

2019/2020	Home Sweet Home	Go With the Flow	Save the Planet
<p>Play and Perform in solo and ensemble contexts using their voices and playing instruments with increasing accuracy, fluency, control and expression.</p>	<p>Merseybeat and the Beatles</p> <ul style="list-style-type: none"> ▶ Y3 Sing the tune from memory they are building on their knowledge of pitch from KS1 and are starting to develop greater accuracy and control. ▶ Y4 Sing in tune controlling breathing and starting to explore harmony. They perform with control and an awareness of what others are singing. ▶ Y5 Singing with an exploration of musical style. Clear emphasis on the meaning of lyrics and how voices can be used to express emotions. ▶ Y6 Increased emphasis on singing in harmony and performing with increased confidence with a sense of musical individuality. Performances are expressive. <p>Lancashire Folk Songs</p> <ul style="list-style-type: none"> ▶ Y3 Memorising simple melodies and maintaining the tune. Demonstrate knowledge of local songs. ▶ Y4 They start to express how their part compares with other members of their ensemble. Harmony singing becomes increasingly fluent and accurate. ▶ Y5 Singing with control of phrasing and expression. They emphasise the meaning of the lyrics. Greater critical evaluation is shown to their singing. 	<p>John Powell and How to Train Your Dragon</p> <ul style="list-style-type: none"> ▶ Y3 Perform ostinatos from key pieces from How to Train Your Dragon. Fluency, accuracy of pitch and more articulation are used to make an expressive performance. ▶ Y4 Perform more extended ostinatos from How to Train your Dragon. There is an awareness of what others are playing. ▶ Y5 Perform increasingly complicated melodies and rhythms showing control, phrasing and expression. ▶ Y6 Play and perform increasingly more complex melodies and rhythms both Solo and in an ensemble. <p>River Songs and Sea Shanties</p> <ul style="list-style-type: none"> ▶ Y3 Sing songs from memory and incorporate a variety of vocal techniques to synthesise the waves. Start to explore singing in round. ▶ Y4 Harmony phrasing is controlled by accurate breathing. There are no longer any sentences with a breath taken half-way through. Increasing awareness of how the melody should clearly be heard over a harmony part and adapt their dynamics appropriately. ▶ Y5 Adapt their singing to the musical style. They show greater control of phrasing and expression. They sing 	<p>Recycled Instruments STOMP Music Scheme</p> <ul style="list-style-type: none"> ▶ Y3 Find ways to recycle everyday items and then create musical instrument(s). Using these creations create an ostinato to play with a group. Start to explore changing ostinatos for each section of a piece. ▶ Y4 Create increasingly complex ostinatos. Structure a piece using more awareness of others. Exploring more advanced rhythms. ▶ Y5 Create performances with more complex rhythms. Polyrhythms are increasingly in time with the rest of the group. ▶ Y6 Rhythms demonstrated are increasingly complex. Polyrhythms are in time with the rest of the group. They are can lead the call and response by taking a solo. <p>Music of the Rainforest and South America</p> <ul style="list-style-type: none"> ▶ Y3 Explore how instruments and voices can be played to impersonate weather and animals. ▶ Y4 Increasing awareness of how the melody should clearly be heard over a harmony part and adapt their dynamics appropriately. A variety of vocal techniques are demonstrated. ▶ Y5 Play and perform in different contexts with confidence,

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	<ul style="list-style-type: none"> ▶ Y6 Maintain their part in a round and sing in harmony. Confidently perform in a solo context with control of phrasing. They can reflect on their own performance and give constructive peer advice. <p>Victorian Parlour songs and the Christmas Carol.</p> <ul style="list-style-type: none"> ▶ Y3 Play and perform simple patterns (Ostinatos) either solo or in a group. They have increased fluency and control when playing long notes and start to experiment with expressive articulation and dynamics. ▶ Y4 Play and perform with control dynamics, and articulation are increasingly accurate. ▶ Y5 Play and perform in different contexts with confidence, expressively and in tune. ▶ Y6 Play and confidently maintaining their part. They choose to lead an ensemble with a solo. They can maintain and play increasingly complex music. 	<p>increasingly complex parts in tune and are becoming increasingly musically expressive.</p> <ul style="list-style-type: none"> ▶ Y6 Displaying confidence by singing a solo with expression control and greater awareness of musical context. They perform increasingly challenging parts. 	<p>expressively and in tune. Syncopated rhythms are starting to be explored.</p> <ul style="list-style-type: none"> ▶ Y6 Play and confidently maintaining their part. They choose to lead an ensemble with a solo. They can maintain and play increasingly complex music. Syncopated rhythms become increasingly accurate.
<p>Improvise and compose music for a range of purposes using the inter-related dimensions of music (pitch, duration, dynamics, tempo, timbre, texture and structure and</p>	<ul style="list-style-type: none"> ▶ Y3 Improvise in a group using basic notations such as crotchets, quavers, semiquavers and graphic notation. Texture is explored by adding and taking away players. They can keep the pulse accurately. ▶ Y4 Improvise and expand basic ostinatos with a mixture of quavers and semiquavers. Increased 	<ul style="list-style-type: none"> ▶ Y3 Improvise as part of a group exploring different forms of notation. Their improvisation includes call and response. They explore the use of altering sounds to create different moods and effects. ▶ Y4 Improvise within a group using a range of instruments they make creative use of how sounds can be 	<ul style="list-style-type: none"> ▶ Y3 Find ways to recycle everyday items and then create musical instrument(s). Demonstrate appropriate musical notation for their part. They improvise as part of a group with confidence. ▶ Y4 Improvisation becomes increasingly confident using a range

