



Music

Music

Action Plan

Intent		Implementation				Impact	
Success Criteria	Action	Completion Date	Staff Responsible	Resources	Cost and Budget	Progress and Review	RAG
<ul style="list-style-type: none"> The school's curriculum intent and implementation are embedded securely and consistently across the school. It is evident from what teachers do that they have a firm and common understanding of the school's curriculum intent and what it means for their practice. Across all parts of the school, series of lessons contribute well to delivering the curriculum intent. The work given enables pupils, over time and across the school, to consistently achieve the aims of the curriculum, which is coherently planned and sequenced towards cumulatively sufficient knowledge and skills for future learning and employment. Pupils' work across the curriculum is consistently of a high quality. Leaders adopt or construct a curriculum that is ambitious and designed to give all pupils, particularly disadvantaged pupils (including pupils with SEND), the knowledge and cultural capital they need to succeed in life Resources provided to pupils and staff (to plan and deliver high quality lessons) are of high quality and sufficiently support the curriculum so that children can make progress. 	<ul style="list-style-type: none"> Enable and monitor the successful transition of children's music to the Sing Up! curriculum Ensure the curriculum for music remains cumulative from EYFS to UKS2 and delivers a broad and balanced curriculum of multiple genres, styles and eras 	Autumn Half Term 1	Scott Daykin	National Curriculum	Sing Up!	Complete:	<div></div>
		Ongoing	Hannah Clifford Teachers	Sing Up!			<div></div>
							<div></div>
	<ul style="list-style-type: none"> Monitor the delivery of high quality music teaching by music teacher Ensure accurate use of assessment is used to inform future planning and delivery, and the progress of all pupils 	Ongoing	Scott Daykin Hannah Clifford Teachers	Assessment System	Sing Up!	Complete:	<div></div>
							<div></div>
							<div></div>
	<ul style="list-style-type: none"> Ensure children have access to high quality additional music related activities both during school time and extra-curricular. For example: 1:1 or small group musical instrument lessons, whole class musical instrument lessons additional to music lessons, singing clubs, regular singing assemblies 	Ongoing	Scott Daykin Hannah Clifford Bradford Music Service	Microsoft Forms	No Cost	Complete:	<div></div>
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Music Curriculum

At Silsden Primary School, all pupils will have access to high-quality, practical and engaging musical experiences and in turn, develop a life-long love of music. These foundations will set pupils up to progress their musical interests in the future if they wish to. Our curriculum draws on a broad range of musical traditions, using authentic songs and materials. We take into account what children can realistically learn in the time available, building children's knowledge and skills in a gradual, coherent way as they move through school. Children have regular opportunities to return to and consolidate their short-term learning. We have carefully considered and identified end points so that specific curriculum content is always building towards this. We want all pupils to enjoy music and increase their self-confidence and sense of achievement.

Our curriculum is based on the scheme of work written by SingUp but is edited based on the children's specific needs by the music lead. We also access lesson resources from:



Our broad curriculum includes a range of skills including singing, playing an instrument, composing and listening to music drawn from different traditions, historical periods and styles. Pupils' musical development is at the heart of everything we do.

Music For All

At Silsden Primary, we recognise that high-quality music education must be inclusive by design, with our curriculum structured so that all pupils — including those with SEND — can access and engage with every musical opportunity. Our intent is ambitious for all learners: we ensure that reasonable adjustments and differentiated approaches are embedded in planning and delivery so that children with differing starting points, learning needs and sensory, cognitive or communication differences are supported fully. For many children with SEND or from disadvantaged backgrounds, music can be a source of exceptional confidence, creativity and achievement, and our adapted learning strategies (such as scaffolded tasks, multisensory materials, additional repetition, flexible groupings, specialist input and creative pacing) enable these pupils not just to participate, but to excel. By celebrating their musical successes — whether in composing, performing, listening or exploring — we both affirm their achievement and raise expectations for what they can produce, ensuring that no child's potential is limited by low expectations or a curriculum that does not consider their needs.

