

Music Knowledge and Skills Mapping

National Curriculum

KS1			
Singing	Playing an Instrument	Listening and appreciating	Creating own music
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.

KS2

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.

Performing	Using and Understanding	Composing	Listening	Appreciating	History of Music
Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression	Use and understand staff and other musical notations	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	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.

		Year 1					
KS1 End Points (NC)	Term	Autumn		Spring		Summer	
	Half Term Coverage	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p>Can use their voice expressively and creatively by singing songs and speaking chants and rhymes.</p> <p>Can play tuned and untuned instruments musically.</p> <p>Can listen with concentration and understanding to a range of high-quality live and recorded music</p>	Topic	Sound and Silence	Christmas Show	Percussion; Cherries to Pears	Percussion; Toffee Apples to Semibreves	Recorder; GAB	Recorder; Two more notes
	Key Knowledge	<p>To learn that a basic 4 beat pattern can be made up of both sound and silence.</p> <p>To know that using simple body sounds- claps, taps, stamps and silent movements can represent beats in music.</p> <p>To know that movement, and sound can be inextricably linked through the natural impulse of beat.</p> <p>To know that words - or more specifically their own name can be placed into a rhythmical context, and become part of a piece of music.</p> <p>To know that silence in music (rests) are as placed as the sounds.</p>	<p>To learn new melodies, lyrics and actions.</p> <p>To learn many repeated lyrics and changes of up to 2 lines in each verse.</p> <p>To consolidate knowledge of verse/chorus structure.</p> <p>To know that body percussion sounds (as appropriate to lyric content) can be used on the beat to fill silence/rests in music.</p>	<p>To recognise, read and play basic music notation: time signature, crotchets and quavers.</p> <p>To understand how sound is created on their percussion instrument.</p> <p>To understand and identify names and division of groups of percussion instruments within the wider percussion family.</p>	<p>To recognise, read and play basic music notation: crotchets, quavers, semiquavers and rests.</p> <p>To be able to identify rhythm that is heard from one of 3 written rhythms displayed, using minim, down to semiquaver, and crotchet rests.</p>	<p>To recognise, read and play basic music notation: Treble clef, five line staff and the notes G A and B</p> <p>To gain an understanding of how a woodwind instrument works – pitch and tube length correlation, using the left hand.</p>	<p>To recognise, read and play basic music notation: Treble clef, five line staff and the notes C D E F G A B & C</p> <p>To gain an understanding of how a woodwind instrument works – pitch and tube length correlation, using the both hands.</p>
<p>Can experiment with, create, select and combine sounds using the inter-related dimensions of music.</p>	Cross Curricular Links	Numeracy - using numbers to divide time into pulse.	RE	Science – Sound (Vibrations)			
	Key Skills	<p>To learn use their own body to create a basic 4 beat pattern, using simple sounds- claps, taps, stamps and silent movements.</p> <p>To create crotchet rhythms and silences as a class- as part of a larger group.</p> <p>To keep a beat of crotchets - as both sound and rest in 4/4</p> <p>To gain co-ordination of crotchets and crotchet rests in 4/4</p> <p>To gain skills of simple body percussion in crotchets and crotchet rests in 4/4</p> <p>To perform one or two words at a time in front of peers.</p> <p>To be able to keep a rhythm of crotchets and crotchet rests in 4/4 as a team.</p> <p>To memorise a rhythm of one bar in 4/4 using crotchets and crotchet rests</p> <p>To actively listen so that they can come in as the rhythm/beat requires.</p> <p>To generate a simple rhythm based on their name.</p>	<p>To sing a melody in verse/chorus structure with up to 2 lines of changing lyric in each verse.</p> <p>To sing in time and rhythm with class ensemble, songs that use on beat non-syncopated rhythms in a verse chorus structure, with up to 2 lines of lyrics changing each verse.</p> <p>To co-ordinate singing and body percussion for single beat, non-syncopated rhythms.</p> <p>To rehearse and achieve performance of class song and combined KS 1 songs.</p> <p>To be able to work with the team to memorise and perform songs that use on beat non-syncopated rhythms in a verse chorus structure, with up to 2 lines of lyrics changing each verse</p> <p>To be able to listen to the entire ensemble to ensure correct entry, lyric, and tempo.</p>	<p>To learn how to hold and play the drum, cowbell, triangle, woodblock and claves.</p> <p>To keep a pulse with the class through changing rhythms</p> <p>To begin to gain co-ordination with basic percussion instruments</p> <p>To work as a team to play rhythms together from minims down to quavers.</p> <p>To be able to remember the difference in sound of a minim, crotchet and quaver.</p>	<p>To develop skills on instruments by playing more complex musical patterns that use minims to semiquavers, and crotchet rests.</p> <p>To keep a pulse/beat</p> <p>To gain the co-ordination to play an instrument with rhythms that extend from minims to semiquavers, and crotchet rests.</p> <p>To gain the co-ordination to perform an instrument with rhythms that extend from minims to semiquavers, and crotchet rests</p> <p>To maintain being part of a team when using rhythms that extend from minims to semiquavers, and crotchet rests</p> <p>To be able to remember the differing lengths of note/subdivision of beat from minims down to semiquavers.</p> <p>To listen and understand the difference between sounds in terms of both rhythm and timbre.</p>	<p>To learn how to hold and play recorder with the left hand.</p> <p>To keep a pulse/beat on a wind instrument.</p> <p>To gain the co-ordination of fingers, breath and musical knowledge to read and play with the class</p> <p>Performance using the notes G, A and B.</p> <p>To work as a team to play melodies using the notes G, A and B.</p> <p>To be able to remember the difference between each note (G, A and B) both on the staff and under the fingers.</p> <p>To listen and understand different pitches of G, A and B.</p>	<p>To learn how to hold and play recorder adding the right hand.</p> <p>To keep a pulse/beat on a wind instrument whilst co-ordinating two handed pitches.</p> <p>Performance using the notes C D E F G A B & C</p> <p>To work as a team to play melodies using the notes C D E F G A B & C</p> <p>To be able to remember the difference between each note (C D E F G A B & C) both on the staff and under the fingers.</p> <p>To listen and understand different pitches Listening to different instruments as they tell the story of Peter and The wolf – learning about timbre and it's affect and how it can be used in storytelling.</p>
School Context							
	Children will solidify class and year-group relationships.	Children will understand the narrative of their song within the wider context of a story, which they will perform to parents and carers at the end of term.	Children will gain transferrable skills in musical instrument playing.	Children will increase transferrable skills in musical instrument playing.	Children will increase transferrable skills in musical instrument playing.	Children will increase transferrable skills in musical instrument playing.	Children will increase transferrable skills in musical instrument playing.

