



# WPMS Music Department

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"CREATING TOMORROW'S ROLE MODELS BY COMBINING  
TRADITIONAL VALUES WITH FUTURES THINKING."

2023 - 2024



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# Curriculum Vision Statement

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The learning of music is enriched by developing pupils' knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.

Music can make a powerful contribution to the education and development of children, having benefits which range from those that are largely academic to the growth of social skills and contribution to overall development. It is a unique form of communication that can change the way pupils feel, think and act.

At WPMS our vision is to enable all children to have the opportunity to learn a musical instrument; to make music with others; to learn to sing; and to have the opportunity to progress to the next level of excellence.



## Three “I’s” Documentation

# Intent

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The aim of the Music Department at *WPMS* is to make music:

- Enjoyable: To develop a sensitive response to sound in general and a lifelong enjoyment of music of all kinds, both as a listener and a participant, to think about musical ideas and to use music as a creative stimulus
- Creative: To develop pupils’ self-expression, to develop the capacity to understand and express ideas and feelings through the medium of sound
- Social: Because singing together creates bonds, to develop the ability to work constructively as a member of a group using skills of leadership, discussion, negotiation, and the blending of different peoples’ ideas
- Cultural: To develop an awareness of musical heritage, traditions, and developments in a variety of cultures and societies
- Cross Curricular: To help language development and literacy, to develop a feel for patterns and numeracy, to provide a vehicle for learning certain subjects or to enhance other subjects e.g., language, history, art, drama etc because music contributes to acts of worship
- Aesthetic: Because music helps pupils to understand the way their feelings work and to develop an insight into areas of experience, some of which cannot be verbalised easily



Three “I’s” Documentation

# Implementation

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Music at WPMS is delivered in accordance with the statutory order “The National Curriculum in England: Music programmes of study for KS2 and KS3”.

The statutory requirements provide a framework within which the school has wide discretion in the content, repertoire and means of delivery.

The national curriculum for music aims to ensure that all pupils:

Perform, listen to, review, and evaluate music across a range of historical periods, genres, styles, and traditions, including the works of the great composers and musicians

Learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence

Understand and explore how music is created, produced, and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

Walton Priory’s tailored and specific music scheme take a holistic approach to teaching music in the classroom. The WPMS key concepts are intertwined throughout the 4 year learning journey to create and enriching learning experience. These being performing, listening, composing, the history of music and the inter-relation dimensions of music.



Three "I's" Documentation

# Implementation

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## KS2

Using Kapow:

Each 5 lesson unit combines the 5 subject concepts and is designed to capture pupil' imagination and encourage them to explore music enthusiastically. During each topic, children will be taught how to sing fluently and expressively, play tuned and untuned instruments accurately and with control. They will learn to identify the interrelated dimensions of music and use them expressively in their own improvisations and compositions.

Pupils will participate in activities ranging in style and tradition, developing their skills and understanding. Lessons and 'hands +- on' and incorporate movement and dance elements, as well as cross-curricular links with other areas of learning

## KS3

Because the WPMS tailored music scheme follows the spiral curriculum model where previous skills and knowledge are returned and built upon. Children in KS3 progress throughout their time and tackle more complex tasks as well and develop their understanding and knowledge of the history of music, staff notation as well as the in-depth studies of the interrelated dimensions of music.

A carefully selected scheme of work based on units of work from "Musical Context" builds on Key Concepts while engaging and enthuse students.





## Three “I’s” Documentation

# Impact

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The impact of WPMS’s bespoke scheme can be constantly monitored through both formative and summative assessment opportunities. Each lesson gives the opportunity for ‘in the moment’ formative assessment and at the end of each unit there is a performance element and knowledge assessment where summative assessments of pupils’ Learning is carried out.

Knowledge organisers for each unit support pupils by providing a highly visual record of the key learning from the unit, encouraging recall of practical skills, key knowledge and vocabulary.

By the time children leave WPMS at the end of year 8, the expected impact is that children will:

1. Be confident performers, composers and listeners and will be able to express themselves musically at and beyond school
2. Show an appreciation and respect for a wide range of musical styles from around the world and will understand how music is influenced by the wider cultural, social and historical contexts in which it is developed
3. Understand the ways in which music can be written down to support performing and composing activities
4. Demonstrate and articulate an enthusiasm for music and be able to identify their own personal musical preferences
5. Meet the end of key stage expectations outlined in the National Curriculum for Music



# Assessment

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Performing is largely assessed by means of informal classroom observation - not only specific performing tasks but also often in composing activities.

Pupils frequently perform their compositions which are then recorded and played back to other pupils in the class and discussed and assessed. Provision is made within the curriculum to assess individual competence as well as ensemble awareness in accordance with national guidelines.

Most compositions are assessed in the classroom. This is particularly important in the case of group compositions because of the need to identify the process and the contributions of individual pupils. It is ideas, structures and imagination which determine outcomes in composing work.

