



Music Intent

St Ambrose Barlow Catholic Primary School





Music Intent - Singing Components

Year 1	
a	Sing simple chants and rhymes together, in tune and from memory, following visual cues.
b	Sing songs with a very small range e.g. mi-so and pentatonic songs.
c	Sing a wide range of call-and-response songs to control vocal pitch and pitch match.
Year 2	
a	Sing songs regularly with a pitch range of do-so (e.g. C-G) with increasing vocal control.
b	Sing songs with a small pitch range, pitching accurately.
c	Know the meaning of dynamics and tempo, and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols.
Year 3	
a	Sing a widening range of unison songs of varying styles and structures with a pitch range of do-so, tunefully and with expression.
b	Perform forte and piano, loud and soft.
c	Perform actions confidently and in time to a range of action songs.
d	Walk, move, or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.
e	Perform as a choir in school assemblies.
Year 4	
a	Continue to sing a broad range of unison songs with the range of an octave (do-do), pitching the voice accurately and following directions for getting louder and quieter.
b	Sing rounds and partner songs in different time signatures (2, 3, and 4 time) and begin to sing repertoire with small and large leaps, as well as a simple second part to introduce vocal harmony.
c	Perform a range of songs in school assemblies.
d	Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing, and playing.
e	Listen to recorded performances.
Year 5	
a	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.
b	Sing three-part rounds, partner songs, and songs with a verse and a chorus.
c	Perform a range of songs in school assemblies and in school performance opportunities.
d	Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing, and playing.
e	Listen to recorded performances.
Year 6	
a	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.
b	Continue to sing three- and four-part rounds or partner songs, and experiment with positioning singers randomly within the group in order to develop greater listening skills, balance between parts, and vocal independence.
c	Perform a range of songs as a choir in school assemblies, school performance opportunities, and to a wider audience.
d	Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing, and playing.
e	Listen to recorded performances.



Music Intent - Listening Components

Year 1	
a	Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing, and playing.
b	Listen to recorded performances.
c	Experience live music making in and out of school.
Year 2	
a	Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing, and playing.
b	Listen to recorded performances.
c	Experience live music making in and out of school.
Year 3	
a	Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing, and playing.
b	Listen to recorded performances.
c	Experience live music making in and out of school.
Year 4	
a	Experience live music making in and out of school.
b	Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato).
c	Begin to make compositional decisions about the overall structure of improvisations.
Year 5	
a	Experience live music making in and out of school.
b	Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.
c	Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics.
Year 6	
a	Experience live music making in and out of school.
b	Extend improvisation skills through working in small groups to:
c	Create music with multiple sections that include repetition and contrast.



Music Intent - Composing Components

Year 1	
a	Improvise simple vocal chants using question-and-answer phrases.
b	Create musical sound effects and short sequences of sounds in response to a stimulus. Combine to make a story using classroom instruments.
c	Understand the difference between pitch and rhythm patterns.
d	Invent, retain, and recall rhythm and pitch patterns.
e	Use music technology to capture, change, and combine sounds.
f	Recognise how graphic notation can represent created sounds.
Year 2	
a	Create music in response to a non-musical stimulus.
b	Work with a partner to improvise simple question-and-answer phrases, to be sung and played on untuned percussion, creating a musical conversation. Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.
c	Use music technology to capture, change and combine sounds.
d	Understand that the speed of the beat can change, creating a faster or slower pace.
e	Mark the beat of a listening piece by tapping or clapping, and recognising tempo, as well as changes in tempo.
f	Walk in time to the beat of a piece of music or song. Know the difference between left and right to support coordination and shared movement with others.



Music Intent - Composing Components (Improvise)

Year 3	
a	Become more skilled in improvising (using voices, tuned and untuned percussion, and instruments), inventing short 'on-the-spot' responses using a limited note-range.
b	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.
Year 4	
a	Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions.
b	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.
Year 5	
a	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.
b	Working in pairs, compose a short ternary piece, or another musical structure
Year 6	
a	Use chord changes as part of an improvised sequence.
b	Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.



Music Intent - Composing Components (compose)

Year 3	
c	Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re, and mi).
d	Compose song accompaniments on untuned percussion using known rhythms and note values.
Year 4	
c	Explore developing knowledge of musical components by composing music to create a specific mood e.g. creating music to accompany a short film clip.
d	Introduce major and minor chords.
Year 5	
c	Use chords to compose music to evoke a specific atmosphere, mood, or environment. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book.
d	Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, technology.
Year 6	
c	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.
d	Compose melodies made from pairs of phrases in either G major or E minor, or a key suitable for the instrument chosen.



Music Intent – Musicianship: Pulse/beat, Rhythm & Pitch Components

Year 1	
a	Walk, move, or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.
b	Using body percussion and classroom percussion play repeated patterns (both rhythm and pitch based).
c	Respond to the pulse in recorded/live music through movement and dance.
d	Perform short copycat rhythm patterns accurately short repeating rhythm patterns (ostinati) while keeping in time with a steady beat.
e	Perform short repeating rhythm patterns while keeping in time with a steady beat.
f	Perform word-pattern chants and create, retain, and perform their own rhythm patterns.
g	Listen to sounds in the local school environment, comparing high and low sounds.
h	Sing familiar songs in low and high voices and talk about the difference in sound.
i	Explore percussion sounds to explore storytelling.
j	Follow pictures and symbols to guide singing and playing.
Year 2	
a	Begin to group beats in twos and threes by tapping knees on the first beat and clapping the remaining beats.
b	Identify the beat groupings in familiar music that they sing regularly and listen to pieces with strong identifiable beat groupings.
c	Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.
d	Create rhythms using word phrases as a starting point.
e	Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers, and crotchets rests.
f	Create and perform their own chanted rhythm patterns with the same stick notation.
g	Play a range of singing games based on the cuckoo interval (so-mi) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument, or backing track.
h	Sing short phrases independently within a singing game or short song.
i	Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low).
j	Recognise dot notation and match it to three-note tunes played on tuned percussion.



