating music to accompany short film clip.
5. Introduce major and minor chords.
6. Include instruments played in whole-class/ group/ individual teaching to expand the scope and range of the sound palette available for composition work.

1. Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.
2. Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano).
3. Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment.
4. Working in pairs, compose a short ternary piece.
5. Use chords to compose music to evoke a specific atmosphere, mood or environment. For example, La Mer by Debussy and The River Flows In You by Yiruma both evoke images of water. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book.

1. Extend improvisation skills through working in small groups to:
a. Create music with multiple sections that include repetition and contrast.
b. Use chord changes as part of an improvised sequence.
c. Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.
2. Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody.
3. Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. Either of these melodies can be enhanced with rhythmic or chordal accompaniment.
4. Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Notation	<p>1. Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum.</p> <p>2. Recognise how graphic notation can represent created sounds.</p> <p>3. Explore and invent own symbols to represent sounds.</p>	<p>1. Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low).</p> <p>2. Recognise dot notation and match it to 3-note tunes played on tuned percussion,</p> <p>3. Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests.</p> <p>4. Create and perform their own chanted rhythm patterns with the same stick notation.</p>	<p>1. Introduce the stave, lines and spaces, and clef.</p> <p>2. Use dot notation to show higher or lower pitch.</p> <p>3. Introduce and understand the differences between crotchets and paired quavers.</p> <p>4. Apply word chants to rhythms, understanding how to link each syllable to one musical note.</p>	<p>1. Introduce and understand the differences between minims, crotchets, paired quavers and rests.</p> <p>2. Read and perform pitch notation within a defined range (e.g. C–G/do–so).</p> <p>3. Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.</p> <p>4. Capture and record creative ideas using any of graphic symbols, rhythm notation and time signatures, staff notation, technology.</p>	<p>1. Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers.</p> <p>2. Understand the differences between 2/4, 3/4 and 4/4 time signatures.</p> <p>3. Read and perform pitch notation within an octave (e.g. C–C'/do–do).</p> <p>4. Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.</p> <p>5. Capture and record creative ideas using graphic symbols, rhythm notation and time signatures, staff notation, technology.</p>	<p>1. Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests.</p> <p>2. Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do).</p> <p>3. Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.</p> <p>4. Read and play from notation a four-bar phrase, confidently identifying note names and durations.</p>

Listening and Appraising	<ol style="list-style-type: none"> 1. Listen to sounds in the local school environment, comparing high and low sounds. 2. Sing familiar songs in both low and high voices and talk about the difference in sound. 3. Explore percussion sounds to enhance storytelling, e.g. ascending xylophone notes to suggest Jack climbing the beanstalk, quiet sounds created on a rainstick/ shakers to depict a shower, regular strong beats played on a drum to replicate menacing footsteps. 4. Say how a piece of music makes them feel. 5. Say whether they like or dislike a piece of music. 	<ol style="list-style-type: none"> 1. Understand that the speed of the beat can change, creating a faster or slower pace (tempo). 2. Walk in time to the beat of a piece of music or song (e.g. La Mourisque by Susato). Know the difference between left and right to support coordination and shared movement with others. 3. Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats. 4. Identify the beat groupings in familiar music that they sing regularly and listen to. 	<ol style="list-style-type: none"> 1. Improve work; explaining how it has improved. 2. Use musical words (the elements of music) to describe a piece of music and compositions. 3. Use musical words to describe what they like and dislike. 4. Recognise the work of at least one famous composer. 	<ol style="list-style-type: none"> 1. Explain the place of silence and say what effect it has. 2. Start to identify the character of a piece of music. 3. Describe and identify the different purposes of music. 4. Begin to identify with the style of work of the great composers, such as Beethoven, Mozart and Elgar. 	<ol style="list-style-type: none"> 1. Describe, compare and evaluate music using musical vocabulary. 2. Explain why they think their music is successful or unsuccessful. 3. Suggest improvements to their own or others' work. 4. Choose the most appropriate tempo for a piece of music. 5. Contrast the work of famous composers and show preferences. 	<ol style="list-style-type: none"> 1. Refine and improve their work. 2. Evaluate how the venue, occasion and purpose affects the way a piece of music is created. 3. Analyse features within different pieces of music. 4. Compare and contrast the impact that different composers from different eras will have had on the people of the time.
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	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Song Repertoire (not limited to these)	<p>Traditional: Bangladesh: Mo matchi (Song of the Bees) Ghana: Kye Kye Kule England: An Acre of Land</p> <p>Sing for Pleasure: Boom Chicka Boom</p> <p>Voices Foundation: Have you Brought your Whispering Voice? Hello, How are You</p> <p>Bance: Copy Kitten</p> <p>Voicelinks: I'm a Train Bounce High Bounce Low</p> <p>Singing Sherlock: Dr Knickerbocker Dragon Dance</p>	<p>Traditional: Star Light, Star Bright, First Star I See Tonight Hey, Hey, Look at Me Rain, Rain Go Away Acka Backa Oats and Beans and Barley Grow Oliver Cromwell Lovely Joan Searching for Lambs Bangladesh: Hatti – ma tim tim (An Imaginary Bird Australia: I Got Kicked by a Kangaroo America: Built My Lady a Fine Brick House</p> <p>Voicelinks: The King is in the Castle Fireworks</p> <p>Young Voiceworks: Ebenezer Sneezer</p> <p>Little Sally Saucer</p>	<p>Traditional: Japan: Kaeru no uta Morocco: A ram sam sam/Pease Pudding Hot Bangladesh: Now charia de (A Boatman's Song) Ireland: Be Thou Skye boat Song My Vision Ah! Poor bird Hey, Ho! Nobody home Rose</p> <p>Sing Up: Heads and Shoulders</p> <p>Singing Sherlock 2: Si, Si, Si</p> <p>Flying a Round: To stop the train</p> <p>Junior Voiceworks 1: Now The Sun Is Shining Candle Light</p>	<p>Traditional: Ghana: Namuma</p> <p>Junior Voiceworks 1: Calypso Hear the Wind</p> <p>Junior Voiceworks 2: Our Dustbin •</p> <p>Kendrick: Servant King</p> <p>Great Weather Songs: Long Journey</p> <p>Great Celebration Songs: World in Union</p> <p>Sing Up: Just like a Roman</p> <p>Sing for Pleasure: Ghosts Lost in Space</p>	<p>Traditional: Ireland: Danny Boy Caribbean: Four White Horses Uganda: Dipidu</p> <p>Kodály: Rocky Mountain My Paddle</p> <p>High Low Chickalo Ally Ally O</p> <p>Are You Ready?</p>	<p>Traditional: South Africa: Siyahamba Ghana: Senwa de Dende</p> <p>Junior Voiceworks 1: Calypso</p> <p>Sing Up: Touch the Sky Dona Nobis Pace We are the Champions We Go Together Be the Change One Moment, One People There's a Power in the Music</p> <p>British National Anthem: God Save the Queen</p>