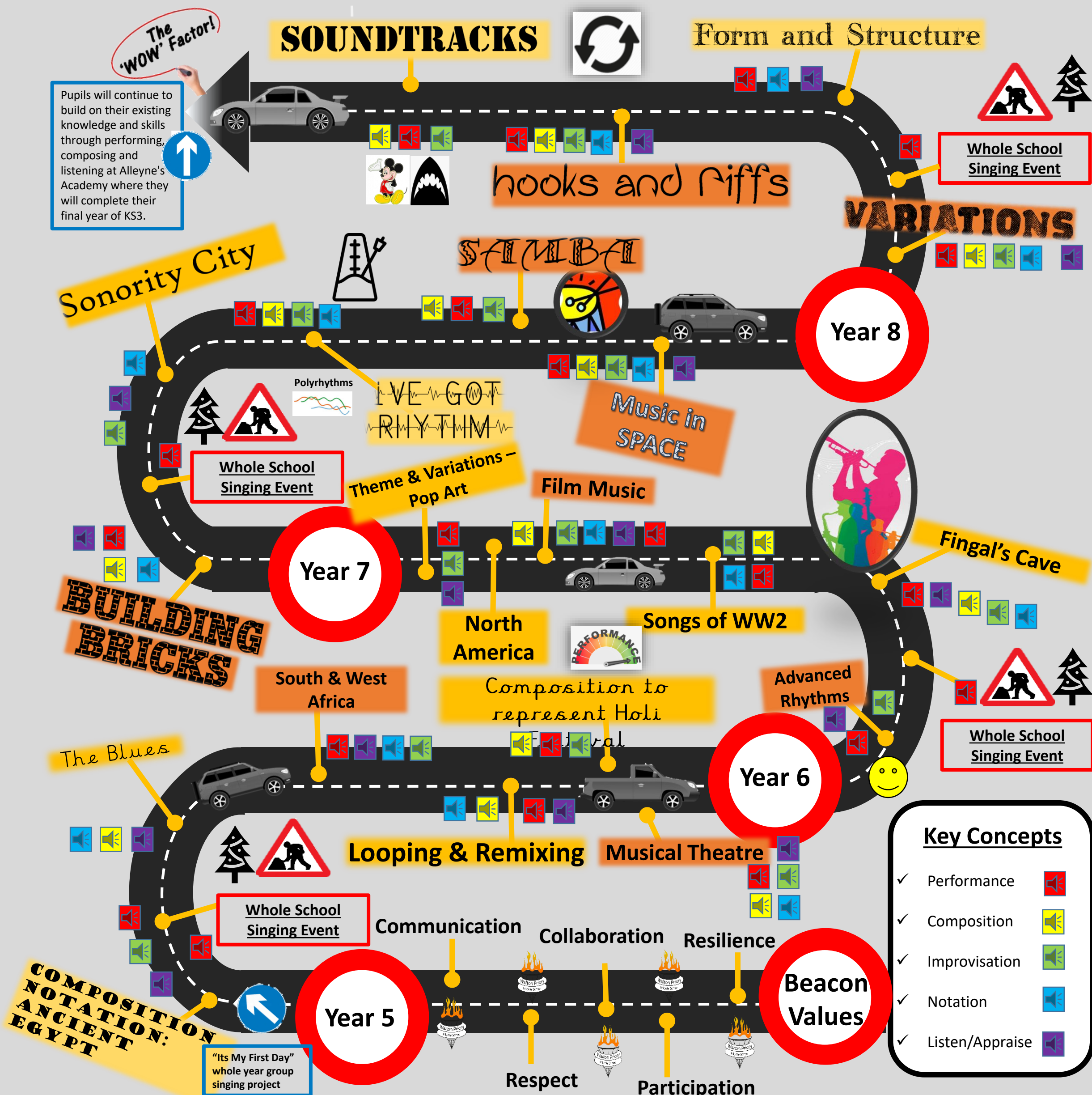
Students are also regularly involved in self-assessment of their own and others' work. It is clearly important in music that the students understand **what** they are doing and **how** they are doing. Self-assessment is encouraged in music because:

1. It can improve motivation
2. It can lead to better communication between the teacher and student
3. It can provide the teacher with useful insights into how a student perceives an activity
4. It can enhance the validity of teacher assessment



# MUSIC DEPARTMENT LEARNING JOURNEY

Walton Priory  
Middle School



At WPMS our vision is to enable all children to have the opportunity to learn a musical instrument; to make music with others; to learn to sing; and to have the opportunity to progress to the next level of excellence.

The learning of music is enriched by developing pupils' knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.



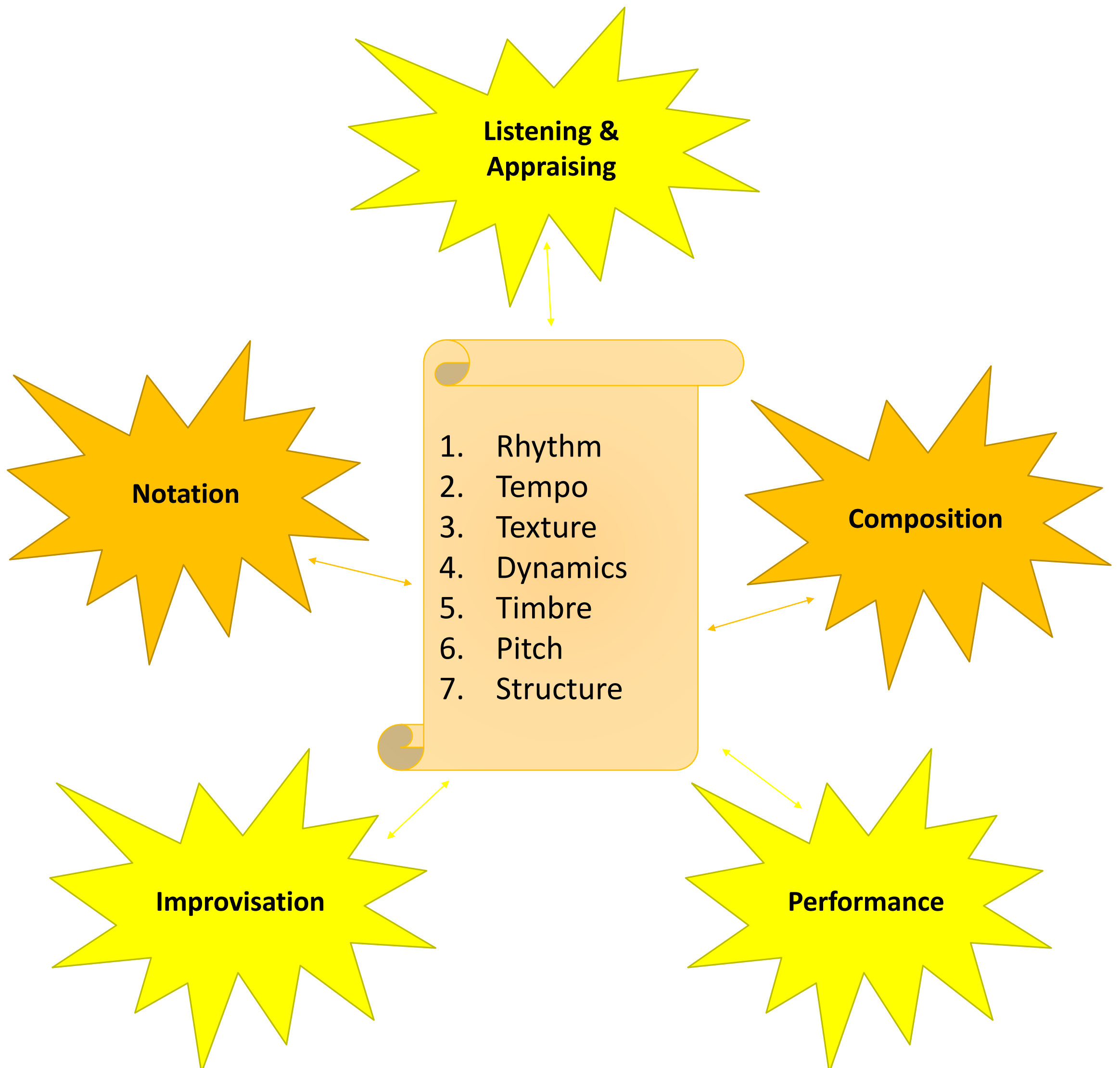
# Curriculum On A Page

Cohort	Curriculum Topic
Year 5 Autumn 1	Composition notation, Theme: Ancient Egypt
Year 5 Autumn 2	The Blues
Year 5 Spring 1	South and West Africa
Year 5 Spring 2	Composition to represent the festival of colour (Theme: Holi Festival)
Year 5 Summer 1	Looping and Remixing
Year 5 Summer 2	Musical Theatre
Year 6 Autumn 1	Advance Rhythms
Year 6 Autumn 2	Dynamics, pitch and tempo (Theme: Fingal's Cave)
Year 6 Spring 1	Songs of WW2
Year 6 Spring 2	Film Music
Year 6 Summer 1	Theme and Variations (Theme: Pop Art)
Year 6 Summer 2	North America – Minimalism
Year 7 Autumn	The symphonic Orchestra & Mad T-shirt
Year 7 Spring	Rhythm & Pulse (Saharan Sounds)
Year 7 Summer	Programme Music: 'Space' (Gustav Holst the Planets)
Year 8 Autumn	Theme & Variations
Year 8 Spring	Form & Structure
Year 8 Summer 1	Riffs & Hooks
Year 8 Summer 2	Film Music & Leitmotifs



