

Netherfield Primary School Music Curriculum

<u>Nursery</u>	
Unit Titles	Let's Be Friends
	This is Me
	I've Got Feelings
Musical Learning	
In Nursery, children begin their musical journey through playful exploration of sound, movement and voice. They experience the joy of music through singing, rhythm games and movement linked to familiar themes and emotions.	
Objectives	
- Sing familiar songs and rhymes together, developing memory and pitch control. - Use body percussion and percussion instruments to keep a simple beat. - Explore loud and quiet, fast and slow, high and low sounds. - Move to music with increasing control and awareness of rhythm. - Share music-making with others, showing enjoyment and confidence.	
Musical Material (Core Repertoire)	
Let's Be Friends <i>Hello Song</i> – greeting song exploring turn-taking and pulse. <i>Make a Friend Today</i> – Sing Up original, reinforcing friendship and sharing. This is Me <i>This is Me</i> – Sing Up song about identity and confidence. <i>Head, Shoulders, Knees and Toes</i> – traditional action song exploring tempo and body awareness. I've Got Feelings <i>I've Got Feelings</i> – Sing Up song exploring emotions through dynamics and tempo. <i>If You're Happy and You Know It</i> – action song exploring changes in expression. <i>Rain, Rain, Go Away</i> – traditional nursery song in contrasting mood.	

<u>Reception</u>	
Unit Titles	I've Got a Grumpy Face
	Shake My Sillies Out
	Slap, Clap, Clap
	Down There Under the Sea
Musical Learning	
In Reception, children develop musical awareness through singing, movement, creative play and listening. Learning builds on Nursery foundations and prepares children for the structured progression of Key Stage 1.	
Objectives	
- Sing simple songs with expression, matching pitch and rhythm. - Keep a steady beat using body percussion, movement or instruments. - Respond to tempo, dynamics and character in music through movement. - Create their own sound patterns using voices and instruments. - Perform songs confidently with others. - Talk about how music makes them feel.	
Musical Material (Core Repertoire)	
I've Got a Grumpy Face <i>I've Got a Grumpy Face</i> – expressive song exploring emotions and vocal character. <i>If You're Happy and You Know It</i> – contrasting action song exploring expressive changes. - Listening link: <i>The Sorcerer's Apprentice</i> (Dukas) – exploring drama and mood. Shake My Sillies Out <i>Shake My Sillies Out</i> – lively movement song encouraging beat awareness and coordination. <i>Head, Shoulders, Knees and Toes</i> – tempo awareness and physical response. - Listening link: <i>The Syncopated Clock</i> (Leroy Anderson) – responding to steady beat and rhythm. Slap, Clap, Clap <i>Slap, Clap, Clap</i> – body percussion patterns developing beat and rhythm skills. <i>Clap, Clap, Clap Your Hands</i> – simple imitation patterns. - Listening link: <i>We Will Rock You</i> (Queen) – recognising steady beat and pattern repetition. Down There Under the Sea <i>Down There Under the Sea</i> – imaginative song exploring pitch, movement and storytelling. <i>Baby Shark</i> – patterns and call-response structure (used sparingly!). - Listening link: <i>Aquarium</i> from <i>Carnival of the Animals</i> (Saint-Saëns) – describing underwater moods and sounds.	

