

A scheme of
work for
key stages
1 and 2



Music

Teacher's guide

Excellence
in schools

Acknowledgements

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Introduction

What is this scheme of work?

The materials in this optional exemplar scheme of work illustrate how long- and medium-term plans can be devised for work in music. This scheme of work has been developed using the national curriculum programmes of study for music, and it shows how the subject might be taught to children attaining at levels broadly appropriate for their age.

The scheme of work can be used as a basis for work in music if a school wishes. However, there is no compulsion to do so and schools may use as little or as much of the material as they find helpful. Teachers may wish to use it to develop or refine their own schemes of work, amending, adding to or reducing material, as appropriate, to meet the needs of the children in their school and the school's curriculum priorities.

The exemplar scheme of work shows:

- how the content of the programmes of study for key stages 1 and 2 can be divided into units to be taught in years 1 to 6;
- how units can be sequenced across a key stage;
- how to maintain the development of those skills in music that need to be taught regularly throughout each key stage;
- key learning objectives – the essential knowledge, skills and understanding that provide the focus for development and that require consolidation and reinforcement during each key stage;
- expectations of the knowledge, skills and understanding that children will have acquired by the end of each unit;
- ways in which the units can build on previous work and how they link with other units;
- ways in which the units can link with and support other forms of expression, especially dance, and link with other areas of the curriculum;
- ways in which classroom learning can be linked with other musical experiences including specialist tuition and extended curriculum activities and events.

All the exemplar key stage 1 and 2 schemes of work are available on the worldwide web at www.standards.dfes.gov.uk/schemes. They can also be reached through the QCA website www.qca.org.uk/.

We welcome teachers' views and comments on the usefulness of this exemplar scheme of work and how it might be developed. Please send any comments to: The Music Team, QCA, 29 Bolton Street, London W1Y 7PD.

Music at key stages 1 and 2

Aims and purposes

By engaging children in making and responding to music, music teaching offers opportunities for them to:

- develop their understanding and appreciation of a wide range of different kinds of music, developing and extending their own interests and increasing their ability to make judgements of musical quality;
- acquire the knowledge, skills and understanding needed to make music, for example in community music-making, and, where appropriate, to follow a music-related career;
- develop skills, attitudes and attributes that can support learning in other subject areas and that are needed for life and work, for example listening skills, the ability to concentrate, creativity, intuition, aesthetic sensitivity, perseverance, self-confidence and sensitivity towards others.

Content

All key stages

At all key stages, music teaching should:

- develop each of the interrelated skills of performing, composing and appraising in all activities;
- extend these skills by applying listening skills and knowledge and understanding of music.

In particular, by making and responding to a wide range of music, children should be helped to understand:

- how sounds are made, changed and organised, for example through the use of the musical elements and structures;
- how music is produced, for example through the use of instruments, and musical processes including relevant symbols and notations;
- how music is influenced by the time and place, for example how it can be affected by the venue, occasion and purpose.

Key stage 1

During key stage 1 children listen carefully and respond physically to a wide range of different kinds of music. They play musical instruments and sing a variety of songs from memory, adding accompaniments and creating short compositions, with increasing confidence, imagination and control. They explore and enjoy the way sounds and silence can create different moods and effects.

Key stage 2

During key stage 2 children sing songs and play instruments with increasing confidence, skill, expression and awareness of their own contribution to a group or class performance. They improvise, and develop their own musical compositions, in response to a variety of different stimuli, with increasing personal involvement, independence and creativity. They explore their thoughts and feelings through responding physically, intellectually and emotionally to a variety of different kinds of music from different times and cultures.

Building on children's earlier experiences

Before embarking on key stage 1 work, many children will have attended nursery and reception classes where they will have had the opportunity to sing, explore sounds and dance and/or move to music. In particular, they will have recognised and explored how sounds can be changed; sung simple songs from memory; recognised repeated sounds and sound patterns; and matched movements to music. They will also have communicated their ideas, thoughts and feelings by singing a variety of songs and using musical instruments.

These experiences should be recognised and built upon by:

- maintaining an emphasis on action songs, especially in the early part of key stage 1;
- making music fun, for example by using musical games to extend skills and the understanding of musical concepts;
- recognising that individuals are likely to respond in very different ways and that this needs to be encouraged while also increasing their awareness of others in group and class performances.

Expectations

Progression in music is shown through the different expectations at each key stage. The information in the following table is based on level 2 being the expectation for the majority of children at the end of key stage 1 and level 4 being the expectation for the majority of children at the end of key stage 2. The aim should be to enable children to achieve these expectations with confidence, independence and ownership.

<p>By the end of year 2, most children will have attained level 2 and will be able to recognise and explore how sounds can be organised. For example, they will:</p>	<p>By the end of year 4, most children will have attained level 3 and will be able to recognise and explore the ways sounds can be combined and used expressively. For example, they will:</p>	<p>By the end of year 6, most children will have attained level 4 and will be able to identify and explore the relationship between sounds and how music reflects different intentions. For example, they will:</p>
<ul style="list-style-type: none"> ■ sing with a sense of the shape of the melody ■ perform simple patterns (rhythmic and melodic) and accompaniments, keeping to a steady pulse 	<ul style="list-style-type: none"> ■ sing in tune, with expression ■ perform rhythmically simple parts that use a limited range of notes 	<ul style="list-style-type: none"> ■ maintain their own part with awareness of how the different parts fit together and the need to achieve an overall effect
<ul style="list-style-type: none"> ■ choose carefully and order sounds within simple structures in response to given starting points 	<ul style="list-style-type: none"> ■ improvise repeated patterns and combine several layers of sound with awareness of the combined effect 	<ul style="list-style-type: none"> ■ improvise melodic and rhythmic phrases as part of a group performance ■ compose by developing ideas within musical structures
<ul style="list-style-type: none"> ■ represent sounds with symbols 	<ul style="list-style-type: none"> ■ use symbols to recall, plan, and explore sounds 	<ul style="list-style-type: none"> ■ perform by ear and from simple notations
<ul style="list-style-type: none"> ■ recognise how the musical elements can be used to create different moods and effects 	<ul style="list-style-type: none"> ■ recognise how the different musical elements are combined and used expressively 	<ul style="list-style-type: none"> ■ describe, compare and evaluate different kinds of music using an appropriate musical vocabulary
<ul style="list-style-type: none"> ■ improve their own work 	<ul style="list-style-type: none"> ■ make improvements to their own work, commenting on the intended effect 	<ul style="list-style-type: none"> ■ suggest improvements to their own and others' work, commenting on how intentions have been achieved

Features of progression

There are three ways in which children make progress in music. These are:

- progression in the **breadth** of experience, for example increasing the range of:
 - kinds of music used as stimuli for making and responding to music, including different musical styles, genres and traditions, and moving from the familiar to the unfamiliar;
 - other forms of stimulus used, including poetry, dance, pictures and children’s own feelings;
 - musical activities in and out of the classroom and the school;
 - knowledge, skills and understanding that are taught and learned through children’s own work;
- progression in the **challenge/demand** of the experience and depth of learning, for example increasing the:
 - children’s level of engagement with the music and musical experience;
 - length and complexity of rhythmic and melodic material, developing children’s ability to sing in tune and play rhythmically;
 - subtlety of the expressive use of tempo, dynamics, timbre and texture;
 - length of children’s aural memory and their accurate use of notations;
 - children’s understanding of the musical elements, processes and contexts and their ability to make more complex connections between areas of knowledge and skill;
- progression in the **quality** of the outcome, for example increasing:
 - children’s confidence, independence and ownership;
 - children’s musical sensitivity and expression (playing a simple piece better);
 - the creativity of children’s responses, for example so that they produce unexpected outcomes;
 - children’s ability to communicate their own intentions through music.

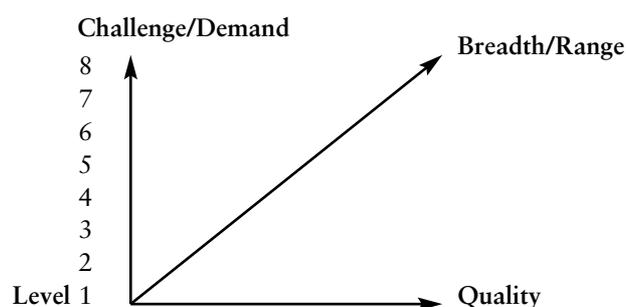
Just as it is possible to speak without meaning or sense, it is possible to sing or play an instrument in a way that is not musical. The fundamental aim of music education is to help children appreciate and achieve musical quality.

