

Music development plan summary: Myton Park Primary School

Overview

Detail	Information
Academic year that this summary covers	2024-2025
Date this summary was published	September 2024
Date this summary will be reviewed	September 2025
Name of the school music lead	Vikki Boddy
Name of school leadership team member with responsibility for music (if different)	NA
Name of local music hub	-
Name of other music education organisation(s) (if partnership in place)	Tees Valley Music Service Rocksteady

This is a summary of how our school delivers music education to all our pupils across three areas – curriculum music, co-curricular provision and musical experiences – and what changes we are planning in future years. This information is to help pupils and parents or carers understand what our school offers and who we work with to support our pupils' music education.

Part A: Curriculum music

At Myton Park, the teaching of music contributes greatly to the development of every child. At Myton Park we recognise that learning in music is a change to long-term memory and the acquisition of powerful knowledge. We aim to ensure our children experience a wide breadth of musical study so that at the end of the Key Stages children have a long-term memory of an ambitious body of knowledge, are inspired and engaged in music. Our curriculum intent for music reflects the purpose and aims of the National Curriculum by helping our pupils to **listen and describe** music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians. Pupils learn to **perform, compose and transcribe**.

Aims: The Essential Characteristics of our Music Curriculum

We aim to ensure that all pupils gain:

- A rapidly widening repertoire which they use to create original, imaginative, fluent and distinctive composing and performance work.
- A musical understanding underpinned by high levels of aural perception, internalisation and knowledge of music, including high or rapidly developing levels of technical expertise.
- Very good awareness and appreciation of different musical traditions and genres.
- An excellent understanding of how musical provenance - 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.

Implementation

Curriculum Planning and Organisation

The music curriculum is designed to aid teachers in helping children to form a music schema within their long-term memories. The curriculum provides children with a strong schema, based on knowledge, vocabulary and tasks, to meet the milestones. Milestones are the goals children should reach to show that they are meeting the expectations of the curriculum.

Our pupils should be able to organise their knowledge, skills and understanding around the following threshold concepts:

- To perform
- To compose
- To transcribe
- To describe music

These concepts underpin learning in each milestone. This enables pupils to reinforce and build upon prior learning, make connections and develop subject specific language.

The vertical accumulation of knowledge and skills from Years 1 to 6 is mapped as follows:

Key concept	Milestone 1	Milestone 2	Milestone 2
	Y1 & 2	Y3 & 4	Y5 & 6
Listen This has been planned into assembly music.:	Listen to a range of high quality live and recorded music.	Appreciate a wide range of high quality live and recorded music drawn from	Appreciate and compare a wide range of high quality live and recorded music drawn

<p>assembly music document,</p>	<p>Listen with concentration and understanding to a range of high quality live and recorded music.</p>	<p>different traditions and from great composers and musicians.</p> <p>Appreciate and comment on a wide range of high quality live and recorded music drawn from different traditions and from great composers and musicians.</p>	<p>from different traditions and from great composers and musicians</p> <p>Paying attention to detail, appraise a wide range of high quality live and recorded music drawn from different traditions and from great composers and musicians. Recall sounds with increasing aural memory.</p>
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	Milestone 1 Y1 & 2	Milestone 2 Y3 & 4	Milestone 2 Y5 & 6
<p>Perform</p> <p>This concept involves understanding that music is created to be performed</p> <p>This concept is developed through a weekly singing assembly and performances.</p>	<p>Take part in singing, accurately following the melody.</p> <ul style="list-style-type: none"> • Follow instructions on how and when to sing or play an instrument. • Make and control long and short sounds, using voice and instruments. • Imitate changes in pitch. 	<p>Sing from memory with accurate pitch.</p> <ul style="list-style-type: none"> • Sing in tune. • Maintain a simple part within a group. • Pronounce words within a song clearly. • Show control of voice. • Play notes on an instrument with care so that they are clear. • Perform with control and awareness of others. 	<p>Sing or play from memory with confidence.</p> <ul style="list-style-type: none"> • Perform solos or as part of an ensemble. • Sing or play expressively and in tune. • Hold a part within a round. • Sing a harmony part confidently and accurately. • Sustain a drone or a melodic ostinato to accompany singing.