Year 1

Unit		Menu Song 6 lessons	Football 6 lessons	Dancing and drawing to Nautilus 3 lessons	Cat and Mouse 3 lessons	Come dance with me 6 lessons
Musical learning		Focus: Active listening (movement), beat, echo singing, showing pitch moving, progression snapshot 1. <u>Objectives</u> - 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	Focus: Beat, ostinato, pitched/unpitched patterns, mi-re-do (notes E-D-C), progression snapshot 2. <u>Objectives</u> - Compose word patterns in groups and melodies in pairs using mi-re-do (E-D-C). - 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, understanding there is one beat for each syllable. - Recognise the difference between a pattern with notes (pitched) and without (unpitched)	Focus: Active listening (musical signals, internalising beat, draw to music, movement/actions), electronic music. <u>Objectives</u> - Perform actions to music, reinforcing a sense of beat. - 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.	Focus: Mood, tempo, dynamics, rhythm, timbre, dot notation. <u>Objectives</u> - Create rhythm patterns, sequencing them, and 'fixing' them as compositions using simple notation. - Attempt to record compositions with stick and other notations. - Sing and chant songs and rhymes expressively. - Listen and copy rhythm patterns	Focus: Call-and-response, echo singing and playing, playing percussion, crotchet, quavers, crotchet rest, developing beat skills, progression snapshot 3. <u>Objectives</u> - Create musical phrases from new word rhythms that children invent. - Sing either part of a call-and-response song. - Play the response sections on tuned percussion using the correct beater hold. - Echo sing a line independently with teacher leading, then move on to pair singing in echo format. - Copy call-and-response patterns with voices and instruments.
	Musical material (Core Repertoire)	"Menu Song" (Sing Up original) – rhythmic chant and kitchen-sound performance piece.	"Football Song" (Sing Up original) – body percussion chant.	"Nautilus" – Anna Meredith – electronic listening and movement. - Optional listening: <i>Carnival of the Animals</i> – <i>The Elephant</i> (Saint-Saëns) for contrast..	Traditional rhyme "Cat and Mouse", exploring dynamics and rhythm.	Traditional song "Come Dance with Me" – simple percussion accompaniment.
Programme of Study	1	✓	✓		✓	✓
	2	✓	✓		✓	✓
	3	✓	✓	✓	✓	✓
	4	✓	✓		✓	✓

Year 2

Unit		Tony Chestnut 6 lessons	Grandma rap 6 lessons	Swing-a-long with Shostakovich 3 lessons	Charlie Chaplin 3 lessons	Tanczemy labada 6 lessons
Musical learning		Focus: Beat, rhythm, melody, echo, call-and-response, tuned and untuned percussion, progression snapshot 1.	Focus: Duration (crotchet, quavers, crotchet rest), unison, round, progression snapshot 2.	Focus: 2- and 3-time, beat, beat groupings, 20th century classical music.	Focus: To create music to accompany a short film featuring Charlie Chaplin, pitch (high and low), duration (long and short), dynamics/volume (loud and soft).	Focus: Singing games, traditional Polish dances, follow a changing beat and tempo, playing a percussion accompaniment, body percussion patterns, progression snapshot 3
		<u>Objectives</u> - 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.	<u>Objectives</u> - Compose 4-beat patterns to create a new rhythmic accompaniment, using a looping app. - Chant Grandma rap rhythmically, and perform to an accompaniment children create. - Chant and play rhythms using the durations of 'walk' (crotchet), 'jogging' (quavers), and 'shh' (crotchet rest) from stick notation. - Learn a clapping game to Hi lo chicka lo that shows the rhythm. - Show the following durations with actions 'walk' (crotchet) and 'jogging' (quavers).	<u>Objectives</u> - Create action patterns in 2- and 3-time. - Listen actively and mark the beat by tapping, clapping, and swinging to the music. - Listen and move, stepping a variety of rhythm patterns ('walk', 'jogging', 'skippy'). - Understand and explain how beats can be grouped into patterns and identify them in familiar songs. - Move freely and creatively to music using a prop	<u>Objectives</u> - Compose a soundtrack to a clip of a silent film. - Understand and use notes of different duration. - Understand and use notes of different pitch. - Understand and use dynamics	<u>Objectives</u> - Demonstrate an internalised sense of pulse through singing games. - Sing confidently in Polish, and play a cumulative game with spoken call-and-response sections. - Play an accompaniment on tuned percussion and invent a 4-beat body percussion pattern. - Listen and match the beat of others and recorded music, adapting speed accordingly. - Listen to traditional and composed music from Poland. Begin to understand how music helps people share tradition and culture
Musical material (Core Repertoire)		"Tony Chestnut" – traditional children's action song.	"Grandma Rap" (Sing Up) – rhythmic chant; includes <i>Hi Lo Chicka Lo</i> (American clapping game).	"Jazz Suite No. 2: Waltz" and "Polka" – Dmitri Shostakovich. - Optional listening: <i>Sing, Sing, Sing</i> (Benny Goodman) for jazz comparison.	Silent film examples from <i>The Kid</i> and <i>Smile</i> – Charlie Chaplin.	Polish traditional dance "Labada" and accompanying Polish folk tunes.
Programme of Study	1	✓	✓	✓		✓
	2	✓	✓			✓
	3	✓	✓	✓		✓
	4	✓	✓		✓	