# Subject Concepts

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# Year 5

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- P13. End Points
- P15. Beacon Values & Cultural Capital
- P16. Core Assessments
- P17. Assessment Grid



# Y5 End Points

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## **End of Year 5 Expectations for a WPMS Musician**

Students will have knowledge of;

### **Singing:**

Students will sing regularly with attention paid to breathing, posture, dynamics and accurate phrasing. They will Learn to sing as part of an ensemble, listening to each other and singing in tune. They should follow a leader or conductor, understand the meaning of the song and demonstrate and maintain correct posture and breath control.

### **Listening:**

Pupils should be able to listen to and analyse music with reference to the building blocks of music. Using musical vocabulary, students will be able to discuss a wide repertoire of music, commenting on the pitch, texture, tempo, dynamics and instrumentation.

In order for pupils to explore musical meaning, they will be able to answer the following questions:

1. Where does the music come from and who performed it?
2. How is this music expressive? What techniques are used to communicate its
3. Expressive intent?
4. What is your subjective/personal reaction to the music?





# Y5 End Points cont.

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## **Composing:**

Students will compose and be able to improvise freely over a drone, developing sense of shape and character, using tuned percussion and keyboards. Improvising over a simple groove, responding to the beat, creating a satisfying melodic shape with their voice will take place on a frequent basis; they will be encouraged to experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano).

## **Performing:**

Following staff notation, students will be able to play melodies on keyboards and pitched instruments. They will understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. Reading and playing short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations should also be accomplished.

## **Topics:**

Year 5 Autumn 1	Composition notation, Theme: Ancient Egypt
Year 5 Autumn 2	The Blues
Year 5 Spring 1	South and West Africa
Year 5 Spring 2	Composition to represent the festival of colour (Theme: Holi Festival)
Year 5 Summer 1	Looping and Remixing
Year 5 Summer 2	Musical Theatre





# Y5 Beacon Values & Cultural Capital

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**Beacon Values:** Reflect on the musical examples being listened to and respect other students' opinions. Participate and collaborate in classroom performances.

Resourceful, Notation enables students to share their ideas with others. Collaborates, students can read and perform other students' compositions whilst performing in ensembles and well as solo work. Reflective – reading back notation to spot differences in live performances (improvisation)

Respectful to others musical likes and dislikes whilst being responsible when discussing the music. Being resourceful when performing music (Body beats and Vocal sounds as well as keyboards) Participation in group ensembles.

Resilient, practice and repeat when performance mistakes are made. Respect class members when they are performing, Reflect on performances and identify areas for improvement, Responsibly use instruments, Participate and Collaborate in ensemble performance.

Reflect on the music listened to and identify the compositional devices. Be Resourceful and use the instruments and tools available to compose. Be resilient, composition may seem difficult but participation and collaboration can help build on initial ideas to create a masterpiece!

**Cultural Capital:** Classic Rock music and their impact on music today – The Beatles, commonly regarded as the foremost and most influential band in popular music history

Sharing music without technology/graphic notation and global differences. Orchestral and classical performances

Music is a natural aspect of humanity. Physically, instruments have come from resources around us. Music is in Nature; Gustav Mahler was inspired by birdsong and the sound of the trees.

Identify how the same musical elements are used across different cultures to create mood and atmosphere – Chinese music and the Ci, Liu and Xiao Dynasties.

Rock Anthems from the 80's



# Year 5 Core Assessments

Autumn	Spring	Summer
<p><b>Topic:</b> Composition Notation + The Blues</p> <p><b>Core Assessment/s:</b> Singing as an ensemble – “It’s My 1<sup>st</sup> Day” Cultural understanding &amp; Improvisation: The Blues</p> <p><b>Knowledge &amp; Skills Assessed:</b> Identifying the structure of a piece of music and matching this to non-standard notation as well as improving their own piece of music. Composing and playing a melody using staff notation. Knowing that notes can go either on or between the lines. Using pitch notation to write down their own melody. Singing in tune, using vocal expression to convey meaning and naming three key features of blues music. Singing in a tune a blues song. Playing a selection of blues scale notes out of order in their own improvisation. Playing the blues scale notes out of order. Improvising with use of notes from the blues scale.</p>	<p><b>Topic:</b> South &amp; West Africa &amp; Composition</p> <p><b>Core Assessment/s:</b> Performance – djembes and Composition to represent Holi</p> <p><b>Knowledge &amp; Skills Assessed:</b> Pupils singing using the correct pronunciation and with increasing confidence. Holding the tune of their part within a group performance.  Maintaining their part in the performance with accuracy. Staying in time with the other performers. Playing in time the more complicated rhythms with rests.  Creating a vocal composition in response to a colour and record in written form. Recording a composition as a graphic score. The ability to work as a group to perform a piece of music. Adjusting my dynamics and pitch according to a graphic score.</p>	<p><b>Topic:</b> Looping &amp; Remixing, Musical Theatre</p> <p><b>Core Assessment/s:</b> Knowledge of Musical Theatre, Composition &amp; performance</p> <p><b>Knowledge &amp; Skills Assessed:</b> Explaining what musical theatre is and how it’s made. Selecting appropriate existing music for their scene to tell the story of a journey and working effectively as part of a group. Performing in time with their groups, ensuring smooth transitions between spoken dialogue, singing and dancing.  Using loops to create a whole piece of music, ensuring that the different aspects of music work together.  Playing the first section of ‘Somewhere Over the Rainbow’ with accuracy. Playing the melody in time. Performing a piece with some structure and two different loops. Creating a suitable structure for my piece of music.</p>



