



Newnham Junior School – Music Curriculum Map

SINGING Skills	LISTENING AND APPRECIATION Understanding	MUSIC THEORY Understanding Skills	COMPOSITION AND IMPROVISATION Skills	MUSIC-MAKING AND ENSEMBLE Experience Skills	HISTORY OF MUSIC Knowledge	EXTRA-CURRICULAR AND PRODUCTIONS Experience Inspiration
		Theme 1 – STANDARD NOTATION Theme 2 – KODALY		Theme 1 – TUNED PERCUSSION Theme 2 – RECORDERS Theme 3 – SAMBA		
Weekly Singing Practices for the whole school, focusing on warm-ups, unison, part-singing, to explore a range of genres						
YEAR 3						
Unison songs Rhythm games Simple rounds	Is this music fast/slow/loud/quiet? Are the musicians keeping in time to a pulse? How does the music make you feel?	Introduce ta and ti-ti and sh (use the Kodaly cards) Games and activities Introduce sol-fa	Understand idea of pulse. Introduce terms: Dynamics Rhythm Pitch Timbre Tempo Focus on listening skills	Correct technique Free imp. Use given notes Two hands	Identify some simple key features of medieval and baroque choral music. Enjoy and perform cyclical African mbira music.	December Nativity
YEAR 4						
All of the above Partner songs	In what ways is this music fit for its given purpose? How? Use correct terms.	Introduce staff notation – all notes on main 5 lines Introduce ta-a Continue using sol-fa for simple rounds and partner songs	Provide opportunities to use the dimensions above.	As above Descants Holding Articulation Reading Notation Ensemble	Explore the music of the key classical composers (Haydn, Mozart, Beethoven) – use BBC 10 Pieces Evaluate the power of film music, including Bollywood.	October Production
YEAR 5						
All of the above 2-part	How many parts can you hear in this piece? What is the structure of this piece?	Introduce key signatures Introduce more complex rhythms (syncopa and tripola). Practise with 2-part songs	Introduce and use the following terms: Form Harmony Texture	As above Playing in octaves Trebles Revise technique More complex melodies Parts (with descants)	Recognise the sound and drama of romantic orchestral music. Focus on Grieg and Tchaikovsky. Have a basic understanding of African Amadinda playing.	March Production



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YEAR 6						
All of the above Simple 4-part Complex harmonies	When might the music have been composed? Where does the music originate from? What are my opinions about this music?	Use Kodaly skills for more complex songs.	Combine all the musical dimensions to compose and improvise. Focus on harmony (introduce chords I, IV and V).	Learn set rhythms. Perform as an ensemble. Develop own rhythms.	Grasp the key concept behind twentieth century minimalist music. Focus on Steven Reich and John Cage. Experience the rhythmic excitement of Latin American styles. Samba and the cajon.	December Carol Concert July Production
SCHOOL-SPECIFIC - EVENTUAL OUTCOMES FOR THE END OF KS2						
Sing comfortably in at least two parts with a good sense of pitch and accurate rhythm.	Use correct terminology to describe a piece of live or recorded music. Evaluate the effectiveness of music for a purpose.	Identify FACE and EGBDF on the treble clef and to read simple rhythms in 4/4 and $\frac{3}{4}$ time.	Use a range of non-music starting points to improvise within a group, maintaining a pulse. Use given structures and/or limited notes. Understand and use the chords I, IV and V as a springboard to simple harmonies.	Use two beaters on the tuned percussion to perform simple given melodies and to improvise. Play accurate rhythms as part of a samba experience. Play simple melodies on the descant and treble recorders, including part-playing.	Name the main periods within western music. Identify key elements of Latin American and African music. Know the names of key classroom, orchestral and	Upper School Choir Lower School Choir Ukuleles School Band Peris (brass/strings) Guitar Events Singing in Eastcote Library Singing on the Playground Inclusive Choir Hillingdon Sings Carols in Uxbridge Other "Hub" events
To foster a passion and enjoyment for all things musical. To inspire the children to seek out opportunities for music-making (singing and instrumental) once they have left Newnham. To be aware and to keep an open mind about the enormous range of musical styles from both the past and the present.						