

Subject Statement

INTENT

At Brecknock, we deliver a broad and accessible music curriculum that enables students to explore the importance of music within the world today. By developing a deep and structured understanding of the development of musical styles and relevant significant people, students are able to contextualise their personal musical experiences and draw comparisons and conclusions about music across a range of times and cultures. Within every music unit of work we strive for all students to make effective progress within the core elements of music; singing, listening, composing and musicianship.

Knowledgeable Learner

- Where appropriate, lessons will be contextualised within the pupils' wider curriculum learning to enable them to make connections and more deeply understand its cultural significance and impact.
- Music teaching is delivered in line with the new Model Music Curriculum. Children learn key musical skills to inform their performance and compositional choices, such as interpreting and moving to a steady beat, manipulating and representing rhythm and pitch, and how to keep themselves safe when singing and playing musical instruments.
- Teaching and planning provides opportunities for all children to engage with a wide range of classical and contemporary musicians and musical styles, from different cultures around the world.
- All children in Year 3 will learn the recorder. All children in Year 5 will learn a brass instrument with a specialist teacher as part of the Camden Wider Opportunities.
- Children learn to create and compose music, both on their own and with others.
- Children use technology as part of their lessons. Brecknock is fully equipped with a digital music suite. Children have opportunities to weave music composition, animation and a variety of multimedia techniques through other curriculum work.



Confident Communicator

- Through good vocal production, careful listening and a well-developed sense of pitch, pupils will be able to sing in harmony and with musical delivery by the end of Year 6. All pupils have many opportunities to perform a wide range of repertoire as a singer, from the EYFS and throughout their time at Brecknock. Children are taught to sing and use their voices to create different effects.
- Good vocal technique will be developed through these singing opportunities which support children in developing their speaking voice, enabling them to become confident communicators across the curriculum.
- Children are taught to engage with and use standard and non-standard notation to communicate their musical choices. Children develop a strong understanding of musical terms and vocabulary which they employ confidently when commenting on their listening or asking relevant questions.
- Through ensemble work and composition, children are provided with numerous opportunities to work as part of a group and develop their leadership and teamwork skills.
- Children are encouraged to make judgements and express personal preferences about the quality and style of music.



Active Citizen

- The power of music to communicate messages empowers children to use it as a vehicle of expression throughout their time at Brecknock and beyond. Children will learn about the impact of music and consider how they can actively participate in creating music that celebrates their values and challenges injustice.
- Children will be exposed to a range of careers in the music industry and be provided with opportunities to meet working musicians and ask them questions.
- In collaboration with Camden Music, children will be given opportunities to make music with children and specialists from the wider community. Teachers will support in signposting parents to relevant extracurricular opportunities on offer when appropriate to support individual children's ongoing musical progression.
- Leadership are committed to an arts rich curriculum, through research projects with universities and national cultural organisations.



IMPLEMENTATION

- The music curriculum is inter-connected with the wider curriculum and links with learning in other subjects. Examples of this would be linking music to maths and science in a STEAM project, or creating their own composition to reinforce their history or geography work.
- The curriculum provides a clear progression model, supporting the layering of new knowledge and skills on secure foundations, which are recapped constantly.
- Music assemblies take place every week for all children in KS1 and KS2, providing children with regular experiences to sing and celebrate as an ensemble. Children in Early Years and Key Stage 1 are exposed to regular singing in their classroom environments.
- All children perform as part of a mass choir for school annual performances. All children will perform as part of a year group ensemble at the end of some projects.
- Brecknock demonstrates an inclusive approach to musical cultural capital and encourages pupils to be open-minded in their listening as well as knowledgeable about the breadth of musical genres in the world today. Pupils are encouraged to share their thoughts about their own listening habits and the music they experience at school.
- All children, including those who have SEND, are supported to fully access the music curriculum. This may include additional adult support and structured musical opportunities for SEND children.
- Children from disadvantaged backgrounds have access to subsidised peripatetic lessons through Camden Music Services and access to music clubs - extra curricular provision.
- Extra-Curricular Opportunities
 - For those students who wish to take their music making to the next level we offer a substantial extra provision. Weekly run clubs include; band, jazz orchestra and two choirs. We offer consistent opportunities where students can master their skills and perform at venues such as The Royal Albert Hall, The Tower of London and The Royal Academy of Music. Partnerships with organisations such as The Royal Opera House, Aurora Orchestra and The Place enrich children’s access to music.

