

OVERVIEW OF MUSIC CURRICULUM AT ST CROSS CATHOLIC PRIMARY SCHOOL

(Use Sing Up Music Curriculum, 'Inside Music First Steps: Age 5-7' by Andrew Maddocks)

RECEPTION	Autumn	Spring	Summer
	- Sing a range of well-known nursery rhymes and songs; - Perform songs, rhymes, poems and stories with others; - Move in time with music. - Christmas Nativity: The Sleepy Shepherd © Niki Davies		
	Exploring Vocal Sounds	Pitch: higher/lower	Phrase
	Have you brought your....voice? Five little monkeys Ha ha ha, hee, hee, hee Jelly on a plate The magic pencil	Hello how are you? Jack in the box Rain on the green grass Rain is falling down Doggie doggie Here I come Hickedy dickety	Early in the morning Touch your shoulders Two little dickie birds sitting on a wall Here is the beehive Bow wow wow This little piggy went to market
	The Beat/Pulse	Rhythm	Playing Instruments
	Touch your shoulders Ickle ockle, blue bottle Listen, listen Horsie, horsie Hey, hey look at me One potato, two potato Chop, chop, choppety chop I, I me oh my Clap, clap, clap your hands See saw Tick tock, tick tock Sally go round the sun	Rat-a-tat-tat Mr Woodpecker Mice, mice Cobbler cobbler	I have sounds What's in the bag? The drums in the band Old MacDonald had a band What shall we play in the children's band Listen, listen, here I come

Supporting Guidance Documents	Musical Development Matters in the Early Years By Nicola Burke The power of music to change lives: A National Plan for Music Education
Aspects of Musical Learning and Development: Hearing and Listening	• Discuss the music with children, invite them to describe the music and seek out their opinions and thoughts.
Vocalising and Singing	• Play pitch matching games, eg hum or sing short phrases and invite children to copy you. • Use songs with and without words – children may pitch match more easily without words, eg. use one-syllable sounds such as “ba”. • Sing call and response songs so that children can echo phrases of songs you sing. • Introduce new songs gradually and repeat them. • Sing slowly, children are likely to be listening to the words and the melody of the song. • Use songs to encourage internalising music, eg singing songs inside his or her head (thinking voice).
Moving and Dancing	• Encourage children to sway, walk or play instruments whilst listening to music. • Play movement and listening games that use different sounds for different movements, eg march to the sound of the drum, creep to the sound of the maraca. • Invite children to share their dance routines that they create at home or in school.
Exploring and Playing	• Play rhythm games, eg tapping out the syllables of children’s names, song lyrics. • Invite children to play instruments one by one and encourage other children to listen carefully, ask the children to describe the sound or move to the sound of each instrument as they listen. • Invite children to choose shapes to represent instruments, eg a circle could represent a tambourine, a rectangle could represent a chime bar. • Explore mark making to sounds.

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YEAR 1	Autumn	Spring	Summer
NC	Pupils use their voices expressively and creatively by singing songs and speaking chants and rhymes. . Play tuned and untuned instruments musically. Listen with concentration. Experiment with, create, select, and combine sounds. Supporting guidance documents: A National Plan for Music Education; Model Music Curriculum		
Musical learning	Focus: Active listening (movement), beat, echo singing, showing pitch moving. Objectives: • Participate in creating a dramatic group performance using kitchen-themed props. • Sing a cumulative song from memory, remembering the order of the verses. • Play classroom instruments on the beat. • Copy a leader in a call-and-response song, show the shape of the pitch moving with actions, and sing using mi-re-do. • Listen and move in time to the song. • Singing in an unbroken sound with one breath (recognising phrases). • Distinguishing louder and quieter. • Starting on the same pitch. • Starting at the same speed. • Perform actions to music reinforcing a sense of beat. • Watching, listening and sensing together.	Focus: Beat, ostinato, pitched/unpitched patterns, mi-re-do (notes E-D-C), active listening (musical signals), 20th Century classical music, timbre, graphic score Objectives: • Compose word patterns in groups and melodies in pairs using mi-re-do. • Chant together rhythmically, marking rests accurately. • Play a simple ostinato on untuned percussion. • Sing an echo song while tapping the beat, and clap the rhythm of the words. • Recognise the difference between a pattern with notes (pitched) and without. • Sing a simple singing game, adding actions to show a developing sense of beat. • Listen actively by responding to musical signals and musical themes using appropriate movement. • Create a musical movement picture. (unpitched). • Compose musical sound effects and short sequences of sounds. • Improvise question-and-answer conversations using percussion instruments.	Focus: Active listening (musical signals, internalising beat, draw to music, movement/actions), electronic music. Mood, tempo, dynamics, rhythm, timbre, dot notation. Call-and-response, echo singing and playing, playing percussion, crotchet, quavers, crotchet rest, developing beat skills Objectives: • Create rhythm patterns, sequencing them, and 'fixing' them as compositions using simple notation. • Attempt to record compositions with stick and other notations. • Create musical phrases from new word rhythms that children invent. • Perform actions to music, reinforcing a sense of beat • Sing and chant songs and rhymes expressively. • Sing either part of a call-and-response song. • Play the response sections on tuned percussion using the correct beater hold.