KS1 End Points (NC)	Year 2						
	Term	Autumn		Spring		Summer	
	Half Term Coverage	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p>Can use their voice expressively and creatively by singing songs and speaking chants and rhymes.</p> <p>Can play tuned and untuned instruments musically.</p> <p>Can listen with concentration and understanding to a range of high-quality live and recorded music</p> <p>Can experiment with, create, select and combine sounds using the inter-related dimensions of music.</p>	Topic	Sound and Rhythm	Christmas Show	Lost and Found (Interpreting, Devising and Performing)		Peter and The Wolf	Your own Penguin and the Wolf!
	Key Knowledge	<p>To learn that a basic 4 beat pattern can be made up of sound or silence, and that sound may be divided up into parts.</p> <p>To know that using body sounds, words and silent movements can all represent beats in music.</p> <p>To know that movement, and sound can be inextricably linked through the natural impulse of beat and rhythm.</p> <p>To know that both one and two syllable words can be placed into a rhythmical context, and become part of a piece of music.</p> <p>To know that beats in music are can be divided into faster sounds (rhythm).</p>	<p>To learn new melodies, lyrics and actions, and a class song in which entire verses will have different lyrics, with a repeated chorus.</p> <p>To consolidate knowledge of verse/chorus structure in a song which has changing lyrics for entire verses.</p> <p>To know that body percussion sounds (as appropriate to lyric content) can be used both on and off the beat to fill silence/rests in music.</p>	<p>To sing using several different vocal techniques, knowing which to use at which point.</p> <p>To memorise and play several different short phrases of both rhythmic and melodic material.</p> <p>To play using several different instruments, knowing which to use at which point.</p> <p>To understand and identify names and division of sound groups of percussion instruments within the wider percussion family.</p> <p>To gain an understanding of how different sounds create and relate to varying moods, effects and soundscapes.</p>	<p>To hum/sing memories learned from memory</p> <p>To recreate timbral concepts used in the story on percussion instruments.</p> <p>To recognise different instruments as having different timbral qualities, which can relate to mood.</p> <p>To recognise different instruments as having different timbral qualities, which can relate to mood.</p> <p>To make decisions about which instrument best suits any moment from the story, and play them.</p>	<p>To decide upon, create and then perform several different vocal techniques, knowing which to use at which point.</p> <p>To devise a means to write a score, and then and rehearse and play it, on more than one instrument.</p> <p>To recognise different instruments as having different timbral qualities, which can relate to mood, and be able to make decisions about which will best be used at which point.</p> <p>To make decisions about which instrument best suits any moment from the story, work out how to notate this, and then rehearse and play them.</p> <p>To work as a small team to devise rehearse and perform a sound scape of their own.</p>	
	Cross Curricular Links		History - the context within which their song(s) were written and sung / The Christmas story across cultures and the world.	Literacy; Core Text			
	Key Skills	<p>To learn use their own body to create a basic 4 beat pattern, using sounds, silent movements and words of varying lengths.</p> <p>To create crotchet and quaver rhythms with varying silences in pairs and as part of a class.</p> <p>Keeping a beat of crotchets and quavers as sound, or rest in 4/4</p> <p>To gain co-ordination of crotchets and quavers, and rests in 4/4</p> <p>To gain skills of simple body percussion in crotchets and quavers, and rests in 4/4</p> <p>To perform one or two words at a time in front of peers.</p> <p>To be able to keep a rhythm of crotchets, quavers and crotchet rests in 4/4 as a team.</p> <p>To memorise a rhythm of 1-2 bars in 4/4 using crotchets, quavers and crotchet rests</p> <p>To actively listen so as to can come in as the rhythm/beat requires.</p> <p>To generate a simple rhythm based on their name, and other words related to another topic</p>	<p>To sing a melody in verse/chorus structure with changing lyrics for each entire verse.</p> <p>To sing in time and rhythm with class ensemble, songs that use on beat non-syncopated rhythms in a verse chorus structure, with entire lyric change in each verse.</p> <p>To co-ordinate singing and body percussion for single and double beats, and syncopated and non-syncopated rhythms.</p> <p>To rehearse and achieve performance of class song and leading year 1 in combined KS 1 songs.</p> <p>To be able to work with the team to memorise and perform songs that use on beat non-syncopated rhythms in a verse chorus structure, with each verse having different lyrics.</p> <p>To be able to listen to the entire ensemble to ensure correct entry, lyric, and tempo, and lead year 1 in this process.</p>	<p>To create different effects and moods using varied vocal techniques.</p> <p>To remember which vocal techniques or melodies relate to each moment in the text.</p> <p>To hold and play a variety of different instruments in the one performance.</p> <p>To keep a pulse/beat and melody with often only a short cue, from only 4 beats to a simple upbeat.</p> <p>To have the co-ordination to play more than one instrument with rhythms that extend from minims to semiquavers, and crotchet rests, as well as some extended techniques.</p> <p>To deliver several melodies and sound effects at varying designated dynamic levels as part of a class ensemble.</p> <p>To be able to remember various melodies and sound effects at varying designated dynamic levels.</p> <p>To listen and understand the difference between sounds in relation to timbre.</p>	<p>To create and remember different effects and moods using varied vocal techniques that they have decided themselves from options given.</p> <p>To learn to hold and play a variety of new musical instruments in the one performance, that they have selected themselves as appropriate for the soundscape of the piece.</p> <p>To play a musical idea with often only a short cue, with the cue being given by another class mate, or him/herself.</p> <p>To be able to respond in the moment to playing sound effects at varying designated dynamic levels, as designed and decided by themselves.</p>		
	School Context						
	Children will solidify class and year-group relationships as well as start develop skills creating in pairs.	Children will understand the narrative of their song within the wider context of a story, which they will perform to parents and carers at the end of term.	Children will understand their own involvement in the larger narrative, the narrative, and perform to parents and carers at the end of term.	Children will understand their own involvement in the larger narrative, the narrative, and perform to parents and carers at the end of term	Children will increase transferrable skills in listening and extending an idea from a single concept to a wider one.	Children will increase transferrable skills in team work -devising and rehearsing in small groups to performance, devising language and notation, and creating their own new piece of music/soundscape.	