IMPACT

- Children see themselves as future musicians and recognise the important role music plays in our lives in shaping society.
- Through our music teaching and learning, pupils should be able to recall knowledge, use technical vocabulary and develop music specific skills.
- Specialist subject leaders monitor progress and are informed by pupil performances and conferencing.
- Planning audits are used to support teachers in delivering high quality lessons.
- Pre and post assessment tasks are planned for each music unit, covering both skills and knowledge which can be seen in the outcomes of projects.
- Formative teacher assessment and teacher feedback takes place throughout the unit and can be given verbally.
- Music is highly valued as part of our arts rich curriculum.

	Nursery	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	
Singing	<p>Pitch matches, i.e. reproduces with his or her voice the pitch of a tone sung by another.</p> <p>Able to sing the melodic shape (moving melody, eg up and down, down & up) of familiar songs.</p> <p>Sings entire songs.</p> <p>May enjoy performing, solo and or in groups.</p>	<p>Pitch matches, i.e. reproduces with his or her voice the pitch of a tone sung by another, using a wider selection of notes.</p> <p>Able to sing the melodic shape (moving melody, eg up and down, down & up) of familiar songs.</p> <p>Sings entire songs with correct lyrics and accurate pitch and rhythm.</p>	<p>Sing simple songs, chants and rhymes (e.g. Boom Chicka Boom) from memory, singing collectively and at the same pitch, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in.</p> <p>Begin with simple songs with a very small range, mi-so (e.g. Hello, How are You), and then slightly wider (e.g. Bounce High, Bounce Low).</p>	<p>Sing songs regularly with a pitch range of do-so with increasing vocal control.</p> <p>Sing songs with a small pitch range (e.g. Rain, Rain Go Away), pitching accurately.</p> <p>Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols</p>	<p>Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so, tunefully and with expression. Perform forte and piano, loud and soft.</p> <p>Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders).</p> <p>Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</p>	<p>Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so, tunefully and with expression. Perform forte and piano, loud and soft.</p> <p>Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders).</p> <p>Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</p>	<p>Continue to sing a broad range of unison songs with the range of an octave (do–do) (e.g. One More Day—a traditional sea shanty) pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo).</p> <p>Sing rounds and partner songs in</p>	<p>Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style.</p> <p>Sing three-part rounds, partner songs, and songs with a verse and a chorus.</p> <p>Perform a range of songs in school assemblies and in school performance opportunities.</p>	<p>Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style.</p> <p>Continue to sing three- and four-part rounds or partner songs, and experiment with</p>

	Internalises music, eg sings songs inside his or her head.	May enjoy performing, solo and or in groups.	Include pentatonic songs (e.g. Dr Knickerbocker). Sing a wide range of call and response songs (e.g. Pretty Trees Around the World from Rhythms of Childhood), to control vocal pitch and to match the pitch they hear with accuracy.	(e.g. crescendo, decrescendo, pause)	Perform as a choir in school assemblies.	different time signatures (2, 3 and 4 time) (e.g. Our Dustbin) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony. Perform a range of songs in school assemblies.	Performing singers randomly within the group – i.e. no longer in discrete parts – in order to develop greater listening skills, balance between parts and vocal independence. Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience
<i>Listening</i>	Moves to the sound of instruments, eg walks, jumps, hops to the sound of a beating drum. Combines moving, singing and playing instruments, eg marching, tapping a drum whilst singing. Moves in time to the pulse of the music being listened to and physically responds to changes in the music, e.g. jumps in response to loud/sudden changes in the music. Replicates familiar choreographed dances eg imitates dance and movements associated with pop songs. Choreographs his or her own dances to	Moves to the sound of instruments. Students can distinguish between changes in rhythm, pulse and pitch. Combines moving, singing and playing instruments, eg moving while playing untuned percussion. Moves in time to the pulse of the music being listened to and physically responds to changes in the music. Replicates familiar choreographed dances eg imitates dance and movements associated with pop songs. Choreographs his or her own dances to familiar music,	The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.	The teaching and learning of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or performances provided by other Music Education Hubs partners, which may include local or national ensembles.	The teaching and learning of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles.	The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may	The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles. Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which