		• Create, interpret, and perform from simple graphic scores. • Recognise how graphic symbols can represent sound.	• Echo sing a line independently with teacher leading, then move on to pair singing in echo format. • Respond to musical signals and musical themes using movement, matching movements to musical gestures in the piece. • Develop awareness of duration and the ability to move slowly to music. • Create art work, drawing freely and imaginatively in response to a piece of music. • Listen and copy rhythm patterns. • Listen and copy call-and-response patterns on voices and instruments.
Musical material	Song Bank: Rain is falling down; Menu song; Christmas play - The Nativity Train: On Track for Christmas © Sally Kee Watch/Listen/Move: • 'Be our guest' from Beauty and the Beast. • 'Food, glorious food' from Oliver! • The herring song (Trad arr. Chris Haslam).	Song Bank: Tap your name; Football; Rain is falling down; My fantasy football team; Down by the bay; Sailor, sailor on the sea Plasticine person Watch/Listen/Move: • Don't clap this one back. • 'Dawn' from Sea interludes (Benjamin Britten). • Dueling banjos (Eric Dunbar & Stephen Baime).	Song Bank: Skin and bones; Three little mice; What do you want to eat, little mouse? The old grey cat; As I was walking down the street Watch/Listen/Move: • Nautilus by Anna Meredith • Tremble by Scottish Ballet

OVERVIEW OF MUSIC CURRICULUM AT ST CROSS CATHOLIC PRIMARY SCHOOL

(Use Sing Up Music Curriculum, 'Inside Music First Steps: Age 5-7' by Andrew Maddocks, Charanga)

Year 2	Autumn	Spring	Summer
NC	Pupils use their voices expressively and creatively. Play tuned and untuned instruments musically. Listen with concentration and understanding. Experiment with, create, select, and combine sounds. Supporting guidance documents: A National Plan for Music Education; Model Music Curriculum		
Musical learning	Focus: Beat, rhythm, melody, echo, call-and-response, tuned and untuned percussion, timbre, tempo, dynamics, pitch, classical music. Objectives: • Improvise rhythms along to a backing track using the note C or G. • Compose call-and-response music. • Play the melody on a tuned percussion instrument. • Sing with good diction. • Recognise and play echoing phrases by ear. • Singing in an unbroken sound with one breath (recognising phrases). • Distinguishing louder and quieter. • Starting on the same pitch. • Starting at the same speed. • Perform actions to music reinforcing a sense of beat.	Focus: Pulse, rhythm, improvisation, Concept: 4 beat metre Objectives: • Learn to treat instruments carefully and with respect: how to hold the recorder • Care of the recorder • Introducing notes B, A, G • Clapping and saying rhythm rhymes • Introducing cross head crotchets and rests • Introducing minims and rests • Learn how the notes of the composition can be written down and changed if necessary • Distinguishing between pulse and rhythm • Play together as a group while keeping in time with a steady beat. • Perform short, repeating rhythm patterns (ostinati or riffs) while keeping in time with a steady beat.	Focus: Performing/Instrumental Performance Objectives: • Two hands – introducing note E • Rehearse and learn to play a simple melodic instrumental part by ear in preparation for Music Showcase performance • Play together as a group while keeping in time with a steady beat. • Controlling a song's start and finish • Simple time rhythm phrases • Work with partners to • improvise simple 'question and answer' phrases, to be sung and played creating a musical conversation. • Encourage peer feedback. • Say how they felt about performing
Musical material	Song Bank: Tony Chestnut; Hi lo chicka lo; Christmas play - The Nativity Train: On Track for Christmas © Sally Kee Watch/Listen/Move: • I want you to be my baby (Louis Jordan & his Tympany Five). • Pitch pencils video (Sing Up) • Fanfarra (Cabua-le-le) (Sérgio Mendes).	Blown Away Recorder Book 1 by Heather Ward Red Hot Recorder by Sarah Watts Jane Sebba Recorder Course	Red Hot Dots by Sarah Watts Ready Steady Recorder by Sarah Watts