Music Intent - Performing (Instrumental and Reading Notation) Components

Year 3	
a	Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder.
b	Play and perform melodies following staff notation using a small range (e.g. do-mi or C-E).
c	Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi.
d	Individually copy stepwise melodic phrases with accuracy at different speeds. Extend to question-and-answer phrases.
e	Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch.
f	Introduce and understand the differences between crotchets and paired quavers.
g	Apply word chants to rhythms, understanding how to link each syllable to one musical note.
Year 4	
a	Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work.
b	Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, technology.
c	Develop facility in the basic skills of a selected musical instrument over a sustained learning period.
d	Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so).
e	Perform in two or more parts from simple notation using instruments played in whole-class teaching. Identify static and moving parts.
f	Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).
g	Introduce and understand the differences between minims, crotchets, paired quavers, and rests.
Year 5	
a	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.
b	Understand how triads are formed and play them on tuned percussion, melodic instruments, or keyboards. Perform simple, chordal accompaniments to familiar songs.
c	Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra.
d	Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.
e	Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers, and semiquavers.
f	Understand the differences between 2/4, 3/4, and 4/4 time signatures.
g	Read and perform pitch notation within an octave (e.g. C–C'/do–do).
h	Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations
Year 6	
a	Either of these melodies can be enhanced with rhythmic or chordal accompaniment.
b	Compose a ternary piece, or another musical structure, use available music software/apps to create and record it, discussing how musical contrasts are achieved.
c	Play a melody following staff notation written on one stave and using notes within an octave range (do–do). Make decisions about dynamic range.
d	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.
e	Engage with others through ensemble playing with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.



<i>f</i>	Further understand the differences between semibreves, minims, crotchets, quavers, and semiquavers, and their equivalent rests.
<i>g</i>	Further develop the skills to read and perform pitch notation within an octave (e.g. C-C/ do-do).
<i>h</i>	Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.



Music Intent – Component Statements by Year Group

National Curriculum for Music – Year 1 End Point Statements (Scope Statements)	
PoS1	Pupils use their voices expressively and creatively by singing songs and speaking chants and rhymes.
PoS2	Pupils play tuned and untuned instruments musically.
PoS3	Pupils listen with concentration and understanding to a range of high-quality live and recorded music.
PoS4	Pupils experiment with, create, select, and combine sounds using the inter-related dimensions of music.

St Ambrose Barlow Music Curriculum – Year 1 Components Statements (based on Music Model Curriculum)	
Singing	a Sing simple chants and rhymes together, in tune and from memory, following visual cues.
	b Sing songs with a very small range e.g. mi-so and pentatonic songs.
	c Sing a wide range of call-and-response songs to control vocal pitch and pitch match.
Listening	a Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing, and playing.
	b Listen to recorded performances.
	c Experience live music making in and out of school.
Composing	a Improvise simple vocal chants using question-and-answer phrases.
	b Create musical sound effects and short sequences of sounds in response to a stimulus. Combine to make a story using classroom instruments.
	c Understand the difference between pitch and rhythm patterns.
	d Invent, retain, and recall rhythm and pitch patterns.
	e Use music technology to capture, change, and combine sounds.
	f Recognise how graphic notation can represent created sounds.
Musicianship: Pulse/beat	a Walk, move, or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.
	b Using body percussion and classroom percussion play repeated patterns (both rhythm and pitch based).
	c Respond to the pulse in recorded/live music through movement and dance.
Musicianship: Rhythm	d Perform short copycat rhythm patterns accurately short repeating rhythm patterns (ostinati) while keeping in time with a steady beat.
	e Perform short repeating rhythm patterns while keeping in time with a steady beat.
	f Perform word-pattern chants and create, retain, and perform their own rhythm patterns.
Musicianship: Pitch	g Listen to sounds in the local school environment, comparing high and low sounds.
	h Sing familiar songs in low and high voices and talk about the difference in sound.
	i Explore percussion sounds to explore storytelling.
	j Follow pictures and symbols to guide singing and playing.

**National Curriculum for Music – Year 2
End Point Statements (Scope Statements)**

PoS1	Pupils use their voices expressively and creatively by singing songs and speaking chants and rhymes.
PoS2	Pupils play tuned and untuned instruments musically.
PoS3	Pupils listen with concentration and understanding to a range of high-quality live and recorded music.
PoS4	Pupils experiment with, create, select, and combine sounds using the inter-related dimensions of music.

**St Ambrose Barlow Music Curriculum – Year 2
Components Statements (based on Music Model Curriculum)**

Singing	a	Sing songs regularly with a pitch range of do-so (e.g. C-G) with increasing vocal control.
	b	Sing songs with a small pitch range, pitching accurately.
	c	Know the meaning of dynamics and tempo, and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols.
Listening	a	Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing, and playing.
	b	Listen to recorded performances.
	c	Experience live music making in and out of school.
Composing	a	Create music in response to a non-musical stimulus.
	b	Work with a partner to improvise simple question-and-answer phrases, to be sung and played on untuned percussion, creating a musical conversation. Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.
	c	Use music technology to capture, change and combine sounds.
	d	Understand that the speed of the beat can change, creating a faster or slower pace.
	e	Mark the beat of a listening piece by tapping or clapping, and recognising tempo, as well as changes in tempo.
	f	Walk in time to the beat of a piece of music or song. Know the difference between left and right to support coordination and shared movement with others.
Musicianship: Pulse/beat	a	Begin to group beats in twos and threes by tapping knees on the first beat and clapping the remaining beats.
	b	Identify the beat groupings in familiar music that they sing regularly and listen to pieces with strong identifiable beat groupings.
	c	Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.
Musicianship: Rhythm	d	Create rhythms using word phrases as a starting point.
	e	Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers, and crotchets rests.
	f	Create and perform their own chanted rhythm patterns with the same stick notation.
Musicianship: Pitch	g	Play a range of singing games based on the cuckoo interval (so-mi) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument, or backing track.
	h	Sing short phrases independently within a singing game or short song.
	i	Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low).
	j	Recognise dot notation and match it to three-note tunes played on tuned percussion.