# Year 5 Assessment Grid

	Y5_ Emerging 7-9	Y5_ Developing 10-12	Y5_ Secure 13-15	Y5_ Mastery 16-18	Y5_ Exceptional Performance 19-21
<b>Singing</b>	I can use my voice as part of an ensemble with some control.	I can use my voice as part of an ensemble with some control and expression.	I can use my voice both solo and as part of an ensemble, tunefully with increasing control and expression.	I can use my voice both solo and as part of an ensemble with fluency, control and expression.	I can use my voice both solo and as part of an ensemble with fluency, control and expression and sing in harmony with confidence.
<b>Listening + Knowledge</b>	<p>I can listen to music and begin to identify the tempo and dynamics</p> <p>I can identify different instruments and assume a musical genre</p>	<p>I can identify some changes in tempo and dynamics throughout a piece of music.</p> <p>I can identify musical genres from instrumentation and some stylistic characters</p>	<p>I can correctly identify changes in pitch, tempo, dynamics and instrumentation using the correct musical vocabulary.</p> <p>I can distinguish between different musical styles and genres from the style indicators.</p>	<p>I can discuss and critique changes in pitch, tempo, dynamics and instrumentation using the Italian musical vocabulary.</p> <p>I can articulate my views and correctly identify different musical genres, identifying the stylistic indicators of a set piece.</p>	<p>I can critique changes in pitch, tempo, dynamics and instrumentation using the Italian musical vocabulary.</p> <p>I can articulate my views and correctly identify different musical genres, identifying the stylistic indicators of a wide variety of music.</p>
<b>Composing</b>	I am beginning to improvise with rhythm using 'call and response' using untuned instruments	I can improvise with rhythm and 3 notes in response to a simple melody.	I can compose and realise ideas which develop into a functional piece of music which meets demands of the brief.	I can compose a creative response to a composition brief, using appropriate imaginative ideas, experimenting with different rhythmic and melodic devices. I can record my composition using pitch notation.	I can compose a creative response to a composition brief, using appropriate imaginative ideas, experimenting with different rhythmic and melodic devices. I can record my composition using pitch and rhythmic notation with accuracy.
<b>Performing</b>	I am beginning to perform some simple patterns with others on an un-tuned instrument.	I am beginning to play a simple melody line on a tuned instrument.	I can play a simple 2 bar melody of three notes on the keyboard with accuracy whilst following simple notation.	I can follow simple music notation with fluency and play a simple melodic line on the keyboard accurately.	I can follow music notation and play a melodic and harmonic line with accuracy, style and flare.



# Year 6

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- P19. End Points
- P21. Beacon Values & Cultural Capital
- P22. Core Assessments
- P23. Assessment Grid



# Y6 End Points

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## **End of Year 6 Expectations for a WPMS Musician**

Students will have knowledge of;

### **Singing:**

Students will be able to sing a broad range of songs, including those that involve syncopated rhythms, as part of a class choir, with a sense of ensemble and performance. They should observe rhythm, phrasing, accurate pitching and appropriate style.

Singing in rounds will develop greater listening skills, balance between parts and vocal independence.

### **Listening:**

At the end of Year 6, pupils should be able to identify some of the set pieces of music and their characteristics e (e.g. driving rhythms, relentless beat, regular pulse, drive, energy, repetition and pattern). Genres will include Western Classical music, traditional music and popular music.





# Y6 End Points Cont.

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## **Composing:**

Students will plan and compose an 8-beat or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic variety and interest. The melody should be recorded accurately using standard musical notation (notes and rhythms on the staff) and the performance captured using audio/visual technology. On a regular basis throughout the year pupils will be asked to:

1. Create music with multiple sections that include repetition and contrast.
2. Use chord changes as part of an improvised sequence.
3. Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.

## **Performing:**

Using keyboards or pitched percussion, students will be able to follow treble staff notation within an octave range and perform a melody 'musically' varying the dynamic range including very loud (ff ), very quiet (pp ), moderately loud (mf ) and moderately quiet (mp ).

To further this they may be able to accompany this same melody, and others, using block chords or a bass line with the left hand. In regards to notation, a foundation element to performance, students will be able to:

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).

Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.





# Y6 Beacon Values & Cultural Capital

**Beacon Values:** Reflect on the musical examples being listened to and respect other students' opinions. Participates and collaborates in classroom performances. Students will learn that instruments should be used correctly and not abused and shared fairly throughout the practical sessions – respectful and responsible

Resilience – improvisation and performance can seem daunting and difficult to begin with but practice and peer support will give confidence. Respect others when improvising in groups and give constructive comments and support. Participating in all musical activities and reflect on the history behind Jazz and Blues music

Being collaborative and resourceful when performing music (Body beats and Vocal sounds as well as keyboards) Participation in group ensembles.

Reflect on the music listened to and identify the compositional devices. Be Resourceful and use the instruments and tools available to compose. Be resilient, composition may seem difficult but participation and collaboration can help build on initial ideas to create a masterpiece!

Resilient during rehearsals and when learning difficult sections of the song. Respectful when giving class feedback about others performances. Resourceful when using class instruments, if there aren't specific instruments available, look at how you might be able to use your body or a keyboard to imitate the desired instrument. Reflective when listening and appraising. Responsible with delicate and expensive instruments. Participate in group performances, compositions and peer feedback. Collaborate fairly in group composition and performance tasks.

**Cultural Capital:** Listening to songs from different cultures and thinking about how they make the audience feel. Look at live performances throughout the ages. Perform live as a class in front of other classes

Performing: Teaching all students keyboard skills and the ability to improvise with 6 notes. Performing as part of a choir and playing in an ensemble

How Does Music Bring Us Together? This theme is relevant to learning topics such as kindness, responsibility, charity and diplomacy

History – Jazz in its historical context and the African Slave Trade




# Year 6 Core Assessments

Autumn	Spring	Summer
<p><b>Topic:</b> Advance Rhythms, Fingal's Cave</p> <p><b>Core Assessment/s:</b> Compose &amp; Perform, Knowledge and performance</p> <p><b>Knowledge &amp; Skills Assessed:</b>            Feeling the pulse while singing or chanting. The ability to clap the rhythm at the same time as chanting the words.            Choosing rhythmic elements that add up to 8 counts. Performing the compositions demonstrating a good sense of pulse.</p> <p>Engaging in discussion about the sounds of the orchestral piece. Having a selection of varied vocabulary in response to what they hear. Changing texture within their group improvisation, and being able to talk about the effect. Creating a graphic score.            Using dynamics/ texture/ pitch in their work.</p>	<p><b>Topic:</b> Songs of WW2 &amp; Film music</p> <p><b>Core Assessment/s:</b> Knowledge and singing, knowledge and interpretation/performance</p> <p><b>Knowledge &amp; Skills Assessed:</b>            The use of musical and comparative language in discussion. Answering questions accurately and following the melody line.            Following the scores with a good sense of timing, reflecting the timing of the song they are singing. Recalling the counter-melody line.</p> <p>Using the terms 'major' and 'minor' and identifying different instruments to describe how music evokes different emotions. Identifying pitch, tempo and dynamics, and using these to explain and justify their answers.</p> <p>To create a musical score to represent a composition. Interpreting their graphic score and performing their composition appropriately with their group. Creating sounds that relate to the scene of the film.</p>	<p><b>Topic:</b> Theme &amp; Variations, North America - Minimalism</p> <p><b>Core Assessment/s:</b> knowledge assessment, understanding and performance</p> <p><b>Knowledge &amp; Skills Assessed:</b>            Performing rhythms confidently            Naming the three rhythms correctly.            Copying the rhythms accurately with a good sense of pulse. Drawing the rhythms accurately. Showing a difference between each of their variations. Showing good creativity in finished product.</p> <p>Ability to name the key features of minimalism. Able to share their opinions of the music they hear in the lesson.            Ability to name the key features of minimalism and work out the pitches to play from staff notation of the piece 'Interlocking patterns'.</p> <p>Ability to play with correct technique. Able to play most pieces accurately, fluently and expressively.</p>



