



This document should be read in conjunction with the *Creativity & The Arts* handbook which sets out the rationale & intent of the CTA curriculum offer. In 2025-26 we have been fortunate to be awarded a place on the UpRising 360 Musical Cultures programme to support our work to develop music across the school, working with MEHEM and the Leicestershire Music Team. In creating our curriculum, we are informed by their work, the National Curriculum, Early Years education and [the National Plan for Music Education \(2022\)](#). The latter documents states: ‘A high-quality music education is the right of every pupil. It should be inclusive of all, regardless of additional needs, in both mainstream and specialist education settings. Schools should aim high with music – an individual child’s needs may make some aspects of teaching, learning and performance different, but there should be no compromise on quality provision. Indeed, not providing music opportunities for young people with SEND denies them a chance to experience the joys of the subject and to progress their learning in it, so schools should not, for example, send pupils with SEND to another classroom when music is happening.

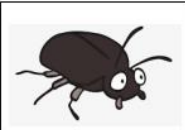
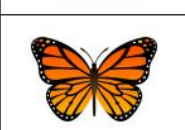
Music education for pupils with SEND must be a long-term provision, sustained, rehearsed and nurtured carefully through effective personal interaction and collaboration, trust and time. It must be more than one-off workshops which, if solely relied on, will only show children what they are denied access to on a regular basis. Schools should not only actively include children with SEND in music teaching, but should also consider where music opportunities could be led by pupils with SEND... We expect all state-funded schools to deliver a broad and ambitious curriculum akin to the national curriculum, including music. This applies to special schools too. Special schools will adjust their curriculum to best meet the needs of their pupils, and we would like music to be part of this offer.’

The National Curriculum states that “**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.**” Much of our teaching is designed to meet children’s cognitive stages of development and so informed by high quality early years teaching. The rationale for teaching creativity and the arts within the EYFS framework (2021) is based on the agreement that “**the development of children’s artistic and cultural awareness supports their imagination and creativity. It is important that children have regular opportunities to engage with the arts, enabling them to explore and play with a wide range of media and materials. The quality and variety of what children see, hear and participate in is crucial for developing their understanding, self-expression, vocabulary and ability to communicate through the arts. The frequency, repetition and depth of their experiences are fundamental to their progress in interpreting and appreciating what they hear, respond to and observe.**”

Music curriculum content, knowledge & skills tracker by Stages taken from MEHEM UpRising framework hence 6 stages

Content, knowledge & skills	Stage 1	Stage 2	Stage 3	Stage 4	Stage 5	Stage 6
Pulse/ Beat	Can show awareness of the beat by moving to music e.g. swaying, rocking or marching on the spot	Can show awareness of a steady beat using hands or feet	Can begin to play a steady beat on untuned percussion	Can copy back rhythms played by a teacher	Copies simple body percussion rhythms to a steady beat	Can perform to a steady beat which could include creating their own dot/grid notation
Tempo	Can react/respond to pieces of music with a slow tempo e.g. read out loud from the book ‘Slow Snail’ by Mary Murphy whilst listening to Arvo Part’s ‘Spiegel im Spiegel’	Can describe whether a piece of music has a fast or slow tempo within a performance or improvisation	Can suggest musical ideas from a given stimulus e.g. animals: a snail represents a slow tempo and a bumble bee represents a fast tempo as in Rimsky- Korsakov’s ‘Flight of the Bumblebee’	Experiment with playing percussion instruments at a fast or slow tempo, following a conductor who uses different hand signs to show fast and slow	Demonstrates tempo using untuned percussion or a soundmaker	Can create patterns of sound that change speed within a performance or improvisation
Pitch	Can use voices to create high pitched sounds e.g. ‘Have you brought your squeaky voice?’ ‘Yes I have!’ in a high pitch	Understand what the difference between a high-pitched sound and a low-pitched sound is by listening to ‘Peter and the Wolf’ and identifying the high-pitched bird sound and the grandfather’s theme’s low- pitched sound. https://www.classicfm.com/composers/prokofiev/peter-and-the-wolf-guide/ Extension: walk on tiptoe during high sounds and crouch down during low sounds	Explore sounds that have high pitched sounds and low-pitched sounds using a pitched percussion instrument	Create a soundscape to a given story line e.g. ‘Harold finds a voice’ by Courtney Dumas using high pitched and low pitched noises as sound effects	Sing songs that use high voice, middle voice and low voice sounds e.g Sue Nicholls ‘Three Bears’ Rap’ or the chant ‘Boom Chikka Boom’ Create musical patterns with high and low pitched sounds	Create musical patterns with high and low pitched sounds