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Listening Repertoire (not limited to these)	Western Classical: <ul style="list-style-type: none"> Rondo alla Turca¹ - Mozart Mars from The Planets - Holst 	Western Classical: <ul style="list-style-type: none"> Night Ferry - Anna Clyne Bolero - Ravel 	Western Classical: <ul style="list-style-type: none"> Hallelujah from Messiah - Handel Baroque: <ul style="list-style-type: none"> Night on Bare Mountain - Mussorgsky 	Western Classical: <ul style="list-style-type: none"> Symphony No. 5 - Beethoven Euchari - Hildegard For the Beauty of the Earth - Rutter 	Western Classical: <ul style="list-style-type: none"> English Folk Song Suite - Vaughan Williams Symphonic Variations on an African Air - Coleridge-Taylor This Little Babe from Ceremony of Carols - Britten 	Western Classical: <ul style="list-style-type: none"> 1812 Overture – Tchaikovsky Connect It - Anna Meredith
	Popular Music: <ul style="list-style-type: none"> Wild Man - Kate Bush Runaway Blues - Ma Rainey 	Popular Music: <ul style="list-style-type: none"> Hound Dog - Elvis Presley With A Little Help from My Friends - The Beatles 	Popular Music: <ul style="list-style-type: none"> Jai Ho from Slumdog Millionaire - A. R. Rahman James Brown – I Feel Good Le Freak - Chic 	Popular Music: <ul style="list-style-type: none"> Take the 'A' Train - Billy Strayhorn/Duke Ellington Wonderwall – Oasis 	Popular Music: <ul style="list-style-type: none"> Play Dead - Björk Smalltown Boy - Bronski Beat 	Popular Music: <ul style="list-style-type: none"> Say My Name - Destiny's Child
	Musical Traditions: <ul style="list-style-type: none"> Brazilian Samba: Fanfarra (Cabua-Le-Le) by Sérgio Mendes/Carlinhos Brown 	Musical Traditions: <ul style="list-style-type: none"> Indonesia Gamelan: Baris - Gong Kebyar of Peliatan 	Musical Traditions: <ul style="list-style-type: none"> Indian Classical: Sahela Re - Kishori Amonkar 	Musical Traditions: <ul style="list-style-type: none"> Punjab/UK Bhangra: Bhabiye Akh Larr Gayee - Bhujhangy Group Trinidad Calypso: Tropical Bird - Trinidad Steel Band 	Musical Traditions: <ul style="list-style-type: none"> Nigerian Drumming: Jin-Go-La-Ba (Drums of Passion) - Babatunde Olatunji South African Choral: Inkanyezi Nezazi - Ladysmith Black Mambazo 	Musical Traditions: <ul style="list-style-type: none"> Middle Eastern Folk: Sprinting Gazelle - Reem Kelani English Folk: Sea Shanties - Various Polish Folk: Mazurkas Op. 24 – Chopin Argentinian Tango: Libertango - Piazzolla

Music

Purpose of study

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.

Aims

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.

Attainment targets

By the end of each key stage, pupils are expected to know, apply and understand the matters, skills and processes specified in the relevant programme of study.

Subject content

Key stage 1

Pupils should be taught to:

- use their voices expressively and creatively by singing songs and speaking chants and rhymes
- play tuned and untuned instruments musically
- listen with concentration and understanding to a range of high-quality live and recorded music
- experiment with, create, select and combine sounds using the inter-related dimensions of music.

Key stage 2

Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.

Pupils should be taught to:

- play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
- improvise and compose music for a range of purposes using the inter-related dimensions of music
- listen with attention to detail and recall sounds with increasing aural memory
- use and understand staff and other musical notations
- appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
- develop an understanding of the history of music