Quality can be seen from the very earliest stages and levels and in all experiences. Musical quality is difficult to define, but it can be seen in the way that one performance will completely engage the listener, while another performance will not. Quality in music is not just dependent on accuracy, but instead on the way that sounds are used expressively. For example, a musical response can communicate a mood or feeling very strongly even though some notes may be missed or played inaccurately. Musical quality requires confidence, independence and ownership, and these characteristics need to be developed constantly.

In music it is much better to revisit and consolidate learning than to constantly attempt to try new things. The aim should be to do *more of less* in order to achieve quality.

This scheme of work is based on a limited number of units, many of which should be revisited at least once during each of the two-year programmes (for years 1 and 2, 3 and 4, and 5 and 6). Each unit identifies a ‘key learning objective’ that is described in the ‘About this unit’ section on the front of the unit. These objectives form a series of ‘stepping stones’ that enable the children to progress through the key stage. They are listed in the tables in appendix 2.

The three dimensions of progression in music described above are reflected in the eight national curriculum levels for the subject. Increasing challenge/demand is shown in progression *across* the levels, ie from level 1 to level 8. Breadth/Range is shown both *across* and *within* each level. Quality is shown *within* each level.



Strands of progression

Progression in challenge/demand, breadth/range and quality in the scheme of work is defined within the following strands:

- ongoing skills – singing, listening and responding, for example through movement or dance;
- descriptive skills – using and controlling the expressive musical elements;
- disciplined skills – rhythmic skills, which develop the sense of pulse and rhythm, and melodic skills, which develop the sense of pitch and phrase;
- ensemble skills – performing the music of others.

Appendix 3 shows the strands of progression across the units in this scheme of work.

Musical literacy is developed within all these strands. The strands provide a focus that enables teachers to integrate the knowledge, skills and understanding in the national curriculum programmes of study. For example, in Unit 2 ‘Sounds interesting’, which focuses on descriptive sounds, children develop performing, composing and appraising skills and apply relevant knowledge and understanding. In the primary phase, in particular, aspects from each of the statutory requirements should be developed in every unit of work.

Ongoing skills – singing

Progression in singing lies at the heart of the music curriculum because the voice is the most immediate instrument. It provides the means to share music-making spontaneously with others regardless of age, gender, background and ability.

Very few children are unable to sing if they are given help. Most people, including teachers, who feel that they cannot sing have just not received the right help at the right time.

While some children will be able to sing in tune with little help, many children will need to be taught how to find and control their singing voice. It can be helpful to remember that some children have a voice that is naturally higher or lower than other children and that they may therefore find it difficult to match the pitch of the song if it is not within their natural range. For those who find it difficult to find a given note, it can be effective to let them sing their own first note then help them make their voice go higher or lower. Try letting them start the song. Some children will need much reinforcement to begin to recognise how they can make their voices change in pitch.

The ongoing skills units (Units 1, 8 and 15) include many activities that will help children develop their singing skills.

Ongoing skills – listening and responding

Teachers need to help children extend the length of music to which they will listen attentively. Suggesting points to listen for and playing music while children are involved in other quiet activities can help.

Children like what they know. So a key aim for music education is to help children get to know a wide range of different kinds of music through repeated listening. The younger the child, the more open he or she is to unfamiliar music. So key stage 1 and the early part of key stage 2 should use as wide a range of different kinds of music as possible.

Descriptive and disciplined skills

One of the most interesting outcomes from the development of this scheme of work for music has been the recognition of the need to make a distinction between *descriptive* skills, for example the ability to use sounds to describe stories and pictures, and *disciplined* skills, for example a sense of pulse and pitch.

The development of **descriptive skills** is essential because it enables children to explore the way sounds can communicate both concrete and abstract images. Children tend to find it easier at first to make sound effects, for example the sound of a dripping tap, but they should be encouraged to explore the more abstract use of sounds, for example sounds that could describe a country scene or sounds that are pleasing in themselves.

The development of **disciplined skills** is also vital for all children if they are to progress in subsequent key stages. For example, a child who has not developed a sense of pulse will find it very difficult to contribute to group and class performances of songs and published music. Without this skill they cannot access many areas of community music-making. The development of disciplined skills must be done in ways that involve musical expression, for example children recognising that the pulse may slow down at the end of a piece of music and that subtle changes of timbre and dynamics can make music sound more interesting.

Descriptive and disciplined skills should not be developed in isolation. For example, in some units the descriptive-skill activities lead into disciplined-skill activities and vice versa. Towards the end of key stage 2 there is less of a need to make the distinction between the two types of skill: children should be encouraged to use both in most work. By key stage 3 the two types of skill should be fully integrated.

Ensemble skills

Children should be helped to understand how every performer has an important contribution to make and that the success of the end result is dependent on how well the group and class can work together.

In addition, children should learn how to interpret music written by others, for example how to achieve and increase an intended effect. And they should learn about making arrangements and using improvisation to develop given ideas.

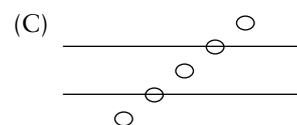
Musical literacy

The national curriculum requires that children should develop the ability to use a range of notations in relevant musical traditions. This could include, for example, learning about chord symbols when exploring music in a popular tradition, about mnemonics for some African and Indian musical genres, and about western staff notation for instrumental and vocal music within the western classical tradition.

Within this progression there are many smaller steps, for example, when notating what they hear, key stage 1 children will often start by drawing the instrument that makes the sound. Then they may begin to describe the way the sound is made, for example, using a strong sweeping line to show the hitting of a drum. Next they may create more abstract symbols for the sounds. Most notations tend to lie within the abstract, for example a picture such as diagram A for four sounds played with an equal time between them.

Children should become familiar with different ways in which sounds can be represented. This should include the way that sounds are described in western staff notation, although, at this stage, accurate reading and writing of staff notation are not requirements.

Many music educators believe that staff notation should not be introduced all in one go but should be built up over several years. This could involve developing children's understanding of the rhythmic symbols first (see diagram B) before exploring melodic lines and the ways pitch is shown (see diagram C). Only when both aspects are secure – when children can 'read' them confidently – should they be brought together in the established form of western staff notation. However, the use of songs written in staff notation can be a good way to help children become familiar with this form.



Planning for music

Definitions

The term 'scheme of work' is used in different ways by different people. For the purpose of these materials:

- a **key-stage plan** refers to the long-term planned programme of work for music for a whole key stage;
- a **unit** is a medium-term plan and refers to a coherent set of work, usually designed for a term or less;
- a **scheme of work** is the overall planned provision of music in a school. It includes both key-stage plans and units of work.

Long-, medium- and short-term planning

This scheme of work for music covers long- and medium-term planning and goes some way towards short-term planning.

Long-term planning for music is undertaken in the context of each school's overall curriculum plan, which reflects the needs of all children. All staff need to agree which parts of the programmes of study are drawn together to make coherent, manageable teaching units. The long-term plan shows how these teaching units are distributed across the years of both key stages in a sequence that promotes both curriculum continuity and progress in children's learning. The units may be linked with work in other subjects.

A **medium-term** plan identifies learning objectives and outcomes for each unit and suggests activities that will enable these to be achieved. A medium-term plan usually shows a sequence of activities that will promote progression and an estimate of the time each unit will take. In many schools, all staff are involved in the production of the medium-term plan, with the music coordinator ensuring that there is consistency within the units and that they promote progression.

Short-term planning is the responsibility of individual teachers, who build on the medium-term plan by taking account of the needs of the children in a particular class and identify ways in which ideas might be taught.

Modifying existing plans

The revised national curriculum programmes of study for use from September 2000 are slimmer and less prescriptive than those introduced in 1995. This flexibility should enable teachers to give more emphasis to literacy and numeracy and to exercise professional autonomy when designing and shaping a school curriculum to reflect the needs of their children and to maximise local opportunities and resources.

It is important to stress that children differ from school to school. Each school's ethos and tradition will offer a range of alternative approaches for the scheme of work. The most important thing is that children are motivated to enjoy and succeed in music.

Using this scheme of work

The units

All the music units are set out in the same way, apart from Units 1, 8 and 15, which are about ongoing skills.

Title of the unit

Each unit has a unit title, theme title and reference number.

About the unit

This gives the ideas underpinning the unit. It includes details of the 'key learning objective' that should be achieved by all children by the end of the unit or by the time the unit has been revisited.

Where the unit fits in

This indicates how the work in this unit relates to learning in other units of this and other schemes of work.

Prior learning

This section indicates the knowledge, skills and understanding that it is helpful for children and teachers to have before they start the unit.

Vocabulary

This shows the vocabulary that children are likely to meet or return to during the course of the unit. It defines key areas of knowledge and understanding.

Resources

This lists the equipment and resources likely to be needed for the suggested activities. Sometimes alternative resources would serve the purpose equally well.