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<p>appropriate musical notations).</p>	<p>confidence with structuring compositions. Make creative use on how sounds can be changed, organised and controlled. Rhythmic notation is used.</p> <ul style="list-style-type: none"> ▶ Y5 Improvise a solo and create own songs. Compositions have increased complexity. Notation is used to write melody and pitch with increasing accuracy. ▶ Y6 Improvise using 5 notes of the pentatonic scale. These notes are then correctly notated onto the treble clef score. Compositions become increasingly complex notation is used appropriately with increasing evaluation, reflection and discernment. 	<p>changed organised and controlled for different purposes.</p> <ul style="list-style-type: none"> ▶ Y5 Improvise on own and creating a compositional appropriately notated melody. Explore how the inter-related dimensions of music can be manipulated for a range of purposes. ▶ Y6 Directing the ensemble, they discern which of the inter-related dimensions of music will reflect specific stylistic criteria. They make an active contribution to creating an exciting piece of music and start to judge the importance of occasion. They improvise solos and use the elements of music with increasing proficiency. They assess and reflect on the most appropriate use of notation. 	<p>of instruments. Compositions are notated with accuracy.</p> <ul style="list-style-type: none"> ▶ Y5 Improvisation becomes increasingly complex with more considered use of pitch, duration, dynamics, tempo and timbre. Compositions are notated with increasing proficiency and accuracy. They start to match the music to the event. ▶ Y6 Improvise discerning which scale would be appropriate for a particular purpose. Directing the ensemble, they discern which of the inter-related dimensions of music will reflect specific stylistic criteria. They make an active contribution to creating an exciting piece of music and start to judge the importance of occasion. They assess and reflect on the most appropriate use of notation.
<p>Listen with attention to detail and recall sounds with increasing aural memory.</p>	<ul style="list-style-type: none"> ▶ Y3 Begin to recognise different pieces of music and confidently keep the pulse. They start to recognise key instruments from the orchestra and other ensembles. ▶ Y4 Listen and respond to music by referring to instruments from the orchestra and other ensembles. They can demonstrate a key musical motif from a recording by singing or playing the example. ▶ Y5 Listen and Respond to music with increasing awareness of how music is constructed. Sing musical examples from memory with clear diction, 	<ul style="list-style-type: none"> ▶ Y3 Demonstrate awareness that the pulse of a song or piece of music can be divided into different lengths of beats. Pieces are structured with a beginning middle and end. There are contrasting sections with different dynamics, pitches or tempos. ▶ Y4 Respond to music with an increasing awareness of musical structures exploring how music can repeat and be and have contrasting sections. They can demonstrate a key musical motif from a recording by singing or playing the example. ▶ Y5 Recognise that different versions of songs and time signatures may 	<ul style="list-style-type: none"> ▶ Y3 Listen to the polyrhythmic musical examples from STOMP and Latin American Music. Copy a clave rhythm heard on a recording. Start exploring the sound of syncopated music. ▶ Y4 Listen and compare STOMP and Latin American Music. Begin to explore different Clave rhythms. ▶ Y5 Listen, evaluate and compare STOMP and Latin American Music. Begin to explore how musical context such as slavery introduced African Syncopated rhythms into these styles. Identify and demonstrate

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	<p>accurate tuning and control of breathing.</p> <ul style="list-style-type: none"> ▶ Y6 Listen and compare music from other cultures evaluating and reflecting on the use of timbre, texture, structure and pitch are manipulated by composers. Demonstrate multiple musical motifs (ideas) by playing or singing them accurately. 	<p>exist. They start to compare and articulate how different types of music sounds. They should be using more technical language with increasing proficiency of recognition of changes in texture and the other inter-related dimensions of music. Can demonstrate at least two motifs.</p> <ul style="list-style-type: none"> ▶ Y6 Listen and evaluate how composers use the inter-related dimensions of music for a desired emotional effect or purpose. They can demonstrate multiple musical motifs and explain their importance. Increasing awareness of Timbre, Texture, Structure and how composers use these elements to create exciting developed pieces. They demonstrate multiple musical motifs. 	<p>clave rhythms hidden within other parts.</p> <ul style="list-style-type: none"> ▶ Listen and appraise the music of STOMP and Latin America. Listen and evaluate how composers use the musical elements for a desired emotional effect or purpose. They can demonstrate multiple musical motifs and explain their importance. Hypothesise and reflect on how musical context such as slavery introduced African Syncopated rhythms into these styles. Y6
<p>Use and understand staff and other musical notations.</p>	<ul style="list-style-type: none"> ▶ Y3 Building on the exploration of Music in KS1 students should be able to use and understand how graphic notation is used to represent sounds. They will understand simple rhythmic notation such as Semibreves, Minims, Crotchets, Quavers and Siquavers. ▶ Y4 Demonstrate accurate use of graphic and traditional music notation. They will explore putting pitches on to the musical stave. ▶ Y5 Demonstrate increasingly confident use of traditional notation. Pitches placed on the stave more accurately. Graphic scores when used are evaluated and reflected on. 	<ul style="list-style-type: none"> ▶ Y3 Demonstrate how graphic notation is used to represent sounds. They will explore more complex rhythmic notation. ▶ Y4 Demonstrate accurate use of graphic and traditional music notation. They will explore putting pitches on to the musical stave. ▶ Y5 Demonstrate increasingly confident use of traditional notation. Pitches placed on the stave more accurately. Graphic scores when used are evaluated and reflected on. ▶ Y6 Evaluate whether graphic scores or traditional notation are most appropriate for the style of music. 	<ul style="list-style-type: none"> ▶ Y3 Demonstrate how graphic notation is used to represent sounds. They will develop more complex rhythmic notation. They will explore putting pitches on to the musical stave ▶ Y4 Demonstrate increasingly confident use of traditional notation. Pitches are placed on the stave with increasing accuracy. ▶ Y5 Evaluate whether graphic scores or traditional notation are most appropriate for the style of music. They are increasingly confident and accurate when using musical notation. ▶ Y6 Devise compositions which use musical notation effectively. Demonstrate their ability to play a

