MUSIC AT SHIPLEY

# Friendship, Faith, Future

**SUBJECT: MUSIC**

**NATIONAL CURRICULUM**

# 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 inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

**Key stage 1**

Pupils should be taught to:

* Use their voices expressively and creatively by singing songs and speaking chants and rhymes
* Play tuned and untuned instruments musically
* Listen with concentration and understanding to a range of high-quality live and recorded music
* Experiment with, create, select and combine sounds using the inter-related dimensions of music.

**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 inter-related 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.

**INTENT – A KODALY INSPIRED APPROACH TO MUSICAL EDUCATION**

It is our aim that our pupils will learn that music is a universal language that is a powerful and unique form of communication. Music can change and impact the way children feel, think and act. In can increase children’s self-confidence, creativity and sense of achievement. is our intent that every young person should be able to experience music and make progress.

**What is a Kodaly inspired approach to music education?**

Originally developed by the Hungarian composer Zoltan Kodaly from the 1920s onwards, Kodaly inspired music education uses singing as the foundation for musical learning. Children learn a carefully chosen repertoire of folk songs, rhymes and games that they get to know well, internalising the rhythms and melodies. Through these known songs and rhymes the teacher leads the children to experience and ‘discover’ for themselves musical concepts, each time building on what is already known. Step by step, children learn rhythm notation and also representation of pitch through relative solfa. They are gradually introduced to the standard 5-line staff and note reading and writing along with other musicianship aspects such as tempo, dynamics and timbre. Lessons also incorporate listening to recorded music, practical music reading, writing and composition practice activities for all known concepts to help children achieve mastery.

The Kodaly approach does not require expensive resources and is accessible to all children. It focuses on developing musicianship primarily through unaccompanied singing, body percussion and games, and movement and listening activities to a variety of music, with maximum participation and playfulness whilst learning. In this way, children absorb aspects of musicianship and music notation before they need to master the technical challenge of playing a tuned musical instrument.

In the Kodaly approach there is an expectation that all children can and will learn to read and write music, just as we expect them to learn to read and write text. For children without a family background in music reading and writing and who do not subsequently take up such an instrument this may be the only opportunity they get to learn to read music.

Research shows that planned and progressive education such as the Kodaly approach can have cognitive benefits to children beyond music lessons. It can raise standards across the curriculum.3 It can help develop children’s auditory discrimination and physical coordination, and develop social skills of cooperation through working together as a class, with a partner or in a small group.

**What does our Kodaly approach to Music education look like?**

After seven years of music education, our aim is for children to leave our school able to sing, play read and write music in standard notation within an octave. Our music lessons focus strongly on music making, with singing as our main focus. We believe music knowledge needs to start with hearing elements of music. We have identified a clear progression of music concepts which the children will be introduced to, each one building upon the foundations laid through previous concepts. These are loosely divided into rhythmic, pitch and related concepts.

Each concept is learnt through the following steps:

**Repertoire** – children learn from memory songs and rhymes that feature the focus concept. Songs may be associated with games or introduced as a vehicle to practice a previously learnt concept. These are practiced until the children have internalised them really well.

**Aural discovery** – the teacher leads the children to notice and describe the focus concept. This may be through kinaesthetic actions that make it more obvious to the child and through strategic questioning.

**Visual representation** – the teacher asks the children to create a visual representation of the focus concept using manipulative materials such as cubes, or by drawing. Through this the teacher can assess whether the children have sufficient understanding of the concept for it to be formally named.

**Presentation** – children are told the name of the concept and shown notation.

**Practice** – children are given multiple opportunities to practice the concept through singing, playing, reading, writing and improvisation. Practice is ongoing and integrated into future learning.

Within each lesson the teacher will have planned a variety of learning activities to enable the children to be learning new repertoire, experiencing aural and visual preparation activities for the current focus concept and to practising known concepts.