OVERVIEW OF MUSIC CURRICULUM AT ST CROSS CATHOLIC PRIMARY SCHOOL

(Use Red Hot Recorder, Ready Steady Recorder, Red Hot Dots by Sarah Watts and Charanga Musical School Recorder Course)

Year 3	Autumn	Spring	Summer
NC	To play and perform in solo and ensemble contexts, using their voices and playing instruments with increasing accuracy and fluency; to improvise and compose music for a range of purposes; to listen with attention to detail and recall sounds with increasing aural memory; to use and understand staff and other musical notations; to appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions/composers/musicians; to develop an understanding of the history of music. Supporting guidance documents: A National Plan for Music Education; Model Music Curriculum		
Musical learning	Focus: Develop facility in playing Descant Recorder; pulse, rhythm, pitch, timbre. Objectives: • Play a part by ear or from notation. • Treat instruments carefully and with respect. • Play the right notes with secure rhythms. • Play together as a group while keeping the beat. • Invent short, 'on-the-spot' responses using B, A, G, E. • When improvising, follow a steady beat and stay 'in time'. • Listen to and follow musical instructions from a leader. • Play the instrument with good posture and technique. • Each child to have the opportunity to play solo or demonstrate a technique to the class.	Focus: Performing concepts; listening, thinking, internalising a melody, tempo, dynamics, texture, structure. Objectives: • Internalise, keep and move in time with a steady beat in 4/4, 2/4 and 3/4 time. • Copy back more complex melodic patterns. • Copy back and improvise with rhythmic patterns using minims, crotchets, quavers and their equivalent rests. • Individually (solo) copy melodic phrases with accuracy at different speeds - allegro and adagio, and dynamics - forte and piano. • Explore improvisation within a major scale, using the notes: G, A, B, C, D, E Structure musical ideas (eg using echo or 'question and answer' phrases) to create music that has a beginning, middle and end. • Perform as an ensemble with accompaniment. • Perform to accompany Easter Play songs.	Focus: The stave, lines and spaces, and clef; note-reading. Objectives: • Introduce and understand the differences between crotchets and paired quavers. • Apply word chants to rhythms, understanding how to link each syllable to one musical note. • Explore the time signatures of 2/4, 3/4 and 4/4. Find and keep a steady beat. • Copy back and improvise simple rhythmic patterns using semibreves, minims, dotted crotchets, crotchets, quavers and their rests. • Become more skilled in improvising; perhaps try more notes and rhythms, including rests or silent beats. Think about creating music with 'phrases' made up of notes, rather than simply lots of notes played one after the other. • Learning further tunes to play as an ensemble at the Music Showcase performance.

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(Use Sing Up Music Curriculum, 'Inside Music First Steps: Age 7-11' by Andrew Maddocks)

YEAR 4	Autumn	Spring	Summer
NC	To play and perform in solo and ensemble contexts, using their voices and playing instruments with increasing accuracy and fluency; to improvise and compose music for a range of purposes; to listen with attention to detail and recall sounds with increasing aural memory; to use and understand staff and other musical notations; to appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians; to develop an understanding of the history of music. Supporting guidance documents: A National Plan for Music Education; Model Music Curriculum		
Musical learning	Focus: Pentatonic scale, Gospel music, off-beat, rhythm, call-and-response Objectives: • Improvise with the voice on the notes of the pentatonic scale D-E-G-A-B • Sing in a Gospel style with expression and dynamics. • Perform at the Advent Service. • Play a bass part and rhythm ostinato along with This little light of mine. • Sing Part 1 of a partner song rhythmically. • Listen and move in time to songs in a Gospel style.	Focus: Ukulele and Handbells; Salsa, beat, clave rhythm, timbre, chords, rhythm pattern Objectives: • Develop facility in the basic skills of ukulele playing – Chords C, F, Am, G7 • Making percussive sounds on the ukulele • Talk about the effect of particular instrument sounds (timbre). • Sing with expression and a sense of the style of the music. • Sing a part in a partner song, rhythmically and from memory. • Follow a score and decipher notation • Perform as a Chorus in the Easter Play, changing the speed of the beat as the tempo of the music changes.	Focus: Ukulele – develop ability to change between chords fluently and in time. Objectives: - Practice ukulele techniques: picking, strumming patterns - Play an instrumental part as part of a whole-class performance. - Understand the differences between minims, crotchets, paired quavers and rests. - Read and perform pitch notation within a defined range (e.g. C–G/do–so). - Understand that instruments can be used individually and in combination to create different effects of timbre and texture.
Musical material	Song Bank: Siren; This little light of mine; Joyful, joyful; I wanna sing scat. Watch/Listen/Move: • This little light of mine (Rosetta Tharpe & the Sims-Wheeler Orchestra). • This little light of mine (Soweto Gospel Choir). • What kind of man is this? (Ray Charles)	Song Bank: Hey, You! In the Groove; Sur Le Pont d'Avignon; Latin Dance; The doot doot song; Mango Walk Watch/Listen/Move: • Amazing ukulele drumbeat technique • Learn about Cuban music (Miss Jessica's World).	Song Bank: The Mocking Bird; One man went to mow; London Bridge; You are my Sunshine Watch/Listen/Move: - Ukulele weeps by Jake Shimabukuro - Ukulele orchestra – Hot lips - Taimane Gardner – Ukulele Live