Dynamics	Can distinguish between loud and quiet sounds: Make shakers or slither trays with different contents – quiet: cotton buds or cotton wool, pieces of fabric/paper. Loud: gravel, beads, marbles etc. Play shakers for quiet/loud songs.	Can make body percussion sounds appropriately alongside existing repertoire e.g., loud stamps to ‘Dance of the Knights’ (Prokofiev) and quiet tiptoeing to ‘The snow is dancing’ (Debussy)	Can play quiet and loud sounds on the same untuned percussion instrument e.g., on a tambour, quiet fingernails scraping the skins; loud energised taps.	Can change from quiet to loud sounds in one activity e.g. Say the chant ‘In the dark, dark wood’ ending with the children’s choice of a really scary thing e.g., ghost, which is said very loudly. Children choose quiet sounds to play (untuned or body percussion) as a backdrop to the poem. One child chooses the loudest possible sound for the ending.	Can create soundscapes with contrasting dynamics. e.g. Sing ‘All aboard’ with contrasting sounds produced on voices & instruments for different verses. Quiet sounds for ‘falling leaves’, loud sounds for ‘a thunderstorm started’...then quiet and loud sounds for ‘here’s a haunted castle’	Explore sounds that gradually change in dynamics. Play a body percussion thunderstorm... Tiny raindrops (hand swirls); heavier raindrops (finger taps); proper rain (claps becoming thigh slaps); thunder (stamps)...then reverse the storm Resource on YouTube: The sound of rain
Timbre	Can recognise instruments with specific timbres e.g. that make a shaking noise, a banging noise, a ‘sparkly’ noise	Create simple sound effects to accompany stories using different types of sounds	Children can copy sounds. Teacher makes a sound using only their body – voice, lips, teeth, tongue, hands, fingers, knuckles, feet, or whatever else they can think of. Ask pupils to copy the timbre made	Use a variety of untuned percussion instruments to depict the sounds in the story book ‘Animal Music’ by Julia Donaldson. Find different sounds around the classroom and record them to use in their own composition	Explore how many different sounds can be made from one instrument. Categorise the sound colour of the instrument e.g. metallic, wooden, digital etc.,	Discuss the emotional impact of listening to different timbres; e.g. calming cello, scary theremin
Duration (Also known as rhythm)	Can recognise and say/clap short simple rhythms. e.g. Respond to repetitive consistent rhythmic questions such as: Am I taller than a table? Am I wearing blue, today? Am I wearing black shoes? Yes, <i>you are; yes, you are</i>	Can keep a steady beat while the leader sings a Nursery Rhyme/ familiar song, e.g. (pulse beats highlighted) Baa , baa, black sheep, Have you any wool ? Yes , sir, yes , sir, three bags full . One for the mast -er and one for the dame , And one for the litt -le boy who lives down the lane	Can sing a rhythmically interesting song and whilst keeping a steady beat	Can clap/play back a short rhythmic pattern based on syllabic patterns e.g. It’s a sun-ny day Har-ry is a wiz-ard Would you like a cup of tea?	Can play back a short rhythmic pattern based on untuned percussion e.g., It’s a sun-ny day Har-ry is a wiz-ard Would you like a cup of tea?	Can create rhythmic phrases from images with recognisable syllabic patterns (see garden creatures images below)
Texture	Can recognise when more than one layer of sound is being played, live or on a recording.	Can say when an extra part/sound is added. Leader begins playing one part and adds another at some point. Children indicate when the sound ‘thickens’	Can add their own sound/part to an existing song by improvising a simple additional layer to a familiar song or piece, using an instrument or voice	Can maintain a simple rhythm using body or untuned percussion alongside an existing piece of music.	Can invent body percussion/instrument sounds to add to a film of a musical performance e.g., ‘ Stomp ’ on YouTube	Can play a simple rhythmic part to a piece following a conductor
Structure	Identifies a repeated chorus within a song	Can recognise and join in with repeated lines/echo songs/games: e.g., Frère Jacques, Going on a bear hunt, Boom Chicka Boom	Engages in call and response patterns e.g. ‘There’s a hole in my bucket’	Can recognise features of/participate in a cumulative song e.g. ‘One man went to mow’	Can respond with different moves or actions to demonstrate when a repeated section is played e.g., ‘La Morisque’	Can play or improvise an independent response to a ‘call’ or musical question

Resources indicated above	In the dark, dark, wood In the dark, dark wood there is a dark, dark house. In the dark, dark house there's dark, dark room. In the dark, dark room there's dark, dark cupboard. In the dark, dark cupboard there's dark, dark box... Take out the box, open it up... Inside there's a ghost (skeleton, monster etc.	ALL ABOARD sing to the tune of 'One finger, one thumb... <i>We're going on a journey; The train is leaving now</i> SOUNDSCAPE IDEAS: departing train, gathering speed, train running over rail tracks, tooting whistles... <i>We're going past a forest; The leaves are tumbling down</i> SOUNDSCAPE IDEAS: wind in the branches, fluttering, falling leaves, owls... <i>A thunderstorm has started; Just hear the weather now!</i> SOUNDSCAPE IDEAS: weather sounds - thunder, lightning, wind, rain, hail... <i>Here's a haunted castle! It's full of moaning ghosts</i> SOUNDSCAPE IDEAS: groans, rattling chains, scary screams, cackling laughter ... <i>We're stopping at the market; It's such a busy place</i> SOUNDSCAPE IDEAS: bustle, feet walking, stall holders' calls, shoppers' chatter ...	Images with identifiable/recognisable syllabic patterns <table border="1"><tr><td></td><td></td><td></td><td></td></tr><tr><td></td><td></td><td></td><td></td></tr></table>	