KS2 End Points (NC)	Year 3						
	Term	Autumn		Spring		Summer	
	Half Term Coverage	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p>Can play and perform in solo and ensemble contexts, using voice and playing musical instruments with increasing accuracy, fluency, control and expression. Can use and understand staff and other musical notations. Can improvise and compose music for a range of purposes using the inter-related dimensions of music. Can listen with attention to detail and recall sounds with increasing aural memory. Appreciates and understands a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians. Has developed an understanding of the history of music.</p>	Topic	Singing (Learning KS2 Songs) Listening: String Instruments	Christmas Show	Boomwhackers - playing Do Re Mi as a class Listening: Woodwind	Boomwhackers -composing your own motives Listening: Brass	Morning Routine; Body Percussion/ Timbre -Links to contemporary choral and instrumental notations, Indian Raga/ Listening: Percussion	Y3 Rap; Body Sounds/Texture - Links to Jazz and Hip Hop. Listening: Keyboard
	Key Knowledge	<p>To learn new songs that have more complex structures, lyrics, melodies and rhythmic patterns than have been used previously. This is a notable step up from KS 1 singing material that uses action, repetition and simple musical construction to be remembered.</p> <p>To learn how to sing large amounts of lyric in languages other than English</p> <p>To read lyrics rather than remember them so that more extensive content can be learned, as well as more complex ideas expressed in the text.</p> <p>To learn to read lyrics from sheet music to gain an understanding of the relationship between contour and pitch on a staff.</p> <p>To listen to different string instruments and learn how to distinguish between similar timbres.</p> <p>To learn some of the many different string instruments and the contexts in which they can be played.</p> <p>To learn how different stringed instruments have an historical context and how their technology and sound has or has changed over time.</p>	<p>To learn new melodies, lyrics and actions, and a class song in which entire verses will have different lyrics, with a repeated chorus of a structure that uses complex musical concepts, few repeated lyrics other than chorus, and musical complexity appropriate to the early stages of KS 2.</p> <p>To consolidate knowledge of verse/chorus structure in a song as well as learn new structures.</p> <p>To sing in parts, or in rounds with the entire Key Stage leading the simpler part with year 4.</p> <p>To gain a greater knowledge of songs from other cultures other than those already known</p> <p>To gain a greater knowledge of songs from different times throughout history, and the different elements of music that might be pertinent or identifying as from that time.</p>	<p>To learn about and play scale degrees, and understand how melodies are comprised of them, and discover how to order them with regards to pitch -from lowest to highest, or highest to lowest.</p> <p>To read from, and learn about pitch and melody using a notation of colour specified numbers placed into a grid system that represents beat.</p> <p>To identify and discern relational pitch between 2 or more boomwhackers.</p> <p>To learn some of the many different woodwind instruments and the contexts in which they can be played.</p> <p>To learn how different woodwind instruments have an historical context and how their technology and sound has or has changed over time.</p>	<p>To learn about and understand how we favour the order of certain pitches over others, and to create examples of these more desirable pitch sequences.</p> <p>To develop the understanding of notation ordered in colour specified numbers placed into a grid system that represents beat, by using it compositionally.</p> <p>To compose short fragments of melody in small groups using knowledge learned about relational pitch.</p> <p>To use the identification of relational pitch between an entire diatonic scale of boomwhackers</p> <p>To learn some of the many different woodwind instruments and the contexts in which they can be played.</p> <p>To learn how different woodwind instruments have an historical context and how their technology and sound has or has changed over time.</p>	<p>To understand the process of creating a short composition based on body percussion and vocal techniques as part of a group.</p> <p>To learn how a sequence of simple sounds made with the body can create a literal journey, and in reverse, how to recreate a journey or linear story using such sounds.</p> <p>Learn possible ways to create sounds that represent life events, using the body and voice.</p> <p>To learn how graphic notation is used in different contexts such as contemporary choral and instrumental music, as well as Indian Raga and understand its relationship to defined traditional art music notation.</p> <p>To listen to different percussion instruments and learn how to distinguish between similar timbres.</p> <p>To learn some of the many different percussion instruments and the contexts in which they can be played.</p> <p>To learn how different percussion instruments have an historical context and how their technology and sound has or has changed over time.</p>	<p>To understand the process of creating a short composition based on body percussion, vocal techniques and text as part of a group.</p> <p>To learn the word texture when used as an element of music analysis and structure.</p> <p>To begin to learn how to identify textural layers within a song.</p> <p>To learn how a sequence of words and body sounds made with the body can create a literal journey, and in reverse, how to recreate a journey or linear story using such sounds.</p> <p>Learn possible ways to create sentences and sounds that represent life events, using the body and voice.</p> <p>To learn how graphic notation is used in different contexts such as jazz and hip hop music, and understand its relationship to defined traditional art music notation.</p> <p>To listen to different keyboard instruments and learn how to distinguish between similar timbres.</p> <p>To learn some of the many different keyboard instruments and the contexts in which they can be played.</p> <p>To learn how different keyboard instruments have an historical context and how their technology and sound has or has changed over time.</p>
	Cross Curricular Links	Literacy and Reading Geography and culture -Where instruments and musics come from.	History - the context within which their song(s) were written and sung RE - Christmas story across cultures and the world.	History / PE -simple choreographed movement Use of patterns in maths Geography and culture -Where instruments and music come from.	Literacy – Conveying a narrative through music Geography and culture -Where instruments and musics come from.	Literacy – Conveying a narrative through music Geography and culture -Where instruments and musics come from.	Literacy – storytelling and rhyme Geography and culture -Where instruments and musics come from.