Children at Silsden Primary School participate in small group specialist musical instrument tuition of flute, guitar and violin provided by the Bradford Music Service. Pupils are also given the opportunity to join an ensemble instrumental group through Rock Steady and take part in specialist-led singing assemblies weekly in KS1, LKS2 and UKS2 with the music lead.



Music Curriculum Progression

At Silsden Primary School, we follow the Sing Up! scheme of learning alongside specifically chosen and tailored resources to support our provision. These are carefully chosen so that all learners have a broad and balanced musical diet that is progressive and sequential throughout their time at Silsden Primary School. In KS1, children focus on singing, listening, composing and musicianship. In KS2 their skills in singing, listening and composition are developed further, with a larger focus on performance and reading notation.

Key Stage 1

In Key Stage 1 the children develop their skills in:

- Singing
- Listening
- Composing
- Musicianship: Pulse/Beat
- Musicianship: Rhythm
- Musicianship: Pitch

Lower Key Stage 2

In Lower Key Stage 2 the children develop their skills in:

- Singing
- Listening
- Composing: Improvisation
- Composing: Composition
- Performing
- Performing: Reading Notation

Upper Key Stage 2

In Upper Key Stage 2 the children develop their skills in:

- Singing
- Listening
- Composing: Improvisation
- Composing: Composition
- Performing: Instrumental Performance
- Performing: Reading Notation

The individual musical topics that the children are exposed to each half term, in each year group are set out below.

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 1	Active Listening	March music 1850s–1940s Romantic music 1820–1900s	Chants	20th Century Classical Music Question and Answer	Futuristic Music of the 21 st Century	Call and Response
Year 2	Call and Response	Romantic Music 1820–1900s	Rap Music of the 21 st Century	20th Century Classical Music Composition	20th Century Classical Music Film Music	Polish Dances
Year 3	American Pentatonic Music	Bangali/Scottish Folk Songs Composition	Salsa Music of the 20 th Century	Romantic Ballet 1830s–1900s 20 th Century Classic Music	Minimalism – 20 th Century Samba 19 th –20 th Century	Electronic Music 1920s–2000s
Year 4	Gospel Music 20 th Century	Film Music 1960s Composition (Graphic Scores)	Swing Music 1930s–1940s	Progressive Rock 1940s Composition – Spanish-Inspired	World Pentatonic Music 1800s Film Music	Folk–Rock Music 2000s
Year 5	Sea Shanties 19 th Century	Gospel Music 20 th Century Songwriting	Islamic Music	Groove 1960s Argentine Tango 1930s–1950s	Gamelan Music 20 th Century Orchestral Music	Indian and Pakistani Music
Year 6	Swing Music 1935–1945	Country, Electronic Dance, Rock 1910s Composition	Sacred Vocal Music 7 th Century	1970s Soul Music Composition and Improv	1980s Film Music Songwriting	Indian Styles (Bhangra, Bollywood and Classical)

Year 1 - Mapping Key

National Curriculum KS1

Programme of study	1	Pupils use their voices expressively and creatively by singing songs and speaking chants and rhymes.
	2	Pupils play tuned and untuned instruments musically.
	3	Pupils listen with concentration and understanding to a range of high-quality live and recorded music.
	4	Pupils experiment with, create, select, and combine sounds using the inter-related dimensions of music.