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| **Rhythmic**Progressively learnt | **Pitch**Progressively learnt | **Related**Constantly revisited at different depths |
| BeatRhythm Ta & Ti-ti (crotchet/quavers) Ta RestTika-tika (semiquavers)Too (Minim)Rests for minim, quaver, semiquaverMetre – 2/4beatMetre – 3-beatSemibreve and restSyncopa (syncopated quaver/crotchet) | High/low spoken voiceHigh low melodySo-mi5-line staffLaDoReLow so and laHigh doFa and ti | Soft/Loud (Dynamics)Fast/Slow (Tempo)PhrasesInner HearingTextureTimbreFormOstinatoStrong/weak beatMetre – 2/4beat; 3-beatBar lines, RepeatPart playing and singingGenre |

**Written work**

In music lessons ‘writing’ does not necessarily take place with pencil and paper. Children may ‘write’ music through hand signs, by choosing icons or drawing elements of notation on the board or by using mini whiteboards, wipe-clean beat sheets or laminated manuscript paper. When time is limited the teacher’s focus is on as much child participation as possible and paper recording can be a hindrance to this aspect. The teacher records and archives video clips of each class as they progress through the year. The videos illustrate the range of concepts and activities that take place. They also enable the teacher to watch back later and assess how well individual children are performing. Feedback to groups and individuals is given live in the moment and is ongoing throughout every lesson.

**Instrumental work**

It is important to remember that the voice and body are a child’s first instruments. Through mastery on one’s own instrument one can move on to having success with hand held instruments. For example it is hard to play the beat on an instrument if you cannot already move your body correctly to the beat. It is hard to know whether you are playing the correct pitches of a melody if you cannot already sing it and hear it in your head.

Untuned percussion instruments are introduced from Reception onwards as an integral part of the learning and practice of the music concepts listed above. As children start to learn pitch they have the opportunity to practise their known pitches through playing barred instruments. Further up the school children learn to play the descant recorder. At this stage children can read and write music notation with more confidence, have good coordination and breath control and have very wide repertoire of songs that they know well, making it easier for them to learn to manage the instrument and play a range of repertoire.

**IMPLEMENTATION**

We began to implement our Kodaly inspired approach to developing children’s musicianship from Autumn 2023. Because this is a new approach for many of our teachers, and for most of our children we are all learning musicianship together and it is an exciting journey. We recognize it will take time to fully embed this approach throughout the school and we have planned out teaching accordingly.

In the Foundation Stage, music comes under the learning area of Expressive Arts and Design. Through singing, moving and playing games and exploring instruments children discover elements of music such as pulse, rhythm, loud/soft and fast/slow. We use the Jolly Music Beginners book as a foundation for teaching in Reception.

During Key Stage 1, pupils continue to learn music through making music. They sing, move, learn cooperative musical games and play instruments. Teachers continue to use Jolly Music as their teaching foundation moving from Beginner to Level 1 as the children progress. Children are introduced to notation of beat, rhythm and pitch through simple written notation methods. They improvise and perform both on their own and a part of an ensemble. Children also have the opportunities to listen to recorded and live music.

During Key Stage 2, pupils continue to develop their musicianship with singing at the core of learning. They learn to read, and write music using stick and stave notation in the pentatonic scale. They sing, play and write more complex rhythms including rests. They develop their confidence with solo and group singing, including part work such as canon. Children learn more complex musical games involving cooperative partner work and moving with the music. They improvise and compose music using elements they have learnt. During Key Stage 2 children learn to play the recorder for one year. Jolly Music is used as a lesson resource and supplemented by other activities.

Children listen to a wide range of musical genres, identifying and discussing the musical elements they have learnt about. They begin to develop an understanding and appreciation of the history of music and the diversity of musical instruments.

All children take part in musical performances across the school year. These include the Harvest Service, Christmas Play, Easter and Leavers’ Services. Our school choir performs at our annual local schools music festival. At the end of the summer term Year 5 & 6 rehearse and perform a musical play, usually related to our class topic.

Links are formed with performers beyond the school to give children access to live music performances.

Disadvantaged and SEND pupils are at the heart of all planning sequences in the school. Like with every other lesson, we deploy a range of scaffolds, differentiation and support strategies in order to ensure every pupil can access the learning. This is reviewed as part of the Assess, Plan, Do, Review cycle.