	Key Skills	<p>Singing new songs that have more complex structures, lyrics, melodies and rhythmic patterns than have been used previously.</p> <p>Singing longer rhythmical and melodic phrases, in songs that have a considerably longer and more complex song structure.</p> <p>To sing songs from lyrics sheets, learning how to read the structural format of the verse, chorus and often mid 8.</p> <p>More musically complex melodies increasing ability. Defined and visual structures of songs increasing understanding of music analysis/listening.</p> <p>To listen and differentiate between different string instruments.</p> <p>To listen and develop a greater understanding of string instruments and their historical contexts.</p>	<p>To sing a song in verse/chorus structure with complex musical structure and few repeated lyrics other than the chorus.</p> <p>To sing in time and rhythm with class ensemble, and whole KS songs that use syncopated and non-syncopated rhythms in structures other than verse/chorus, with entire lyric changes.</p> <p>To co-ordinate singing and actions that are almost dance moves rather than descriptive of lyric definition. Doing this for single and double beats, and syncopated and non-syncopated rhythms.</p> <p>To rehearse and achieve performance of class song and also be able to maintain a confident place in singing in combined KS 2 songs as the youngest member of the Key Stage.</p> <p>To be able to work with the team to memorise and perform songs that use syncopated and non-syncopated rhythms in various structures, with complex lyrics.</p> <p>To be able to listen to the entire ensemble to ensure correct entry, lyric, and tempo, and sustain confidence with the older year groups in this process.</p> <p>To increase aural memory as lyric content of entire show will have new melodic, rhythmic and lyric ideas that are more complex in construction, and to execute.</p>	<p>To discover and use the most effective methods of playing a boomwhacker, based on listenability and requirement from the player, as well as ensuring the instrument can manage the technique.</p> <p>To discover and use simple notational scores based on numbers and space.</p> <p>To successfully be able to play only one note in a sequence in which the rest of the class similarly only plays one note, and discovering that timing is vital to success in this process.</p> <p>To listen and determine relative pitch of one set of boomwhackers with another, and identify the highest or lowest pitch within a diatonic scale.</p> <p>To listen and differentiate between different wind instruments.</p> <p>To listen and develop a greater understanding of wind instruments and their historical contexts.</p>	<p>To play the boomwhacker as part of a small ensemble, with particular attention s</p> <p>To discover and use the simple notational scores based on numbers and space.</p> <p>To successfully be able to play only one note in a sequence in which the rest of the class similarly only plays one note, and discovering that timing is vital to success in this process.</p> <p>To listen and determine relative pitch of one set of boomwhackers with another, and identify which direction (up or down) a pitch alters, as well as by how far.</p> <p>To listen and differentiate between different brass instruments.</p> <p>To listen and develop a greater understanding of brass instruments and their historical contexts.</p>	<p>To learn to interpret play and perform using different types of graphic notation for body percussions and simple vocal sounds.</p> <p>To devise and use new forms of graphic notation so that body percussions and simple vocal sounds may be remembered, rehearsed and performed.</p> <p>To create new sounds that represent life events, using the body and voice.</p> <p>To devise and use graphic notation for body percussion and vocal sounds as rehearsal and performance score.</p> <p>To compose a short piece of music/soundscape using body percussion and vocal sounds that tells a narrative within a small group.</p> <p>To listen to performances of other groups and determine what might be represented by the body percussion or vocal noises they experience, as well as understand the text they hear.</p> <p>To listen and differentiate between different percussion instruments.</p> <p>To listen and develop a greater understanding of percussion instruments and their historical contexts.</p>	<p>To learn to interpret play and perform using different types of graphic notation for body percussions, simple vocal sounds and text.</p> <p>To devise and use new forms of graphic notation so that body percussions, simple vocal sounds and text may be remembered, rehearsed and performed.</p> <p>To create new sounds that represent life events, using the body percussion, vocal sounds and text.</p> <p>To devise and use graphic notation for body percussion, vocal sounds and text as rehearsal and performance score.</p> <p>To compose a short piece of music/soundscape using body percussion, vocal sounds and text that tells a narrative within a small group.</p> <p>To listen to performances of other groups and determine what might be represented by the body percussion or vocal noises they experience, as well as understand the text they hear.</p> <p>To listen and differentiate between different keyboard instruments.</p> <p>To listen and develop a greater understanding of keyboard instruments and their historical contexts.</p>
	School Context						
	Children will increase song repertoire, and solidify class and year-group relationships across KS 2.	Children will understand the narrative of their song within the wider context of a story, which they will perform to parents and carers at the end of term.	Setting, working towards and achieving a goal within the class.	Setting, working towards and achieving a goal within the class and small ensembles.	Setting, working towards and achieving a goal within small ensembles. Transferrable skills playing a musical instrument. Experiencing and utilising transferrable team work and co-operation skills.	Setting, working towards and achieving a goal within small ensembles. Transferrable skills playing a musical instrument. Experiencing and utilising transferrable team work and co-operation skills.	Setting, working towards and achieving a goal within small ensembles. Transferrable skills playing a musical instrument. Experiencing and utilising transferrable team work and co-operation skills.

KS2 End Points (NC)	Year 4							
	Term	Autumn		Spring		Summer		
	Half Term Coverage	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2	
<p>Can play and perform in solo and ensemble contexts, using voice and playing musical instruments with increasing accuracy, fluency, control and expression. Can use and understand staff and other musical notations. Can improvise and compose music for a range of purposes using the inter-related dimensions of music. Can listen with attention to detail and recall sounds with increasing aural memory. Appreciates and understands a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians. Has developed an understanding of the history of music.</p>	Topic	Composer of the Week Feel the Beat (Shoe game) -Links to slavery	Christmas Show	Composer OTW Stay in Rhythm; Rhythm games - Links to freedom singing	Composer OTW Beethoven's 5 th symphony (LSO resource)	Composer OTW Places we know; Group Composition/Timbre	Composer OTW First Band; Group Composition/Texture	
	Topic	Composer of the Week: There are 40 composers from around the world 20 women, 20 men. This listening activity is continued until we reach the end of the list of 40 composers, which starts in year 4 and continues some way into year 5 music lessons. We do not do this activity if there is performance looming, as rehearsals will take precedence.						
	Key Knowledge	To be able to remember an increasing number of composers by name with only their initials, nationality and dates as reference. To learn the name, nationality and genre of a new composer each week as well as a most significant or defining feature of their life or music, the context in which they lived.						