	familiar music, individually, in pairs/small groups.	individually, in pairs/small groups.				include local or national ensembles.		include local or national ensembles.
<i>Composing</i>	<p>Creates music based on a theme e.g. creates the sounds of the seaside.</p> <p>Keeps a steady beat whilst playing instruments – his or her own steady beat in his or her creative music making.</p> <p>Taps rhythms to accompany words, e.g. tapping the syllables of names/objects/ animals/lyrics of a song.</p> <p>Creates rhythms using instruments and body percussion.</p> <p>May play along to the beat of the song they are singing or music being listened to.</p> <p>May play along with the rhythm in music, e.g. may play along with the lyrics in songs they are singing or listening to.</p>	<p>Can create lyrics on a given theme.</p> <p>Keeps a steady beat whilst playing instruments.</p> <p>Taps rhythms to accompany words. Develop the use of longer words and sentences.</p> <p>Creates rhythms using their voice, instruments and body percussion.</p> <p>Play along to the beat of the song they are singing or music being listened to.</p> <p>Play along with the rhythm in music, e.g. may play along with the lyrics in songs they are singing or listening to.</p>	<p>Improvise simple vocal chants, using question and answer phrases.</p> <p>Create musical sound effects and short sequences of sounds in response to stimuli. Understand the difference between creating a rhythm pattern and a pitch pattern.</p> <p>Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns.</p> <p>Use music technology, if available, to capture, change and combine sounds.</p> <p>Recognise how graphic notation can represent created sounds.</p>	<p>Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch).</p> <p>Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation.</p> <p>Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.</p> <p>Use music technology, if available, to capture, change and combine sounds.</p>	<p>Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in whole-class/group/individual/instrumental teaching), inventing short 'on-the-spot' responses using a limited note-range.</p> <p>Structure musical ideas (e.g. using echo or question and answer phrases) to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources.</p> <p>Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi).</p> <p>Compose song accompaniments on untuned percussion using known rhythms and note values.</p>	<p>Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions.</p> <p>Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.</p> <p>Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip.</p> <p>Introduce major and minor chords.</p> <p>Include instruments played in</p>	<p>Improvise freely over a drone, developing a sense of shape and character, using tuned percussion and melodic instruments.</p> <p>Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderate quiet (mezzo piano). Continue this process in the composition tasks below.</p> <p>Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment. Working in pairs, compose a short ternary piece. Use chords to compose music to evoke a specific atmosphere, mood or environment. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book. Capture and record creative ideas using any of: Graphic symbols Rhythm notation and time signatures Staff notation Technology.</p>	<p>Extend improvisation skills through working in small groups to:</p> <p>Create music with multiple sections that include repetition and contrast.</p> <p>Use chord changes as part of an improvised sequence. Extend improvised melodies.</p> <p>Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody.</p> <p>Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen.</p> <p>Either of these melodies can be enhanced with rhythmic or chordal accompaniment.</p>