**EYFS**

# Expressive Arts and Design

**ELG: Being Imaginative and Expressive**

*Children at the expected level of development will:*

* Sing a range of well-known nursery rhymes and songs;
* Perform songs, rhymes, poems and stories with others, and – when appropriate – try to move in time with music.

In the Foundation Stage, music comes under the learning area of Expressive Arts and Design. Our curriculum is designed to stimulate young children’s creativity and will enabled them to build a preliminary understanding of music through sound-making, singing and recognising simple rhythms through clapping and moving. Children are encouraged to create on both small and large scales. Children are encouraged to develop their communication and language skills through talking about their creations and sharing these with others to build confidence and raise self-esteem.

**BUILDING KNOWLEDGE AND UNDERSTANDING IN MUSIC**

\*Year groups who have not had experience of the Kodaly music approach will move through the progression starting from their current experience. Until the curriculum works its way through this means older year groups will not necessarily be working on the content listed for their year group – they may be working on earlier content they have not yet covered.

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| **Music skills progression** |
| **Year group** | **Singing and Moving** | **Musicianship and instrumental** | **Listening/Composing/Improvising** |
| **R** | * Sing tunefully and with enjoyment simple songs in a C-A range.
 | * Begin to keep a steady beat using upper body movements.Distinguish between a speaking, singing and ‘thinking’ voice. Identify same/different.Play untuned percussion instruments with the beat.
 | * Listen to and move with songs and instrumental pieces.
 |
| **1** | * Sing tunefully and with enjoyment simple songs in a C-A range.
* Echo sing a so-mi interval matching pitch correctly.
* Keep a steady beat using upper body movements.
* Play circle and partner games.
* Walk in time with a steady beat.
 | * Identify fast/slow
* Identify soft/loud
* Aurally distinguish between beat and rhythm (‘the way the words go’).
* Copy simple rhythm motifs.
* Identify high/low;
* Play untuned percussion instruments with the beat.
* Play untuned percussion instruments with the rhythm (the way the words go’).
 | * Listen attentively to songs and instrumental music and respond with movement.
* Identify whether recorded music is vocal or instrumental.
* Improvise movements to music.
* Improvise sounds on untuned and tuned percussion.
 |
| **2** | * Sing tunefully from memory simple songs in a C- C pitch range.
* Echo sing a so-mi interval matching pitch correctly.
* Walk in time with a steady beat.
* Play circle and partner games.
 | * Aurally distinguish between beat and rhythm
* Use stick notation to read and write ta (crotchet), ti-ti (barred quavers) and ta-rest rhythms.
* Sing, read and write so & mi pitches using solfa signs.
* Recognise phrases
* Use dynamics: loud/soft/ f and p
* Play untuned percussion instruments with the beat.
* Play untuned percussion instruments with the rhythm (the way the words go’).
* Play known so-mi melodies on the single octave metallophone.
 | * Listen attentively to songs and instrumental music and comments on differences in dynamics (loud/soft) and tempo (fast/slow).
* Comment on the voices or instruments they hear in recorded music.
* Improvise their own rhythms using ta, ti-ti and rest.
* Improvise their own melodies using so and mi.
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| **Year group** | **Singing and Moving** | **Musicianship and instrumental** | **Listening/Composing/Improvising** |
| **3** | * Sing tunefully and with enjoyment a widening range of unison songs of varying styles and structures with a pitch range of C-C.
* Play more complex circle, clapping and partner games.
* Show known rhythms and pitches using body movements.
* Recognise where the strong beats are in a piece of music.
 | * Play, read and write semiquaver (tikatika) rhythms.
* Sing, read and write so, mi & la pitches using solfa signs.
* Understand dynamics: mf and mp.
* Know tempos: andante, allegro
* Play body percussion and untuned percussion, reading from stick notation.