**National Curriculum for Music – Year 3
End Point Statements (Scope Statements)**

PoS1	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.
PoS2	Improvise and compose music for a range of purposes using the inter-related dimensions of music.
PoS3	Listen with attention to detail and recall sounds with increasing aural memory.
PoS4	Use and understand staff and other musical notations.
PoS5	Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions, and from great composers and musicians.
PoS6	Develop an understanding of the history of music.

**St Ambrose Barlow Music Curriculum – Year 3
Components Statements (based on Music Model Curriculum)**

Singing	a	Sing a widening range of unison songs of varying styles and structures with a pitch range of do-so, tunefully and with expression.
	b	Perform forte and piano, loud and soft.
	c	Perform actions confidently and in time to a range of action songs.
	d	Walk, move, or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.
	e	Perform as a choir in school assemblies.
Listening	a	Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing, and playing.
	b	Listen to recorded performances.
	c	Experience live music making in and out of school.
Composing - Improvise	a	Become more skilled in improvising (using voices, tuned and untuned percussion, and instruments), inventing short 'on-the-spot' responses using a limited note-range.
	b	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.
Composing - Compose	c	Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re, and mi).
	d	Compose song accompaniments on untuned percussion using known rhythms and note values.
Performing - Instrumental	a	Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder.
	b	Play and perform melodies following staff notation using a small range (e.g. do-mi or C-E).
	c	Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi.
	d	Individually copy stepwise melodic phrases with accuracy at different speeds. Extend to question-and-answer phrases.
Performing - Reading notation	e	Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch.
	f	Introduce and understand the differences between crotchets and paired quavers.
	g	Apply word chants to rhythms, understanding how to link each syllable to one musical note.

**National Curriculum for Music – Year 4
End Point Statements (Scope Statements)**

PoS1	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.
PoS2	Improvise and compose music for a range of purposes using the inter-related dimensions of music.
PoS3	Listen with attention to detail and recall sounds with increasing aural memory.
PoS4	Use and understand staff and other musical notations.
PoS5	Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions, and from great composers and musicians.
PoS6	Develop an understanding of the history of music.

**St Ambrose Barlow Music Curriculum – Year 4
Components Statements (based on Music Model Curriculum)**

Singing	a	Continue to sing a broad range of unison songs with the range of an octave (do–do), pitching the voice accurately and following directions for getting louder and quieter.
	b	Sing rounds and partner songs in different time signatures (2, 3, and 4 time) and begin to sing repertoire with small and large leaps, as well as a simple second part to introduce vocal harmony.
	c	Perform a range of songs in school assemblies.
	d	Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing, and playing.
	e	Listen to recorded performances.
Listening	a	Experience live music making in and out of school.
	b	Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato).
	c	Begin to make compositional decisions about the overall structure of improvisations.
Composing - Improvise	a	Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions.
	b	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.
Composing - Compose	c	Explore developing knowledge of musical components by composing music to create a specific mood e.g. creating music to accompany a short film clip.
	d	Introduce major and minor chords.
Performing - Instrumental	a	Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work.
	b	Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, technology.
	c	Develop facility in the basic skills of a selected musical instrument over a sustained learning period.
	d	Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so).
Performing - Reading notation	e	Perform in two or more parts from simple notation using instruments played in whole-class teaching. Identify static and moving parts.
	f	Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).
	g	Introduce and understand the differences between minims, crotchets, paired quavers, and rests.

**National Curriculum for Music – Year 5
End Point Statements (Scope Statements)**

PoS1	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.
PoS2	Improvise and compose music for a range of purposes using the inter-related dimensions of music.
PoS3	Listen with attention to detail and recall sounds with increasing aural memory.
PoS4	Use and understand staff and other musical notations.
PoS5	Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions, and from great composers and musicians.
PoS6	Develop an understanding of the history of music.

**St Ambrose Barlow Music Curriculum – Year 5
Components Statements (based on Music Model Curriculum)**

Singing	a	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.
	b	Sing three-part rounds, partner songs, and songs with a verse and a chorus.
	c	Perform a range of songs in school assemblies and in school performance opportunities.
	d	Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing, and playing.
	e	Listen to recorded performances.
Listening	a	Experience live music making in and out of school.
	b	Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.
	c	Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics.
Composing - Improvise	a	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.
	b	Working in pairs, compose a short ternary piece, or another musical structure
Composing - Compose	c	Use chords to compose music to evoke a specific atmosphere, mood, or environment. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book.
	d	Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, technology.
Performing - Instrumental	a	Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one staff 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.
	b	Understand how triads are formed and play them on tuned percussion, melodic instruments, or keyboards. Perform simple, chordal accompaniments to familiar songs.
	c	Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra.
	d	Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.
Performing - Reading notation	e	Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers, and semiquavers.
	f	Understand the differences between 2/4, 3/4, and 4/4 time signatures.
	g	Read and perform pitch notation within an octave (e.g. C-C'/do-do).
	h	Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations

**National Curriculum for Music – Year 6
End Point Statements (Scope Statements)**

PoS1	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.
PoS2	Improvise and compose music for a range of purposes using the inter-related dimensions of music.
PoS3	Listen with attention to detail and recall sounds with increasing aural memory.
PoS4	Use and understand staff and other musical notations.
PoS5	Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions, and from great composers and musicians.
PoS6	Develop an understanding of the history of music.

**St Ambrose Barlow Music Curriculum – Year 6
Components Statements (based on Music Model Curriculum)**

Singing	a	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.
	b	Continue to sing three- and four-part rounds or partner songs, and experiment with positioning singers randomly within the group in order to develop greater listening skills, balance between parts, and vocal independence.
	c	Perform a range of songs as a choir in school assemblies, school performance opportunities, and to a wider audience.
	d	Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing, and playing.
	e	Listen to recorded performances.
Listening	a	Experience live music making in and out of school.
	b	Extend improvisation skills through working in small groups to:
	c	Create music with multiple sections that include repetition and contrast.
Composing - Improvise	a	Use chord changes as part of an improvised sequence.
	b	Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.
Composing - Compose	c	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.
	d	Compose melodies made from pairs of phrases in either G major or E minor, or a key suitable for the instrument chosen.
Performing - Instrumental	a	Either of these melodies can be enhanced with rhythmic or chordal accompaniment.
	b	Compose a ternary piece, or another musical structure, use available music software/apps to create and record it, discussing how musical contrasts are achieved.
	c	Play a melody following staff notation written on one staff and using notes within an octave range (do-do). Make decisions about dynamic range.
	d	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.
Performing – Reading notation	e	Engage with others through ensemble playing with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.
	f	Further understand the differences between semibreves, minims, crotchets, quavers, and semiquavers, and their equivalent rests.
	g	Further develop the skills to read and perform pitch notation within an octave (e.g. C-C/ do-do).
	h	Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.