Expectations

These give broad descriptions of what children might be expected to know, understand and be able to do by the end of the unit. They also describe the range of responses that might be achieved by the more and less able in the class.

YEAR 1/2

● **Unit 7 Rain, rain, go away**
Exploring timbre, tempo and dynamics

● **ABOUT THE UNIT**

This unit develops children's ability to recognise how sounds and instruments can be used expressively and combined to create music in response to a stimulus.

During this unit, children explore how sounds can be changed, combined and organised to create a class composition. They respond to stimuli suggested by the weather and explore ways in which sounds can be used expressively. They record their compositions using pictures, symbols and words.

This unit should be revisited during the key stage using different stimuli, *eg the fairground*.

● **WHERE THE UNIT FITS IN**

This unit links to the ongoing skills unit (unit 1) by reinforcing understanding of the expressive elements. It can be linked to dance in physical education and could be linked through extension work to the science scheme of work ('Exploring living things' in Unit 2b). It could also provide a stimulus for work in English where children write poems about rain using the expressive words developed in the unit. It links to PSHE by developing the children's ability to take account of the views of others and make their own contribution to a group activity.

It leads to units 9, 13 and 18 in the development of description skills.

● **PRIOR LEARNING**

It is helpful if children and teachers have:

- sung songs
- explored sounds, recognising how dynamics, tempo and timbre can be used expressively
- developed skills through the activities described in unit 2

● **VOCABULARY**

In this unit children will have an opportunity to use words and phrases related to:

- dynamics, *eg loud, quiet, getting louder, getting quieter*
- tempo, *eg fast, slow, getting faster, getting slower*
- pitch, *eg high, low, getting higher, getting lower*
- timbre, *eg descriptive words such as: light, heavy, bright, dull, cold, warm*
- structure, *eg beginning, middle, end*

● **RESOURCES**

Stimulus:

- the weather

Sound sources:

- voices
- classroom instruments
- other sound sources

● **EXPECTATIONS at the end of this unit**

most children will:

carefully and confidently choose and order sounds to achieve an effect/image; recognise and use changes in timbre, tempo, pitch and dynamics

some children will not have made so much progress and will:

make strong contrasts in sounds, but will need help to control more subtle changes

some children will have progressed further and will:

make subtle changes in sounds; recognise how sounds can be combined to create a wider range of sounds; make suggestions for improving work

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EXTENSION AND FUTURE LEARNING

In addition to the examples given in the 'Points to note' section, children could go on to:

- create their own weather scenes in pairs or threes and record them
- write poems about the rain and the sun and use these to stimulate more subtle uses of sounds
- collect recordings of different kinds of weather and use these as supporting material for creative work
- celebrate their work by performing weather pieces to different audiences

When this unit is repeated, the focus will remain the same, that is, understanding pitch, but the content and the expectations should change. The content is changed easily through the use of different examples, stories and other stimuli, eg a *fairground*, that could be used to explore the expressive elements instead of weather. Expectations are changed by expecting more of the children to achieve the 'most children' and 'some children will have progressed further' statements and by placing greater emphasis on the extension exercises in the 'Points to note' section.

ENRICHMENT

- Children could attend concerts and listen to music that describes different landscapes and imagine the type of weather.
- Visiting musicians could come to the class and perform a number of contrasting pieces showing the range of sounds and technical possibilities of their instruments and demonstrating how the sounds are produced. They could be asked to improvise a composition based on a type of weather.

GLOSSARY

Timbre: Different types of sound, eg *different voice sounds, sounds made by different instruments, sounds made using different kinds of beater.*

Dynamics: The loudness of the sounds, which generally changes, sometimes dramatically, throughout most pieces of music.

Tempo: The speed of the music, which can either be the same throughout the music or change, eg *getting faster/slower.*

Structure: The way sounds are organised within a composition, eg *sounds could be organised with a beginning, middle and end.*

Extension and future learning

This section indicates further opportunities for children to progress in relation to the learning objective in future units.

Enrichment

In this section illustrations are given of how the unit can be enriched and supported through work outside the classroom. This could include visits to outside events, involvement of the community and work with visiting arts practitioners.

Further guidance on building effective partnerships with arts practitioners and organisations is being developed by QCA in association with the Arts Council for England.

Glossary

This section explains key musical terms introduced in the unit.



Learning objectives

These are the small steps necessary to build up the knowledge, skills and understanding within the unit. The learning objectives are expressed in a general form and are derived from the national curriculum programmes of study.

Possible teaching activities

These offer activities through which children can be taught music within the unit. Teachers may wish to substitute other activities through which the learning objectives can be achieved. The activities in the exploration units are generally in three sections:

- 'Introduction' – which provides the focus for the unit and should be used to motivate and challenge the class and to set the task and expectations;
- 'Exploration' – which provides a wide range of possible activities to extend children's knowledge, skills and understanding in relation to the focus of the unit;

LEARNING OBJECTIVES

CHILDREN SHOULD LEARN

INTRODUCTION: HOW CAN MUSIC DESCRIBE DIFFERENT KINDS OF WEATHER?

- how sounds can be used descriptively
- that music can describe an environment
- Choose a stimulus, *eg rain*. Choose a song related to the chosen stimulus, *eg Rain, rain, go away, I hear thunder or Dr Foster*. Ask the class to sing this song in different ways and discuss the effect, *eg singing the song angrily, sadly, happily, hopefully*. [Link to unit 1: Singing]
- Play pieces of music that describe different types of weather to the children. *What kind of weather do you think it is and why?* [Link to unit 1: Listening]

EXPLORATION: HOW CAN WE USE SOUNDS TO DESCRIBE THE WEATHER?

- how words can describe sounds
- Talk about the different kinds of weather that make a sound, *eg heavy downpour, thunder, howling wind*. Find words to describe them and say them in a way that reflects their meaning, *eg rumbling thunder in a low voice, howling wind in a howling voice*. Also, explore words that describe how they might feel, *eg cold, shivering*.
- how sounds can be changed
- Using these words, explore different ways of saying them to create an effect, *eg getting louder to reflect thunder getting nearer, slowing down to reflect rain stopping*.
- about sounds made by different sound sources
- For each type of weather, ask the children to suggest instruments that make sounds like those described by the selected words. Take each of the weather words in turn and ask the children to think of instrumental sounds to match them, *eg a drum roll for the word 'thunder', rapid taps on a woodblock for the words 'pitter patter'*. Discuss ways of improving the instrumental sounds. Experiment with different beaters, with dynamics, tempos and duration.
- how sounds can be combined
- Encourage the children to try putting sounds together using words/voices and instruments. Ask the children to work in pairs: one child is responsible for a vocal sound, the other for an instrumental sound. The children combine voices and instruments to describe a chosen kind of weather. Discuss the effect. *Can the rest of the class guess the kind of weather that is being described?*
- Explore the effect of silence.
- Ask the children to decide on combinations that relate to the words describing the weather.

BRINGING IT ALL TOGETHER: CAN WE MAKE OUR OWN WEATHER COMPOSITION?

- how sound can be organised
- how to create a class composition, combining layers of sound within simple structures
- Talk about a typical weather sequence, *eg thunder, lightning, rain*. Discuss with the children how musical ideas can be organised, *eg using structure of beginning, middle and end*.
- Plan a sequence of weather, *eg light rain – heavier – thunder and lightning – light rain stopping*.
- Give the composition a title. Plan the vocal and instrumental sounds that can be used. Talk about timbre, tempo, dynamics. *How could sounds overlap to create more descriptive sounds?* After this discussion, which should encourage children to recall internalised sounds, choose instruments and experiment to improve the intended effect. *Are there any instances where vocal sounds would be more effective than instrumental ones? What other sound sources could we use, eg a large card wobbled to create the sound of thunder? Should there be any periods of silence?* Ask the children to practise their own sounds, then rehearse as a class. Record the rehearsals and discuss to improve the work.
- Try different sequences. Picture cards could be used to help children remember the different sections, *eg picture of drops, heavy rain, lightning*.

- 'Bringing it all together' – which provides a final task in which the children are encouraged to apply what they have learnt during the 'Exploration' stage. The aim is that, at this point, the teacher steps back and lets the children take ownership and work more independently. This will enable a more open-ended creative response.

Each of these sections can be given a different proportion of time depending on the needs of the children. Some classes may require greater emphasis on 'Exploration' while others may benefit from more time being given to the final stage of 'Bringing it all together'. The proportion of time spent on each section is also likely to change from unit to unit. It is important that children have some experience of both sections and ways of learning.

Learning outcomes

These are specific outcomes from the teaching activities, which provide indications of children's progress. Opportunities for checking progress should arise naturally in the course of teaching the unit. Teachers are not expected to keep detailed records of each child's progress in relation to the learning outcomes, but they should take note of progress to inform future planning.