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YEAR 5	Autumn	Spring	Summer
NC	To play and perform in solo and ensemble contexts, using their voices and playing instruments with increasing accuracy and fluency; to improvise and compose music for a range of purposes; to listen with attention to detail and recall sounds with increasing aural memory; to use and understand staff and other musical notations; to appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians; to develop an understanding of the history of music. Supporting guidance documents: A National Plan for Music Education; Model Music Curriculum		
Musical learning	Focus: Sea shanties, beat, rhythm, chords, bass, dot notation. Introduction to song writing: Structure (verse/chorus), hook, lyric writing, melody. Objectives: • Compose body percussion patterns to accompany a sea shanty. Write these out using rhythm grids. • Sing a sea shanty expressively, with accurate pitch and a strong beat. • Play bass notes, chords, or rhythms to accompany singing. • Sing in unison while playing an instrumental beat (untuned). • Keep the beat playing a 'cup' game. • Talk about the purpose of sea shanties and describe some of the features using music vocabulary. • Improvise and compose, 'doodling' with sound, playing around with pitch and rhythm to create a strong hook. • Create fragments of songs that can develop into fully fledged songs.	Focus: Nasheed (Islamic song), drone, melody, harmony, chords (G and D), vocal decoration, microtones. Beat, rhythm, basslines, riffs. Objectives: • Improvise freely over a drone. • Sing a song in two parts with expression and an understanding of its origins. • Sing a round and accompany themselves with a beat. • Play a drone and chords to accompany singing. • Listen and copy back simple rhythmic and melodic patterns. • Show understanding of how a drum pattern, bass line and riff fit together to create a memorable and catchy groove. • Identify drum patterns, basslines, and riffs and play them using body percussion and voices.	Focus: Gamelan from Bali, interlocking rhythms, vocal chant, structure (musical cycles). Structure (ternary form/ABA), pentatonic scale, tempo, dynamics, 20th-century orchestral music. Objectives: • Compose a kecak piece as part of a group. • Sing/chant a part within a kecak performance. • Develop knowledge and understanding of the Balinese musical forms of gamelan beleganjur and kecak. • Listen and match vocal and instrumental sounds to each other, and to notation. • Improvise and compose, creating a piece in ternary form using a pentatonic scale, and containing an accompaniment, contrasting dynamics, and tempo. • Notate ideas to form a simple score to play from.

	• Listen and appraise, identifying the structure of songs and analysing them to appreciate the role of metaphor. • Understand techniques for creating a song and develop a greater understanding of the songwriting process.		• Listen, appraise, and respond to music using drawings and words. Recognise that music can describe feelings and tell a story. • Understand and recognise ternary form.
Musical material	Song Bank: What shall we do with the drunken sailor?; Rubber chicken; Hey, ho! Nobody home; Throw, catch; Plasticine person; Great day; Firework; Songwriting backing tracks. Watch/Listen/Move: • What shall we do with the drunken sailor? • Drunken Sailor Mashup (TikTok user @nathanevanss & others). • Sea Shanties documentary (BBC 4). • Wellerman (TikTok Sea Shanty mashup 2021). • Sea shanty medley (Home Free). • Wonderwall (Oasis). • Say my name (Destiny's Child). • Le freak (Chic). • Smalltown boy (Bronski Beat).	Song Bank: Madina tun nabi; Siren; Alphabet of nations; Do your dooty. Watch/Listen/Move: • Madinah tun nabi (Aashiq al-Rasul). • Burdah Maula ya Salli (Mesut Kurtis). • A is for Allah (Zain Bhikha). • Ya Thabyat Elban (Youssef Yaseen & Tomos Latorre). • Room 310 (Lynn Adib). • 'Watermelon man' from Head Hunters (Herbie Hancock). • Jesus you're worthy to be praised (Potter's House Mass Choir). • The drums – learning the parts of the drum set (MonkeySee). • Drum groove audio tracks (Sing Up). • Cissy strut (The Meters).	Song Bank: Hip hop songwriting backing track; Empress of the pagodas (Laideronette) (Maurice Ravel) Watch/Listen/Move: • Cremation ceremony beleganjur procession in Ubud, Bali – Part 2 • Ceng ceng 18cm and Ceng ceng 22cm (Drums for Schools). • Kotekan lesung. • Kecak monkey chant. • 'The Hindu story of Rama and Sita' from Religions of the world (BBC Teach).