Music Implementation

St Ambrose Barlow Catholic Primary School

Implementation of Singing

Singing Overview – Years 1-6

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Chants and Rhymes						
Pentatonic Songs						
Call and Response Songs						
Nursery Rhymes						
Traditional English						
Traditional Non-English						
Songs with Pitch Range						
Dynamic Songs (loud/quiet)						
Cumulative Songs						
Round/Cannon & Partner Songs						
Action Songs						
Raps						
Folk Songs						
Union Songs						
Sea Shanty						
Pulse and Rhythm Songs						
Harmony						
Gospel/spiritual						

Singing in Year 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.
- 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*).
- 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.

Year 1 Song Collection (playlist saved in Sing Up)

Chants and Rhymes	The high 5 chant Boom Chicka Boom
Mi-So and Pentatonic Songs	Hello, how Are You? Dr Knickerbocker Old McDonald
Call and Response Songs	Hey, hey look at me Doggie, doggie where's your bone? Happy and healthy
Nursery Rhymes	Sing a song of sixpence The grand old Duke of York Hickory, dickory dock Ring a ring o' roses
Traditional English	Oranges and lemons Lavender's blue Here we go round the mulberry bush The bear went over the mountain
Traditional Non-English	Heno, heno (Welsh lullaby) Skip to my lou (A popular American folk song and dance)

Singing in Year 2

- Sing songs regularly with a **pitch** range of **do-so** with increasing vocal control.
- Sing songs with a small pitch range (e.g. *Rain, Rain Go Away*), pitching accurately.
- 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**) e.g use of round/cannon songs.

Year 2 Song Collection (playlist saved in Sing Up)

Songs with Pitch Range	Rain, rain, go away https://www.youtube.com/watch?v=c3v0rJqyCTM Hi lo chicken lo Up and down
Dynamic Songs (loud/quiet)	Pirates! In the autumn Foundscapes and soundscapes
Songs with Tempo (fast/slow)	Farmer Pete Aiken drum The change train
Nursery Rhymes	Frog went a-courtin' Oh dear, what can the matter be? Bobby Shafto
Cumulative Songs	There was an old women who swallowed a fly One man went to mow One finger, one thumb The farmer in the dell
Round/Cannon Songs	London's burning Row, row , row your boat Down by the banks
Traditional Non-English	Baningati (Thought to be a playground song originating from Cameroon) Jamawaile (thought that this is a one-word welcoming song originating from the Wolof tribe in the Gambia)

Singing in Year 3

- Sing a widening range of **unison** songs of varying styles and structures with a **pitch** range of **do–so**, tunefully and with expression. Perform **forte** and **piano**, loud and soft.
- Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders).
- Walk, move or clap a steady **beat** with others, changing the speed of the beat as the **tempo** of the music changes.
- Perform as a choir in school assemblies.

Year 3 Song Collection (playlist saved in Sing Up)

Unison Songs	The right shoes Eye of the tiger
Action Songs	Heads and shoulders Bungalow A sailor went to sea, sea, sea
Chants and Raps	Who stole the cookies from the cookie jar? Hambone (Juba Dance) Grandma Rap Step back baby (call and response song)
Folk Songs	Scarborough Fair (old English folk song) Dance to your daddy (Northumbrian folksong) Mama don't allow (This song from the USA was recorded by the Memphis Jug Band and Tampa Red in the late 1920s) She'll be coming round the mountain (This is a traditional North American folk song?)
Cumulative Songs	Menu song My name is Joe (Button Factory)
Round/Cannon Songs	Row, row, row your boat We are the ones Three blind mice Hot cross buns
Traditional Non-English	Tongo (A call-and-response song from the mangroves of Polynesia)

Singing in Year 4

- 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**).
- 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.
- Perform a range of songs in school assemblies.

Year 4 Song Collection (playlist saved in Sing Up)

Chants and Raps	Football What's for dinner
Sea Shanty	What shall we do with the drunken sailor? One more day Donkey riding
Action and Cumulative Songs	Jumping for joy Michael Finnigan Great day
Rounds and Partner Songs	Our dustbin https://www.youtube.com/watch?v=z_JLcJXAUd0 Rain on the green grass Concentration I wanna sing scat Down the river There's a hole in my bucket
Traditional English	My bonnie lies over the ocean My grandfather's clock I do like to be beside the seaside
Traditional Non-English	Si njay njay njay (based on a traditional Zulu song about love) Bassez down (A lively, up-tempo calypso)

Singing in Year 5

- 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.
- Sing three-part rounds, partner songs, and songs with a verse and a chorus.
- Perform a range of songs in school assemblies and in school performance opportunities.

Year 5 Song Collection (playlist saved in Sing Up)

Pulse and Rhythm	Barbecue blues! Find the striker
Simple harmony	Don't stop See you again Don't worry, be happy Sunshine in my heart Danny boy
Rounds, Partner and Response Songs	Step back baby Smile, a round Tue, tue (This is a traditional Ghanaian folk song) Frère Jacques (simple children's song of French origin)
Traditional English – Folk	Sweet the evening air of May Paddy on the railway Waltzing Matilda (Australian folk song)
Traditional Non-English	Oleo (Although the origin is not completely certain, it is thought to be a song from Ghana)

Singing in Year 6

Singing

- 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.
- 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.
- Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.