Points to note

These highlight specific teaching points relating to the unit and provide some suggested extension activities. Links to other curriculum areas and schemes of work are also indicated in this column.

Unit 7 Rain, rain, go away



LEARNING OUTCOMES ●

CHILDREN

- sing songs expressively
- describe different images created by music

- identify and use descriptive words to create sound pictures

- change sounds to reflect different stimuli

- select appropriate instruments and choose and combine sounds carefully

- select appropriate combinations of sounds

- choose carefully and order sounds within simple structures in response to the stimulus of weather
- contribute ideas and control sounds as part of a class composition and performance

POINTS TO NOTE ●

- Ensure children use the vocabulary given at the front of this unit in all activities.
- Place emphasis on use of tempo, dynamics, pitch and different instrumental sounds.
- **Extension activity:** Encourage children to listen for, and identify, more subtle uses of sounds.

- Develop expressive vocabulary by finding words that provide a strong stimulus for sounds. Onomatopoeic words can be helpful, eg *drip, drop, pitter patter*. Analyse the sound of each word in order to find out why they are effective, eg how the long 'oa' sound in 'moaning' can be made to sound like the wind, how the 'sh' in 'shiver' sounds cold.

- Record sounds made by the class and play the sounds back to them. *Could they be made more effective, eg by making them longer, shorter, louder, quieter, faster, slower?*

- Selecting instruments before they are played is a challenge for children at this key stage but this should be encouraged as it develops and demonstrates the ability to internalise sounds.

- Encourage the children to consider how they would describe weather which has no sound, eg *sunshine using instrument/vocal sounds that describe warmth, light*. Ask them to explain their choices.
- The exploration of different ways of combining sounds is fundamental to helping children develop their composing skills.
- Silence is a very effective part of making music. It is also quite hard to achieve! Children must be helped to recognise that in music all sounds are important and that silence helps to provide a clean sheet of paper on which the music can be created.

- Let the class make their own decisions and discover what needs to be changed to make the end result better.
- All children can be involved by using voice or body sounds, eg *clicking fingers, tapping tables, using onomatopoeic words*.
- **Extension activity:** Explore other stimuli, eg *fireworks, space*. Go through the same process, that is, words, sounds, instruments, combining sounds, practising, performing and reviewing, making improvements.
- Note those children who are able to make helpful suggestions and ensure that their skills, knowledge and understanding are extended in future work.
- Note those children who are able to recognise and suggest how sounds can be combined.

Types of unit

There are two types of unit in this scheme of work:

Continuous units (Units 1, 8 and 15)

These can be taught either in weekly sessions or in a series of short periods that take place when the opportunity arises, for example before playtime or at the end of the day. The intention is that these units will form the heart of the programme and be extended by, and support, all the other units.

Exploration-based units (all other units)

These can be taught in weekly sessions or less frequently in more extended periods of time. Provided the continuous unit is taught regularly the other units can be used flexibly.

The exploration-based units are not intended to be stand-alone, one-off units. They should be linked directly with the continuous units through the key learning objective and through activities that can be used in both units. Many units should also be revisited at least once during the key stage, using different stimuli. For example, the key learning objective of Unit 7 'Rain, rain, go away' can be consolidated using the stimulus of transport or the fairground. Ideas for revisiting are given in the 'Points to note' and 'Extension and future learning' sections of the units.

Number of units

The series of units for each key stage provides the *minimum* range of experiences necessary for children to achieve a balanced programme for music. The intention is that these units will be supplemented, developed or reinforced by further units developed by the teacher or chosen from published sources where appropriate. The key learning objectives (which are set out in appendix 2) provide a framework for teachers to use when developing additional units. The aim should be to make sure that the great majority of children achieve the 'most children' expectations by the end of each two-year programme. The units for key stage 2 are grouped into two programmes: Units 8 to 14 for years 3 and 4, and Units 15 to 21 for years 5 and 6.

Sequence of units

It is suggested that the units for key stages 1 and 2 should be followed in the sequence given as each unit has been designed to build on the previous ones and to add another layer of understanding. There is also progression through the three programmes for years 1 and 2, years 3 and 4 and years 5 and 6. Appendix 3 shows how specific units are linked across the programmes.

One of the most difficult issues in producing this scheme of work was balancing the need for progression with the need to encourage all teachers to make music an integral part of their classroom work. Music teaching can be very demanding, and some teachers may need much support if they are to teach all the requirements of the programmes of study, particularly at key stage 2. Here, making the distinction between descriptive skills and disciplined skills (see page 9) may help identify those aspects of music that provide greater or less challenge to the teacher. It may be advisable, for example, for some teachers to begin with the descriptive-skills units (Units 9, 13 and 18) and to revisit these, using different starting points, before moving on to the other units. These teachers could also develop their own skills by working through the units in the sequences given in appendix 3.

Ways of using this scheme of work

There are many ways in which the two types of unit (continuous and exploration-based) could be timetabled during each key stage. Here are two examples:

■ **Weekly music lesson(s) plus opportunities as they arise**

In this case, each lesson should contain activities from both the relevant continuous unit (Unit 1, 8 or 15) and the selected exploration-based unit. Activities from the continuous unit should also be reinforced and extended through short sessions that take place as opportunities arise, for example in the few minutes before break-time or between different lessons.

■ **Regular short sessions built into the week plus blocked time planned each term**

In this case, the continuous unit should be taught in regular short sessions and the exploration-based units taught in blocked time planned across the school year.

The continuous units are designed to be used frequently, for around 15 minutes a week (say, five minutes on three different occasions), which equates to a total of nine hours each year.

All the other units can be taught for between three and six hours. If most units are taught for three hours, at least one unit at key stage 1 and two units at key stage 2 should be extended to six hours each year.

One way to use the key stage 1 units would be as follows:

Year	Half-term	Units
1	Autumn 1	1 and 2
	Autumn 2	1 and 3
	Spring 1	1 and 4
	Spring 2	1 and 5
	Summer 1	1 and 6
	Summer 2	1 and 7
2	Autumn 1	1 and 3
	Autumn 2	1 and 4
	Spring 1	1 and 5
	Spring 2	1 and 6
	Summer 1	1 and 7
	Summer 2	1 and 7

Another way of organising the key stage 1 units would be to use Unit 1 as the basis for a whole term's work at the beginning of each year and then to continue this work alongside the other units in subsequent terms.

It must be stressed that the intention is for schools to supplement the given programme with their own units, developed by the teacher and supported through published materials. This scheme of work has been developed to demonstrate how the statutory requirements *could be* planned and taught across key stages 1 and 2.

Starting the scheme of work in key stage 2

This scheme of work has been developed to provide a progressive course from year 1 to year 6. This means that the units in key stage 2 require the prior learning described in the earlier units.

For teachers wishing to start the programme in key stage 2, it is advisable to select units from the previous programme before using the units designed for the key stage 2 age range. This is particularly true for years 5 and 6 where the children, and teachers, will need to have met the expectations for the units for years 3 and 4 *before* they are ready for the units for years 5 and 6.

The chart in appendix 3 shows the sequence in which the units should be developed across key stages 1 and 2. It highlights how the later units are dependent on learning developed in the earlier units.

The last three units, Units 19, 20 and 21, will provide a challenge to most schools and will only be achievable if the prior learning has been developed in the previous units.

The units for years 3 and 4 can be made relevant to years 5 and 6 by moving quickly, once learning has been achieved, to place the emphasis on the extension activities. Units 8 to 14 provide the opportunity for children to achieve at level 4 and beyond even though they take level 3 as the general level of expectation for most children in the class.

Adapting the exemplar scheme

Teachers who use this scheme of work may find that there are parts they wish to modify and adapt for the children in their school. In deciding whether or how to use this scheme of work, individual schools may wish to consider:

- whether opportunities offered by the circumstances of the school suggest that particular units or aspects should be emphasised or expanded;
- whether the material should be adapted to meet the needs of the children in the school, particularly if they are not attaining at levels broadly appropriate for their age;
- whether the activities should be adapted to meet the needs of any gifted and talented children in the school;
- whether the attainments of the children in the school are such that adaptation alone will not provide a relevant structure for teaching music. This may be the case for some children with severe learning difficulties. In this case, schools may wish to use the exemplar scheme as a resource for developing a scheme that offers children opportunities to experience a range of work across the key aspects drawn from the programme of study.

In all schools, teachers are best placed to judge whether the learning objectives meet the learning needs of individual children and to adapt these to provide appropriate opportunities for all children to succeed. Some of the teaching activities will need to be adapted to ensure that children with special educational needs of all kinds may participate fully and demonstrate their achievements.