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	<ul style="list-style-type: none"> ▶ Y6 Evaluate whether graphic scores or traditional notation are most appropriate for the style of music. They are increasingly confident and accurate when using musical notation. 	<p>They are increasingly confident and accurate when using musical notation.</p>	<p>melody from notation. Assessing the use of graphic scores and musical notation.</p>
<p>Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.</p>	<ul style="list-style-type: none"> ▶ Y3 explore how music can tell stories and explore their historical context. Explore basic differences between live and recorded music. ▶ Y4 compare music from different periods of history. Compare the different recording technologies. ▶ Y5 Analyse how different events in history affects the music a composer writes. Explore how technology affects high-quality live and recorded music. ▶ Y6 Construct responses to musical context questions and hypotheses that involve thoughtful selection and organisation of relevant historical information including appropriate dates and musical terms. Explore the effect that technology has had on high-quality live and recorded music. 	<ul style="list-style-type: none"> ▶ Y3 explore the musical traditions from around the world. Compare live and recorded music. ▶ Y4 Compare music from around the world. Explore how technology affects live and recorded music. ▶ Y5 Analyse how music from around the world is affected by its context. ▶ Y6 Construct informed responses to musical context questions and hypotheses that involve thoughtful selection and organisation of relevant historical information including appropriate dates and musical terms. Explain the effect that technology has had on high-quality live and recorded music from around the world. 	<ul style="list-style-type: none"> ▶ Y3 Compare music from different periods of history. Compare the different recording technologies. ▶ Y4 Analyse how different events in history changes the music a composer writes. ▶ Y5 Construct responses to musical context questions and hypotheses that involve thoughtful selection and organisation of relevant historical information including appropriate dates and musical terms. ▶ Y6 Construct informed responses to musical context questions and hypotheses that involve thoughtful selection and organisation of relevant historical information including appropriate dates and musical terms. Investigate and evaluate the impact technology has had on music throughout the world.
<p>Develop an understanding of the history of music</p>	<ul style="list-style-type: none"> ▶ Y3 Explore the local songs and stories from the area. Demonstrate knowledge with key dates. ▶ Y4 compare the local songs and analyse the elements from local folk and popular music. Demonstrate knowledge with key dates and start to build a timeline. ▶ Y5 Explore the historical differences and technical advancements that affected the music. Construct a 	<ul style="list-style-type: none"> ▶ Y3 Explore the stories behind Sea Shanties and explore how music can be used to tell a story. Demonstrate knowledge of music history by putting key dates and events on a timeline. ▶ Y4 Compare sea shanties and How to Train Your Dragon with Lancashire Folk Songs and the Beatles topics. Demonstrate understanding by adding information on to a timeline. 	<ul style="list-style-type: none"> ▶ Y3 Explore the traditional music of the rainforest and compare it with Latin American music. Demonstrate knowledge with key dates on to a timeline. ▶ Y4 Compare STOMP music from around the world with the Music from South America. Put key dates and information onto a timeline with expanded detail. Make links with earlier topics.

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	<p>timeline of key dates and technological advancements in recorded music.</p> <ul style="list-style-type: none"> ▶ Y6 Construct a detailed timeline with informed responses to historical questions and hypotheses that involve thoughtful selection and organisation of relevant historical information including appropriate dates and terms. 	<ul style="list-style-type: none"> ▶ Y5 Compare the musical styles and historical contexts for the Shanties and Film music. Begin to demonstrate the key differences in recording this music adding this to their timeline. Analyse the differences with earlier topics covered in the year. ▶ Construct and expand a detailed timeline with informed responses to historical questions and hypotheses that involve thoughtful selection and organisation of relevant historical information including appropriate dates and terms. Analyse and evaluate where these Shanties and film music fit within the musical canon. Y6 	<ul style="list-style-type: none"> ▶ Y5 Compare the musical styles from South America and STOMP. Y6 Construct a detailed timeline with informed responses to historical questions and hypotheses that involve thoughtful selection and organisation of relevant historical information including appropriate dates and terms. ▶ Construct a highly detailed timeline with informed responses to historical questions and hypotheses that involve thoughtful selection and organisation of relevant historical information including appropriate dates and terms. Analyse and evaluate where Latin Music and World music fit in the musical canon. Y6
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2020/2021	History of Britain	Out of Africa	Going for Gold
<p>Play and Perform in solo and ensemble contexts using their voices and playing instruments with increasing accuracy, fluency, control and expression.</p>	<p>British Composers, WW2 Jazz and the Musicians who found equality in the UK and Europe & London Symphonies, Oratorios and Occasions</p>	<p>African Music - Kenya, South Africa and Tanzania & Egyptian Music</p> <ul style="list-style-type: none"> ▶ N/A 	<p>Traditional Greek Music & Traditional Music of Japan</p> <ul style="list-style-type: none"> ▶ Y3 Explore the traditional Japan and Greek music performing a solo vocal line or playing an instrument as part of a group. Demonstrate a knowledge

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	<ul style="list-style-type: none">▶ Y3 Demonstrate a short ostinato and sing or play the 'response' phrase with accuracy. Sing the tune. Maintain a simple part.▶ Y4 Demonstrate a longer ostinato and explore playing and singing the call as well as the response phrase. Explore singing and playing the harmony part. Sing in tune controlling breathing. Sing a harmony part keeping control over pitch throughout remembering to sing quieter so that the tune can be heard. Explore playing an ostinato the same time as singing.▶ Y5 Demonstrate the ability to change quickly and fluently between different ostinatos. Explore more complex rhythms. Explore Singing a harmony part keeping control over pitch throughout over a contrasting basic rhythm. When singing show control, phrasing and expression. Perform in different contexts with confidence, expressively and in tune.▶ Y6 Confidently and expressively play or sing a solo. Play increasingly complex rhythms. Sing increasingly complex melodies. Confidently direct others in a musical performance. Expressively sing or play a harmony part keeping control over pitch throughout over a contrasting rhythm. Maintain part in a round.		<p>of some Japanese & Greek instruments.</p> <ul style="list-style-type: none">▶ Y4 Explore the rules for creating a piece of Traditional Japanese & Greek music. Using these conventions create an ostinato to play with a group. Sing a harmony part keeping control over pitch throughout. Demonstrate more detailed knowledge of Japanese & Greek instruments by creating an instrument fact file,▶ Y5 Structure a performance following the conventions of Traditional Japanese & Greek music. Sing or play a harmony part keeping control over pitch throughout over a contrasting basic rhythm. Create a more detailed traditional Japanese & Greek instrument fact file.▶ Y6 Confidently direct others in a musical performance. Expressively sing or play a harmony part keeping control over pitch throughout over a contrasting rhythm. Construct a detailed Traditional Japanese & Greek Instrument fact file including how the instruments are used in cultural events.
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<p>Improvise and compose music for a range of purposes using the inter-related dimensions of music (pitch, duration, dynamics, tempo, timbre, texture and structure and appropriate musical notations).</p>	<ul style="list-style-type: none"> ▶ Y3 Improvise in a group using basic notations such as crotchets, quavers, semiquavers and graphic notation. Texture is explored by adding and taking away players. They can keep the pulse accurately. ▶ Y4 Improvise and expand basic ostinatos with a mixture of quavers and semiquavers. Increased confidence with structuring compositions. Make creative use on how sounds can be changed, organised and controlled. Rhythmic notation is used. ▶ Y5 Improvise a solo and create own songs. Compositions have increased complexity. Notation is used to write melody and pitch with increasing accuracy. ▶ Y6 Improvise using 5 notes of the pentatonic scale. These notes are then correctly notated onto the treble clef score. Compositions become increasingly complex notation is used appropriately with increasing evaluation, reflection and discernment. 	<ul style="list-style-type: none"> ▶ Y3 Improvise as part of a group exploring different forms of notation. Their improvisation includes call and response. They explore the use of altering sounds to create different moods and effects. ▶ Y4 Improvise within a group using a range of instruments they make creative use of how sounds can be changed organised and controlled for different purposes. ▶ Y5 Improvise on own and creating a compositional appropriately notated melody. Explore how the inter-related dimensions of music can be manipulated for a range of purposes. ▶ Y6 Directing the ensemble, they discern which of the inter-related dimensions of music will reflect specific stylistic criteria. They make an active contribution to creating an exciting piece of music and start to judge the importance of occasion. They improvise solos and use the elements of music with increasing proficiency. They assess and reflect on the most appropriate use of notation. ▶ 	<ul style="list-style-type: none"> ▶ Y3 Find ways to recycle everyday items and then create musical instrument(s). Demonstrate appropriate musical notation for their part. They improvise as part of a group with confidence. ▶ Y4 Improvisation becomes increasingly confident using a range of instruments. Compositions are notated with accuracy. ▶ Y5 Improvisation becomes increasingly complex with more considered use of pitch, duration, dynamics, tempo and timbre. Compositions are notated with increasing proficiency and accuracy. They start to match the music to the event. ▶ Y6 Improvise discerning which scale would be appropriate for a particular purpose. Directing the ensemble, they discern which of the inter-related dimensions of music will reflect specific stylistic criteria. They make an active contribution to creating an exciting piece of music and start to judge the importance of occasion. They assess and reflect on the most appropriate use of notation.
<p>Listen with attention to detail and recall sounds with increasing aural memory.</p>	<ul style="list-style-type: none"> ▶ Y3 Begin to recognise different pieces of music and confidently keep the pulse. They start to recognise key instruments from the orchestra and other ensembles. ▶ Y4 Listen and respond to music by referring to instruments from the orchestra and other ensembles. 	<ul style="list-style-type: none"> ▶ Y3 Demonstrate awareness that the pulse of a song or piece of music can be divided into different lengths of beats. Pieces are structured with a beginning middle and end. There are contrasting sections with different dynamics, pitches or tempos. 	<ul style="list-style-type: none"> ▶ Y3 Demonstrate awareness that the pulse of a song or piece of music can be divided into different lengths of beats. Pieces are structured with a beginning middle and end. There are contrasting sections with different dynamics, pitches or tempos.