			<ul style="list-style-type: none"> • Perform with controlled breathing (voice) and skillful playing (instrument).
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	Milestone 1	Milestone 2	Milestone 2
	Y1 & 2	Y3 & 4	Y5 & 6
Compose	<p>Create a sequence of long and short sounds.</p> <ul style="list-style-type: none"> • Clap rhythms. • Create a mixture of different sounds (long and short, loud and quiet, high and low). • Choose sounds to create an effect. • Sequence sounds to create an overall effect. • Create short, musical patterns. • Create short, rhythmic phrases. 	<p>Compose and perform melodic songs.</p> <ul style="list-style-type: none"> • Use sound to create abstract effects. • Create repeated patterns with a range of instruments. • Create accompaniments for tunes. • Use drones as accompaniments. • Choose, order, combine and control sounds to create an effect. • Use digital technologies to compose pieces of music. 	<ul style="list-style-type: none"> • Create songs with verses and a chorus. • Create rhythmic patterns with an awareness of timbre and duration. • Combine a variety of musical devices, including melody, rhythm and chords. • Thoughtfully select elements for a piece in order to gain a defined effect. • Use drones and melodic ostinati (based on the pentatonic scale). • Convey the relationship between the lyrics and the melody. • Use digital technologies to compose, edit and refine pieces of music.

	Milestone 1	Milestone 2	Milestone 2
	Y1 & 2	Y3 & 4	Y5 & 6
<p>Transcribe</p> <p>This concept involves understanding that compositions need to be understood by others and that there are techniques and a language for communicating them.</p>	<ul style="list-style-type: none"> • Use symbols to represent a composition and use them to help with a performance. 	<ul style="list-style-type: none"> • Devise non-standard symbols to indicate when to play and rest. • Recognise the notes EGBDF and FACE on the musical stave. • Recognise the symbols for a minim, crotchet and semibreve and say how many beats they represent. 	<p>Use the standard musical notation of crotchet, minim and semibreve to indicate how many beats to play.</p> <ul style="list-style-type: none"> • Read and create notes on the musical stave. • Understand the purpose of the treble and bass clefs and use them in transcribing compositions. • Understand and use the # (sharp) and b (flat) symbols. • Use and understand simple time signatures

Our curriculum design is based on evidence from cognitive science; three main principles underpin it:

- Learning is most effective with spaced repetition.
- Interleaving helps pupils to discriminate between topics and aids long-term retention.
- Retrieval of previously learned content is frequent and regular, which increases both storage and retrieval strength.

In addition to the three principles, we also understand that learning is invisible in the short term and that sustained mastery takes time.

Our content is subject specific. We make intra-curricular links to strengthen schema. Continuous provision, in the form of daily routines, replaces the teaching of some aspects of the curriculum and, in other cases, provides retrieval practice for previously learned content.

Early Years

In Early Years at Myton Park, children access a broad and well-balanced curriculum that gives them an extensive range of skills and knowledge in order to make excellent progress and enabling them to fulfil their potential.

Music in Early Years is shaped by the four guiding principles:

1. **The Unique child:** Every child is capable of being a strong, resilient and confident learner with the right guidance. This forms a good foundation for developing the characteristics of a musician.
2. **Enabling Environments:** An enabling environment will provide freedom to expand their knowledge and through indoor and outdoor learning; children will begin to explore their own curiosities leading to asking questions, finding answers and forming base knowledge.
3. **Positive Relationships:** Children are encouraged to be independent and resilient when exploring the areas of provision
4. **Learning and Development:** By following the seven areas of learning children will develop key knowledge and skills in preparation for learning in music in KS1.

There are seven areas of learning and development that shape the educational programme in the early years setting. Music is taught through the teaching of expressive arts and design (EAD). EAD involves children expressing themselves through different medium, e.g. role play, art, music and drama.

Learning experiences are planned each week with links to the seven areas of learning. Planning includes opportunities for directed activities, suggested vocabulary and ideas for group discussions during key worker time. Planning supports progression with the inclusion of changes to the continuous provision to support and enhance learning in both indoor and outdoor provision.

Nursery

Identifies sounds in the environment. Sings songs with others.

Sings short phrases of a song in tune. Describes music as, e.g. happy, scary, calm.

Demonstrates rhythm with body movements that might be in time to music.

Enjoys playing a wide range of rhythm instruments.