Mixed-age classes

In schools where children of different ages are taught together, music teaching may be organised in cycles over time. Children should be taken through the sequence of units with different children starting and finishing at different points. Provided all children experience all units, and attention is drawn to the extension activities provided in each unit, progression is achievable by all children in the class.

Selecting repertoire

Children should experience as wide a range of different kinds of music as possible. Each unit provides an opportunity to listen to music from different times and places. For example, Unit 11 could include: *Night on the bare mountain* (Mussorgsky and Tomita), *Deep river* (spiritual and arranged by Tippett in *A child of our time*), *Amazing grace* (hymn and *Never ever* by All Saints). See appendix 5 for information on copyright issues.

When choosing repertoire for each unit, it can be helpful to check that during each of the three two-year programmes (years 1 and 2, 3 and 4, and 5 and 6) all children experience:

- classical, folk and popular music;
- music from different cultures, including English, European and other cultures, such as African and Indian;
- music from the past and the present;
- music by well-known composers and performers.

The intention is that children listen to music in two ways. They should listen to:

- selected pieces several times to develop *depth* of understanding and encourage a greater engagement with the music (each unit identifies one main piece);
- a number of short extracts selected to develop *breadth* of experience and reinforce learning in the unit.

The units often use nursery rhymes as examples. This is because they are well known. The intention is that teachers will also choose other songs as appropriate to the interests and maturity of each class.

Assessing progress

The expectations for each unit outline what children might be expected to demonstrate during the course of working through the unit. These expectations are closely related to the national curriculum level descriptions.

The learning outcomes in each unit indicate how children might demonstrate what they have learnt in a unit. Keeping an eye on these intended outcomes while teaching a unit will help in determining the expected progress of children. Feedback during lessons will help to provide appropriate targets for individuals.

Recording every aspect of each child's progress is neither necessary nor desirable. Records should be selective and brief. Significant achievement or weakness may be noted and may serve as a basis for planning appropriate future challenges and possibly form part of an annual report.

Some teachers may wish to express attainment in terms of the relevant national curriculum levels. In determining the level description that best fits a child's work in music, it is important to take an overall view across all aspects of his or her work in music. The level descriptions describe the type and range of performance that children working at a particular level should characteristically demonstrate.

Links with other areas of the curriculum

As well as making its own distinctive contribution to the school curriculum, music contributes to the wider aims of primary education. Questions schools might like to consider include:

- To what extent does the school's music scheme of work contribute to the development of literacy and broader aspects of English; physical education; art and design; information and communication technology (ICT); modern foreign languages; personal, social and health education (PSHE) and citizenship; and thinking skills?
- How might music's contribution to these areas be enhanced?

The use of music can both enrich learning in other subjects and consolidate musical skills, knowledge and understanding.

Music can enrich understanding of:	by:	for example:
Time, place and culture	providing a window into other societies through exploring the words used in songs and the way music is used, eg for worship, home entertainment, work	in history, geography English, art and design, RE and in PSHE
Mood and emotion	providing a stimulus for expressive work in other art forms and discussion of feelings	in dance, drama, English, art and design, RE and in PSHE
Structure	providing aural examples of ways in which ideas can be developed, repeated and connected	in writing poetry, creating dances
Sound	exploring the ways sounds can be changed	in science

In the early years, music can also aid memory, for example, by helping children to remember numbers, the alphabet and other sequences such as days of the week and months through songs and/or chants.

Many of the units in the schemes of work include direct links to dance and English. Unit 13 could link with art and design. There are also opportunities to develop ICT in several of the units, especially Unit 18.

Literacy

Music is a distinctive form of communication and every opportunity should be used to encourage children to respond to questions through demonstration, for example children

should be asked to *show* how something could be improved rather than just to talk about it. However, spoken language also plays a significant part in enabling children to develop their musical understanding, and music can make a significant contribution to the development of literacy. Children can develop language skills by:

- singing songs with attention to meaning and diction and an awareness of phrase;
- using their voices creatively and descriptively when composing and performing;
- discussing musical features and describing sounds and how they are used in their own and other people's music;
- negotiating with others in group and class music-making activities;
- collecting information using reference books, CD-ROMs, e-mail and the internet;
- asking questions to help them clarify tasks, discover other views and increase their understanding;
- responding to questions that require:
 - analysis and factual recall, for example 'What did you do?' 'What sounds were used?'
 - reasoning, for example 'Why did you do that?'
 - evaluation, for example 'What went well?' 'What could have been better?' 'What effect does it create?'
 - creativity, for example 'How will you make it better?' 'Could that be done in a different way?' 'What else have you done that might help you decide what to do next?'

Modern foreign languages

Units 1, 8 and 15 are based on singing, so modern foreign languages could be introduced and extended by the choice of songs in a relevant foreign language. The singing of songs in other languages is also effective for musical development as it encourages children to use their singing voices rather than their everyday speaking voices.

PSHE

PSHE underpins all the units. Through the music scheme of work children are helped to:

- develop confidence and responsibility and make the most of their abilities, for example by sharing opinions and exploring emotions, taking a lead in performing and composing activities, and recognising and extending their skills by learning to play a musical instrument outside the classroom;
- develop good relationships and respect the differences between people, for example by creating music together in groups recognising the contribution of others, and experiencing and appreciating music from different times and cultures.

Thinking skills

By using thinking skills children can focus on knowing *how* as well as knowing *what* – on learning how to learn. Many aspects of music education contribute to the development of thinking skills. The following examples show how the different thinking skills can be developed in every unit.

Information-processing skills

These enable children to locate and collect relevant information, to sort, classify, sequence, compare and contrast, and to analyse part-whole relationships. These skills can be developed

and demonstrated in music when children identify patterns and changes in sound, for example getting higher or lower, louder or quieter.

Reasoning skills

These enable children to give reasons for opinions and actions, to draw inferences and make deductions, to use precise language to explain what they think, and to make judgements and decisions informed by reasons and/or evidence. These skills can be developed and demonstrated in music when children describe why they have chosen particular sounds, and how the music creates different effects and moods.

Enquiry skills

These enable children to ask relevant questions, to pose and define problems, to plan what to do and ways to research, to predict outcomes and anticipate consequences and to test conclusions and improve ideas. These skills are developed and demonstrated in music when children try out different ideas and combinations of sounds and make improvements through trial and error.

Creative-thinking skills

These enable children to generate and extend ideas, to suggest hypotheses, to apply imagination, and to look for alternative innovative outcomes. These skills are developed and demonstrated in music when children take ownership of their own work and work independently. The organisation of the activities in the units into the three stages ‘Introduction’, ‘Exploration’ and ‘Bringing it all together’ is specifically designed to enable the development of creative skills. The last stage, in which the teacher steps back and allows the children to make their own decisions, is a critical part of enabling creative development. Creativity in music is not just about thinking skills, however, as creativity can also happen intuitively.

Evaluation skills

These enable children to evaluate information, to judge the value of what they read, hear and do, to develop criteria for judging the value of their own and others’ work or ideas, and to have confidence in their judgements. These skills are developed and demonstrated in music when children express thoughts and feelings about music with confidence.

Work at home and outside lessons

Many units provide opportunities for teachers to set worthwhile tasks that can be completed outside formal teaching time. Suitable tasks include:

- identifying music that illustrates the main focus of the unit, bringing it to school, and discussing why they chose it;
- listening to music in many different situations and identifying how and why the music is used;
- practising rhythm and melodic patterns;
- collecting ideas for composition work, for example melodic patterns heard at a railway station;
- asking parents, carers, grandparents and family friends about the music they enjoy and why they enjoy it.

Appendix 1: Principles for constructing a scheme of work

The following guidance may be helpful for music coordinators who want to review or create their own scheme of work.

Defining a key-stage plan

A key-stage plan for music:

- precedes the development of a scheme of work;
- takes account of the circumstances of the school and its aims and purposes;
- is a whole-school plan agreed by all staff;
- is based on the requirements for music for the appropriate key stage;
- sets out an agreed time allocation for music per year for each year group or mixed-age class;
- identifies the *specific skills* that need regular ongoing development, for example singing, listening;
- defines how time is to be used, for example in weekly sessions and/or short regular periods supported through more extended sessions;
- makes clear school priorities, for example PSHE.

Developing a scheme of work

When developing a scheme of work for music, teachers will need to make decisions about appropriate depth, breadth and balance.

Depth

Teachers may find it helpful to:

- identify the *key learning objectives* for each programme of units, for example in the units for years 1 and 2;
- define the *vocabulary* that children are expected to understand and use in each unit – this will be directly related to the key learning objectives;
- define the broad *outcomes* expected of the majority of the class;
- *differentiate* outcomes by including expectations for those who may not make so much progress, but still achieve within the unit, and the expectations for those who may make more progress;
- plan the *units* so that the key learning objectives are revisited at least once during the programme.