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	<p>They can demonstrate a key musical motif from a recording by singing or playing the example.</p> <ul style="list-style-type: none"> ▶ Y5 Listen and Respond to music with increasing awareness of how music is constructed. Sing musical examples from memory with clear diction, accurate tuning and control of breathing. ▶ Y6 Listen and compare music from other cultures evaluating and reflecting on the use of timbre, texture, structure and pitch are manipulated by composers. Demonstrate multiple musical motifs (ideas) by playing or singing them accurately. 	<ul style="list-style-type: none"> ▶ Y4 Respond to music with an increasing awareness of musical structures exploring how music can repeat and be and have contrasting sections. They can demonstrate a key musical motif from a recording by singing or playing the example. ▶ Y5 Recognise that different versions of songs and time signatures may exist. They start to compare and articulate how different types of music sounds. They should be using more technical language with increasing proficiency of recognition of changes in texture and the other inter-related dimensions of music. Can demonstrate at least two motifs. ▶ Y6 Listen and evaluate how composers use the inter-related dimensions of music for a desired emotional effect or purpose. They can demonstrate multiple musical motifs and explain their importance. Increasing awareness of Timbre, Texture, Structure and how composers use these elements to create exciting developed pieces. They demonstrate multiple musical motifs. 	<ul style="list-style-type: none"> ▶ Y4 Respond to music with an increasing awareness of musical structures exploring how music can repeat and be and have contrasting sections. They can demonstrate a key musical motif from a recording by singing or playing the example. ▶ Y5 Recognise that different versions of songs and time signatures may exist. They start to compare and articulate how different types of music sounds. They should be using more technical language with increasing proficiency of recognition of changes in texture and the other inter-related dimensions of music. Can demonstrate at least two motifs. ▶ Y6 Listen and evaluate how composers use the inter-related dimensions of music for a desired emotional effect or purpose. They can demonstrate multiple musical motifs and explain their importance. Increasing awareness of Timbre, Texture, Structure and how composers use these elements to create exciting developed pieces. They demonstrate multiple musical motifs.
<p>Use and understand staff and other musical notations.</p>	<ul style="list-style-type: none"> ▶ Y3 Building on the exploration of Music in KS1 students should be able to use and understand how graphic notation is used to represent sounds. They will understand simple rhythmic notation such as Semibreves, Minims, Crotchets, Quavers and Semiquavers. 	<ul style="list-style-type: none"> ▶ Y3 Demonstrate how graphic notation is used to represent sounds. They will explore more complex rhythmic notation. ▶ Y4 Demonstrate accurate use of graphic and traditional music notation. They will explore putting pitches on to the musical stave. 	<ul style="list-style-type: none"> ▶ Y3 Demonstrate how graphic notation is used to represent sounds. They will develop more complex rhythmic notation. They will explore putting pitches on to the musical stave ▶ Y4 Demonstrate increasingly confident use of traditional notation.

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	<ul style="list-style-type: none"> ▶ Y4 Demonstrate accurate use of graphic and traditional music notation. They will explore putting pitches on to the musical stave. ▶ Y5 Demonstrate increasingly confident use of traditional notation. Pitches placed on the stave more accurately. Graphic scores when used are evaluated and reflected on. ▶ Y6 Evaluate whether graphic scores or traditional notation are most appropriate for the style of music. They are increasingly confident and accurate when using musical notation. 	<ul style="list-style-type: none"> ▶ Y5 Demonstrate increasingly confident use of traditional notation. Pitches placed on the stave more accurately. Graphic scores when used are evaluated and reflected on. ▶ Y6 Evaluate whether graphic scores or traditional notation are most appropriate for the style of music. They are increasingly confident and accurate when using musical notation. 	<p>Pitches are placed on the stave with increasing accuracy.</p> <ul style="list-style-type: none"> ▶ Y5 Evaluate whether graphic scores or traditional notation are most appropriate for the style of music. They are increasingly confident and accurate when using musical notation. ▶ Y6 Devise compositions which use musical notation effectively. Demonstrate their ability to play a melody from notation. Assessing the use of graphic scores and musical notation.
<p>Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.</p>	<ul style="list-style-type: none"> ▶ Y3 explore how music can tell stories and explore their historical context. Explore basic differences between live and recorded music. ▶ Y4 compare music from different periods of history. Compare the different recording technologies. ▶ Y5 Analyse how different events in history affects the music a composer writes. Explore how technology affects high-quality live and recorded music. ▶ Y6 Construct responses to musical context questions and hypotheses that involve thoughtful selection and organisation of relevant historical information including appropriate dates and musical terms. Explore the effect that technology has had on high-quality live and recorded music. 	<ul style="list-style-type: none"> ▶ Y3 explore the musical traditions from around the world. Compare live and recorded music. ▶ Y4 Compare music from around the world. Explore how technology affects live and recorded music. ▶ Y5 Analyse how music from around the world is affected by its context. ▶ Y6 Construct informed responses to musical context questions and hypotheses that involve thoughtful selection and organisation of relevant historical information including appropriate dates and musical terms. Explain the effect that technology has had on high-quality live and recorded music from around the world. 	<ul style="list-style-type: none"> ▶ Y3 Compare music from different periods of history. Compare the different recording technologies. ▶ Y4 Analyse how different events in history changes the music a composer writes. ▶ Y5 Construct responses to musical context questions and hypotheses that involve thoughtful selection and organisation of relevant historical information including appropriate dates and musical terms. ▶ Y6 Construct informed responses to musical context questions and hypotheses that involve thoughtful selection and organisation of relevant historical information including appropriate dates and musical terms. Investigate and evaluate the impact technology has had on music throughout the world.