# Year 6 Assessment Grid

	 <b>Y6_ Emerging 10-12</b>	<b>Y6_ Developing 13-15</b>	<b>Y6_ Secure 16-18</b>	<b>Y6_ Mastery 19-21</b>	<b>Y6_Exceptional Performance 22-24</b>
<b>Singing</b>	I can use my voice as part of an ensemble with some control.	I can use my voice, controlling the pitch, as part of an ensemble with some expression.	I can use my voice both solo and as part of an ensemble, tunelessly with increasing control and expression.	Observing accurate phrasing and rhythm, I can use my voice both solo and as part of an ensemble with fluency, control and expression.	Observing accurate phrasing and rhythm, I can use my voice both solo and as part of an ensemble with fluency, control and expression and sing in harmony with confidence.
<b>Listening + Knowledge</b>	<p>I can listen to music and begin to identify the tempo and dynamics</p> <p>I can identify different instruments and assume a musical genre</p>	<p>I can identify some changes in tempo and dynamics throughout a piece of music.</p> <p>I can identify musical genres from instrumentation and some stylistic characters from the western classical and traditional musical movements.</p>	<p>I can correctly identify changes in pitch, tempo, dynamics and instrumentation using the correct musical vocabulary.</p> <p>I can distinguish between different musical styles and genres from the style indicators from western classical and traditional musical movements.</p>	<p>I can discuss and critique changes in pitch, tempo, dynamics and instrumentation using the Italian musical vocabulary.</p> <p>I can articulate my views and correctly identify different musical genres, identifying the stylistic indicators of a set piece.</p>	<p>I can critique changes in pitch, tempo, dynamics and instrumentation using the Italian musical vocabulary.</p> <p>I can articulate my views and correctly identify different musical genres, identifying the stylistic indicators of a wide variety of music.</p>
<b>Composing</b>	I can choose some sounds to achieve an effect. I am beginning to improvise with rhythm using 'call and response' using untuned instruments	I can choose sound to achieve a specific effect and can use varied rhythms and notes in response to a simple melody.	I can compose and realise ideas which develop into a functional piece of music which meets demands of the brief.	<p>I can compose a creative response to a composition brief, using appropriate imaginative ideas, experimenting with different rhythmic and melodic devices.</p> <p>I can record my composition using pitch notation. I can review and make appropriate changes to my work.</p>	<p>I can compose a creative response to a composition brief, using appropriate imaginative ideas, experimenting with different rhythmic and melodic devices.</p> <p>I can record my composition using pitch and rhythmic notation with accuracy. I can review and make changes to own work and that of others, clearly commenting on reasons.</p>
<b>Performing</b>	I am beginning to perform some simple patterns with others on an un-tuned instrument whilst maintain a steady beat.	I am beginning to play a simple melody line on a tuned instrument following simple graphic notation	I can play a simple melody using the white notes on the keyboard with accuracy whilst following simple notation.	I can follow music notation with fluency and play a complex melodic line on the keyboard accurately.	I can follow music notation and play a melodic and harmonic line with accuracy, style and flare.



# Year 7

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- P25. End Points
- P27. Beacon Values & Cultural Capital
- P28. Core Assessments
- P29. Assessment Grid



# Y7 End Points

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## **End of Year 7 Expectations for a WPMS Musician**

Students will have knowledge of;

### **Singing:**

Students will sing regularly from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and dynamic contrast.

They should be able to sing chordal harmony in two or three parts with accuracy and sing three and four-part rounds.

### **Listening:**

Pupils should be able to listen to and analyse music with reference, as a baseline, to the following musical elements.

<b>Tonality</b>	<b>Major, minor, or atonal</b>
<b>Texture/Instrumentation</b>	Instruments of the orchestra Typical band/ensemble set-up Traditional instruments
<b>Metre/Rhythm/Tempo</b>	Beats in a bar, duration of notes, use of syncopation and speed
<b>Pitch</b>	High/Low
<b>Harmony</b>	Primary chords and dissonance
<b>Dynamics</b>	Volume, articulated using English or Italian words

In order for pupils to explore musical meaning, they will be able to answer the following questions:

- Where does the music come from?
- When was it first written/performed? Do we know?
- Was the music written for a particular reason?
- What else was going on in the world at the time, and did these factors influence the piece?
- How is this music expressive? What techniques are used to communicate its expressive intent?
- What is your subjective/personal reaction to the music? How does this interact with any objective meaning the music might have?





# Y7 End Points Cont.

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## **Composing:**

Students will develop their compositional skills and will be able to:

1. Compose chords sequences on the keyboard or guitar in C major or A minor using mainly primary chords
2. Create melodic song-lines shaped by lyrics and/or harmonic intention.
3. Compose chord sequences on the keyboard or guitar in C major or A minor.
4. Explore melodic line and simple structural ideas, e.g. ABA.
5. Compose melodies using vocal or instrumental improvisation, bearing in mind phrase structure.
6. Improvise new musical ideas over (a) a drone, (b) a chord sequence(s) or (c) over a groove within a given key.

## **Performing:**

1. Students will be able to find notes on the keyboards.
2. Play rhythmically simple melodies on keyboard instruments, following staff notation written on one stave.
3. Read and play short rhythmic phrases at sight, using conventional symbols for known rhythms and note durations.
4. Read simple phrases using pitch and rhythmic notation on the treble clef containing melodies that move mostly in step.
5. Play chord sequences from a range of familiar songs as compositional models
6. Play given chord sequences as examples of harmonic effect.