Moves in response to rhythm

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Beginning of Reception

Matches an instrument to its sound. Describes the quality of a sound as, e.g. loud, quiet, long, short.

Can sing a whole song with others.

Enjoys changing words in a song.

Can clap in rhythm.

Enjoys marching, dancing, jumping, twirling, skipping and tip-toeing, etc. to music.

Enjoys playing a wide variety of instruments.

End of Reception

Sings a large repertoire of songs from memory.

Can describe changes within a piece of music.

Moves rhythmically to a regular beat and can keep time with the music.

Has some pitch control and rhythmic accuracy.

Plays instruments with some precision and accuracy.

Enjoys group singing. Enjoys listening to different genres of music.

ELG Linked to Music

Children invent, adapt and recount narratives and stories with peers and their teacher.

Children sing a range of well-known nursery rhymes and songs.

Children perform songs, rhymes, poems and stories with others, and - when appropriate - try to move in time with music.

Teaching and Learning Style

The teaching of music at Myton Park aims to develop and deepen children's knowledge, skills and understanding in music. Lessons are planned and delivered based on the objectives outlined by the music curriculum. Lessons included a variety of teaching and learning styles to help scaffold the children's development of the skills outlined in the characteristics of a musician. Lessons are timetabled as an hour per week.

Rosenshine's Principles of Instruction are understood and utilised by staff, with lessons including modelled practise and guided practise before beginning independent practise. Metacognition is being developed across the school to support learning following guidance from research by the Education Endowment Fund (EEF).

Inclusion

Music teaching considers the needs of different cohorts and the needs of individual learners. Lessons are planned with appropriate scaffolding considered to allow children the best possible chance of achieving the expected standard within each lesson, phase or milestone. Teachers can use a range of inclusions strategies to ensure optimum progress is made during each lesson and staff can refer to children's individual support plans for specific strategies and resources that can be utilised. Further support can be sought from the Music Subject Lead or SENDCo.

Our Music curriculum is taught in line with our Equality Statement Policy. All learners are of equal value. Under the general duty of public sector equality, we promote equality in our curriculum with regard to protected characteristics.

We respect the religious beliefs and practice of all staff, pupils and parents, and aim to comply with reasonable requests relating to religious observance and practice.

A whole school listening scheme has been developed.

Wolfgang Amadeus Mozart

Born on January 27, 1756, in Salzburg, Austria, Wolfgang Amadeus Mozart was a musician capable of playing multiple instruments who started playing in public at the age of 6. Over the years, Mozart aligned himself with a variety of European venues and patrons, composing hundreds of works that included sonatas, symphonies, masses, concertos and operas, marked by vivid emotion and sophisticated textures. Mozart was only 35 when he died.

Term 1	Music	Facts
Week 1	Mozart's Sonata for Two Pianos in D major K448.	In 1993, researchers at the University of California at Irvine discovered the so-called "Mozart Effect" – that college students who listened to ten minutes of Mozart's Sonata for Two Pianos in D major K448 before taking an IQ test scored nine points higher than when they had sat in silence or listened to relaxation tapes. Other studies have indicated that people retain information better if they hear classical or baroque music while studying.
Week 2	Horn Concertos No. 1 in D major, K. 412 No. 2 in E flat major, K. 417	Arguably the most widely played concertos for horn , the four Horn Concertos are a major part of most professional horn players' repertoire. They were written for Mozart's lifelong friend Joseph Leutgeb . The concertos (especially the fourth) were written as virtuoso vehicles that allow the soloist to show a variety of abilities on the valveless horns of Mozart's day.
Week 3	Horn Concertos No. 3 in E flat major, K. 447 No. 4 in E flat major, K. 495	Continuing the 4 parts of the Mozart's horn concertos, the Horn Concertos are characterized by an elegant and humorous dialogue between the soloist and the orchestra. Many of the autographs contain jokes aimed at the dedicatee.
Week 4	Requiem Mass in D minor (K. 626)	The Requiem Mass in D minor (K. 626) by Wolfgang Amadeus Mozart was composed in Vienna in 1791 and left unfinished at the composer's death on December 5. A completion dated 1792 by Franz Xaver Süssmayr was delivered to Count Franz von Walsegg , who had anonymously commissioned the