Depth and balance

It is important to check that there is an appropriate balance between:

- using the *voice* and playing *instruments*;
- developing *disciplined skills* (rhythmic and melodic skills), such as playing and singing with a sense of the pulse and pitch, and *descriptive skills*, such as creating music to portray animals or the weather;
- children creating and performing *their own music*, for example by adding sounds to a story, and performing and adapting the *music of others*, for example by singing songs;
- creating and performing music using *aural memory* and using *symbols/notations*;
- creating and performing music for/on *tuned* and *untuned instruments*;

- *improvising skills*, for example developing rhythmic and melodic material when performing, and more *reflective composing skills*, for example exploring, choosing, combining and developing musical ideas through a process of refining and improving. (In key stage 1 these two aspects of composing are less distinct.)

Breadth and balance

Teachers should also look across the units and check that:

- the statutory requirements will be taught and the expectations reached by mapping the specific skills and areas of knowledge across the programme;
- the three interrelated skills of performing, composing and appraising are developed together in every unit of work;
- listening skills are developed and specific musical knowledge applied in every unit;
- there is a range of different starting points (stimuli) for the units that will help to motivate the class and enable the development of the key learning objectives, for example stories, poems, music, songs and themes such as the weather. (The starting points can change while the objective remains the same thereby providing a new stimulus for work to consolidate selected knowledge, skills and understanding);
- children are given opportunities to work individually, in groups of different sizes and as a class;
- the use of ICT is maximised, for example, by using:
 - a tape recorder to record and play back children’s work for analysis and evaluation;
 - software to explore sounds and create simple compositions;
 - software to investigate music from different times and cultures;
 - the internet to collect information and to share work with others;
- children will experience a range of classical, folk, jazz and popular music taken from different times and cultures.

A simple way to ensure appropriate breadth of musical experiences and repertoire is to make sure that every pupil is helped to move from what is familiar to that which is unfamiliar. For example, many children listen to popular music extensively and this genre could be used as the starting point from which to investigate classical music, which may not be so familiar.

In addition, teachers should consider providing opportunities for all children to:

- perform to different audiences including at whole-school events for parents;
- experience live music from professional musicians;
- develop their musical skills through specialist instrumental tuition;
- extend their interests and expertise through involvement in school, community and regional musical activities.

Evaluating key-stage plans and units

It is important to ask how far the school’s current music key-stage plans and units:

- provide long- and medium-term plans that are clearly linked to the national curriculum programmes of study and levels descriptions;
- provide a secure basis from which teachers can plan lessons on a daily or weekly basis to meet the needs of all children in the class;

- identify what children are expected to learn and how children's learning might be assessed;
- provide sufficient depth and breadth and an appropriate balance of experiences to achieve expectations;
- show how other musical skills and experiences developed outside the classroom can support, enrich and be extended by the work in the classroom;
- ensure practical work is underpinned and extended by musical knowledge;
- highlight links between music and other subjects and broader educational aims such as PSHE.

Appendix 2: Summary of the units (a) Key stage 1

This chart does not include Unit 1, the ongoing skills unit.

Section of unit	Unit 2 – Sounds interesting: Exploring sounds	3 – The long and the short of it: Exploring duration	4 – Feel the pulse: Exploring pulse and rhythm
About the unit <i>Key learning objective</i>	This unit develops children's ability to identify different sounds and to change and use sounds expressively in response to a stimulus	This unit develops children's ability to discriminate between longer and shorter sounds and to use them to create interesting sequences of sound	This unit develops children's ability to recognise the difference between pulse and rhythm and to perform with a sense of pulse
Vocabulary* <i>In this unit children will have an opportunity to use words and phrases related to:</i>	Dynamics: loud, quiet Tempo: fast, slow Pitch: high, low Timbre: words describing the qualities of sounds, such as rattling, smooth, tinkling; words relating to sound production, such as hitting, shaking, scraping	Duration: long/short, longer/shorter, sustained, staccato, start, stop Pitch: high/low, higher/lower Dynamics: loud/quiet, louder/quieter Timbre: smooth, scratchy, chiming, clicking	Duration: long, short, pulse, beat, rhythm Tempo: fast, slow Dynamics: loud, quiet Structure: phrase Timbre: smooth, scratchy, chiming, clicking
Expectations <i>Most children will:</i>	identify different ways sounds can be made and changed; use and choose sounds confidently in response to a stimulus	make and control long and short sounds using voices and instruments; work in partnership with another child to create a sequence of long and short sounds	identify pulse in music; repeat and create short rhythmic phrases confidently
<i>Some children will not have made so much progress and will:</i>	begin to focus their listening and recognise and control how sounds can be made louder, quieter, faster and slower	make and control long and short sounds using voices and instruments; with help, create a sequence of long and short sounds	recognise and respond to changes in tempo (speed of the pulse)
<i>Some children will have progressed further and will:</i>	carefully choose sounds and instruments and suggest how they should be used and played	make and control long and short sounds using voices and instruments; work in a small group of children to compose, perform and record extended sequences involving sounds of varying duration	create and control rhythmic patterns with a strong sense of pulse; set a tempo for others to follow

*Each unit should also consolidate vocabulary learnt in previous units.

5 – Taking off: Exploring pitch	6 – What’s the score? Exploring instruments and symbols	7 – Rain, rain, go away: Exploring timbre, tempo and dynamics
This unit develops children’s ability to discriminate between higher and lower sounds and to create simple melodic patterns	This unit develops children’s ability to recognise different ways sounds are made and changed and to name and know how to play a variety of classroom instruments	This unit develops children’s ability to recognise how sounds and instruments can be used expressively and combined to create music in response to a stimulus
<p>Pitch: high, low, higher, lower, going up, going down, steps, jumps, slides</p> <p>Structure: phrases of a song</p> <p>Timbre: smooth, scratchy, chiming, clicking</p>	<p>Dynamics: loud, quiet, louder, quieter</p> <p>Pitch: high, low, higher, lower</p> <p>Timbre: bright, hollow</p> <p>How sounds are produced: shake, scrape, hit</p> <p>Classroom instruments: triangle, maraca, guiro</p>	<p>Dynamics: loud, quiet, getting louder, getting quieter</p> <p>Tempo: fast, slow, getting faster, getting slower</p> <p>Pitch: high, low, getting higher, getting lower</p> <p>Timbre: descriptive words, such as: light, heavy, bright, dull, cold, warm structure, eg beginning, middle, end</p>
identify and control changes in pitch and use them expressively; create short melodic patterns; use changes in pitch expressively in response to a stimulus	identify and control a variety of sounds on musical instruments with confidence; perform with others and take account of musical instructions	carefully and confidently choose and order sounds to achieve an effect/image; recognise and use changes in timbre, tempo and dynamics
imitate and respond to changes in pitch; recognise and create melodic patterns, with some help	identify ways in which sounds are made and changed; follow instructions	make strong contrasts in sounds, but need help to control more subtle changes
sing and perform with accurate control of pitch; create melodic patterns to respond to a stimulus	suggest how different sounds can be organised; make improvements to their own work; direct others	make subtle changes in sounds; recognise how sounds can be combined to create a wider range of sounds; make suggestions for improving work

Appendix 2: Summary of the units (b) Key stage 2 (years 3 and 4)

This chart does not include Unit 8, the ongoing skills unit.

Section of unit	Unit 9 – Animal magic: Exploring descriptive sounds	10 – Play it again: Exploring rhythmic patterns	11 – The class orchestra: Exploring arrangements
About the unit Key learning objective	This unit develops children's ability to create, perform and analyse short descriptive compositions that combine sounds, movements and words	This unit develops children's ability to create simple rhythm patterns and perform them rhythmically, using notation as a support	This unit develops children's ability to create, combine and perform rhythmic and melodic material as part of a class performance of a song
Vocabulary* In this unit children will have an opportunity to use words and phrases related to:	Duration: pulse, rhythm, longer, shorter, sustained Tempo: faster, slower Pitch: steps, jumps/leaps Notation: note names C, D, E	Duration: rhythm, rhythmic pattern Tempo: steady, fast, slow Texture: combined rhythmic patterns Processes: composing using rhythmic patterns Context: use of rhythmic patterns in music from different times and places	Pitch: melody, melodic phrase Duration: rhythm, rhythmic patterns Dynamics: louder, quieter Tempo: faster, slower Timbre: different instruments Structure: introduction, interlude, ending, verse, chorus Processes: rehearsing, arranging Context: time, place, occasion, how the song might have been sung as a worksong, nursery rhyme
Expectations Most children will:	recognise how musical elements can be used together to compose descriptive music; combine sounds with movement and narrative	recognise and create repeated patterns; perform with awareness of what others are playing (control of pulse)	sing in tune and maintain a simple part within an ensemble; work with several layers of sound and have an awareness of the combined effect
Some children will not have made so much progress and will:	recognise some descriptive uses of the elements; create descriptive music, <i>for example based on animals</i> , which uses a sequence of sounds (often sound effects), movement and words	put rhythmic patterns together with some help; recognise rhythmic patterns	follow the contour of the melody when singing; play with some sense of the pulse; perform with awareness of the other performers
Some children will have progressed further and will:	work in groups of three to four and extend their ideas into longer pieces of music with several layers of sounds	recognise how patterns fit together; perform, create and maintain their own rhythmic patterns confidently in time with the other parts; make effective use of the silent beats	maintain a more complex part with awareness of how the different parts fit together and achieve the overall intended effect; suggest ways in which the piece can be improved and developed; help others to develop their own ideas

*Each unit should also consolidate vocabulary learnt in previous units.