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<p>Develop an understanding of the history of music</p>	<ul style="list-style-type: none"> ▶ Y3 Explore the songs and stories behind music. Demonstrate knowledge of composers with key dates. ▶ Y4 compare the music and songs from around the world and analyse the historical context from famous composer's music. Demonstrate knowledge with key dates and start to build a timeline. ▶ Y5 Explore the historical differences and technical advancements that affected the music. Construct a timeline of key dates and technological advancements in recorded music. Explore the different historical contexts for each musical style. ▶ Y6 Construct a detailed timeline with informed responses to historical questions and hypotheses that involve thoughtful selection and organisation of relevant historical information including appropriate dates and terms. Explore where these contrasting musical compositions fit in the musical cannon. 	<p>N/A</p>	<p>N/A</p>
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2021/2022	All Roads lead to Rome	Survival	Out of this world
<p>Play and Perform in solo and ensemble contexts using their voices and playing instruments with increasing accuracy.</p>	<p>Music of the Viennese School (Haydn, Mozart and Beethoven) and the music of the Italian composer Vivaldi</p>	<p>A Night on a Bare Mountain & In the Hall of the Mountain King Grieg N/A</p>	<p>The Book of Islamic Songs - Music of Arabia and Spain & Holst the Planets Suite</p>

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<p>fluency, control and expression.</p>	<p>& The Music of Ancient Rome Synaulia</p> <ul style="list-style-type: none">▶ Y3 Demonstrate a short ostinato and sing or play the 'response' phrase with accuracy. Sing the tune. Maintain a simple part.▶ Y4 Demonstrate a longer ostinato and explore playing and singing the call as well as the response phrase. Explore singing and playing the harmony part. Sing in tune controlling breathing. Sing a harmony part keeping control over pitch throughout remembering to sing quieter so that the tune can be heard. Explore playing an ostinato the same time as singing.▶ Y5 Demonstrate the ability to change quickly and fluently between different ostinatos. Explore more complex rhythms. Explore Singing a harmony part keeping control over pitch throughout over a contrasting basic rhythm. When singing show control, phrasing and expression. Perform in different contexts with confidence, expressively and in tune.▶ Y6 Confidently and expressively play or sing a solo. Play increasingly complex rhythms. Sing increasingly complex melodies. Confidently direct others in a musical performance. Expressively sing or play a harmony part keeping control over pitch		N/A
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	throughout over a contrasting rhythm. Maintain part in a round.		
Improvise and compose music for a range of purposes using the inter-related dimensions of music (pitch, duration, dynamics, tempo, timbre, texture and structure and appropriate musical notations).	<ul style="list-style-type: none"> ▶ Y3 Improvise in a group using basic notations such as crotchets, quavers, semiquavers and graphic notation. Texture is explored by adding and taking away players. They can keep the pulse accurately. ▶ Y4 Improvise and expand basic ostinatos with a mixture of quavers and semiquavers. Increased confidence with structuring compositions. Make creative use on how sounds can be changed, organised and controlled. Rhythmic notation is used. ▶ Y5 Improvise a solo and create own songs. Compositions have increased complexity. Notation is used to write melody and pitch with increasing accuracy. ▶ Y6 Improvise using 5 notes of the pentatonic scale. These notes are then correctly notated onto the treble clef score. Compositions become increasingly complex notation is used appropriately with increasing evaluation, reflection and discernment. 	<ul style="list-style-type: none"> ▶ Y3 Improvise as part of a group exploring different forms of notation. Their improvisation includes call and response. They explore the use of altering sounds to create different moods and effects. ▶ Y4 Improvise within a group using a range of instruments they make creative use of how sounds can be changed organised and controlled for different purposes. ▶ Y5 Improvise on own and creating a compositional appropriately notated melody. Explore how the inter-related dimensions of music can be manipulated for a range of purposes. ▶ Y6 Directing the ensemble, they discern which of the inter-related dimensions of music will reflect specific stylistic criteria. They make an active contribution to creating an exciting piece of music and start to judge the importance of occasion. They improvise solos and use the elements of music with increasing proficiency. They assess and reflect on the most appropriate use of notation. 	<ul style="list-style-type: none"> ▶ Y3 Find ways to recycle everyday items and then create musical instrument(s). Demonstrate appropriate musical notation for their part. They improvise as part of a group with confidence. ▶ Y4 Improvisation becomes increasingly confident using a range of instruments. Compositions are notated with accuracy. ▶ Y5 Improvisation becomes increasingly complex with more considered use of pitch, duration, dynamics, tempo and timbre. Compositions are notated with increasing proficiency and accuracy. They start to match the music to the event. ▶ Y6 Improvise discerning which scale would be appropriate for a particular purpose. Directing the ensemble, they discern which of the inter-related dimensions of music will reflect specific stylistic criteria. They make an active contribution to creating an exciting piece of music and start to judge the importance of occasion. They assess and reflect on the most appropriate use of notation.
Listen with attention to detail and recall sounds with increasing aural memory.	<ul style="list-style-type: none"> ▶ Y3 Begin to recognise different pieces of music and confidently keep the pulse. They start to recognise key instruments from the orchestra and other ensembles. 	<ul style="list-style-type: none"> ▶ Y3 Demonstrate awareness that the pulse of a song or piece of music can be divided into different lengths of beats. Pieces are structured with a beginning middle and end. There are 	<ul style="list-style-type: none"> ▶ Y3 Demonstrate awareness that the pulse of a song or piece of music can be divided into different lengths of beats. Pieces are structured with a beginning middle and end. There are