		piece for a Requiem Mass to commemorate the February 14 anniversary of his wife's death.
Week 5	The Marriage of Figaro	"Le Nozze di Figaro" was composed by Mozart by command of Emperor Joseph II., of Austria. After congratulating the composer at the end of the first performance, the Emperor said to him: "You must admit, however, my dear Mozart, that there are a great many notes in your score." "Not one too many, Sire," was Mozart's reply.
Week 6	Eine Kleine Nachtmusik	Eine Kleine Nachtmusik ('A Little Night Music') is also known as Serenade No. 13 for strings in G major and was written by Wolfgang Amadeus Mozart in 1787. Only four of the five original movements survive. Serenade No. 13 in G Major, K 525, serenade for two violins, viola, cello, and double bass by Wolfgang Amadeus Mozart, admired for its lively, joyful quality and its memorable melodies. The piece was completed on August 10, 1787, but was published posthumously. In present-day practice, it is typically performed in orchestral arrangement.
Week 7	Symphony No. 41 in C major ("Jupiter"), K. 551	The history of Mozart's magnificent Symphony No 41 in C Major, K. 551, "Jupiter" is shaded with mystery and speculation. Some believe that Mozart composed his final symphony, "Jupiter" during the summer of 1778, along with Symphonies No. 39 in Eb and 40 in G Minor. Others debate that this scenario has no proof and is highly unlikely. A major symphonic work during this time was typically commissioned by royalty or a wealthy patron. Some people believe that it would not have been possible for Mozart to compose not only one, but three major symphonies, in such a short time period. It is also known that Mozart was facing serious health and financial issues during this time frame. This further supports those who think that perhaps his 41st Symphony was composed much earlier and not completed until the summer of 1778. Even the origin of the nickname "Jupiter" is

		<p>questioned. <u>What is certain is that Mozart did not name this symphony “Jupiter.”</u> Some claim that Haydn’s friend and impresario Johann Peter Salomon coined the nickname. Others say that it was Mozart’s son Xavier or German pianist Johann Baptist Cramer who was responsible.</p>
<p>Half Term</p>		
<p>Ludwig van Beethoven</p> <p>Ludwig van Beethoven (1770-1827) was a German composer and pianist, who is arguably the defining figure in the history of Western music. From his earliest days as a prodigy in Bonn, Ludwig van Beethoven's great ambition had been to travel to Vienna to meet - and take lessons with - the man he knew was the greatest living composer, Wolfgang Amadeus Mozart. It is not known if this meeting ever really took place.</p>		
<p>Week</p>	<p>Music</p>	<p>Facts</p>
<p>Week 1</p>	<p>Moonlight Sonata</p>	<p>The first movement of Beethoven’s Opus 27 No. 2 C# minor sonata was very popular in Beethoven’s day, to the point of exasperating the composer himself, who remarked to Czerny, ‘They are always talking about the C# minor Sonata surely I’ve written better things.’ Nearly two hundred years later, it still remains the most popular and downloaded piece of ‘classical’ music.</p> <p>The title Moonlight Sonata actually didn’t come about until several years after Beethoven’s death. In 1836, German music critic, Ludwig Rellstab wrote that the sonata reminded him of the reflected moonlight off Lake Lucerne. Since then, Moonlight Sonata has remained the “official” unofficial title of the sonata.</p> <p><u>‘Sonata quasi una fantasia’ is the title Beethoven gave his fourteenth sonata.</u></p>

<p>Week 2</p>	<p>Beethoven's Pathétique Sonata</p>	<p>Beethoven wrote the <i>Pathétique</i> sonata in 1798, when he was 27 years old. It was his 8th piano sonata (he certainly churned them out!).</p> <p>He published it properly the next year as his Opus 13, with a dedication to his buddy the Austrian Prince Karl von Lichnowsky.</p> <p>The composer wrote the sonata at a rather interesting time in musical history</p> <p>But Beethoven was already showing a gleam of his future rule-smashing self. The <i>Pathétique</i> follows all the composing rules of the day, but has an extra dimension of expression and emotion which strikes the heart. Beethoven the 'master of passion' is starting to emerge!</p> <p>It was this melancholy character that inspired the piece's nickname. <i>Pathétique</i> wasn't actually Beethoven's idea - his publisher invented it, coming up with the extravagant title <i>Grande Sonate Pathétique</i>. The name stuck.</p>
<p>Week 3</p>	<p>Fidelio</p>	<p>This was the only opera written by Beethoven, whose genius was symphonic rather than dramatic. He had long been anxious to try his powers on an opera, and had even accepted engagements from managers, but these had all fallen through. He would not have a silly, commonplace libretto: he must have something of a noble kind. At last, having received a commission from the manager of the Theater An-der-Wien, he fixed upon a story of brave and unconquerable womanly devotion, and set to work on it with his whole heart and soul. He laboured at it incessantly, and identified himself so completely with its process that he seemed as much at home in it as he had ever been in sonata or symphony.</p>
<p>Week 4</p>	<p>String Quartet No. 14 in C sharp minor, Op. 131</p>	<p><u>As Schubert reportedly said: 'After this, what is left for us to write?'</u></p> <p>Despite its opus number, this quartet came after the Fifteenth (1825), one of three composed to meet a commission from Prince Nikolai Golitzin. The others</p>