	Key Knowledge	<p>To understand the necessity of basic movement, voice and body percussion in driving the experience of pulse/beat. To learn the inextricable link between team work and pulse. Children understand the inextricable link between ensemble participation and success in carrying out a task. To learn how pulse may have been used in other cultures - in particular in slave culture -how a driving pulse moves an action or job forward.</p>	<p>To learn new melodies, lyrics and actions, and a class song in which there will be part singing based on canonic entry, verses will be substantially longer than previously, and have different lyrics, the song will use complex musical concepts, few repeated lyrics other than chorus, and musical complexity appropriate to the advancing stages of KS 2. To develop the ability to sing complex rhythmic patterns as well as new forms of structure in a song that incorporate the use of canon. To sing in parts, or in rounds with their class and the entire Key Stage, leading the simpler part with year 3. To gain a greater knowledge of songs from other cultures other than those already known. To gain a greater knowledge of songs from different times throughout history, and the different elements of music that might be pertinent or identifying as from that time.</p>	<p>To understand the necessity of both basic and more intricate movement, body percussion in driving the experience of pulse/beat. To gain a greater understanding, language and experience of team work and pulse/beat and how melody can this pulse to move forward. To learn how the inextricable link between pulse and team work extends into ensemble playing. To listen to different brass instruments and learn how to distinguish between similar timbres. To learn about the vital role music played for slaves. To learn how pulse and melody may have been used in other cultures - in particular in slave culture -how a driving pulse moves an action or job forward.</p>	<p>To learn a way to recreate this motivic material on the percussion instrument of their choice. To understand the basic principles of graphic and standard musical notation, to succeed in reading from and playing a score together as a class ensemble. To know how to identify and separate like and unlike timbres within the percussion family. To listen to and identify the main motive from Beethoven's 5th Symphony. To listen to a small number of different recordings of the same piece and discover the ways on which it can differ from one interpretation to another. To learn specific details about Beethoven's life and music, such as the time that he lived, and the conditions of his life as a composer in those times, as well as the impact that his deafness had on his life as a composer.</p>	<p>To know what timbre is and how it contributes to creating the atmosphere of a piece. To recognise the most appropriate methods of notation previously learned and decide which might be most applicable in this context, focussing on timbre. To understand how to use different timbral techniques and structures to create a short piece which recreates a specified environment. To know which instruments might best recreate the sounds which are most appropriate for representation of the specified environment.</p>	<p>To know what texture is and how we listen to layers within a piece. To recognise the most appropriate methods of notation previously learned and decide which might be most applicable in this context, focussing on texture and structure. To understand how to use different layers of sound create a short piece which recreates a specified topic. To know which instruments might best be used to create the layers of sounds which are most appropriate for representation of the chosen topic.</p>	
	Cross Curricular Links	History - the context in which the weekly composer lived.	History - the context within which their song(s) were written and sung RE -the Christmas story across cultures and the world.	History - the context in which the weekly composer lived. The lives of slaves, and how they used music to cope.	History - the context in which the weekly composer and Beethoven lived. Maths - the way in which a motive can be used, reversed, inverted, expanded and diminished like patterns in maths.	History - the context in which the weekly composer lived.	History - the context in which the weekly composer lived.	
	Key Skills	<p>To learn how to keep a beat within a large ensemble using basic movement and body percussion. To focus on the technical skill of using basic body percussion, in order to perform whilst simultaneously participating in the performance. To learn how to hear when a rhythm, that uses with simple body percussion is performed in one unified tempo.</p>	<p>To sing a song in verse/chorus structure with complex musical structure, part singing based on echoing, and few repeated lyrics other than the chorus. To sing in time and rhythm with class ensemble, and whole KS songs that use syncopated and non-syncopated rhythms in structures other than verse/chorus, with entire lyric changes, and part singing based on echoing. To co-ordinate singing and actions that are almost dance moves rather than descriptive of lyric definition. Doing this for single and double beats, and syncopated and non-syncopated rhythms, and in parts across the class rather than as a whole class ensemble. To rehearse and achieve performance of class song and also be able to maintain a confident place in singing in combined KS 2 songs as developing members of the Key Stage. To be able to work with the team to memorise and perform songs that use syncopated and non-syncopated rhythms in various structures, with complex lyrics and echoing parts. To be able to listen to the entire ensemble to ensure correct entry, lyric, and tempo, and sustain confidence with the older year groups in this process, and understand where any echoing phrases that need to come in. To increase aural memory as lyric content of entire show will have new melodic, rhythmic and lyric ideas that are more complex in construction, and to perform.</p>	<p>To learn how to keep a beat within a large ensemble using basic movement, voice and body percussion. To focus on the technical skill of using basic body percussion and voice, in order to perform whilst simultaneously participating in the performance. To learn how to hear when a rhythm, that uses using body percussion, movement and voice is performed in one unified tempo.</p>	<p>To learn how to play specified music reading from notated score, as part of a section of the class ensemble. To collectively discover the structure of the exposition of Beethoven's 5th symphony, and recreate it using untuned percussion. To listen to and analyse the construction of the exposition of Beethoven's 5th symphony.</p>	<p>To play either tuned or untuned percussion in a piece that focussing on timbre. To compose a short piece in small groups that focuses on timbre, and how it may create the desired atmosphere. To decide how best to notate or codify the piece they compose, allowing them to rehearse each week, and eventually perform, taking into account the players, and the instruments they are using. To listen to sounds analysing their timbral qualities, and from this selecting the most appropriate timbral qualities to use to create a specified environment.</p>	<p>To play either tuned or untuned percussion, or using their voice, in a piece that focuses on texture. To compose a short piece in small groups that focuses on texture, with up to and including three layers of sound to be heard simultaneously. To decide how best to notate or codify the piece and the layers as they occur, allowing them to rehearse each week, and eventually perform, taking into account the players, and the instruments they are using. To be able to construct and hear up to three layers of music as they happen or are played. To gain awareness of music vertically as well as horizontally.</p>	
	Key Skills	To be able to recognise and recall names of several composers from a range of countries and contexts, and be able to suggest likely country of origin as well as dates of birth and death. To be able to identify the way elements and musics changed over time and understand how this was reflected within an historical context.						
		School Context						
	Setting, working towards and achieving a goal within the class. Experiencing and utilising transferrable team work and co-operation skills.	Children will understand the narrative of their song within the wider context of a story, which they will perform to parents and carers at the end of term.	Setting, working towards and achieving a goal within the class. Experiencing and utilising transferrable team work and co-operation skills.	Setting, working towards and achieving a goal as part of the class ensemble. Transferrable skills playing a musical instrument. Experiencing and utilising transferrable team work and co-operation skills.	Setting, working towards and achieving a goal within small ensembles. Transferrable skills playing a musical instrument. Experiencing and utilising transferrable team work and co-operation skills.	Setting, working towards and achieving a goal within small ensembles. Transferrable skills playing a musical instrument. Experiencing and utilising transferrable team work and co-operation skills.		