## **Topics:**

The Symphonic Orchestra and Musical Elements

Rhythm & Pulse with Saharan Sounds

Programme Music and Composition – “SPACE”





# Y7 Beacon Values & Cultural Capital

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## **Beacon Values:**

Resourceful when using class instruments, if there aren't specific instruments available, look at how you might be able to use your body or a keyboard to imitate the desired instrument. Reflective when listening and appraising. Responsible with delicate and expensive instruments. Participate in group performances, compositions and peer feedback. Collaborate fairly in group composition and performance tasks.

## **Cultural Capital:**

Inviting instrumental teachers into the classroom to discuss the timbres of different orchestral instruments. Watching live performances of Mussorgsky's "Pictures at an Exhibition"  
Attending a live performance of a junk percussion group/band such as STOMP! or Weapons of Sound or inviting a local junk percussion group into school to conduct a workshop with pupils  
Inviting a live audience to attend the class's final performance of their "Journey Into Space". This could include other teachers, SLT, office staff, parents or members of the community.  
This will greatly enhance the pupil's sense of performance awareness




# Year 7 Core Assessments

Autumn	Spring	Summer
<p><b>Topic:</b> The Symphonic Orchestra</p> <p><b>Core Assessment/s:</b>  Perform: Miniature March or "The Swan"  Knowledge: Identify instruments: Test  Listening: Test</p> <p><b>Knowledge &amp; Skills Assessed:</b>  Using the voice a soloist and as part of an ensemble, tunefully with control and expression.  Being able to correctly identify changes in pitch, tempo, dynamics and instrumentation using the correct musical vocabulary.</p> <p>Distinguishing between different musical styles and genres and can explain some of the historical and cultural developments in music.  Composing and realising ideas which develop into a functional piece of music which meets demands of the brief. I can use melodic devices and simple structural ideas (ABA)  Playing a simple melody using the white notes on the keyboard with accuracy whilst following simple notation and performance directions in the moment.</p>	<p><b>Topic:</b> Rhythm and Pulse</p> <p><b>Core Assessment/s:</b>  Sing and Perform:  Notation activity:  Metre/Rhythmic notation test:</p> <p><b>Knowledge &amp; Skills Assessed:</b>  Using the voice a soloist and as part of an ensemble, tunefully with control and expression.  Being able to correctly identify changes in pitch, tempo, dynamics and instrumentation using the correct musical vocabulary.</p> <p>Distinguishing between different musical styles and genres and can explain some of the historical and cultural developments in music.  Composing and realising ideas which develop into a functional piece of music which meets demands of the brief. I can use melodic devices and simple structural ideas (ABA)  Playing a simple melody using the white notes on the keyboard with accuracy whilst following simple notation and performance directions in the moment.</p>	<p><b>Topic:</b> Programme Music and Composition</p> <p><b>Core Assessment/s:</b>  Perform:  Composition:  Understanding:</p> <p><b>Knowledge &amp; Skills Assessed:</b>  Using the voice a soloist and as part of an ensemble, tunefully with control and expression.  Being able to correctly identify changes in pitch, tempo, dynamics and instrumentation using the correct musical vocabulary.</p> <p>Distinguishing between different musical styles and genres and can explain some of the historical and cultural developments in music.  Composing and realising ideas which develop into a functional piece of music which meets demands of the brief. I can use melodic devices and simple structural ideas (ABA)  Playing a simple melody using the white notes on the keyboard with accuracy whilst following simple notation and performance directions in the moment.</p>



# Year 7 Assessment Grid

	 <b>Y7_ Emerging 16-18</b>	<b>Y7_ Developing 19-21</b>	<b>Y7_ Secure 22-24</b>	<b>Y7_ Mastery 25-27</b>	<b>Y7_Exceptional Performance 28-30</b>
<b>Singing</b>	I can use my voice as part of an ensemble with some control.	I can use my voice, controlling the pitch, as part of an ensemble with some expression.	I can use my voice both solo and as part of an ensemble, tunelessly with control and expression.	Observing accurate phrasing, rhythm and harmony I can use my voice both solo and as part of an ensemble with stylistic integrity.	Observing accurate phrasing and rhythm, I can use my voice both solo and as part of an ensemble with fluency, control and expression and sing in harmony with confidence and stylistic integrity.
<b>Listening + Knowledge</b>	<p>I can listen to music and begin to identify the changes in tempo and dynamics</p> <p>I can identify different some symphonic instruments from their picture.</p>	<p>I can identify changes in tempo and dynamics throughout a piece of music and am beginning to use the correct musical vocabulary.</p> <p>I can identify some symphonic instruments from the pictures and by listening for different timbres.</p>	<p>I can correctly identify changes in pitch, tempo, dynamics and instrumentation using the correct musical vocabulary.</p> <p>I can distinguish between different musical styles and genres and can explain some of the historical and cultural developments in music.</p>	<p>I can discuss and critique changes in pitch, tempo, dynamics and instrumentation using accurate musical vocabulary.</p> <p>I can articulate my views and correctly identify different musical genres, identifying the stylistic indicators of a set piece.</p>	<p>I can critique changes in pitch, tempo, dynamics and instrumentation using accurate musical vocabulary.</p> <p>I can articulate my views and correctly identify different musical genres, identifying the stylistic indicators of a wide variety of music from different cultures</p>
<b>Composing</b>	I can choose some sounds to achieve an effect. I can use different note lengths to create simple melodies	I can choose sound to achieve a specific effect and can use varied rhythms and notes and repeated patterns in response to a simple melody.	I can compose and realise ideas which develop into a functional piece of music which meets demands of the brief. I can use melodic devices and simple structural ideas (ABA)	<p>I can compose a creative response to a composition brief, using appropriate imaginative ideas, experimenting with different rhythmic and melodic devices. I can compose chordal sequences to accompany the melodic line.</p> <p>I can record my composition using accurate pitch notation.</p>	<p>I can compose a creative response to a composition brief, using appropriate imaginative ideas, experimenting with different rhythmic, harmonic and melodic devices.</p> <p>I can record my composition using pitch and rhythmic notation with accuracy. I can review and make changes to own work and that of others, clearly commenting on reasons.</p>
<b>Performing</b>	I am beginning to perform some simple patterns with others using the keyboard whilst maintain a steady beat.	I am beginning to play a simple melody line on a tuned instrument following simple graphic notation, keeping in time with others	I can play a simple melody using the white notes on the keyboard with accuracy whilst following simple notation and performance directions in the moment.	I can follow music notation with fluency and play a complex melodic line on the keyboard accurately showing awareness of musicality.	I can follow music notation and play a melodic and harmonic line with accuracy, style and flare in a variety of keys and time signatures. I can make spontaneous adaptations to my performance style.



# Year 8

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- P31. End Points
- P33. Beacon Values & Cultural Capital
- P34. Core Assessments
- P35. Assessment Grid





# Y8 End Points

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## End of Year 8 Expectations for a WPMS Musician

Students will have knowledge of;

### **Singing:**

Students will sing regularly from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and dynamic contrast.