* Play so, la mi melodies on the single octave metallophone.
 | * Listen attentively to songs and instrumental music.
* Comment on the musical form.
* Recognise a range of common instruments and know how they produce their sound.
* Improvise a rhythmic ostinato to a piece of music.
* Improvise their own rhythms using tika-tika and other known rhythms.
* Improvise their own melodies using la, so and mi.
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| **4** | * Sing tunefully and with enjoyment unison songs with the range of an octave C-C
* Sing 2-part rounds and partner songs.
* Play more complex. circle, clapping and partner games.
* Walk the beat whilst clapping the rhythm.
* Recognise where the strong beats are in a piece of music.
 | * Read and write tika-tika (semiquaver) and minim rhythms and minim rest.
* Sing, read and write: do, re, mi, so, la pitches (pentatonic scale) using solfa signs.
* Know and use dynamics: crescendo, diminuendo.
* Know and use tempo: Largo, allegretto.
* Identify whether a piece is in 4 or 3-metre time.
* Play body percussion and untuned percussion, reading from stick notation.
* Play do, re, mi so, la mi melodies on the single octave metallophone.
 | * Listen attentively to songs and instrumental music.
* Comment on features of the music played at the beginnings and ends of whole school assemblies, identifying known musical elements such as dynamics, tempo, mood, genre, texture and timbre.
* Improvise a rhythmic ostinato to a piece of music.
* Improvise their own rhythms using tika-tika and other known rhythms.
* Improvise their own melodies using the pentatonic scale.
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| **5** | * Sing tunefully and with enjoyment a varied range of songs within a pitch range of low Bb-high E using accurate pitching and appropriate style.
* Sing 2, 3 and 4 part rounds.
* Sing a melodic ostinato while others sing a melody.
* Walk the beat whilst clapping the rhythm.
* Play games where an object is passed to the beat.
 | * Read and write semibreve and dotted minim rhythms.
* Sing, read and write low la and so pitches and pentatonic scale using solfa signs.
* Read and write absolute pitches in standard treble clef 5-line staff notation in the range G A B.
* Identify anacrusis (upbeat)
* Understand and use repeat and Da capo.
* Play body percussion and untuned percussion, reading from stick notation.
* Play melodies and ostinato on the single octave metallophone from memory and from a score.
 | * Listen attentively to songs and instrumental music.
* Comment on features of the music played at the beginnings and ends of whole school assemblies, identifying known musical elements such as dynamics, tempo, mood, genre, texture and timbre.
* Improvise their own rhythms using known rhythms.
* Improvise their own melodies using the pentatonic scale.
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| **6** | * Sing songs on pitch in 2 parts with control and a quality tone.
* Sing 2, 3 and 4 part rounds with singers positioned randomly within the group.
* Walk the beat whilst singing the melody and clapping the rhythmic ostinato.
* Play two part clapping and singing games within a small group.
 | * Read and write ti-tika and tika-ti and syncopated rhythms.
* Sing, read and write additional solfa pitches high do, then fa and te to complete major and minor scale range.
* Identify aural whether a piece of music is major or minor in tonality.
* Read and write absolute pitches in standard treble clef 5-line staff notation in the range middle C to top D.
* Play fluently notes on the recorder from low E to top D.
* Play fluently notes on the recorder from Low C to top E.
 | * Listen attentively to songs and instrumental music.
* Comment on features of the music played at the beginnings and ends of whole school assemblies, identifying musical elements such as dynamics, tempo, mood, genre, texture and timbre.
* Know the main groups of instruments in a western classical orchestra. Give examples of other instruments.
* Compose, notate and perform their own piece of music featuring elements of their musicianship knowledge.
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**MUSIC LONG TERM PLAN**