Year 3

Unit		I've been to Harlem 6 lessons	Sound and Symmetry 3 lessons	From a Railway Carriage 3 lessons	Latin dance (instrument unit – ukuleles) 12 lessons
Musical learning		Focus: Pitch shape, ostinato, round, pentatonic, call-and-response, progression snapshot 1. <u>Objectives</u> • Compose a pentatonic ostinato. • Sing a call-and-response song in groups, holding long notes confidently. • Play melodic and rhythmic accompaniments to a song. • Listen and identify where notes in the melody of the song go down and up.	Focus: Pattern, symmetry, rhythm patterns, structure, repetition, creating and combining sounds. <u>Objectives</u> • Create and perform repeating rhythm patterns. • Identify and replicate simple rhythmic patterns. • Combine sounds to create structured musical patterns. • Use repetition and contrast when creating music. • Perform patterns accurately, keeping a steady pulse. • Listen to and respond to patterns in music.	Focus: Rhythm, tempo, pulse, spoken rhythm, performance, structure, responding to music. <u>Objectives</u> • Perform spoken rhythm patterns with a steady pulse. • Match spoken rhythms to the rhythm of words. • Respond to changes in tempo (fast/slow). • Use voice expressively when performing spoken text. • Perform as part of a group, keeping in time with others. • Listen and respond to musical and rhythmic changes.	Focus: Holding, strumming and picking the ukulele, tapping percussively on the body of the ukulele. Chords A minor and F major, compose a short piece for ukulele using different techniques, salsa and Cuban music. <u>Objectives</u> • Listen to a range of Cuban pieces, understanding influences on the music and recognising some of its musical features. • Sing the syncopated rhythms in Latin dance and recognise a verse/chorus structure. • Play a part on ukulele and play as part of a whole-class performance. • Improvise percussive drum rhythms to play on the body of the ukulele. • Compose a short piece for ukulele, demonstrating the skills learnt
	Musical material (Core Repertoire)	• American folk song “I’ve Been to Harlem”. • Comparative folk: “Mingulay Boat Song” and “Skip to My Lou”.		• From a Railway Carriage – Robert Louis Stevenson. • Night Mail – Benjamin Britten. • Geographical Fugue – Ernst Toch.	• Ukulele arrangement of <i>Latin Dance</i> with percussive body tapping. Listening: Cuban ensemble music and salsa patterns.
Programme of Study	1	✓	✓	✓	✓
	2	✓	✓	✓	✓
	3	✓	✓	✓	✓
	4	✓	✓	✓	✓
	5	✓		✓	✓
	6				✓