		were Nos. 12 and 13. Like the Thirteenth and Fifteenth, this C sharp minor Quartet consists of more than the usual three or four movements. There are, in fact, seven movements to this massive work, and its form, as one might suspect, is also most unusual.
Week 5	Fur Elise	Ludwig van Beethoven was well into his career and almost completely deaf when he wrote his famous piano piece, <i>Fur Elise</i> , in 1810. Though the title of the piece comes from a discovered manuscript signed by Beethoven and dedicated to Elise, it has since been lost - sparking an interest in learning who this "Elise" could be. There are many theories, though many a far stretch, ranging from misreading Beethoven's sloppy handwriting to "Elise" being used as a term of endearment. It simply could be that Beethoven knew someone named Elise.
Composer change for Christmas		
Week 6	TCHAIKOVSKY: WALTZ OF THE FLOWERS FROM THE NUTCRACKER	TCHAIKOVSKY: WALTZ OF THE FLOWERS FROM THE NUTCRACKER What could be more appropriate for a child's Christmas than a magic kingdom of sweets and presents? That's the scene for Act 2 of Tchaikovsky's last ballet <i>The Nutcracker</i> . The little girl Clara has helped the Nutcracker-shaped soldier defeat the army of wicked mice. He turns into a handsome prince who leads her off to the aforementioned kingdom, with its Sugarplum Fairy, chocolate from Spain, coffee from Arabia and tea from China. Then comes this wonderful Waltz of the Flowers.
Week 7	TCHAIKOVSKY: The sugar plum fairy.	The Sugar Plum Fairy is a character in the ballet <i>The Nutcracker</i> . The Sugar Plum Fairy only dances in Act 2 of the ballet. She is the ruler of the Land of Sweets. She welcomes the Nutcracker Prince and his love Clara to her land and orders the festivities. The character is danced by a <i>prima ballerina</i> (or, principal dancer), but she has very little dancing to do. She is joined by a male dancer for a <i>pas de deux</i> near the end of the ballet. Her number in this <i>pas de deux</i> is called "Dance of the Sugar Plum Fairy". It is famous for

		the celesta music that is played as the ballerina dances. The part of the Sugar Plum Fairy has been danced by many great ballerinas .
Christmas Holidays		
Benjamin Britten		
<p>22 November 1913 - 4 December 1976 Born in Suffolk on 22 November 1913 Benjamin Britten began piano lessons aged five, composing songs for his mother by the age of ten. At 13 he began composition studies with Frank Bridge before entering the Royal College of Music in 1930. His documentary scores for the GPO (General Post Office) Film Unit brought him into collaboration with W. H. Auden, a liberating force, and in 1937 he not only attracted international attention with his Frank Bridge Variations at the Salzburg Festival, but also met the tenor Peter Pears, who would remain a lifelong partner and vocal interpreter.</p> <p>Britten revitalised English opera with his first stage triumph Peter Grimes (1945), launching the Aldeburgh Festival three years later. He performed often as a conductor and pianist, and though he wrote a significant number of chamber and choral works (among them three string quartets, and the War Requiem, 1961) it is principally for his vocal and especially opera output that he continues to be remembered</p>		
Term 2		
Week 1	<p>Young persons guide to the orchestra</p> <p><u>Theme</u></p> <p><u>Allegro maestoso e largamente</u></p> <p><u>Tutti, woodwinds, brass, strings, then percussion</u></p>	<p>The Young Person's Guide to the Orchestra is a 1946 musical composition by Benjamin Britten with a subtitle Variations and Fugue on a Theme of Purcell. It was originally commissioned for an educational documentary film called Instruments of the Orchestra to teach children about music.</p> <p>Listen to the theme and during the week see if you can hear the same melody (tune) on the different instruments.</p>
Week 2	<p>Young persons guide to the orchestra</p>	<p>The Young Person's Guide to the Orchestra.</p> <p>Woodwind</p>