They should be able to sing chordal harmony in two or three parts with accuracy whilst following the direction and lead of a conductor.

### **Listening:**

Pupils should be able to listen to and analyse music with reference, to the following musical elements.

<b>Tonality</b>	<b>Major, minor, modal or atonal</b>
<b>Texture/Instrumentation</b>	Instruments of the orchestra, typical band/ensemble set-up Traditional instruments
<b>Metre/Rhythm/Tempo</b>	Beats in a bar, duration of notes, use of syncopation and speed
<b>Pitch</b>	High/Low
<b>Harmony</b>	Primary chords, consonant, dissonant and extended harmony
<b>Dynamics</b>	Volume, articulated using Italian words

In order for pupils to explore musical meaning, they will be able to answer the following questions:

- Where does the music come from?
- When was it first written/performed? Do we know?
- Was the music written for a particular reason?
- What else was going on in the world at the time, and did these factors influence the piece?
- How is this music expressive? What techniques are used to communicate its expressive intent?
- What is your subjective/personal reaction to the music? How does this interact with any objective meaning the music might have?



# Y8 End Points Cont.

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## **Composing:**

Students will develop their compositional skills and will be able to:

1. Play chord sequences from familiar songs with rhythmic vitality.
2. Create rhythmic accompaniment to support chord sequences.
3. Compose melodic lines, shaped by lyrics and/or harmonic intention.
4. Compose a harmonic sequence in response to an extra-musical stimulus.
5. Use percussion and percussive sounds.
6. Explore melodic line/structural ideas, e.g. AABA.
7. Compose melodies using vocal or instrumental improvisation, bearing in mind phrase
8. structure.
9. Improvisation
10. Improvise new musical ideas over chord sequences or over a groove within a chosen key or keys.
11. Experiment with the use of sound and silence as well as anticipated and unexpected musical moments.

## **Performing:**

Expand the rhythmic scope of melodies on keyboard instruments, following staff notation written on one stave or two staves.

Use notes within a range that includes a change of hand position and an optional left hand part.

Read and play short rhythmic phrases at sight, using conventional symbols for known rhythms and note durations.

Read simple phrases using pitch and rhythmic notation on the treble or bass clef containing mostly conjunct movement.

## **Topics:**

1. Theme and Variations
2. Form and Structure
3. Riffs and Hooks
4. Film Music and Leitmotifs





## Beacon Values and Cultural Capital

# Y8 Vertical Map

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### **Beacon Values:**

Resourceful when using class instruments, if there aren't specific instruments available, look at how you might be able to use your body or a keyboard to imitate the desired instrument.

Reflective when listening and appraising. Responsible with delicate and expensive instruments. P

participate in group performances, compositions and peer feedback.

Collaborate fairly in group composition and performance tasks.

### **Cultural Capital:**

Watching and listening, or attending live musical concerts, which include "Theme and Variations" music.

Visiting art galleries (real or virtual/online) to explore how artists have used form and structure within visual art. Explore form and structure in relation to different art forms e.g. visual arts, new media, dance, poetry, drama etc.

Attending a concert (school or other) that includes music in different forms and structures – Binary, Ternary and Rondo forms.

Make links to music from other cultures and traditions that use riff and ostinato-based structures, such as Balinese Gamelan and other World Music  
Attending theatrical productions with live original music.




# Year 8 Core Assessments

Autumn	Spring	Summer
<b>Topic:</b> Theme & Variations  <b>Core Assessment/s:</b> Play & Perform: 4 variations on a theme Listening Test: 'Chaconne' by Holst  <b>Knowledge &amp; Skills Assessed:</b> Using the voice both solo and as part of an ensemble, tunefully with control and expression. Correctly identifying changes in pitch, tempo, tonality, texture dynamics and instrumentation using the correct musical vocabulary. Distinguishing between different musical styles and genres and can explain some of the historical and cultural developments in music. Composing and realising ideas which develop into a functional piece of music which meets demands of the brief. Using melodic devices and simple structural ideas (ABA) to compose a piece which has a clear style, structure and purpose. Performing a melody using the white notes on the keyboard with fluency and accuracy whilst following simple notation and performance directions in the moment.	<b>Topic:</b> Form & Structure  <b>Core Assessment/s:</b> Performance and Composition Notation exercise Listening Exercise  <b>Knowledge &amp; Skills Assessed:</b> Using the voice both solo and as part of an ensemble, tunefully with control and expression. Correctly identifying changes in pitch, tempo, tonality, texture dynamics and instrumentation using the correct musical vocabulary. Distinguishing between different musical styles and genres and can explain some of the historical and cultural developments in music. Composing and realising ideas which develop into a functional piece of music which meets demands of the brief. Using melodic devices and simple structural ideas (ABA) to compose a piece which has a clear style, structure and purpose. Performing a melody using the white notes on the keyboard with fluency and accuracy whilst following simple notation and performance directions in the moment.	<b>Topic:</b> Riffs & Hooks, Film & Composition  <b>Core Assessment/s:</b> Playing Knowledge Composition  <b>Knowledge &amp; Skills Assessed:</b> Using the voice both solo and as part of an ensemble, tunefully with control and expression. Correctly identifying changes in pitch, tempo, tonality, texture dynamics and instrumentation using the correct musical vocabulary. Distinguishing between different musical styles and genres and can explain some of the historical and cultural developments in music. Composing and realising ideas which develop into a functional piece of music which meets demands of the brief. Using melodic devices and simple structural ideas (ABA) to compose a piece which has a clear style, structure and purpose. Performing a melody using the white notes on the keyboard with fluency and accuracy whilst following simple notation and performance directions in the moment.