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| **2023-24** |
|  | **Autumn** | **Spring** | **Summer** |
| **Year R** | **Jolly Music Beginners*** Tuneful singing – song repertoire
* Introduction to steady pulse.
* **Vocabulary – pulse**
* Distinguish between a speaking, singing and ‘thinking’ voice.
* **Vocabulary – pitch**
* Recognise high/low pitch
* Soft/loud
* Faster/slower steady beat
 | * Tuneful singing – song repertoire
* Keeping pulse with multiple actions
* Keep pulse in pairs
* Keeping pulse during a rest
* Recognise high/middle/low pitch
* Start to tap rhythm
* **Vocabulary: rhythm**
* Practice known elements
 | * Tuneful singing – song repertoire
* Solo singing
* Improvising words and actions
* **Visual representation of pulse**
* **Vocabulary: rest**
* Practice known elements
 |
| **Year****1 & 2** | **Jolly Music Beginners*** Tuneful singing – song repertoire
* Introduction to steady pulse.
* **Vocabulary – pulse**
* Distinguish between a speaking, singing and ‘thinking’ voice.
* **Vocabulary – pitch**
* Recognise high/low pitch
* Soft/loud
* Faster/slower steady beat
 | * Tuneful singing – song repertoire
* Keeping pulse with multiple actions
* Keep pulse in pairs
* Keeping pulse during a rest
* Recognise high/middle/low pitch
* Start to tap rhythm
* **Vocabulary: rhythm**
* Practice known elements
 | * Tuneful singing – song repertoire
* Solo singing
* Improvising words and actions
* **Visual representation of pulse**
* **Vocabulary: rest**
* Practice known elements
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| **Year****3 & 4** | **Jolly Music Level 1*** Tuneful singing – song repertoire
* Differentiate between pulse and rhythm
* Walk and clap pulse
* Recognise and show high/middle/low pitch
* **Visual representation of pulse**
* Singing games
 | * Tuneful singing – song repertoire
* Differentiate between pulse and rhythm
* **Visual representation of rhythm**
* **Represent rest with gesture**
* Singing games
* Pitch discernment: listening for pitch-changes
* Practice known elements
 | * Tuneful singing – song repertoire
* Visual representation of pulse and rhythm
* Visual representation of pitch
* Rhythm names - ta and ti-ti
* Pitch names - so and mi
* Handsigns for so/mi solfa
* Identify orchestral instruments and their families
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| **2023-24** |
|  | **Autumn** | **Spring** | **Summer** |
| **Year****5 & 6** | **Kodaly musicianship*** Tuneful singing – song repertoire
* Differentiate between pulse and rhythm
* **Vocabulary – pulse/beat; rhythm**
* Visual representation of pulse and rhythm
* **Vocabulary: stick notation, ta, ti-ti**
* Recognise high/middle/low pitch
* **Vocabulary – pitch**
* Pitch discernment: listening for pitch-changes
* Visual representation of pitch
* Pitch names - **so and mi**
* Handsigns for so/mi solfa
* Singing games
* Walk pulse and clap rhythm at the same time
 | * Tuneful singing – song repertoire
* Combine pitch & rhythm notation
* Read, write and improvise rhythm patterns
* Singing games – partner and small group work
* Read and write so/mi pitches on 5-line stave
* **Vocabulary: rest**
* Notation for ta rest
* Prepare **new pitch la**
* Learn la solfa name and handsign
* Practise la/so/mi
* **Vocabulary – tempo**
* Explore varying the tempo
* Prepare new rhythm tika-tika (semi quavers)
 | * Tuneful singing – song repertoire
* **Vocabulary – dynamics**
* Learn the **repeat sign** for written notation
* Learn **new rhythm name - tika-tika**
* Read and write la/so/mi pitches on 5-line stave
* Sing simple songs in canon
* **Vocabulary – canon**
* Prepare the melodic pattern s–m–d;
* Learn **do solfa name and handsign** and read and write from 5-line stave
* Read, write and improvise with known elements
* Identify musical features from historical periods of classical music
* Identify orchestral instruments and their families
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**INCLUSION OF ALL PUPILS IN MUSIC LESSONS**