	<p><u>Variation A</u></p> <p><u>Presto</u></p> <p><u>Piccolo and flute</u></p> <p><u>Variation B</u></p> <p><u>Lento</u></p> <p><u>Oboes</u></p>	
Week 3	<p>Young persons guide to the orchestra</p> <p><u>Variation C</u></p> <p><u>Moderato</u></p> <p><u>Clarinets</u></p> <p><u>Variation D</u></p> <p><u>Allegro alla marcia</u></p> <p><u>Bassoons</u></p>	<p>The Young Person's Guide to the Orchestra.</p> <p>Woodwind</p>
Week 4	<p>Young persons guide to the orchestra</p> <p><u>Variation E</u></p> <p><u>Brillante: alla polacca</u></p> <p><u>Violins</u></p>	<p>The Young Person's Guide to the Orchestra.</p> <p>Strings</p>

	<p><u>Variation F</u></p> <p><u>Meno mosso</u></p> <p>Violas</p> <p><u>Variation G</u></p> <p><u>Lusingando</u></p> <p><u>Cellos</u></p> <p><u>Variation H</u></p> <p><u>Cominciando lento ma poco a poco accel. al Allegro</u></p> <p>Double basses</p> <p><u>Variation I</u></p> <p><u>Maestoso</u></p> <p>Harp</p>	
<p>Week 5</p>	<p>Young persons guide to the orchestra</p> <p><u>Variation J</u></p> <p><u>L'istesso tempo</u></p> <p>Horns</p>	<p>The Young Person's Guide to the Orchestra.</p> <p>Brass</p>

	<p><u>Variation K</u></p> <p><u>Vivace</u></p> <p><u>Trumpets</u></p> <p><u>Variation L</u></p> <p><u>Allegro pomposo</u></p> <p><u>Trombones and bass tuba</u></p>	
<p>Week 6</p>	<p>Young persons guide to the orchestra</p> <p><u>Variation M</u></p> <p><u>Moderato</u></p> <p><u>Percussion</u> <u>(timpani; bass drum & cymbals; tambourine & triangle; snare drum & wood block; xylophone; castanets & tamtam; whip; percussion tutti)</u></p> <p><u>Fugue</u></p> <p><u>Allegro molto</u></p>	<p>The Young Person's Guide to the Orchestra.</p> <p>Percussion</p>

Half Term		
Edward Elgar		
<p>Elgar was born on 2nd June 1857 at Broadheath, a village some three miles from the small city of Worcester in the English West Midlands. His father had a music shop in Worcester and tuned pianos.</p> <p>The young Elgar, therefore, had the great advantage of growing up in a thoroughly practical musical atmosphere. He studied the music available in his father's shop and taught himself to play a wide variety of instruments. It is a remarkable fact that Elgar was very largely self-taught as a composer - evidence of the strong determination behind his original and unique genius. He died on 23rd February, 1934</p>		
Week	Music	Facts
Week 1	Enigma Variations	<p>Edward Elgar composed his <i>Variations, Op. 36</i>, popularly known as the <i>Enigma Variations</i>, between October 1898 and February 1899. It is an orchestral work comprising fourteen variations on an original theme.</p> <p>The story is told of how Elgar, returning home from giving violin lessons, sat down at the piano and, to unwind, began improvising. Alice (his wife) commented favourably on the tune that emerged and Elgar responded by suggesting how certain of their friends might play it. Out of that spontaneous exchange grew the idea of the Enigma Variations, the work that finally secured Elgar's reputation as a composer of national, even international, standing. It remains one of the most popular works in the classical repertoire.</p>
Week 2	Pomp and Circumstance March No. 4 in G major	<p>In 1901 Edward Elgar composed the first two Pomp and Circumstance Marches - the first in D major containing the famous trio section that was later to become "Land of Hope and Glory"</p> <p>The patriotic lyrics were added to the music of "Land of Hope and Glory" by A. C. Benson. "Land of Hope</p>