12 – Dragon scales: Exploring the pentatonic scale

This unit develops children's ability to recognise, and use, pentatonic scales and create short melodies and accompaniments

Pitch: staying the same, getting higher/lower, melodic ostinati drone, pentatonic scale
Pulse: steady pulse, word rhythm, rhythmic pattern
Structure: ostinati bass, drone, melodic ostinati
Process: composing using a given melodic pattern (pentatonic scale)
Context: use of pentatonic scale in different times and places

compose and perform simple melodies and songs independently; create simple accompaniments for their tunes using drones and melodic ostinati based on a given pentatonic scale with confidence

compose and perform simple melodies and songs; make up accompaniments using drones and melodic ostinati based on a given pentatonic scale with some help

select the notes of a pentatonic scale and use them to compose the words and melody for a short song; add simple pentatonic accompaniment to their song

13 – Painting with sound: Exploring sound colours

This unit develops children's ability to create, perform and analyse expressive compositions and extend their sound vocabulary

Elements: pitch, dynamics, rhythm, texture, timbre, tempo
Structure: beginning, middle, end, repetition
Processes: composing music that describes feelings or moods using 'tense' or 'calm' sounds

carefully choose, order, combine and control sounds with awareness of their combined effect; use sound to create more abstract images

describe different moods and extend their range of sound vocabulary; make sound effects rather than create images

create compositions that use a wide variety of sound colours and make subtle adjustments to achieve the intended effect; explore how sounds can be used abstractly

14 – Salt, pepper, vinegar, mustard: Exploring singing games

This unit develops children's ability to recognise and explore some characteristics of playground games. It consolidates their sense of pulse and ability to perform with others

Tempo: fast, slow, pulse
Rhythm: word rhythm, singing games, syllables, rhythmic patterns/ostinati/melody/tune
Pitch: pentatonic scale
Structure: verse, chorus, beginning, end, repetition
Processes: how singing games may have been created and passed on
Context: the reason why singing games have evolved

sing and play a range of singing games; describe their musical characteristics; make up a singing game with words, actions and a strong sense of pulse, and teach it to other children

sing and play a range of singing games and songs; describe their musical characteristics; with help, make up a singing game with words and actions and perform it to other children

analyse and describe the musical characteristics of popular singing games; make up a singing game with words, actions and a strong sense of pulse and melody, and accompany it with tuned and untuned percussion

Appendix 2: Summary of the units (c) Key stage 2 (years 5 and 6)

This chart does not include Unit 15, the ongoing skills unit.

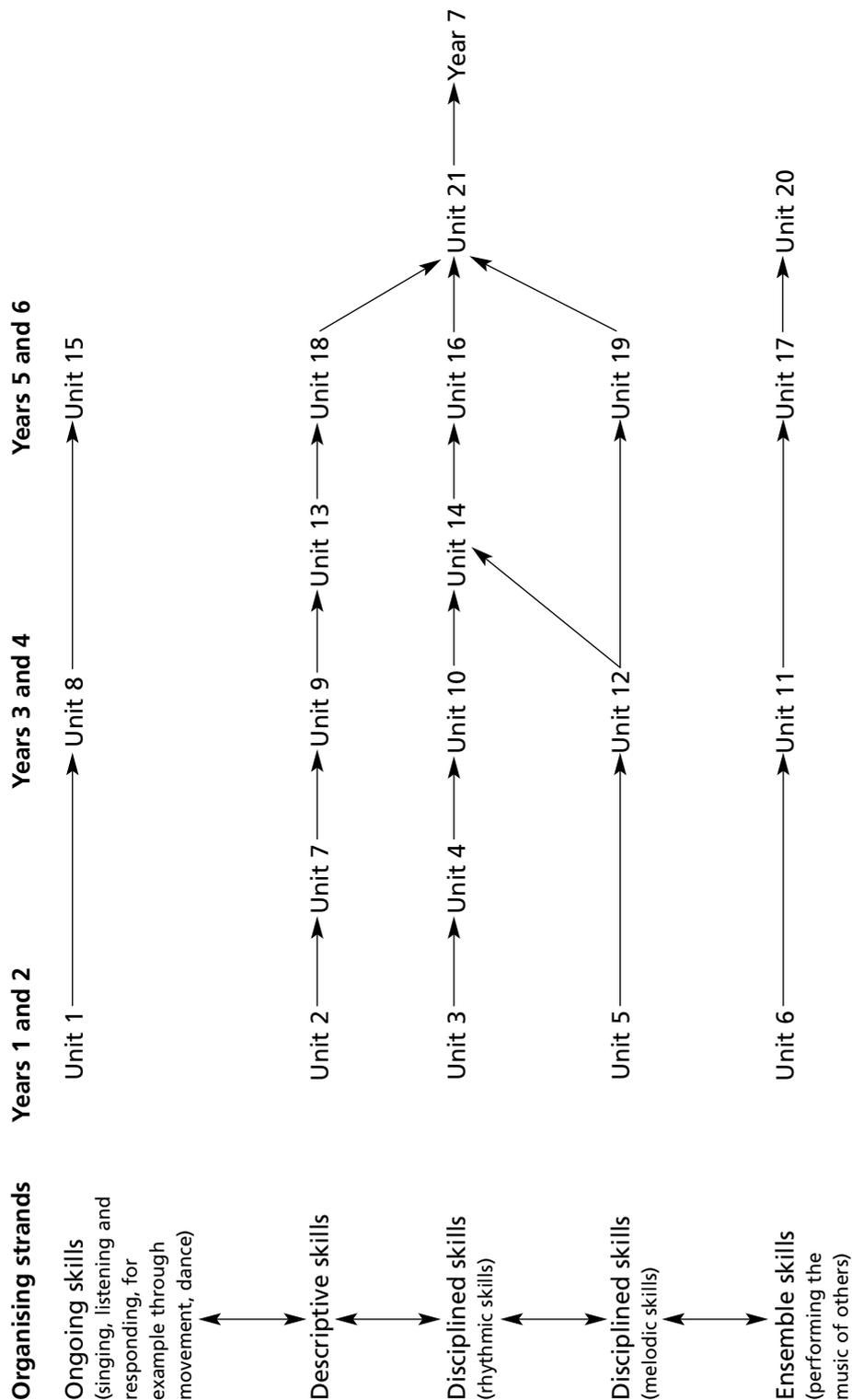
Section of unit	Unit 16 – Cyclic patterns: Exploring rhythm and pulse	17 – Roundabout: Exploring rounds	18 – Journey into space: Exploring sound sources
About the unit Key learning objective	This unit develops children's ability to perform rhythmic patterns confidently and with a strong sense of pulse	This unit develops children's ability to sing and play music in two (or more) parts	This unit extends children's ability to extend their sound vocabulary, including the use of ICT, and to compose a soundscape
Vocabulary* In this unit children will have an opportunity to use words and phrases related to:	Sounds: pulse, rhythm, timbre, duration, open and closed sounds, percussion, tuned Processes: use of cyclic patterns in Kaherva Context: effect of cyclic patterns in African and Indian music	Pitch: melody, melodic phrase, melodic ostinato, scale, chord, interval, unison, harmony Processes: eg arranging, adding accompaniment	Sounds: pitch, attack, decay and other musical elements Processes: record, loop, reverse, layer, soundscape Context: impact of ICT, new use of sounds
Expectations Most children will:	create rhythmic patterns with an awareness of timbre and duration and perform these confidently within simple time-cycles	hold their part in a two-part round with confidence, and appreciate the effect; sustain a drone or melodic ostinato to accompany the singing	recognise and make creative use of the way sounds can be changed, organised and controlled (including using ICT); extend their sound vocabulary; combine sounds
Some children will not have made so much progress and will:	show an awareness of timbre and duration but need help in feeling the cyclic patterns and creating rhythmic patterns	hold their part in a two-part round with support; sustain a simple drone to accompany the singing	carefully choose sounds and create linear sequences of sound
Some children will have progressed further and will:	identify and feel the cyclic patterns; create more complex patterns; maintain their own part with awareness of how the different parts fit together	hold their part in a two-part round; sing solo and in a small group; appreciate the harmonies produced and have an understanding of the structure of a chord; work out drones and melodic ostinati and use them to accompany the singing	demonstrate musical sensitivity in selecting sounds and structures in relation to the intended effect; refine and improve their work; demonstrate imagination and confidence in the use of sound; take advantage of ICT equipment where available

*Each unit should also consolidate vocabulary learnt in previous units.