KS2 End Points (NC)	Year 5									
	Term	Autumn		Spring		Summer				
	Half Term Coverage	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2			
<p>Can play and perform in solo and ensemble contexts, using voice and playing musical instruments with increasing accuracy, fluency, control and expression.</p> <p>Can use and understand staff and other musical notations.</p> <p>Can improvise and compose music for a range of purposes using the inter-related dimensions of music.</p> <p>Can listen with attention to detail and recall sounds with increasing aural memory.</p> <p>Appreciates and understands a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.</p> <p>Has developed an understanding of the history of music.</p>	Topic	Opera: Samba		Christmas Show		Opera: Rhythm Machines	Opera: Planet Cycle - the moments between larger sections	Opera: Instrument/ Voice	Opera: Recollection, rehearsal, Bowie & movement	
	Topic	<p>Composer of the Week: There are 40 composers from around the world 20 women, 20 men. This listening activity is continued until we reach the end of the list of 40 composers, which starts in year 4 and continues some way into year 5 music lessons. We do not do this activity if there is performance looming, as rehearsals will take precedence.</p>								
	Key Knowledge	<p>To be able to remember an increasing number of composers by name with only their initials, nationality and dates as reference.</p> <p>To know about significant changes in musical style in art music from the renaissance to the present day, and the many and varied contexts and countries in which composers lived.</p> <p>To learn the name, nationality and genre of a new composer each week as well as a most significant or defining feature of their life or music, the context in which they lived.</p>								
	Key Knowledge	<p>To learn about and play the key rhythms from the South American samba tradition, comprising of a repeated motivic riff and a call and response section, in which the class respond as one ensemble, and then a layered section in which children work in instrument sections playing their particular rhythm.</p> <p>The rhythms are quite syncopated and are learnt by ear as is traditional. We also use short sentences to remember how they sound, in the absence of much presence of samba in London.</p> <p>To be given the space to improvise a short rhythmic solo which is embedded within the structure of the samba.</p> <p>To understand structure can be from the aural perspective entirely, and so understand what to play based only on what is heard.</p> <p>To learn about the traditional South American samba by listening to different recordings so that similar rhythms can be identified as well as variation within the tradition.</p> <p>To understand how samba sits within an historical context for the people of South America, how it has grown and what has remained.</p>	<p>To learn new melodies, lyrics and actions, and a class song in which there will be part singing based on echoing like phrases entire verses will have different lyrics, with a repeated chorus of a structure that uses complex musical concepts, few repeated lyrics other than chorus, and musical complexity appropriate to the developing stages of KS 2.</p> <p>To consolidate knowledge of verse/chorus structure in a song as well as learn new structures such as part singing based on echoing.</p> <p>To sing in parts, or in rounds with their class and the entire Key Stage, singing the more complex part with year 6.</p> <p>To gain a greater knowledge of songs from other cultures throughout history, and the different elements of music that might be pertinent or identifying as from that time.</p> <p>To gain a greater knowledge of songs from different times throughout history, and the different elements of music that might be pertinent or identifying as from that time.</p>	<p>To learn that text can be abstracted into sound, combined with movement to create moments of music.</p> <p>To learn about the use of technology as a memory tool and score through the rehearsal process.</p> <p>To learn, within safe parameters, the close link that subject-material and performance can produce when there is space to dissect down to the abstract sound of a word with meaning.</p> <p>To understand what elements of a word might be abstracted to aurally create a definition, and whether the vowel or consonant sounds are best placed to convey the desired effect.</p>	<p>To understand how text and movement can be used with simple movements in the full class ensemble to create an effect that connects moments in the opera as well as representing the inter-connectedness of the solar system itself.</p> <p>To be able to improvise- or decide as it happens- an appropriate speed and direction with relation to the affect attempting to be created in these moments of activity that connect larger scenes.</p> <p>To be able to recognise different rhythms as they enter, and know how each individual part enters within the wider context.</p>	<p>To know that a short fragment of melody, can be taken from spoken text, and notated into melody and played on instruments, which mirror the original text, creating unity.</p> <p>To know how to use standard music notation to learn the fragment of melody.</p> <p>To know how to follow the instructions of a conductor.</p> <p>To know there will be a need to adapt tuning and rhythm to become as uniform as possible with others around them.</p> <p>To recognise traditions that these fragments of melody might have been influenced by, or are trying to reproduce and represent.</p>	<p>To learn how all of the sections form previous half -terms, as well as the introduction of a song from singing assemblies are put together to create an entire performance piece.</p> <p>To know which segment or moment of the whole opera employs which form of notation so that the correct one can be used.</p> <p>To know that there are moments throughout the opera that require the students to respond directly to how it happens <i>that</i> time it was rehearsed, and that these things cannot be notated but must be felt.</p> <p>To know how to draw from, and use aural memory tools lodged in order to smoothly move from one moment in the opera to another.</p>			
	Cross Curricular Links	Geography discovering some more of the South American nations as well as expanding knowledge on their musical and wider culture.	History - the context within which their song(s) were written and sung RE -the Christmas story across cultures and the world.		Social sciences - this unit of work uses knowledge learned in the classroom about the solar system. It is designed to allow students to further explore this topic of work within a musical/movement based environment. Maths -when music is constructed <i>with</i> the children, the patterns and layers within music become more obvious and transparent. The musical parameters which enable layers to be placed on top of each other and be heard concurrently become far more evident.					