Year 4

Unit		This little light of mine 6 lessons	Composing with Colour 3 lessons	Fanfare for the Common Man 3 Lessons	The doot doot song (instrument unit – ukuleles) 12 lessons
Musical learning		Focus: Pentatonic scale, Gospel music, off-beat, rhythm, call-and-response, progression snapshot 1. <u>Objectives</u> - Improvise with the voice on the notes of the pentatonic scale D-E-G-A-B (and B flat if you have one). - Sing in a Gospel style with expression and dynamics. - 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: Graphic notation, composition, dynamics, tempo, texture, structure, creating and combining sounds. <u>Objectives</u> - Create simple compositions using a range of sounds and instruments. - Use changes in dynamics (loud/quiet) and tempo (fast/slow). - Represent musical ideas using colours, shapes or symbols (graphic notation). - Perform compositions following their own notation. - Listen and evaluate their own and others' work.	Focus: Structure, pulse, rhythm patterns, dynamics, timbre, brass instruments, listening and responding to music. <u>Objectives</u> - Identify and respond to changes in dynamics (loud/quiet). - Recognise and follow a steady pulse. - Listen and identify different instruments, particularly brass. - Create and perform simple rhythmic patterns. - Use movement or instruments to respond to musical structure and changes. - Listen to and describe features of the music using appropriate vocabulary.	Focus: Practise holding and strumming the ukulele, chords A minor, F and C major, notes A, E, F and C, strumming (down strum, up strum), beat, improvise, durations: semibreve, minim, crotchet and quavers, off beat, song structure (intro, verse, chorus, middle 8), call-and-response, acoustic pop. <u>Objectives</u> - Listen and identify similarities and differences between acoustic guitar styles. - Sing swung rhythms lightly and accurately. - Improvise ('doodle') with voices and ukulele over a single chord/chord pattern. - Play a part on ukulele as part of a whole-class performance.
	Musical material (Core Repertoire)	Gospel song "This Little Light of Mine" (traditional); artist examples: Sam Cooke, The Seekers.	- Ecstatic Orange – Michael Torke. - A Colour Symphony – I. Purple (Andante maestoso) – Arthur Bliss. - Rhapsody in Blue – George Gershwin. - Green Plastic, Pink Oil and Water – Rachel Leach.	Fanfare for the Common Man – Aaron Copland.	Ukulele arrangement of <i>The Doot Doot Song</i>; acoustic blues/gospel style.
Programme of Study	1	✓	✓	✓	✓
	2	✓	✓	✓	✓
	3	✓	✓	✓	✓
	4	✓	✓	✓	✓
	5	✓	✓	✓	✓
	6	✓			✓

Year 5

Unit		Favourite song (instrument unit – ukuleles) 12 lessons	What shall we do with the drunken sailor? 6 lessons	Kisne banaaya 6 lessons
Musical learning		Focus: Notes C, A, G and E, chords A minor, F major, C major and G major, durations used for strumming crotchet, quavers, minim, semibreve, semiquavers, 3/4 and 4/4 time signature, folk and folk-rock styles. <u>Objectives</u> • Sing with expression and a sense of the style of the music. • Listen and identify similarities and differences between folk and folk-rock styles. • Play a part on ukulele as part of a whole-class performance. • Compose a short piece for ukulele using major and minor chords, and a range of playing techniques	Focus: Sea shanties, beat, rhythm, chords, bass, dot notation, progression snapshot 1. <u>Objectives</u> • 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	Focus: A song from India and Pakistan, melody, accompaniment, four-part singing in a round, creating an arrangement, progression snapshot 3. <u>Objectives</u> • Compose a simple accompaniment using tuned instruments. • Create and perform their own class arrangement. • Sing and play the melody of Kisne banaaya. • Sing in a 4-part round accompanied with a pitched ostinato.
	Musical material (Core Repertoire)	• Folk and folk-rock repertoire including “500 Miles” (The Proclaimers) and “You Are My Sunshine.” • Listening: <i>Blowin’ in the Wind</i> (Bob Dylan) – folk-style analysis.	• Traditional sea shanty. • Listening: <i>The Wellerman</i> (Nathan Evans) – modern folk revival; <i>Blow the Man Down</i> (traditional). • Optional listening: <i>The Longest Johns</i> (modern sea shanty group) for contemporary folk context.	• Traditional Indian/Pakistani song “Kisne Banaaya” (Sing Up) – four-part round. • Listening: Bollywood and bhangra examples (e.g. A. R. Rahman).
Programme of Study	1	✓	✓	✓
	2	✓	✓	✓
	3	✓	✓	✓
	4	✓	✓	✓
	5	✓	✓	✓
	6	✓	✓	