						<p>whole-class/group/in individual teaching to expand the scope and range of the sound palette available for composition work.</p> <p>Capture and record creative ideas using any of:</p> <p>graphic symbols</p> <p>rhythm notation and time signatures</p> <p>staff notation</p>		<p>compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.</p>
<p><i>Musicianship</i></p>	<p>Finds and records sounds using recording devices.</p> <p>Plays instruments (including imaginary ones such as air guitar) to match the structure of the music, eg playing quietly with quiet parts within music, stopping with the music when it stops.</p>	<p>Thinks abstractly about music and expresses this physically or verbally eg "This music sounds like floating on a boat." "This music sounds like dinosaurs."</p> <p>Distinguishes and describes changes in music and compares pieces of music, eg "this music started fast and then became slow." "This music had lots of instruments but this music only had voices." "This music was spiky and this music was smooth."</p> <p>Associates genres of music with characters and stories.</p> <p>Accurately anticipates changes in music, eg</p>	<p>Pulse/Beat:</p> <p>Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</p> <p>Use body percussion and classroom percussion (playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments to maintain a steady beat.</p> <p>Respond to the pulse in recorded/live music through movement and dance</p> <p>Rhythm:</p> <p>Perform short copycat rhythm</p>	<p>Pulse/Beat:</p> <p>Understand that the speed of the beat can change, creating a faster or slower pace (tempo).</p> <p>Mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo.</p> <p>Walk in time to the beat of a piece of music or song. Support coordination and shared movement with others.</p> <p>Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.</p>	<p>Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets).</p> <p>Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi (see illustration):</p> <p>Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases. Reading Notation.</p>	<p>Develop facility in the basic skills of a selected musical instrument over a sustained learning period. This can be achieved through working closely with your local Music Education Hub who can provide whole-class instrumental teaching programmes.</p> <p>Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups.</p> <p>Perform in two or more parts (e.g.</p>	<p>Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave and using notes within the Middle C–C'/do–do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance.</p> <p>Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs.</p> <p>Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra.</p>	<p>Play a melody following staff notation written on one stave and using notes within an octave range (do–do); make decisions about dynamic range, including very loud, very quiet, moderately loud and moderately quiet .</p> <p>Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion or tablets, or demonstrated at the board using an online keyboard.</p> <p>Engage with others through ensemble</p>

		<p>when music is going to get faster, louder, slower.</p>	<p>patterns accurately, led by the teacher.</p> <p>Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat.</p> <p>Perform word-pattern chants create, retain and perform their own rhythm patterns.</p> <p>Pitch:</p> <p>Listen to sounds in the local school environment, comparing high and low sounds.</p> <p>Sing familiar songs in both low and high voices and talk about the difference in sound.</p> <p>Explore percussion sounds to enhance storytelling.</p> <p>Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum.</p>	<p>Identify the beat groupings in familiar music that they sing regularly and listen to</p> <p>Rhythm:</p> <p>Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.</p> <p>Create rhythms using word phrases as a starting point.</p> <p>Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests.</p> <p>Create and perform their own chanted rhythm patterns with the same stick notation.</p> <p>Pitch:</p> <p>Play a range of singing games based on the cuckoo interval (so-mi, e.g. Little Sally Saucer) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track.</p> <p>Sing short phrases independently within a singing game or short song.</p>	<p>Introduce the staff, lines and spaces, and clef. Use dot notation to show higher or lower pitch.</p> <p>Introduce and understand the differences between crotchets and paired quavers.</p> <p>Apply word chants to rhythms, understanding how to link each syllable to one musical note.</p>	<p>melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts.</p> <p>Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).</p> <p>Introduce and understand the differences between minims, crotchets, paired quavers and rests.</p> <p>Read and perform pitch notation within a defined range (e.g. C-G/do-so).</p> <p>Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.</p>	<p>Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.</p> <p>Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers.</p> <p>Understand the differences between 2/4, 3/4 and 4/4 time signatures. Read and perform pitch notation within an octave (e.g. C-C'/do-do).</p> <p>Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.</p>	<p>playing (e.g. school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.</p> <p>Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. Further develop the skills to read and perform pitch notation within an octave (e.g. C-C/ do-do).</p> <p>Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.</p> <p>Read and play from notation a four-bar phrase, confidently identifying note names and durations.</p>
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Brecknock Music Progression Document



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