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	<ul style="list-style-type: none"> ▶ Y4 Listen and respond to music by referring to instruments from the orchestra and other ensembles. They can demonstrate a key musical motif from a recording by singing or playing the example. ▶ Y5 Listen and Respond to music with increasing awareness of how music is constructed. Sing musical examples from memory with clear diction, accurate tuning and control of breathing. ▶ Y6 Listen and compare music from other cultures evaluating and reflecting on the use of timbre, texture, structure and pitch are manipulated by composers. Demonstrate multiple musical motifs (ideas) by playing or singing them accurately. ▶ 	<p>contrasting sections with different dynamics, pitches or tempos.</p> <ul style="list-style-type: none"> ▶ Y4 Respond to music with an increasing awareness of musical structures exploring how music can repeat and be and have contrasting sections. They can demonstrate a key musical motif from a recording by singing or playing the example. ▶ Y5 Recognise that different versions of songs and time signatures may exist. They start to compare and articulate how different types of music sounds. They should be using more technical language with increasing proficiency of recognition of changes in texture and the other inter-related dimensions of music. Can demonstrate at least two motifs. ▶ Y6 Listen and evaluate how composers use the inter-related dimensions of music for a desired emotional effect or purpose. They can demonstrate multiple musical motifs and explain their importance. Increasing awareness of Timbre, Texture, Structure and how composers use these elements to create exciting developed pieces. They demonstrate multiple musical motifs. 	<p>contrasting sections with different dynamics, pitches or tempos.</p> <ul style="list-style-type: none"> ▶ Y4 Respond to music with an increasing awareness of musical structures exploring how music can repeat and be and have contrasting sections. They can demonstrate a key musical motif from a recording by singing or playing the example. ▶ Y5 Recognise that different versions of songs and time signatures may exist. They start to compare and articulate how different types of music sounds. They should be using more technical language with increasing proficiency of recognition of changes in texture and the other inter-related dimensions of music. Can demonstrate at least two motifs. ▶ Y6 Listen and evaluate how composers use the inter-related dimensions of music for a desired emotional effect or purpose. They can demonstrate multiple musical motifs and explain their importance. Increasing awareness of Timbre, Texture, Structure and how composers use these elements to create exciting developed pieces. They demonstrate multiple musical motifs. ▶
<p>Use and understand staff and other musical notations.</p>	<ul style="list-style-type: none"> ▶ Y3 Building on the exploration of Music in KS1 students should be able to use and understand how graphic notation is used to represent sounds. They will understand simple rhythmic 	<ul style="list-style-type: none"> ▶ Y3 Demonstrate how graphic notation is used to represent sounds. They will explore more complex rhythmic notation. ▶ Y4 Demonstrate accurate use of graphic and traditional music 	<ul style="list-style-type: none"> ▶ Y3 Demonstrate how graphic notation is used to represent sounds. They will develop more complex rhythmic notation. They will explore putting pitches on to the musical stave

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	<p>notation such as Semibreves, Minims, Crotchets, Quavers and Semiquavers.</p> <ul style="list-style-type: none"> ▶ Y4 Demonstrate accurate use of graphic and traditional music notation. They will explore putting pitches on to the musical staff. ▶ Y5 Demonstrate increasingly confident use of traditional notation. Pitches placed on the staff more accurately. Graphic scores when used are evaluated and reflected on. ▶ Y6 Evaluate whether graphic scores or traditional notation are most appropriate for the style of music. They are increasingly confident and accurate when using musical notation. 	<p>notation. They will explore putting pitches on to the musical staff.</p> <ul style="list-style-type: none"> ▶ Y5 Demonstrate increasingly confident use of traditional notation. Pitches placed on the staff more accurately. Graphic scores when used are evaluated and reflected on. ▶ Y6 Evaluate whether graphic scores or traditional notation are most appropriate for the style of music. They are increasingly confident and accurate when using musical notation. 	<ul style="list-style-type: none"> ▶ Y4 Demonstrate increasingly confident use of traditional notation. Pitches are placed on the staff with increasing accuracy. ▶ Y5 Evaluate whether graphic scores or traditional notation are most appropriate for the style of music. They are increasingly confident and accurate when using musical notation. ▶ Y6 Devise compositions which use musical notation effectively. Demonstrate their ability to play a melody from notation. Assessing the use of graphic scores and musical notation.
<p>Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.</p>	<ul style="list-style-type: none"> ▶ Y3 explore how music can tell stories and explore their historical context. Explore basic differences between live and recorded music. ▶ Y4 compare music from different periods of history. Compare the different recording technologies. ▶ Y5 Analyse how different events in history affects the music a composer writes. Explore how technology affects high-quality live and recorded music. ▶ Y6 Construct responses to musical context questions and hypotheses that involve thoughtful selection and organisation of relevant historical information including appropriate dates and musical terms. Explore the effect that technology has had on high-quality live and recorded music. 	<ul style="list-style-type: none"> ▶ Y3 explore the musical traditions from around the world. Compare live and recorded music. ▶ Y4 Compare music from around the world. Explore how technology affects live and recorded music. ▶ Y5 Analyse how music from around the world is affected by its context. ▶ Y6 Construct informed responses to musical context questions and hypotheses that involve thoughtful selection and organisation of relevant historical information including appropriate dates and musical terms. Explain the effect that technology has had on high-quality live and recorded music from around the world. 	<ul style="list-style-type: none"> ▶ Y3 Compare music from different periods of history. Compare the different recording technologies. ▶ Y4 Analyse how different events in history changes the music a composer writes. ▶ Y5 Construct responses to musical context questions and hypotheses that involve thoughtful selection and organisation of relevant historical information including appropriate dates and musical terms. ▶ Y6 Construct informed responses to musical context questions and hypotheses that involve thoughtful selection and organisation of relevant historical information including appropriate dates and musical terms. Investigate and evaluate the impact technology has had on music throughout the world.