Year 6 Song Collection (playlist saved in Sing Up)

Harmony (performance songs) with pulse and rhythm	Bare necessities Be the change One moment, one people There's power in the music We are the champions
Rounds, Partner and Response Songs	A great day Touch the sky
Gospel/spiritual	My God Rivers of Babylon Oh happy days Swing low, sweet chariot Joshua fit de battle of Jericho (Well-known spiritual song tells a story from the Old Testament)
Traditional English – Folk	Ain't gonna let nobody (A hip-hop inspired arrangement of a traditional spiritual song widely during the Civil Rights era in the USA) Dona, nobis pacem Cowboy song (This traditional North-American folk song feels like a lullaby and the lines are very repetitive in shape) Auld lang syne (This song is sung traditionally on New Year's Eve all over the world, though its origins are in Scotland. It is always sung to celebrate Hogmanay)
Traditional Non-English	Siyahamba (An uplifting South African hymn that has become very popular in North American church music. The title is believed to be Zulu for 'we are walking' or 'we are marching'.) Oleo (Although the origin is not completely certain, it is thought to be a song from Ghana)

Implementation of Listening to Music

Listening to Music Overview – Years 1-6

Western Classical Tradition and Film

Title	Composer	Period	Link	Yr Group
O Euchari	Hildegard	Early	https://www.youtube.com/watch?v=Olij9jFAFMQ&t=38s	Y4
Hallelujah from <i>Messiah</i>	Handel	Baroque	https://www.youtube.com/watch?v=usfiAsWR4qU	Y3
Brandenburg Concerto No. 2: Movement 1	Bach	Baroque	https://www.classicsforkids.com/music/hearthemusic.php	Y4
The Four Seasons: Spring	Vivaldi	Baroque	https://www.classicsforkids.com/music/hearthemusic.php	Y5
Rondo alla Turca (Turkish March)	Mozart	Classical	https://www.youtube.com/watch?v=quxTnEEETbo	Y1
Symphony No. 5	Beethoven	Classical	https://www.youtube.com/watch?v=4IRMYuE1hl	Y4
Symphony No. 8	Beethoven	Classical	https://www.classicsforkids.com/music/hearthemusic.php	Y5
Night on a Bare Mountain	Mussorgsky	Romantic	https://www.youtube.com/watch?v=iCEDfZqDPS8	Y3
L'Arlésienne Suite: Farandole	Bizet	Romantic	https://www.classicsforkids.com/music/hearthemusic.php	Y5
Hungarian Dance 5	Brahms	Romantic	https://www.classicsforkids.com/music/hearthemusic.php	Y5
Polonaise in A Major: No. 1, "Military"	Chopin	Romantic	https://www.classicsforkids.com/music/hearthemusic.php	Y6
The Peer Gynt Suite: In the Hall of the Mountain King	Grieg	Romantic	https://www.classicsforkids.com/music/hearthemusic.php	Y4
Water Music: Hornpipe	Handel	Romantic	https://www.classicsforkids.com/music/hearthemusic.php	Y3
Flight of the Bumblebee	Rimsky-Korsakov	Romantic	https://www.classicsforkids.com/music/hearthemusic.php	Y2
Nutcracker: Russian Dance	Tchaikovsky	Romantic	https://www.classicsforkids.com/music/hearthemusic.php	Y5
1812 Overture	Tchaikovsky	Romantic	https://www.youtube.com/watch?v=VbxqYlCnxE8	Y6
Mars from <i>The Planets</i>	Holst	20th Century	https://www.youtube.com/watch?v=cXOanvv4plU	Y1
The Comedians: Galop	Kabalevsky	20 th Century	https://www.classicsforkids.com/music/hearthemusic.php	Y3
Rodeo: Hoe-Down	Copland	20 th Century	https://www.classicsforkids.com/music/hearthemusic.php	Y4
Rhapsody in Blue: Andante	Gershwin	20 th Century	https://www.classicsforkids.com/music/hearthemusic.php	Y4
Bolero	Ravel	20th Century	https://www.youtube.com/watch?v=r30D3SW4OVw	Y2
English Folk Song Suite ⁶	Vaughan Williams	20th Century	https://www.youtube.com/watch?v=D0sC4xbyT5c	Y5
Symphonic Variations on an African Air	Coleridge-Taylor	20th Century	https://www.youtube.com/watch?v=garnfolpr8c	Y5
For the Beauty of the Earth	Rutter	20th Century	https://www.youtube.com/watch?v=1bDoMfiYErE	Y4
This Little Babe from <i>A</i>	Britten	20th Century	https://www.youtube.com/watch?v=r9RqMZKEHv8	Y5

<i>Ceremony of Carols</i>				
Night Ferry	Anna Clyne	21st Century	https://www.youtube.com/watch?v=HKQAI_rNsVU	Y6
Jai Ho from <i>Slumdog Millionaire</i>	A. R. Rahman	21st Century	https://www.youtube.com/watch?v=UxLSZoFK8EM	Y3
Hands Free	Anna Meredith	21st Century	https://www.youtube.com/watch?v=Xo97ztKpplw	Y6

Popular Music

Style	Title	Artist(s)	Link	Yr Group
90s RnB	Say My Name	Destiny's Child	https://www.youtube.com/watch?v=t3V2wdQ9nsw	Y6
Blues	Runaway Blues	Ma Rainey	https://www.youtube.com/watch?v=ObGCoc3d92Y&t=30s	Y1
Jazz	Take the 'A' Train	Billy Strayhorn/Duke Ellington Orchestra	https://www.youtube.com/watch?v=KV8Hj_E8LJc	Y4
Rock n Roll	Hound Dog	Elvis Presley	https://www.youtube.com/watch?v=-eHJ12Vhpyc	Y2
Pop	With A Little Help from My Friends	The Beatles	https://www.youtube.com/watch?v=GooL7-iPMYI	Y2
Funk	I Got You (I Feel Good)	James Brown	https://www.youtube.com/watch?v=iSLwVaabsJg	Y3
Disco	Le Freak	Chic	https://www.youtube.com/watch?v=E-TZtrJjW54	Y3
80s Synth/Pop	Smalltown Boy	Bronski Beat	https://www.youtube.com/watch?v=E5i2Wa7daDA	Y5
90s Singer/Songwriter	Play Dead	Björk	https://www.youtube.com/watch?v=m9yPshL6s3Q	Y5
Art Pop	Wild Man	Kate Bush	https://www.youtube.com/watch?v=HIF40L-HjA	Y1
90s Indie	Wonderwall	Oasis	https://www.youtube.com/watch?v=Gvfgut8nAgw	Y4