	Key Skills	<p>To play as a soloist, as a solo section within a class ensemble, and to play together with the entire class doing complicated syncopated rhythms from the tradition of samba.</p> <p>To be able to improvise on a simple percussion instrument, with a backing that is based on syncopated rhythms of the samba.</p> <p>To be able to play on a percussion instrument entire pieces from aural memory, with possible only a word or two of the structure written.</p> <p>To recognise traditional South American samba music.</p>	<p>To sing a song in verse/chorus structure with complex musical structure, part singing based on echoing, and few repeated lyrics other than the chorus.</p> <p>To sing in time and rhythm with class ensemble, and whole KS songs that use syncopated and non-syncopated rhythms in structures other than verse/chorus, with entire lyric changes, and part singing based on echoing.</p> <p>To co-ordinate singing and actions that are almost dance moves rather than descriptive of lyric definition. Doing this for single and double beats, and syncopated and non-syncopated rhythms, and in parts across the class rather than as a whole class ensemble.</p> <p>To rehearse and achieve performance of class song and also be able to maintain a confident place in singing in combined KS 2 songs as developing members of the Key Stage.</p> <p>To be able to work with the team to memorise and perform songs that use syncopated and non-syncopated rhythms in various structures, with complex lyrics and echoing parts.</p> <p>To be able to listen to the entire ensemble to ensure correct entry, lyric, and tempo, and sustain confidence with the older year groups in this process, and understand where any echoing phrases mat need to come in.</p> <p>To increase aural memory as lyric content of entire show will have new melodic, rhythmic and lyric ideas that are more complex in construction, and to perform.</p>	<p>To use abstracted rhythmical speech and movement to convey meaning, and deliver a short moment of interest that will become a part of the larger opera.</p> <p>To be able to create through devising, and then use simple technology to record and recall for rehearsal and performance.</p> <p>To be able to improvise enough to devise and compose short segments of music and movement.</p> <p>To increase their aural memory by recalling sounds and movements in order to rehearse and perform.</p>	<p>To be able to use spoken rhythmic fragments with movements that are purpose based rather than dance-based in orderto move from one section of the opera to another.</p> <p>To be able to perform the order of the planets with the corresponding rhythm, and pace appropriately so that the chanting can join moments in the overall performance.</p> <p>Recall rhythmic motive and aural memory of preceding or subsequent parts, to be able to fit the rhythm correctly into the context of the chant.</p>	<p>To play the instrument of choice to perform a short fragment of melody, layered with other melodies from the entire class ensemble.</p> <p>To use standard music notation to learn the fragment of melody.</p> <p>To be able to enter and play as well as stop playing when conducted to do so, which will change slightly each time.</p> <p>To adapt tuning and rhythm to become as uniform as possible with others around them.</p>	<p>To be able to move between singing, playing untuned percussion in syncopated rhythms of the samba, to moving for purpose/effect in general time, moving in strict dance time, to playing tuned instruments - all of these things in both sections of the class and moments when the entire class is in unison.</p> <p>To be able to use the notation that was used for each differing section -whether that be structural descriptions on a board or notated music on a stave.</p> <p>To be able to move with the changing pace of each rehearsal and adapt to differing moments that might require performing as defined or some level of momentary decision making.</p> <p>To recall and perfect syncopated rhythms of the South American samba, alongside pop genres, classical motives and rhythmical chants.</p>			
	Key Skills	<p>To be able to remember an increasing number of composers by name with only their initials, nationality and dates as reference.</p> <p>To be able to listen to music from across genres and eras and recognise the essential elements that might suggest when the piece was written, as well as being able to offer an educated guess as to who might have written the work.</p> <p>To be able to identify the way elements and musics changed over time and understand how this was reflected within an historical context.</p>								
	School Context									
		Children with work in both smaller sections and as a full class ensemble understanding that this becomes an integral part of a performance that spans longer than the course of a school year, spilling over into the next academic year, culminating in the performance for parents and carers.	Children will understand the narrative of their song within the wider context of a story, which they will perform to parents and carers at the end of term.		Children with work in smaller groups to make up a full class performance understanding that this becomes an integral part of a performance that spans longer than the course of a school year, spilling over into the next academic year, culminating in the performance for parents and carers.		Children play or learn to play enough of an instrument, which is a solo endeavour - often taught outside the music classroom and brought together to incorporate into a performance eventually being watched by parents and carers.		Children start to put together material that has taken the entire school year to learn and practise, and see how it might fit together to create an entire show/opera.	

KS2 End Points (NC)	Year 6						
	Term	Autumn		Spring		Summer	
	Half Term Coverage	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p>Can play and perform in solo and ensemble contexts, using voice and playing musical instruments with increasing accuracy, fluency, control and expression. Can use and understand staff and other musical notations. Can improvise and compose music for a range of purposes using the inter-related dimensions of music. Can listen with attention to detail and recall sounds with increasing aural memory. Appreciates and understands a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians. Has developed an understanding of the history of music.</p>	Topic	Opera: Putting it Together and Performance	Christmas Show	Trust- working towards performance	Group composition Working with structure towards creating a final performance	Talent Show	
	Key Knowledge	<p>To know samba rhythms and how to play them as sections and within the class ensemble, all lyrics and structure of David Bowie's 'Space Oddity', order of planets and how they are being represented rhythmically in chant, or in rhythm and movement machines. To know the order of the opera and how to get from one moment to another.</p> <p>To know which moments of the opera employ which type of notation (from no written notation to fully notated score), and to be sure of, and responsible for accessing and using it appropriately in rehearsals and performance.</p> <p>To know how each section of the opera is placed within the whole and how its rhythms and melodic fragments fit to create a sense of unity.</p> <p>To be able to recall as required any moment in the opera so as to be able to rehearse any section that requires work.</p> <p>To know that the music in this opera is derived from various traditions (Samba, folk, pop, classical).</p> <p>To know that this opera is possible because the course of music throughout history allow us to draw from appropriate sources to create something unique and reflective of the class context.</p>	<p>To learn new melodies, lyrics and actions, and a class song in which there will be part singing, in which verses will have more lyrics than in previous years, and a structure that uses complex musical concepts, and a musical complexity appropriate to the advanced stages of KS 2.</p> <p>To consolidate knowledge of verse/chorus structure in a song as well as learn new structures such as part singing based on part singing.</p> <p>To sing in parts, or in rounds with their class and the entire Key Stage, leading the more complex part, as year 6.</p> <p>To gain a greater knowledge of songs from other cultures other than those already known and learnt in previous years.</p> <p>To gain a greater knowledge of songs from different times throughout history, and the different elements of music that might be pertinent or identifying as from that time the knowledge extending to incorporate general historical context and genre.</p>	<p>To know the levels of trust required to be able to step into performing with any and all of their classmates. To be able to make decisions based on this knowledge.</p> <p>To understand that the creation through improvisation requires trust in order to succeed.</p> <p>To be able to listen to the needs of others - with a common goal in mind and adapt accordingly.