		and Glory" is always featured in the annual event 'Last night of the Proms'
Week 3	THE DREAM OF GERONTIUS, op 38	Cardinal Newman's poem tells of the journey of a man's soul after death - Gerontius may be translated roughly as old man . Elgar was given a copy of the poem in 1889 as a wedding present. But, while he undoubtedly toyed with the idea of setting it to music intermittently over the intervening period, the decision to do so for the 1900 Birmingham festival appears to have been taken somewhat at the last minute - his earlier ideas for the festival describe a work which eventually emerged as The Apostles .
Week 4	Cello Concerto op 85	Edward Elgar's Cello Concerto in E minor, Op. 85 , his last notable work, is a cornerstone of the solo cello repertoire. Elgar composed it in the aftermath of the First World War , when his music had already gone out of fashion with the concert-going public. In contrast with Elgar's earlier Violin Concerto , which is lyrical and passionate, the Cello Concerto is thoughtful and reflective.
Week 5	Chanson de nuit and Chanson de matin	Elgar wrote a number of pieces for violin and piano during the earlier part of his life. Of the smaller pieces that survive, <i>Chanson de nuit</i> and <i>Chanson de matin</i> have considerable charm.

Easter Holidays

Andrew Lloyd Webber

Andrew Lloyd Webber, Baron Lloyd-Webber is an English composer of classical and musical theatre. Several of his musicals have run for more than a decade both in the West End and on Broadway. He has composed 13 musicals, a song cycle, a set of variations, two film scores, and a Latin Requiem Mass. He has also gained a number of honours, including a knighthood in 1992, followed by a peerage from Queen Elizabeth II for services to Music, seven Tony Awards, three Grammy Awards, an Academy Award, fourteen Ivor Novello Awards, seven Olivier Awards, a Golden Globe Award, and the Kennedy Center Honors in 2006. He has a star on the Hollywood Walk of Fame, he is in the Songwriter's Hall of Fame, and is a fellow of the British Academy of Songwriters, Composers and

Authors

Term 3		
Week 1	The Phantom of the Opera	The Phantom of the Opera is a musical with music by Andrew Lloyd Webber and lyrics by Charles Hart with additions from Richard Stilgoe. Lloyd Webber and Stilgoe also wrote the musical's book together. Based on the French novel <i>Le Fantôme de l'Opéra</i> by Gaston Leroux, its central plot revolves around a beautiful soprano, Christine Daaé, who becomes the obsession of a mysterious, disfigured musical genius.
Week 2	Joseph & the Amazing Technicolor Dreamcoat	Lloyd Webber hooked up with lyricist Tim Rice , and the two began work on what would be a typical project for them, a musical based on the Biblical story of Joseph and his coat of many colors. Titled Joseph & the Amazing Technicolor Dreamcoat , it brought in a strong rock & roll influence.
Week 3	Cats	Lloyd Webber also wrote a musical revue based on T.S. Eliot's whimsical poems about Cats (1981). This time, the show came before the album, and it's still running. By this time, Lloyd Webber had largely abandoned the rock elements of his work in favour of a style that he borrowed from classical and opera sources.
Week 4	Starlight Express	The story follows a child's dream in which his toy train set comes to life; the actors famously perform wearing roller skates . It is one of the longest running musicals in West End history with 7,406 performances, but the Broadway production ran for only 761 performances. It is the most popular musical show in Germany.
Week 5	Amigos Para Siempre	"Amigos Para Siempre (Friends for Life)" or "Amics per sempre" is a song written for the 1992 Summer Olympics in Barcelona. The music was composed by Andrew Lloyd Webber . The lyrics, written by Don Black , are in English, except for the title phrase which is repeated in English, Spanish and Catalan
Week 6	<i>Variations</i>	<i>Variations</i> is a classical and rock fusion album. The music was composed by Andrew Lloyd Webber