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<p>Develop an understanding of the history of music</p>	<ul style="list-style-type: none"> ▶ Y3 Explore the songs and stories Rome. Demonstrate knowledge of composers with key dates. ▶ Y4 compare the Roman songs and analyse the elements from four famous composer's music. Demonstrate knowledge with key dates and start to build a timeline. ▶ Y5 Explore the historical differences and technical advancements that affected the music. Construct a timeline of key dates and technological advancements in recorded music. Explore the different historical contexts for each musical style. ▶ Y6 Construct a detailed timeline with informed responses to historical questions and hypotheses that involve thoughtful selection and organisation of relevant historical information including appropriate dates and terms. Explore where these contrasting musical compositions fit in the musical cannon. 	<ul style="list-style-type: none"> ▶ Y3 Explore the stories behind A Night on a Bare Mountain and In the Hall of the Mountain King explore how music can be used to tell a story. Demonstrate knowledge of music history by putting key dates and events on a timeline. ▶ Y4 Compare two very adventurous pieces with Ancient Roman Music and the Composers topics. Demonstrate understanding by adding information on to a timeline. ▶ Y5 Compare the musical styles and historical contexts for the Programme music (music which tells a story), Roman music and works from Composers of the Viennese School and the Italian composer Vivaldi. Begin to demonstrate the key differences in recording this music adding this to their timeline. Analyse the differences with earlier topics covered in the year. ▶ Y6 Construct and expand a detailed timeline with informed responses to historical questions and hypotheses that involve thoughtful selection and organisation of relevant historical information including appropriate dates and terms. Analyse and evaluate where these pieces of programme music fit within the musical cannon. 	<ul style="list-style-type: none"> ▶ Y3 Explore the traditional music of the Islamic World and compare it with Holst's Planets Suite. Demonstrate knowledge with key dates on to a timeline. ▶ Y4 Compare Islamic Songs and music from around the world with the Planet Suite. Put key dates and information onto a timeline with expanded detail. Make links with earlier topics. ▶ Y5 Compare the musical styles from Arabian and classical music. Construct a detailed timeline with informed responses to historical questions and hypotheses that involve thoughtful selection and organisation of relevant historical information including appropriate dates and terms. ▶ Y6 Construct a highly detailed timeline with informed responses to historical questions and hypotheses that involve thoughtful selection and organisation of relevant historical information including appropriate dates and terms. Analyse and evaluate where Holst's Planet Suite and World music from the Arabic cultures fit in the musical cannon.
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2022/2023	The Great Plague	The Art of Food	Rock and Roll
<p>Play and Perform in solo and ensemble contexts using their voices and playing instruments with increasing accuracy, fluency, control and expression.</p>	<p>Plague Medieval Music and Ring a Ring a Roses & Tudor Folk Songs</p> <ul style="list-style-type: none"> ▶ Y3 Demonstrate a short ostinato and sing or play the 'response' phrase with accuracy. Sing the tune. Maintain a simple part. ▶ Y4 Demonstrate a longer ostinato and explore playing and singing the call as well as the response phrase. Explore singing and playing the harmony part. Sing in tune controlling breathing. Sing a harmony part keeping control over pitch throughout remembering to sing quieter so that the tune can be heard. Explore playing an ostinato the same time as singing. ▶ Y5 Demonstrate the ability to change quickly and fluently between different ostinatos. Explore more complex rhythms. Explore Singing a 	<p>Chocolat and Film Music Composition & Food Glorious Food <i>Oliver</i> N/A</p>	<p>Fossils and the Carnival of the Animals & American Music Gospel, Soul, Western Folk to Rock 'n' Roll N/A</p>

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	<p>harmony part keeping control over pitch throughout over a contrasting basic rhythm. When singing show control, phrasing and expression. Perform in different contexts with confidence, expressively and in tune.</p> <ul style="list-style-type: none"> ▶ Y6 Confidently and expressively play or sing a solo. Play increasingly complex rhythms. Sing increasingly complex melodies. Confidently direct others in a musical performance. Expressively sing or play a harmony part keeping control over pitch throughout over a contrasting rhythm. Maintain part in a round. 		
<p>Improvise and compose music for a range of purposes using the inter-related dimensions of music (pitch, duration, dynamics, tempo, timbre, texture and structure and appropriate musical notations).</p>	<ul style="list-style-type: none"> ▶ Y3 Improvise in a group using basic notations such as crotchets, quavers, semiquavers and graphic notation. Texture is explored by adding and taking away players. They can keep the pulse accurately. ▶ Y4 Improvise and expand basic ostinatos with a mixture of quavers and semiquavers. Increased confidence with structuring compositions. Make creative use on how sounds can be changed, organised and controlled. Rhythmic notation is used. ▶ Y5 Improvise a solo and create own songs. Compositions have increased complexity. Notation is used to write melody and pitch with increasing accuracy. ▶ Y6 Improvise using 5 notes of the pentatonic scale. These notes are then correctly notated onto the treble clef score. Compositions 	<ul style="list-style-type: none"> ▶ Y3 Improvise as part of a group exploring different forms of notation. Their improvisation includes call and response. They explore the use of altering sounds to create different moods and effects. ▶ Y4 Improvise within a group using a range of instruments they make creative use of how sounds can be changed organised and controlled for different purposes. ▶ Y5 Improvise on own and creating a compositional appropriately notated melody. Explore how the inter-related dimensions of music can be manipulated for a range of purposes. ▶ Y6 Directing the ensemble, they discern which of the inter-related dimensions of music will reflect specific stylistic criteria. They make an active contribution to creating an exciting piece of music and start to judge the importance of occasion. 	<ul style="list-style-type: none"> ▶ Y3 Find ways to recycle everyday items and then create musical instrument(s). Demonstrate appropriate musical notation for their part. They improvise as part of a group with confidence. ▶ Y4 Improvisation becomes increasingly confident using a range of instruments. Compositions are notated with accuracy. ▶ Y5 Improvisation becomes increasingly complex with more considered use of pitch, duration, dynamics, tempo and timbre. Compositions are notated with increasing proficiency and accuracy. They start to match the music to the event. ▶ Y6 Improvise discerning which scale would be appropriate for a particular purpose. Directing the ensemble, they discern which of the inter-related dimensions of music will