</p>	<p>To play or sing, or move as required within the group or solo composition, allowing the end result to inform the nature of exactly what is trying to be achieved.</p> <p>Drawing from all forms of notation learnt and utilised in music, know which might be the most appropriate form to use in creating the short piece.</p> <p>To know the actions or realms within which improvisation might work in helping to create the finished performance piece.</p> <p>To know that the use of aural memory will help to both develop the piece and to use it in creating it, as well as in performance.</p> <p>To know the genre or style that the piece is based upon, and to be able to state who or what that is.</p> <p>To know, if there is an historical context, the specific areas which need to be addressed in order to be sincere to that genre or style.</p>	<p>To know how to rehearse to improve the particular performance piece that each student has decided upon presenting as part of the year 6 talent show.</p> <p>To know the lyrics and actions to the finale song alongside both of the year 6 classes.</p> <p>To know how to use notation or codification as required.</p> <p>To know that aural memory is a reliable resource and vital in assisting them to succeed in whatever their performance piece is.</p> <p>To know that every act in the talent show draws on elements from different traditions and cultures, and to know how their own performance might fit in.</p> <p>To know that there will be a significance to an historical context - to learn what this is for their own act and draw from this knowledge in rehearsal and performance.</p>	
	Cross Curricular Links	<p>Social sciences - this unit of work uses knowledge learned in the classroom about the solar system. It is designed to allow students to further explore this topic of work within a musical/movement based environment.</p> <p>Maths -when music is constructed <i>with</i> the children, the patterns and layers within music become more obvious and transparent. The musical parameters which enable layers to be placed on top of each other and be heard concurrently become far more evident.</p>	<p>History - the context within which their song(s) were written and sung</p> <p>RE -the Christmas story across cultures and the world.</p>	<p>PE - there are physical activities in this unit that require physical strength, balance and co-ordination in order to successfully achieve.</p>	<p>Links here are dependent on exactly what each small ensemble decides to work upon as their performance piece.</p>	<p>Links here are dependent on exactly what each small ensemble decides to work upon as their performance piece.</p>	
Key Skills	<p>To be able to recall from the beginning of year 5, movement, chant, melody, percussion, varying ensemble groups, and class ensemble phrases.</p> <p>To move between this singing, playing untuned percussion in syncopated rhythms of the samba, to moving for purpose/effect in general time, moving in strict dance time, to playing tuned instruments - together as a class and as individuals within it.</p> <p>To be able to recall and use the notation that was employed for each differing section -from memory to full notation.</p> <p>To continue to be able to move with the changing pace of each rehearsal as it moves towards the final performance and adapt to differing moments that might require performing as defined or some level of momentary decision making, in performance to parents and carers.</p> <p>Play, sing, move as when conductor requires at the performance – be able to adapt to live decisions made by the conductor.</p> <p>To recall and appreciate enough to perform syncopated rhythms of the South American samba, alongside pop genres, classical motives and rhythmical chants within the context of performance.</p> <p>To understand the historical contexts that have contributed to the making of opera, and allow these histories to live on through performance.</p>	<p>To sing a song in with complex musical structure, part singing, with few repeated lyrics other than the chorus, and notably more lyrics than previous years.</p> <p>To sing in time and rhythm with class ensemble, and whole KS songs that use syncopated and non-syncopated rhythms in structures other than verse/chorus, with complex lyric changes, and part based on part singing.</p> <p>To co-ordinate singing and actions that are almost dance moves rather than descriptive of lyric definition, and more complex than previous years in complexity and number. Doing this for single and double beats, and syncopated and non-syncopated rhythms, and in parts across the class rather than as a whole class ensemble.</p> <p>To rehearse and achieve performance of class song and also be able to maintain a confident place in singing in combined KS 2 songs as the most senior members, and leaders of the Key Stage.</p> <p>To be able to work with the team to memorise and perform songs that use syncopated and non-syncopated rhythms in various structures, with complex lyrics and part singing, and lead younger year groups in the process.</p> <p>To be able to listen to the entire ensemble to ensure correct entry, lyric, and tempo, and sustain confidence with the older year groups in this process, and lead on any part singing.</p> <p>To increase aural memory as lyric content of entire show will have new melodic, rhythmic and lyric ideas that are complex in construction, and to perform.</p>	<p>To work in pairs, small groups, larger groups and as an entire class in practical exercises that rely on trust to reach a common end goal.</p> <p>To be able to adapt to encourage and support, as well as lead on actions or playing, to achieve the joint end goal of any activity.</p> <p>Listen and use aural memory to play or listen to the process to ensure that the journey is undertaken as a group rather than as individuals.</p>	<p>To devise, rehearse and perform a short piece which follows a narrative or structure, enabling an audience to be taken on a journey.</p> <p>To be able to assess the most appropriate way to codify the piece, taking in to account its style, genre, instrumentation and the children in the group performing it. There may be more than one method of codification or recording in each group.</p> <p>Ability to improvise and either lead or follow instructions as feels appropriate/best for group goal.</p> <p>To use aural memory as a device in such a way that a student can successfully allow themselves to rehearse and perform.</p> <p>To be able to reference the style and genre of the piece that is being devised, rehearsed and performed, so that clarification within any elements may be analysed and perfected by consulting with an original example of the style being recreated.</p> <p>To have a knowledge of how the genre of the devised piece sits within an historical context, to be able to compare and contrast with other pieces from the same time or style</p>	<p>To either play, sing, dance, perform gymnastics or a theatre as a solo, small or larger ensemble, in the top hall in a final end of primary school performance in front of the whole school community, staff, students, parents and carers.</p> <p>To also perform a final year 6 song with new words and actions with the entire cohort as a show finale.</p> <p>To understand and use the most appropriate form of notation and/or visual memory aid to achieve the end goal of performance to the wider school community.</p> <p>To be able to attempt to adapt to the live performance environment without faltering.</p> <p>To be able to use their developed aural memory skills to aid them in the process from inception of idea to final performance.</p> <p>To appreciate enough to perform a range of musical styles from all of the traditions that their act/s and the finale draw from.</p> <p>To have enough of an understanding of the genre which their act draws from to examine similar works to inform performance.</p>		
School Context							
	<p>Setting, working towards and achieving a long term goal which will be substantially longer than any other goal set in music up until this point. They will achieve this as a whole class, adapting as the class might change, and culminating in a final performance to parents and carers.</p> <p>Transferrable skills playing a musical instrument. Experiencing and utilising transferrable team work and co-operation skills.</p>	<p>Children will understand the narrative of their song within the wider context of a story, which they will perform to parents and carers at the end of term.</p>	<p>Setting, working towards and achieving a goal within small ensembles.</p> <p>Transferrable skills playing a musical instrument.</p> <p>Experiencing and utilising transferrable team work and co-operation skills.</p>	<p>Setting, working towards and achieving a goal.</p> <p>Experiencing and utilising transferrable team work and co-operation skills.</p>	<p>Setting, working towards and achieving a goal as a class, culminating in performance to parents and carers.</p> <p>Transferrable skills playing a musical instrument. Experiencing and utilising transferrable team work and co-operation skills.</p>		