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YEAR 6	Autumn	Spring	Summer
NC	To play and perform in solo and ensemble contexts, using their voices and playing instruments with increasing accuracy and fluency; to improvise and compose music for a range of purposes; to listen with attention to detail and recall sounds with increasing aural memory; to use and understand staff and other musical notations; to appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians; to develop an understanding of the history of music. Supporting guidance documents: A National Plan for Music Education; Model Music Curriculum		
Musical learning	Focus: Swing music, syncopation, swing rhythm, big band instruments, scat singing, social and historical context (WWII, segregation) Objectives: • Compose a syncopated melody using the notes of the C major scale. • Sing a syncopated melody accurately and in tune. • Sing and play a class arrangement of the song with a good sense of ensemble. • Listen to historical recordings of big band swing and describe features of the music using music vocabulary. • Sing and perform a chorus in two-part harmony (Carol Service) • Sing and play a class arrangement of a song with a good sense of ensemble (Handbells)	Focus: Texture (3-part round/polyphonic texture), monophonic, homophonic, 3/4 time, durations (crotchet, rest, quavers, minim, dotted minim, dotted crotchet), sacred vocal music, singing in harmony 1970s soul music, comparing cover versions. Objectives: • Compose an 8-bar piece on percussion, in 3-time and using chords F and C major. • Sing a round accurately and in a legato style. • Sing a chorus in two-part harmony with dancing on the beat. • Identify changes in texture between parts moving together (homophonic texture) • and parts moving independently (polyphonic texture).	Focus: To create music to accompany a short film about a race, composing an extended melody and accompaniment 1970s soul music, comparing cover versions. Objectives: • Create an accompaniment. • Create an extended melody with four distinct phrases. • Experiment with harmony. • Structure ideas into a full soundtrack. • Use music vocabulary and knowledge to discuss similarities and differences in pieces of music. • Learn some simple choreography to accompany a disco song. • Listen and appraise, recognising and identifying key musical features such as rhythm, tempo, timbre, structure, and instruments.
Musical material	Song Bank: Hey, Mr Miller; Siren; Throw, catch; Scales and arpeggios. Watch/Listen/Move: In the mood (Glenn Miller Orchestra). • Chattanooga choo choo (Glenn Miller Orchestra).	Song Bank: Dona nobis pacem; Siren; Throw, catch; Celebration Watch/Listen/Move: • How to do a 'balance check' warm-up, How to do a 'vocal revs' warm-up, How to	Song Bank: Main theme from Chariots of Fire (Vangelis). Watch/Listen/Move: • Different versions of You to me are everything

	• Hooked on swing (Larry Elgart & his Manhattan Swing Orchestra). • Throw catch progression snapshot 1 videos (Sing Up). • It don't mean a thing (if it ain't got that swing) (Ella Fitzgerald & Duke Ellington). • Basic swing groove for drums video. • St Louis blues (Ella Fitzgerald). • • God bless the child (Billie Holliday & Count Basie).	- do a 'lip trills' warm-up and Swooping pitch warm-up (Sing Up and NYCGB) • Feelgood fifteen led by Ty Lowe (Sing Up). • Myleene's Music Klass: monophonic, polyphonic, & homophonic textures. • Dona nobis pacem (arr. Hal Hopson). • Jubilate Deo (Giovanni Gabrieli). • O Eucharisti in Leta Via (Hildegard von Bingen). • If ye love me (Thomas Tallis).	• Celebration choreography (Jump Start Dance). • Iconic disco dance moves (Chicago Children's Theater). • Le freak (Chic).
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