		<p>and performed by his younger brother, the cellist Julian Lloyd Webber.</p> <p>The Lloyd Webber brothers were always very close but their two different careers (a rock musical composer and a classical cellist) meant that a collaboration seemed unlikely. It was not until Julian beat his brother in a bet on a Leyton Orient football match that Andrew was forced to write his cello work.</p> <p>As his subject, Andrew chose the theme of Paganini's 24th caprice and added 23 variations for cello and rock band. It reached Number 2 on the UK album charts.</p>
Half Term		
<u>John Williams</u>		
<p>John Towner Williams (born February 8, 1932) is an American composer, conductor, and pianist. In a career spanning over six decades, Williams has composed some of the most popular and recognizable film scores in cinematic history, including the Star Wars series, the first two Jaws films, E.T. the Extra-Terrestrial, the Indiana Jones series, Close Encounters of the Third Kind, Superman, the first two Home Alone films, Hook, the first two Jurassic Park films, Schindler's List, Saving Private Ryan, the first three Harry Potter films, Catch Me If You Can, War Horse, and Lincoln. He has had a long association with director Steven Spielberg, composing the music for all of Spielberg's feature films but The Color Purple and Bridge of Spies.</p>		
Week 1	<p>Harry Potter</p> <p>Hedwig's Theme</p>	<p style="text-align: center;">Hedwig's Theme</p> <p>The dominant theme closely identified with and used in all of the Harry Potter films to date. Though titled "Hedwig's Theme" it doesn't specifically represent Hedwig the owl but rather the wider idea of magic and the Wizarding World. The theme featured prominently in the trailers and promotional material prior to the film's release - not common practice among films and composers. A concert piece of the same name also exists and is frequently performed by amateur and professional musicians alike. This</p>

		<p>arrangement can be found on the original motion picture soundtrack</p> <p>Family Portrait</p> <p>A tender, warm melody notably heard when Harry is thinking of his parents or when he sees them (as in the Mirror of Erised sequence), and in grand statements during "A Change of Season" and "Leaving Hogwarts". Also heard in Harry Potter and the Chamber of Secrets and Harry Potter and the Deathly Hallows: Part 2.</p> <p>Harry's Wondrous World</p> <p>Similarly structured to the family theme, this is associated with Harry and his friendship with Ron and Hermione.</p>
Week 2	The Dursleys' Theme	<p>The Dursleys' Theme</p> <p>A Tuba like melody played in Philosopher's Stone and Chamber of Secrets. In Philosopher's Stone as Uncle Vernon tears a Hogwarts letter and in</p>

	ET	The American pianist, conductor, and composer John Williams is best known for his famous film scores, notably those for E.T. the Extra-Terrestrial, Jaws, and Indiana Jones, among many others.

Part B: Co-curricular music

Music tuition is offered for one-to-one and small group tuition through Tees Valley and Rocksteady Music. Pupils have the opportunity to learn drums, guitar, keyboard and singing.

Band members have the opportunity to perform once a term to whole school and parents.

Individuals are signposted to local choirs and outside groups.

An after-school drama club offers children the opportunity to be involved in a musical production.

Part C: Musical experiences

During the academic year, pupils visit musical performances, concerts and shows.

Myton Park liaises with a local 6th form college and a local secondary school so that all KS1 and 2 children visit musical performances over the year.

EYFS pupils visit a local theatre annually to experience a performance.

All pupils participate in assemblies where they listen and sing.

We take the opportunity to be involved in local events, i.e. The Globe Theatre.

All children have the opportunity to perform at different times of the academic year. These are timetabled.

In the future

Seven areas we aim for:

- Continued timetabled curriculum music of at least one hour each week of the school year for key stages 1 to 2.
- Access to lessons across a range of instruments, and voice. This will be within class lessons and milestones and also, with specialist teachers, ie Tees Valley and Rocksteady Music. We are continually looking to expand our opportunities.
- A school choir or vocal ensemble. This is dependent on staffing specialist knowledge and skills. Ensembles will be developed within after school drama club performances.
- A school ensemble, band or group:
This will be offered through Rocksteady Music.
- Space for rehearsals and individual practice.
Classrooms and meeting rooms will be timetabled appropriately.
- A School performance
These will be clearly timetabled each academic year and include Christmas performances and bi-annual celebration assemblies for each year group.
- All children will have the opportunity to perform at different times of the academic year.
These will be clearly timetabled each academic year.
- Opportunity to enjoy live performance at least once a year
This is planned within the yearly calendar, including Riverside College, The Arc, The Globe and other performances by individuals, groups and bands.