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	<p>become increasingly complex notation is used appropriately with increasing evaluation, reflection and discernment.</p>	<p>They improvise solos and use the elements of music with increasing proficiency. They assess and reflect on the most appropriate use of notation.</p>	<p>reflect specific stylistic criteria. They make an active contribution to creating an exciting piece of music and start to judge the importance of occasion. They assess and reflect on the most appropriate use of notation.</p>
<p>Listen with attention to detail and recall sounds with increasing aural memory.</p>	<ul style="list-style-type: none"> ▶ Y3 Begin to recognise different pieces of music and confidently keep the pulse. They start to recognise key instruments from the orchestra and other ensembles. ▶ Y4 Listen and respond to music by referring to instruments from the orchestra and other ensembles. They can demonstrate a key musical motif from a recording by singing or playing the example. ▶ Y5 Listen and Respond to music with increasing awareness of how music is constructed. Sing musical examples from memory with clear diction, accurate tuning and control of breathing. ▶ Y6 Listen and compare music from other cultures evaluating and reflecting on the use of timbre, texture, structure and pitch are manipulated by composers. Demonstrate multiple musical motifs (ideas) by playing or singing them accurately. 	<ul style="list-style-type: none"> ▶ Y3 Demonstrate awareness that the pulse of a song or piece of music can be divided into different lengths of beats. Pieces are structured with a beginning middle and end. There are contrasting sections with different dynamics, pitches or tempos. ▶ Y4 Respond to music with an increasing awareness of musical structures exploring how music can repeat and be and have contrasting sections. They can demonstrate a key musical motif from a recording by singing or playing the example. ▶ Y5 Recognise that different versions of songs and time signatures may exist. They start to compare and articulate how different types of music sounds. They should be using more technical language with increasing proficiency of recognition of changes in texture and the other inter-related dimensions of music. Can demonstrate at least two motifs. ▶ Y6 Listen and evaluate how composers use the inter-related dimensions of music for a desired emotional effect or purpose. They can demonstrate multiple musical motifs and explain their importance. Increasing awareness of Timbre, 	<ul style="list-style-type: none"> ▶ Y3 Demonstrate awareness that the pulse of a song or piece of music can be divided into different lengths of beats. Pieces are structured with a beginning middle and end. There are contrasting sections with different dynamics, pitches or tempos. ▶ Y4 Respond to music with an increasing awareness of musical structures exploring how music can repeat and be and have contrasting sections. They can demonstrate a key musical motif from a recording by singing or playing the example. ▶ Y5 Recognise that different versions of songs and time signatures may exist. They start to compare and articulate how different types of music sounds. They should be using more technical language with increasing proficiency of recognition of changes in texture and the other inter-related dimensions of music. Can demonstrate at least two motifs. ▶ Y6 Listen and evaluate how composers use the inter-related dimensions of music for a desired emotional effect or purpose. They can demonstrate multiple musical motifs and explain their importance. Increasing awareness of Timbre,

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		<p>Texture, Structure and how composers use these elements to create exciting developed pieces. They demonstrate multiple musical motifs.</p>	<p>Texture, Structure and how composers use these elements to create exciting developed pieces. They demonstrate multiple musical motifs.</p>
<p>Use and understand staff and other musical notations.</p>	<ul style="list-style-type: none"> ▶ Y3 Building on the exploration of Music in KS1 students should be able to use and understand how graphic notation is used to represent sounds. They will understand simple rhythmic notation such as Semibreves, Minims, Crotchets, Quavers and Semiquavers. ▶ Y4 Demonstrate accurate use of graphic and traditional music notation. They will explore putting pitches on to the musical stave. ▶ Y5 Demonstrate increasingly confident use of traditional notation. Pitches placed on the stave more accurately. Graphic scores when used are evaluated and reflected on. ▶ Y6 Evaluate whether graphic scores or traditional notation are most appropriate for the style of music. They are increasingly confident and accurate when using musical notation. 	<ul style="list-style-type: none"> ▶ Y3 Demonstrate how graphic notation is used to represent sounds. They will explore more complex rhythmic notation. ▶ Y4 Demonstrate accurate use of graphic and traditional music notation. They will explore putting pitches on to the musical stave. ▶ Y5 Demonstrate increasingly confident use of traditional notation. Pitches placed on the stave more accurately. Graphic scores when used are evaluated and reflected on. ▶ Y6 Evaluate whether graphic scores or traditional notation are most appropriate for the style of music. They are increasingly confident and accurate when using musical notation. 	<ul style="list-style-type: none"> ▶ Y3 Demonstrate how graphic notation is used to represent sounds. They will develop more complex rhythmic notation. They will explore putting pitches on to the musical stave ▶ Y4 Demonstrate increasingly confident use of traditional notation. Pitches are placed on the stave with increasing accuracy. ▶ Y5 Evaluate whether graphic scores or traditional notation are most appropriate for the style of music. They are increasingly confident and accurate when using musical notation. ▶ Y6 Devise compositions which use musical notation effectively. Demonstrate their ability to play a melody from notation. Assessing the use of graphic scores and musical notation.
<p>Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.</p>	<ul style="list-style-type: none"> ▶ Y3 explore how music can tell stories and explore their historical context. Explore basic differences between live and recorded music. ▶ Y4 compare music from different periods of history. Compare the different recording technologies. ▶ Y5 Analyse how different events in history affects the music a composer writes. Explore how technology 	<ul style="list-style-type: none"> ▶ Y3 explore the musical traditions from around the world. Compare live and recorded music. ▶ Y4 Compare music from around the world. Explore how technology affects live and recorded music. ▶ Y5 Analyse how music from around the world is affected by its context. ▶ Y6 Construct informed responses to musical context questions and 	<ul style="list-style-type: none"> ▶ Y3 Compare music from different periods of history. Compare the different recording technologies. ▶ Y4 Analyse how different events in history changes the music a composer writes. ▶ Y5 Construct responses to musical context questions and hypotheses that involve thoughtful selection and organisation of relevant historical

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	<p>affects high-quality live and recorded music.</p> <ul style="list-style-type: none"> ▶ Y6 Construct responses to musical context questions and hypotheses that involve thoughtful selection and organisation of relevant historical information including appropriate dates and musical terms. Explore the effect that technology has had on high-quality live and recorded music. 	<p>hypotheses that involve thoughtful selection and organisation of relevant historical information including appropriate dates and musical terms. Explain the effect that technology has had on high-quality live and recorded music from around the world.</p>	<p>information including appropriate dates and musical terms.</p> <ul style="list-style-type: none"> ▶ Y6 Construct informed responses to musical context questions and hypotheses that involve thoughtful selection and organisation of relevant historical information including appropriate dates and musical terms. Investigate and evaluate the impact technology has had on music throughout the world.
<p>Develop an understanding of the history of music</p>	<ul style="list-style-type: none"> ▶ Y3 Explore the songs and stories behind music. Demonstrate knowledge of composers with key dates. ▶ Y4 compare the music and songs from around the world and analyse the historical context from famous composer's music. Demonstrate knowledge with key dates and start to build a timeline. ▶ Y5 Explore the historical differences and technical advancements that affected the music. Construct a timeline of key dates and technological advancements in recorded music. Explore the different historical contexts for each musical style. ▶ Y6 Construct a detailed timeline with informed responses to historical questions and hypotheses that involve thoughtful selection and organisation of relevant historical information including appropriate dates and terms. Explore where these contrasting musical 	<p>N/A</p>	<p>N/A</p>

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	compositions fit in the musical cannon.		
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