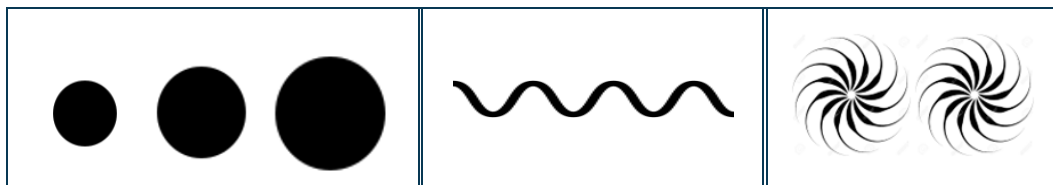
Musical Traditions

Country*	Tradition	Title	Artist/Composer	Link	Yr Group
Middle East	Folk	Sprinting Gazelle	Reem Kelani	https://www.youtube.com/watch?v=1RQHxYtYvuc&list=OLAK5uy_ISWqFi4SQ3Bim91pCeZrEeFax9kLfEfk	Y6
England	Folk	Sea Shanties	Various	https://www.youtube.com/watch?v=Tb5B2U5iG_I&list=RDTb5B2U5iG_I&start_radio=1&rv=Tb5B2U5iG_I&t=30	Y4
Poland	Folk	Mazurkas Op. 24	Chopin	https://www.youtube.com/watch?v=NBGZX_mm2RQ	Y6
Argentina	Tango	Libertango	Piazzolla	https://www.youtube.com/watch?v=31C1Des-XuY	Y5
Brazil	Samba	Fanfarra (Cabua-Le-Le)	Sérgio Mendes/Carlinhos Brown	https://www.youtube.com/watch?v=HIV59UbrY-E	Y1
Indonesia	Gamelan	Baris	Gong Kebyar of Peliatan	https://www.youtube.com/watch?v=K2E6RNBGNQ	Y2
India	Indian Classical	Sahela Re	Kishori Amonkar	https://www.youtube.com/watch?v=vkdba25JeB0	Y3
Punjab/UK	Bhangra	Bhabiye Akh Larr Gayee	Bhujhangy Group	https://www.youtube.com/watch?v=bcZgFx8YG_C0	Y4
Trinidad	Calypso	Tropical Bird	Trinidad Steel Band	https://www.youtube.com/watch?v=rFc9ouZy5s	Y6
Nigeria	Drumming	Jin-Go-La-Ba (Drums of Passion)	Babatunde Olatunji	https://www.youtube.com/watch?v=ZYhFyF8dvU4	Y3
South Africa	Choral	Inkanyezi Nezazi	Ladysmith Black Mambazo	https://www.youtube.com/watch?v=bkYOU7yQjc	Y5

Implementation of Composing, Musicianship and Performing Listening to

Composing – Year 1

- Improvise simple vocal chants, using **question and answer** phrases.
- 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).
- Understand the difference between creating a **rhythm** pattern and a **pitch** pattern.
- Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns.
- Use music technology, if available, to capture, change and combine sounds.
- Recognise how graphic notation can represent created sounds. Explore and invent own symbols, for example:



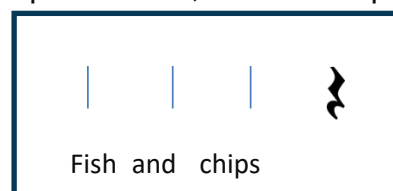
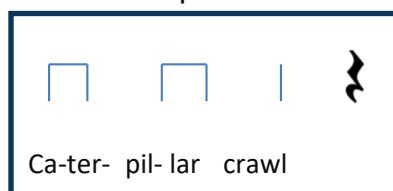
Musicianship – Year 1

Pulse/Beat

- Walk, move or clap a steady **beat** with others, changing the speed of the beat as the **tempo** of the music changes.
- 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.
- Respond to the **pulse** in recorded/live music through movement and dance, e.g.
 - Stepping (e.g. *Mattachins* from *Capriol Suite* by Warlock),
 - Jumping (e.g. *Trepak* from *The Nutcracker* by Tchaikovsky)
 - Walking on tiptoes (e.g. *Scherzo* from *The Firebird Suite* by Stravinsky).

Rhythm

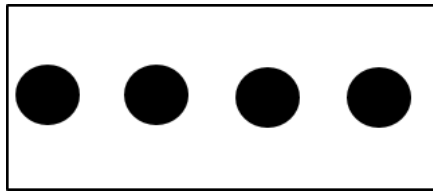
- Perform short copycat rhythm patterns accurately, led by the teacher.
- Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat.
- Perform word-pattern chants (e.g. ca-ter-pil-lar crawl, fish and chips); create,



retain and perform their own rhythm patterns.

Pitch

- Listen to sounds in the local school environment, comparing high and low sounds.
- Sing familiar songs in both low and high voices and talk about the difference in sound.
- 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.
- Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum.



Composing – Year 2

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

Musicianship – Year 2

Pulse/Beat

- Understand that the speed of the beat can change, creating a faster or slower pace (tempo).
- 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.
- Walk in time to the beat of a piece of music or song (e.g. *La Mousique* by Susato). Know the difference between left and right to support coordination and shared movement with others.
- Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.
- Identify the **beat groupings** in familiar music that they sing regularly and listen to, e.g.
 - in 2 *Maple Leaf Rag* by Joplin
 - in 3 *The Elephant* from *Carnival of the Animals* by Saint-Saëns

Rhythm

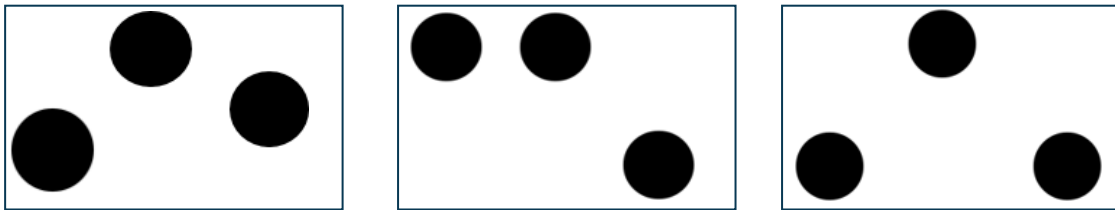
- Play copycat rhythms, copying a leader, and invent rhythms for others to copy

untuned percussion.