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| **Pupil Premium** | **SEND** | **EAL** | **More Able** |
| Assumptions are not made about pupils’ prior experiences. Online resources and books are used to enhance pupils’ knowledge, skills and experiences if appropriate, e.g. watch an orchestra playing or a recording of live music.Pupils’ oracy skills are monitored to support vocabulary acquisition. Pre-teaching of vocabulary is used where necessary.Pupils are encouraged to participate in collaborative learning experiences.Resources and equipment are provided for pupils to complete home learning or homework tasks if required. Pupils in KS2 have access to the school-based Homework Club.The Pupil Premium Grant is used effectively to ensure pupils have access to school trips and experiences provided by visitors to the school, e.g. opportunities are provided to experience live music through visiting musicians, SAM and WSMS.School clubs are subsidised to enable access to extra-curricular activities.Attendance is monitored to ensure full access to learning opportunities. | Learning is carefully planned, taking into account pupils’ previously acquired knowledge, skills and experiences. Pupils’ ILP targets are addressed where applicable.Planning overcomes potential barriers to learning for individual pupils. Pupils are able to record their learning using a medium that is accessible to them.Be mindful of gross and fine motor difficulties when handling and learning an instrument.Resources are regularly reviewed and adapted to meet the needs of pupils. Resources enable accessibility for all, e.g. adapt instruments to allow pupils with physical disabilities access.Planning considers pupils’ sensory needs, including sensitivities to sound or touch.Learning experiences are broken down into small, manageable steps. Modelling is used to support understanding. Scaffolding is used to promote independence. Over-learning is used for reinforcement.Key vocabulary is displayed with visuals and pre-taught if appropriate.Multi-sensory teaching approaches (visual, auditory, tactile, kinaesthetic) are used.Strategies are used to reduce memory demands, e.g. visual task planners, concrete representations of beat, rhythm and pitch.Additional adult support meets pupils’ individual needs.Peer to peer support is used effectively. | First languages and cultural heritage are celebrated.Adults speak slowly and clearly.Gestures and facial expressions are used to engage and aid pupils’ understanding.Pupils are given time to process information and respond.Adults use sentence frames to help scaffold responses.Modelling is used to support understanding.Instructions for an activity are shared using writing and visuals.Key vocabulary is displayed with visuals and pre-taught if appropriate.Resources and equipment are labelled clearly.Pupils sit next to strong language role models who have a wide vocabulary and use complex sentence structures.Bilingual dictionaries are available.Pupils engage in collaborative tasks where they are encouraged to talk to their peers.The independence of pupils is fostered at every opportunity.Additional adult support meets pupils’ individual needs. | Use a musicians own instrument within music lessons where appropriate.Encourage individual and group performances to develop their performance skills.Develop harmony lines or counter parts.Encourage opportunities for solo work as well as being a group leader when composing and performing.Encourage independent songwriting.Extend reasoning and apprising skills through use of musical terms and vocabulary.Peer to peer support.Opportunity to present knowledge to their peers and a wider community.Access any relevant workshops or enrichment courses run by local museums, Chichester Cathedral and Steyning Grammar School.Take part in locality workshops with the STARS group. |

**IMPACT**

Our music Curriculum is planned to demonstrate progression and build on and embed current skills. We focus on progression of knowledge and skills in the different musical components and teaching of vocabulary also forms part of the units of work. If children are achieving the knowledge and skills in lessons, then they are deemed to be making good or better progress. Music will be embedded into our daily lives and support children through the development of their musical knowledge and skills, confidence and their also their well-being. Music lessons are enjoyed by teachers and pupils across school. By the end of KS2, the children will have developed their key skills as musicians and be confident to sing, appraise, compose and perform. The children continue developing these key skills as they transition into KS3. Their ability to understand and demonstrate the different elements of music, such as dynamics, tempo, rhythm and pitch, will ensure they are ready to access and communicate their understanding of their new learning.

We measure the impact of our curriculum through the following methods:

* Pupil discussions and interviewing the pupils about their learning (pupil voice).
* Governor monitoring with our subject music link governor.
* Annual reporting and tracking of standards across the curriculum.
* Photo and video evidence of the pupils’ practical learning.
* Foundation Assessments at the end of a unit of work.

By the time the children will Shipley Primary School they will have developed:

* A musical understanding underpinned by high levels of aural perception, internalisation and knowledge of music
* Very good awareness and appreciation of different musical traditions and genres.
* An excellent understanding of how the historical, social and cultural origins of music contributes to the diversity of musical styles.
* The ability to give precise written and verbal explanations, using musical terminology effectively, accurately and appropriately.
* A passion for and commitment to a diverse range of musical activities.