Model Music Curriculum Statements

Singing	a	Sing simple chants and rhymes from memory, singing collectively and at the same pitch, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in.
	b	Sing songs with a very small range (mi-so), then slightly wider. Include pentatonic songs
	c	Sing a wide range of call-and-response songs to control vocal pitch and to match the pitch they hear with accuracy.
Listening	a	Develop knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing.
	b	Listen to recorded performances.
Composing	a	Improvise simple vocal chants using question-and-answer phrases.
	b	Create musical sound effects and short sequences of sounds in response to a stimulus (e.g. a rainstorm or a train journey). Combine to make a story using classroom instruments or sound-makers.
	c	Understand the difference between creating a rhythm pattern and a pitch pattern.
	d	Invent, retain, and recall rhythm and pitch patterns and perform these for others, taking turns.
	e	Use music technology to capture, change, and combine sounds.
	f	Recognise how graphic notation can represent created sounds. Explore and invent own symbols.
Musicianship: Pulse/beat	a	Walk, move, or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.
	b	Use body percussion and classroom percussion, playing repeated patterns (ostinati) and short pitched patterns on tuned instruments to maintain a steady beat.
	c	Respond to the pulse in recorded/live music through movement and dance.
Musicianship: Rhythm	d	Perform short copycat rhythm patterns accurately, led by the teacher.
	e	Perform short repeating rhythm patterns while keeping in time with a steady beat.
	f	Perform word-pattern chants; create, retain and perform their own rhythm patterns.
Musicianship: Pitch	g	Listen to sounds in the local school environment comparing high and low sounds.
	h	Sing familiar songs in both low and high voices and talk about the difference in sound.
	i	Explore percussion sounds to explore storytelling.
	j	Follow pictures and symbols to guide singing and playing e.g. 4 dots = 4 taps on the drum.

Year 2 - Mapping key

National Curriculum KS1		
Programme of study	1	Pupils use their voices expressively and creatively by singing songs and speaking chants and rhymes.
	2	Pupils play tuned and untuned instruments musically.
	3	Pupils listen with concentration and understanding to a range of high-quality live and recorded music.
	4	Pupils experiment with, create, select, and combine sounds using the inter-related dimensions of music.
Model Music Curriculum Statements		
Singing	a	Sing songs regularly with a pitch range of do-so (e.g. C-G) with increasing vocal control.
	b	Sing songs with a small pitch range, pitching accurately.
	c	Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. <i>crescendo</i> , <i>decrescendo</i> , pause).
Listening	a	Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing.
	b	Listen to recorded performances.
Composing	a	Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch).
	b	Work with a partner to improvise simple question-and-answer phrases, to be sung and played on untuned percussion, creating a musical conversation.
	c	Use graphic symbols, dot notation, and stick notation, as appropriate, to keep a record of composed pieces.
	d	Use music technology to capture, change, and combine sounds.
Musicianship: Pulse/beat	a	Understand that the speed of the beat can change, creating a faster or slower pace (tempo).
	b	Mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo.
	c	Walk in time to the beat of a piece of music or song. Know the difference between left and right to support coordination and shared movement with others.
	d	Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.
	e	Identify the beat groupings in familiar music that they sing regularly and listen to.
Musicianship: Rhythm	f	Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.
	g	Create rhythms using word phrases as a starting point.
	h	Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers, and crotchets rests.
	i	Create and perform their own chanted rhythm patterns with the same stick notation.
Musicianship: Pitch	j	Play a range of singing games based on the cuckoo interval (so-mi) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument, or backing track.
	k	Sing short phrases independently within a singing game or short song.
	l	Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low).
	m	Recognise dot notation and match it to 3-note tunes played on tuned percussion.

Year 3 - Mapping key

National Curriculum KS2

Programme of study	1	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.
	2	Improvise and compose music for a range of purposes using the inter-related dimensions of music.
	3	Listen with attention to detail and recall sounds with increasing aural memory.
	4	Use and understand staff and other musical notations.
	5	Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.
	6	Develop an understanding of the history of music.

Model Music Curriculum Statements

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

Year 4 - Mapping key



National Curriculum KS2

Programme of study	1	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.
	2	Improvise and compose music for a range of purposes using the inter-related dimensions of music.
	3	Listen with attention to detail and recall sounds with increasing aural memory.
	4	Use and understand staff and other musical notations.
	5	Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.
	6	Develop an understanding of the history of music.