# Year 8 Assessment Grid

	 <b>Y8_ Emerging</b> 19-21	<b>Y8_ Developing</b> 22-24	<b>Y8_ Secure</b> 25-27	<b>Y8_ Mastery</b> 28-30	<b>Y8_ Exceptional</b> Performance 21-33
<b>Singing</b>	I can control the pitch of my voice as part of an ensemble.	I can use my voice, controlling the pitch, as part of an ensemble with some expression.	I can use my voice both solo and as part of an ensemble, tunelessly with control and expression.	Observing accurate phrasing, rhythm and chordal harmony I can use my voice both solo and as part of an ensemble with stylistic integrity, singing from an extended repertoire.	Observing accurate phrasing and rhythm, I can sing from an extended repertoire as a solo and as part of an ensemble with fluency, control and expression and sing in chordal harmony with confidence and stylistic integrity.
<b>Listening + Knowledge</b>	I can listen to music and begin to identify the changes in tempo and dynamics  I can identify different some symphonic instruments from their picture and orchestral section timbre.	I can identify changes in tempo, tonality and dynamics throughout a piece of music and use the correct musical vocabulary.  I can identify some symphonic instruments from the pictures and by listening for different timbres.	I can correctly identify changes in pitch, tempo, tonality, texture dynamics and instrumentation using the correct musical vocabulary.  I can distinguish between different musical styles and genres and can explain some of the historical and cultural developments in music.	I can discuss and critique changes in pitch, tonality, texture, tempo, dynamics and instrumentation using accurate musical vocabulary.  I can articulate my views and correctly identify different musical genres, identifying the stylistic indicators of a set piece.	I can critique changes in pitch, tonality, texture, tempo, dynamics and instrumentation using accurate musical vocabulary.  I can articulate my views and correctly identify different musical genres, identifying the stylistic indicators of a wide variety of music and instruments from different cultures
<b>Composing</b>	I can use different note lengths to create simple melodies. I am beginning to create music within a given structure.	I can use varied rhythms and notes and repeated patterns in response to a simple melody. I am able to create compositions within a given structure	I can compose and realise ideas which develop into a functional piece of music which meets demands of the brief.  I can use melodic devices and simple structural ideas (ABA) to compose a piece which has a clear style, structure and purpose.	I can compose a creative response to a composition brief, using appropriate imaginative ideas, experimenting with different rhythmic and melodic devices. I can compose chordal sequences to accompany the melodic line.  I can record my composition using accurate pitch and rhythmic notation.	I can compose a creative response to a composition brief, using appropriate imaginative ideas, experimenting with different rhythmic, harmonic and melodic devices.  I can record my composition accurately using pitch and rhythmic notation. I can review and make changes to own work and that of others, clearly commenting on reasons.
<b>Performing</b>	I can perform some simple patterns with others using the keyboard whilst maintain a steady beat.	I can play a simple melody line on a tuned instrument following simple notation, keeping in time with others and maintaining steady beat.	I can perform a melody using the white notes on the keyboard with fluency and accuracy whilst following simple notation and performance directions in the moment.	I can follow music notation with fluency and play a complex melodic line on the keyboard accurately showing awareness of musicality. I read and implement dynamic, articulation and speed markings to further enhance my performance.	I can follow music notation and play a melodic and harmonic line with accuracy, style and flare in a variety of keys and time signatures. I read and implement dynamic, articulation and speed markings to further enhance my performance I can make spontaneous adaptations to my performance style.



# Appendix

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- P37. The Music Curriculum
- P38. Music Programmes of Study
- P40. Research Review Series





# The Music Curriculum

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1. All students, regardless of prior experience or capability, are engaged in active music making and are allowed to feel a sense of achievement
2. Pupils achieve levels which are in line with, or above expectation for their age. This will be reflective of prior experience and in relation to this experience, students make good progress
3. The attainment of boys and girls is broadly similar
4. The attainment of different ethnic groups is not significantly different from the general school population
5. The music curriculum responds to the cultural heritage of the local community, whilst addressing a range of other cultures
6. The curriculum promotes the musical achievement of different cultural groups and both sexes
7. Good information is provided on musical opportunities within the local and wider community
8. Students have the opportunity to learn a range of musical instruments, which reflect their interests and aspirations
9. Opportunities are provided for students to perform in out-of-class music activities
10. The music department is well resourced, and ICT is used to enable students to make progress (and not used when other resources are more appropriate)
11. Music contributes to the life of the school and to the development of key skills (*social, moral, and spiritual development, literacy, ICT etc*)
12. Music to interact with other subjects/faculties across the school with similar age groups or periods within the day





# Music programmes of study

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## **Purpose of study**

Music is a universal language that embodies one of the highest forms of creativity. A high-quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon.

## **Aims**

The national curriculum for music aims to ensure that all pupils:

- perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians
- learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence
- understand and explore how music is created, produced and communicated, including through the interrelated dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations

## **Attainment targets**

By the end of each key stage, pupils are expected to know, apply and understand the matters, skills and processes specified in the relevant programme of study.



# Music programmes of study

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## Subject content

### Key stage 2

Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.

Pupils should be taught to:

play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression

improvise and compose music for a range of purposes using the interrelated dimensions of music

listen with attention to detail and recall sounds with increasing aural memory

use and understand staff and other musical notations

appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians

develop an understanding of the history of music

### Key stage 3

Pupils should build on their previous knowledge and skills through performing, composing and listening. They should develop their vocal and/or instrumental fluency, accuracy and expressiveness, and understand musical structures, styles, genres and traditions, identifying the expressive use of musical dimensions. They should listen with increasing discrimination and awareness to inform their practice as musicians. They should use technologies appropriately and appreciate and understand a wide range of musical contexts and styles.

Pupils should be taught to:

play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression

improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions

use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions

identify and use the interrelated dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices

listen with increasing discrimination to a wide range of music from great composers and musicians

develop a deepening understanding of the music that they perform and to which they listen, and its history



# Research Review Series

The following points, taken from the **Research Review Series: Music** (published 12 July 2021 by Ofsted) are also included within the Music Curriculum at WPMS

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High-quality music education may have the following features:

Curriculum content that might reasonably be mastered in the time available, remembering that sometimes less is more.

Plentiful opportunities for pupils to return to and consolidate their short-term learning.

Repetition of key curricular content with the gradual introduction of new ideas, methods, and concepts.

Curricular scope that includes enabling pupils to gradually develop control over the sound they are producing.

Practice episodes to support the consolidation of procedural knowledge.

Consistency with regards to the medium for developing sound control, recognising the weak transfer of procedural knowledge.

The goal of authenticity in using the components set out in the curriculum, such as reading the treble clef or chord symbols.

Large amounts of practice to enable pupils to develop reading fluency at the level set out in the curriculum.

Learning of the concepts and terminology of musical elements through examples embedded within wider units of work, taking prior learning into account.

Opportunities to develop knowledge of the components of composition that pertain to chosen school curriculums and support work towards stylistic composites.

Extensive listening opportunities to help develop pupils' expressive intentions.

Tasks at a technical level appropriate for pupils to be able to realise their expressive intentions.

Space for exploration, inconsistency, and independence.

Opportunities to gain knowledge or musical culture and repertoire, which is part of a board education and a joy in and of itself.

Realistic scope concerning this knowledge, which, if it is to be meaningful and remembered, is unlikely to be vast.

Clarity over the components which will form the basis for formative assessment.

High levels of guidance for novices, remembering that pupils in every key stage are sometimes novices, with increasing freedom as pupils gain greater competence.

Occasional outlying moments of powerful emotional impact, created deliberately through careful planning or through seizing the moment and running with it.

Recognition that attention filters out most of what pupils perceive and that it should not be wasted on ephemera.

Judicious use of summative assessment to check on curriculum effectiveness.

Use of assessment to identify pupil misconceptions or missing areas of understanding.

Use of assessment as part of the learning process itself.