- Create rhythms using word phrases as a starting point (e.g. Hel-lo Si-mon or Canyou come and play?).
- Read and respond to chanted rhythm patterns, and represent them with stick notation including **crotchets**, **quavers** and **crotchets rests**.
- Create and perform their own chanted rhythm patterns with the same stick notation.

Pitch

- 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 backingtrack.
- Sing short phrases independently within a singing game or short song.
- Respond independently to pitch changes heard in short **melodic phrases**, indicating with actions (e.g. stand up/sit down, hands high/hands low).
- Recognise dot notation and match it to 3-note tunes played on **tuned percussion**, for example:



Composing – Year 3

Improvise

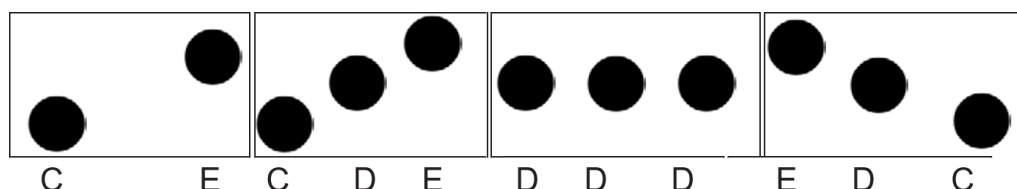
- Become more skilled in **improvising** (using voices, **tuned** and **untuned percussion** and instruments played in whole-class/group/individual/instrumental teaching), inventing short 'on-the-spot' responses using a limited note-range.
- Structure musical ideas (e.g. using **echo** or **question 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.

Compose

- Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (**do, re and mi**).
- Compose song accompaniments on untuned percussion using known rhythms and **note values**.

Performing

- Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. 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**).
- Use listening skills to correctly order phrases using **dot notation**, showing different arrangements of notes C-D-E/do-re-mi (see illustration):



- Individually (**solo**) copy stepwise melodic phrases with accuracy at different speeds; **allegro** and **adagio**, fast and slow. Extend to question-and-answer phrases.

Reading Notation

- Introduce the **stave**, lines and spaces, and **clef**. Use **dot notation** to show higher or lower pitch.
- Introduce and understand the differences between **crotchets** and **paired quavers**.
- Apply word chants to rhythms, understanding how to link each syllable to one musical note.

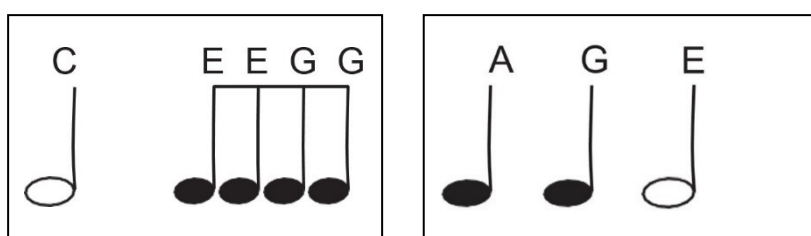
Composing – Year 4

Improvise

- **Improvise** on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (**legato**) and detached (**staccato**).
- Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below.

Compose

- Combine known rhythmic notation with letter names to create short **pentatonic** phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions.
- 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.



- Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip.
- Introduce **major** and **minor** chords.
- Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work.
- Capture and record creative ideas using any of:
 - graphic symbols
 - rhythm notation and time signatures
 - **staff notation**
 - technology.

Performing - Year 4

Instrumental Performance

- Develop facility in the basic skills of a selected musical instrument over a sustained learning period. This can be achieved through working closely with your local Music Education Hub who can provide whole-class instrumental teaching programmes.
- 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.
- 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**.
- Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).

Reading Notation

- Introduce and understand the differences between minims, crotchets, paired quavers and rests.
- Read and perform pitch notation within a defined range (e.g. C–G/do–so).
- Follow and perform simple rhythmic **scores** to a steady beat: maintain individual parts accurately within the rhythmic **texture**, achieving a sense of ensemble.

Composing – Year 5

Improvise

- **Improvise** freely over a **drone**, developing sense of shape and character, using **tuned percussion** and melodic instruments.
- 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**). Continue this process in the composition tasks below.

Compose

- 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.
- Working in pairs, compose a short **ternary** piece.
- 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.
- Capture and record creative ideas using any of:
 - graphic symbols
 - rhythm notation and **time signatures**
 - **staff notation**
 - technology.

Performing – Year 5

Instrumental Performance

- Play melodies on **tuned percussion**, melodic instruments or keyboards, following **staff notation** written on one staff 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.
- 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).
- Perform a range of repertoire pieces and **arrangements** combining acoustic instruments to form mixed ensembles, including a school orchestra.
- Develop the skill of **playing by ear** on tuned instruments, copying longer phrases and familiar melodies.

Reading Notation

- Further understand the differences between **semibreves**, **minims**, **crotchets** and **crotchet rests**, **paired quavers** and **semiquavers**.
- Understand the differences between 2/4, 3/4 and 4/4 time signatures.
- Read and perform pitch notation within an octave (e.g. C–C'/do–do).
- Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.

Composing – Year 6

Improvise

Extend improvisation skills through working in small groups to:

- Create music with multiple sections that include repetition and contrast.

- Use chord changes as part of an improvised sequence.
- Extend improvised melodies beyond 8 beats over a fixed **groove**, creating a satisfying melodic shape.

Compose

- 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.
- 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.
- Compose a **ternary** piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.

Performing – Year 6

Instrumental Performance

- Play a melody following **staff notation** written on one staff 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*).
- 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.
- 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.

Reading Notation

- Further understand the differences between **semibreves, minims, crotchets, quavers** and **semiquavers**, and their equivalent **rests**.
- Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do).
- Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.
- Read and play from notation a four-bar phrase, confidently identifying note names and durations.