Year 6

Unit		Hey, Mr Miller 6 lessons	Dona nobis pacem 6 lessons	Ame sau vala tara bal 6 lessons	You to me are everything 3 lessons	Composing for protest! 3 lessons
Musical learning		Focus: Swing music, syncopation, swing rhythm, big band instruments, scat singing, social and historical context (WWII, segregation) progression snapshot 1. <u>Objectives</u> • 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.	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, progression snapshot 2. <u>Objectives</u> • 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: Indian music, bhairavi raag, chaal rhythm, Indian musical instruments, Indian musical styles comparison (bhangra, Bollywood, Indian classical), progression snapshot 3. <u>Objectives</u> • Create a rhythmic piece for drums and percussion instruments. • Sing the chorus of Throw, catch in three-part harmony with dancing. • Develop knowledge and understanding of a variety of musical styles from India, talking about them using music vocabulary. • Demonstrate coordination and keeping a steady beat by dancing to bhangra music.	Focus: 1970s soul music, comparing cover versions. <u>Objectives</u> • 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	Focus: To create music inspired by Ethel Smyth and a picture of the suffragettes, composing using a non-musical stimulus, lyrics, melody, steady beat, tempo, ostinato, coda. <u>Objectives</u> • Create their own song lyrics. • Fit their lyrics to a pulse, creating a chant. • Write a melody and sing it. • Structure their ideas into a complete song
	Musical material (Core Repertoire)	• Swing song <i>In the Mood</i> (Glenn Miller) – exploring swing rhythm and big band style. • Scat singing examples – Ella Fitzgerald, Louis Armstrong.	• Traditional Latin canon <i>Dona Nobis Pacem</i> – sacred choral work. • Listening: <i>Ave Verum Corpus</i> (Mozart) and <i>Sanctus</i> (Fauré).	• Gujarati song <i>Ame Sau Vala Tara Bal</i> – exploring Indian classical and bhangra influences.	• Soul/disco classic <i>You to Me Are Everything</i> (The Real Thing, 1976) and cover versions.	• Inspired by <i>March of the Women</i> (Ethel Smyth) and protest songs such as <i>Imagine</i> (John Lennon), <i>Respect</i> (Aretha Franklin), and <i>We Shall Overcome</i> (traditional). • Optional modern protest link: <i>Freedom</i> (Beyoncé & Kendrick Lamar).
Programme of Study	1	✓	✓	✓	✓	✓
	2	✓	✓	✓		✓
	3	✓	✓	✓	✓	✓
	4	✓	✓	✓		✓
	5	✓	✓	✓	✓	✓
	6	✓	✓	✓	✓	✓

Key Stage 1

By the end of Key Stage 1, pupils should be taught to:

1. **Sing and use their voices expressively and creatively** – performing songs, chants and rhymes with control and enjoyment.
2. **Play tuned and untuned instruments musically** – keeping a steady beat and exploring simple rhythmic and melodic patterns.
3. **Listen with concentration and understanding** – responding to a range of high-quality live and recorded music.
4. **Experiment with, create, select and combine sounds** – using the interrelated dimensions of music (pitch, duration, dynamics, tempo, timbre, texture and structure).

Key Stage 2

By the end of Key Stage 2, pupils should be taught to:

1. **Perform** – sing and play musically with increasing confidence and control, developing expression and ensemble awareness.
2. **Listen** – listen with attention to detail, recall sounds with increasing aural memory, and respond using appropriate musical vocabulary.
3. **Compose** – improvise and compose music for a range of purposes using the interrelated dimensions of music.
4. **Notation** – use and understand staff and other musical notations with increasing fluency.
5. **Range of Music** – appreciate and understand a wide variety of high-quality music from different traditions, composers and musicians.
6. **History of Music** – develop an understanding of the history and context of music and its place in culture and society.