Model Music Curriculum Statements

Singing	a	Continue to sing a broad range of unison songs with the range of an octave (do-do), pitching the voice accurately and following directions for getting louder (<i>crescendo</i>) and quieter (<i>decrescendo</i>).
	b	Sing rounds and partner songs in different time signatures (2, 3 and 4 time) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony.
Listening	a	Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing.
	b	Listen to recorded performances.
Composing: Improvise	a	Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (<i>legato</i>) and detached (<i>staccato</i>).
	b	Begin to make compositional decisions about the overall structure of improvisations and continue this process in composition tasks.
Composing: Compose	c	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.
	d	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.
	e	Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip.
	f	Introduce major and minor chords.
	g	Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work.
	h	Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, technology.
Performing	a	Develop facility in the basic skills of a selected musical instrument over a sustained learning period.
	b	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.
	c	Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts.
	d	Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).
Performing: Reading notation	e	Introduce and understand the differences between minims, crotchets, paired quavers, and rests.
	f	Read and perform pitch notation within a defined range (e.g. C-G/do-so).
	g	Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.

Year 5 - Mapping key

National Curriculum KS2		
Programme of study	1	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.
	2	Improvise and compose music for a range of purposes using the inter-related dimensions of music.
	3	Listen with attention to detail and recall sounds with increasing aural memory.
	4	Use and understand staff and other musical notations.
	5	Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.
	6	Develop an understanding of the history of music.
Model Music Curriculum Statements		
Singing	a	Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching, and appropriate style.
	b	Sing three-part rounds, partner songs, and songs with a verse and a chorus.
Listening	a	Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing.
	b	Listen to recorded performances.
Composing: Improvise	a	Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.
	b	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 (<i>fortissimo</i>), very quiet (<i>pianissimo</i>), moderately loud (<i>mezzo forte</i>), and moderately quiet (<i>mezzo piano</i>). Continue this process in composition tasks.
Composing: Compose	c	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.
	d	Working in pairs, compose a short ternary piece.
	e	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.
	f	Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, technology.
Performing: Instrumental performance	a	Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one staff and using notes within the Middle C–C ⁵ /do–do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance.
	b	Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs.
	c	Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra.
	d	Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.
Performing: Reading notation	e	Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers, and semiquavers.
	f	Understand the differences between 2/4, 3/4, and 4/4 time signatures.
	g	Read and perform pitch notation within an octave (e.g. C–C ⁵ /do–do).
	h	Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.

Year 6 - Mapping key



National Curriculum KS2		
Programme of study	1	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.
	2	Improvise and compose music for a range of purposes using the inter-related dimensions of music.
	3	Listen with attention to detail and recall sounds with increasing aural memory.
	4	Use and understand staff and other musical notations.
	5	Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.
	6	Develop an understanding of the history of music.
Model Music Curriculum Statement		
Singing	a	Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching, and appropriate style.
	b	Continue to sing three- and four-part rounds or partner songs, and experiment with positioning singers randomly within the group - i.e. no longer in discrete parts - in order to develop greater listening skills, balance between parts, and vocal independence.
Listening	a	Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing.
	b	Listen to recorded performances.
Composing: Improvise	a	Create music with multiple sections that include repetition and contrast.
	b	Use chord changes as part of an improvised sequence.
	c	Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.
Composing: Compose	d	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.
	e	Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen.
	f	Enhance improvised/composed melodies with rhythmic or chordal accompaniment.
	g	Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.
Performing: Instrumental performance	a	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 (<i>ff</i>), very quiet (<i>pp</i>), moderately loud (<i>mf</i>), and moderately quiet (<i>mp</i>).
	b	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.
	c	Engage with others through ensemble playing with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.
Performing: Reading notation	d	Further understand the differences between semibreves, minims, crotchets, quavers, and semiquavers, and their equivalent rests.
	e	Further develop the skills to read and perform pitch notation within an octave (e.g. C-C/ do-do).
	f	Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.
	g	Read and play from notation a four-bar phrase, confidently identifying note names and durations.