Implementation – Overview of Sing Up Units

Curriculum Implementation – Year 1 Sing Up Resources Overview				
Sing Up Units	Sing focus <i>Menu song</i>	Listen focus <i>Colonel Hathi's March</i>	Compose focus <i>Magical musical aquarium</i>	Sing focus <i>The king is in the castle</i>
National Curriculum for Music				
PoS1	✓		✓	✓
Pos2	✓	✓	✓	✓
PoS3	✓	✓	✓	✓
PoS4	✓	✓	✓	✓
St Ambrose Barlow Music Curriculum – Year 1				
Singing	a	✓		✓
	b			
	c			
Listening	a		✓	
	b		✓	✓
	c	✓		✓
Composing	a			
	b	✓	✓	✓
	c			
	d			✓
	e			
	f			✓
Musicianship: Pulse/beat	a	✓	✓	✓
	b			✓
	c	✓		✓
Musicianship: Rhythm	d			
	e			
	f			✓
Musicianship: Pitch	g		✓	
	h			
	i	✓		✓
	j			✓

Curriculum Implementation – Year 2

Sing Up Resources Overview

Sing Up Units	Sing focus <i>Tony Chestnut</i>	Listen focus <i>Carnival of the Animals</i>	Sing focus <i>Creepy castle</i>	Compose focus <i>Magical musical aquarium</i>	
National Curriculum for Music					
PoS1	✓		✓	✓	
Pos2	✓	✓	✓	✓	
PoS3	✓	✓	✓	✓	
PoS4	✓	✓	✓	✓	
St Ambrose Barlow Music Curriculum – Year 2					
Singing	a				
	b	✓	✓		
	c		✓		
Listening	a				
	b		✓	✓	
	c	✓	✓	✓	
Composing	a		✓		
	b	✓		✓	
	c				
	d		✓		
	e	✓			
	f	✓			✓
Musicianship: Pulse/beat	a				
	b				
	c	✓			
Musicianship: Rhythm	d	✓			
	e				
	f				
Musicianship: Pitch	g				
	h				
	i			✓	
	j				

Curriculum Implementation – Year 3

Sing Up Resources Overview

Sing Up Units		Sing focus <i>I've been to Harlem</i>	Listen focus <i>Nao chariya de/ Mingulay boat song</i>	Compose focus <i>Sound symmetry</i>	Sing focus <i>Chilled out clap rap</i>
National Curriculum for Music					
PoS1		✓		✓	✓
Pos2		✓		✓	✓
PoS3		✓	✓	✓	✓
PoS4		✓		✓	✓
PoS5		✓	✓		
PoS6		✓	✓		
St Ambrose Barlow Music Curriculum – Year 3					
Singing	a	✓		✓	
	b	✓			✓
	c	✓			✓
	d				✓
	e				
Listening	a	✓	✓		
	b	✓	✓		✓
	c			✓	
Composing: Improvise	a	✓		✓	
	b	✓		✓	
Composing: Compose	c				✓
	d	✓			✓
Performing: Instrumental	a				✓
	b	✓			
	c				
	d	✓			
Performing: Reading notation	e	✓			✓
	f				✓
	g				✓

Curriculum Implementation – Year 4

Sing Up Resources Overview

Sing Up Units	Sing focus <i>This little light of mine</i>	Listen focus Theme from <i>The Pink Panther</i>	Compose focus Sound symmetry	Sing focus <i>My fantasy football team</i>
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National Curriculum for Music

PoS1	✓		✓	✓
Pos2	✓		✓	✓
PoS3	✓	✓	✓	✓
PoS4			✓	✓
PoS5	✓	✓		
PoS6	✓	✓		

St Ambrose Barlow Music Curriculum – Year 4

Singing	a	✓		✓	✓
	b				
	c	✓			
	d	✓	✓		
	e	✓	✓		
Listening	a			✓	✓
	b	✓		✓	
	c				
Composing: Improve	a				✓
	b				✓
Composing: Compose	c		✓	✓	
	d				
Performing: Instrumental	a			✓	
	b		✓	✓	✓
	c				
	d				
Performing: Reading notation	e				
	f			✓	
	g				✓

**Curriculum Implementation – Year 5
Sing Up Resources Overview**

Sing Up Units	Sing focus What shall we do with the drunken sailor?	Listen focus Why we sing	Compose focus Sound symmetry	Sing focus Keep the home fires burning
National Curriculum for Music				
PoS1	✓		✓	✓
Pos2	✓		✓	✓
PoS3	✓	✓	✓	✓
PoS4	✓		✓	
PoS5	✓	✓	✓	
PoS6	✓	✓	✓	
St Ambrose Barlow Music Curriculum – Year 5				
Singing	a	✓		✓
	b			✓
	c	✓		✓
	d	✓	✓	✓
	e	✓	✓	✓
Listening	a		✓	✓
	b			
	c			✓
Composing: Improve	a			✓
	b			✓
Composing: Compose	c	✓	✓	✓
	d	✓	✓	
Performing: Instrumental	a		✓	
	b	✓	✓	✓
	c	✓		
	d			✓
Performing: Reading notation	e		✓	
	f			
	g		✓	
	h		✓	

**Curriculum Implementation – Year 6
Sing Up Resources Overview**

Sing Up Units	Sing focus Hey Mr Miller	Listen focus Shadows	Compose focus	Sing focus
National Curriculum for Music				
PoS1	✓		✓	✓
Pos2	✓		✓	✓
PoS3	✓	✓	✓	✓
PoS4	✓		✓	
PoS5	✓	✓	✓	
PoS6	✓	✓	✓	
St Ambrose Barlow Music Curriculum – Year 6				
Singing	a	✓		✓
	b	✓		
	c	✓		✓
	d	✓	✓	
	e	✓	✓	
Listening	a			✓
	b		✓	✓
	c		✓	✓
Composing: Impvise	a		✓	
	b			
Composing: Compose	c			
	d			✓
Performing: Instrumental	a		✓	✓
	b			✓
	c			
	d		✓	
Performing: Reading notation	e	✓	✓	✓
	f			
	g			
	h			