19 – Songwriter: Exploring lyrics and melody	20 – Stars, hide your fires: Performing together	21 – Who knows? Exploring musical processes
This unit develops children’s ability to compose a song with an awareness of the relationship between lyrics and melody	This unit develops and demonstrates children’s ability to take part in a class performance with confidence, expression and control	This unit provides an opportunity for children to develop and demonstrate the musical knowledge, skills and understanding achieved in years 5 and 6
<p>Sounds and structure: melody, rhythm, phrase, repetition, song structure</p> <p>Processes: songwriting, lyrics, attitude</p> <p>Context: social messages</p>	<p>Sounds: harmony, rests, timbre, accents</p> <p>Process: arranging a given song</p> <p>Context: venue, occasion</p>	<p>Sounds: pitch, getting higher/lower, duration, longer/shorter, pulse, rhythm, metre, tempo, timbre, texture</p> <p>Processes: use of notations, composing, arranging, improvising</p> <p>Context: intentions, purpose, venue, occasion performing</p>
create their own simple songs and perform songs in a way that reflects their meaning	sing confidently and expressively with attention to dynamics and phrasing with good intonation and a sense of occasion; play the simpler accompaniment parts on glockenspiel, bass drum or cymbal	create music that reflects given intentions and uses notations as a support for creative work and performance; improvise and maintain their own part with awareness of the whole ensemble; describe and compare different kinds of music using a musical vocabulary
recognise some relationships between lyrics and melody; create and perform melodies with some help	sing confidently and expressively following the shape of the melody	create and perform music that meets intentions and combines sounds with some awareness of the combined effect; recognise how musical elements are combined and used expressively
show an understanding of how lyrics can reflect the cultural context and have social meaning; use this knowledge to enhance their own compositions and performances	sing the harmony part confidently and accurately; play the more complex instrumental parts, for example xylophone, flute, recorder, violin, cello or clarinet, with good rhythmic awareness and dynamic control	take the lead in creating and performing and provide suggestions for others; make connections between the different stimuli provided and use a variety of musical devices, including melody, rhythms, chords and structures

Appendix 3: Strands of progression across the units

This chart highlights the need for skills to be developed progressively across key stages 1 and 2 and into key stage 3. The direct horizontal links indicate the units that are dependent on previous development. The interrelated skills of performing, composing and appraising are developed in all units, as are listening skills and the ability to apply musical knowledge and understanding.



Appendix 4: Focus and coverage of the units (a) Key stage 1

The interrelated skills of performing, composing and appraising are developed in all units, as are listening skills and the ability to apply musical knowledge and understanding.

Revised programme of study reference	Unit	1 Controlling sounds through singing and playing – performing skills			2 Creating and developing musical ideas – composing skills		3 Responding and reviewing – appraising skills		4 Listening, and applying knowledge and understanding				
		a Singing	b Playing	c Together	a Improvising	b Reflective composing	a Expressing ideas	b Improving own work	a Aural memory	b Elements	c Resources	Symbols	d Context
	1 Ongoing skills	●	○	○	○		●	○		○	● voice	○	○
	2 Sounds interesting	○ using voice sounds	●	○	○	● description	○	○	○	○	○	○	○
	3 The long and the short of it	○	●	○	○	○	○	○	○	○	○	○	○
	4 Feel the pulse	●	●	○	○	○	●	○	○	○	○	○	○
	5 Taking off	○	○	○	○	● melodic	○	○	○	○	○	○	○
	6 What's the score?	○	○	●	○	○	○	○	○	○	●	○	○
	7 Rain, rain, go away	○	○	○	○	● description	○	○	○	○	○	○	○

- Main focus for work
- Areas covered

Appendix 4: Focus and coverage of the units (b) Key stage 2 (years 3 and 4)

The interrelated skills of performing, composing and appraising are developed in all units, as are listening skills and the ability to apply musical knowledge and understanding.

Revised programme of study reference	1 Controlling sounds through singing and playing – performing skills			2 Creating and developing musical ideas – composing skills		3 Responding and reviewing – appraising skills		4 Listening, and applying knowledge and understanding				
	a Singing	b Playing	c Together	a Improvising	b Reflective composing	a Expressing ideas	b Improving own work	a Aural memory	b Elements	c Resources	Symbols	d Context
Unit												
8 Ongoing skills	●	○	○	○		●	●	●	○	○	○	○
9 Animal magic	○	○	○	○	● descriptive	○	●	○	○	●	○	○
10 Play it again	○	●	○	○	○ rhythmic	○	●	○	○		●	
11 Class orchestra	○	○	●	○	○ arranging	○	●	○	○	●		●
12 Dragon scales	●	●	○	●	○ melodic	○	●	○	○	○	○	○
13 Painting with sound	○	○	○	○	● descriptive	●	●	○	●	●	○	
14 Salt, pepper, vinegar, mustard	●	●	○	○	○ rhythmic	○	●	●	○	○		●

- Main focus for work
- Areas covered

Appendix 4: Focus and coverage of the units (c) Key stage 2 (years 5 and 6)

The interrelated skills of performing, composing and appraising are developed in all units, as are listening skills and the ability to apply musical knowledge and understanding.

Revised programme of study reference	Unit	1 Controlling sounds through singing and playing – performing skills			2 Creating and developing musical ideas – composing skills		3 Responding and reviewing – appraising skills		4 Listening, and applying knowledge and understanding				
		a Singing	b Playing	c Together	a Improvising	b Reflective composing	a Expressing ideas	b Improving own work	a Aural memory	b Elements	c Resources	Symbols	d Context
	15 Ongoing skills	●	○	○	○		●	●	●	○	○	○	○
	16 Cyclic patterns	○	●	○	●	○	○	●	○	●	○	○	●
	17 Roundabout	○	○	○	●	○	○	○	○	●	○	○	○
	18 Journey into space	○	●	○		●	●	●	○	●	○	○	○
	19 Songwriter	●	○	○		●	○	○	○	●	○	○	●
	20 Stars, hide your fires	○	○	●	○	○	○	○	○	●	○	○	○
	21 Who knows?	○	●	○	○	●	○	○	○	●	○	○	●

- Main focus for work
- Areas covered

Appendix 5: Copyright

Many pieces of music that teachers will use while teaching this scheme of work will be protected by copyright, either because the composer or writer is still alive or because he or she died less than 70 years ago. The following information should help clarify the position in relation to the use of copyright music in the classroom.

Copyright provides both the means by which composers are paid for each use of their work, and a framework that encourages investment in new composers. (It is important to remember that the future livelihoods of some of today's schoolchildren will one day depend upon the recognition of the copyright of their creative work – whether musical, literary or artistic – and proper payment being made for it.)

The copyright regime in this country allows teachers a certain amount of latitude in the classroom in recognition of the value of using copyright material in education and of the need for teachers and pupils to have reasonable access to it. The system therefore represents a careful balance between the interests of copyright-owners and educationalists.

For the purpose of instruction in the classroom and in their preparation for lessons, teachers may:

- freely transcribe music in hand;
- make copies of short excerpts of musical works (but not whole movements);
- arrange works in a way that is not prejudicial to the honour or reputation of the original composer (subject to crediting the composer and attaching a warning label in a prescribed form);
- do whatever may be necessary to set exams (other than for the purposes of examining a performance of a work).

Music may also be performed and recordings of music played freely in the classroom for the purposes of instruction. However, permission must be obtained prior to any copying, performance or other use of a musical work outside the classroom, either directly from the copyright-owner or from a body operating a licensing scheme on behalf of copyright-owners.

Further information can be obtained from www.licensing-copyright.org.

About this publication

Who's it for? Teachers at key stages 1 and 2 and music departments in initial teacher training institutions

What's it about? This optional scheme of work illustrates how the national curriculum programmes of study for music at key stages 1 and 2 and the attainment target can be translated into practical plans

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