

Music development plan summary: Myton Park Primary School

Overview

Detail	Information
Academic year that this summary covers	2025-2026
Date this summary was published	September 2025
Date this summary will be reviewed	September 2026
Name of the school music lead	Michelle Dobson
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 Rocksteady Emma Sheraton and Adam Gibson- Music singers (whole school) Bethel

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

Myton Park's Music Curriculum is in line with all the requirements of the National Curriculum, empowering children to listen, sing, play, compose, improvise and perform. Children will:

- 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 use their voices.
- Create and compose music on their own and alongside their peers.
- Have the opportunities to learn a musical instrument, use music technology, and 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.

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. Through excellent teaching, children should meet expectations of the curriculum for their age group. Progress is mapped out across year groups and is structured to build upon previous knowledge. Lesson sequences support the development of listening skills, vocal and instrumental technique, improvisation, and composition, enabling clear tracking of children's progress over time.

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

- Singing
- Playing instruments
- Listening
- Creating
- Music technology
- Musicianship or Performing and Notation

These concepts underpin learning in each year group. 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:

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Singing						
	Sing simple songs with a limited range, and chants and rhymes from memory. Singing collectively at the same pitch, responding to simple visual directions. Sing call-and-response songs to control and match vocal pitch. Understand how to warm voices ready to sing.	Sing songs with a small pitch range accurately with increasing vocal control. Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing. Understand good posture to support singing.	Sing unison songs with widening pitch range, in varying styles, tunefully and with expression. Perform actions confidently and in time. Perform as a choir in school assemblies.	Sing unison songs with an octave range, pitching accurately, and following choral directions. Sing rounds and partner songs with different time signatures. Sing songs with a simple second part to introduce vocal harmony. Perform a range of songs in school assemblies.	Sing songs with a sense of ensemble and performance. Observe phrasing, accurate pitching and appropriate style. Sing three-part rounds, partner songs, and songs with a verse and a chorus. Perform in school assemblies and other performance opportunities.	Sing songs with syncopated rhythms. Sing as part of a choir, with a sense of ensemble and performance. Observe rhythm, phrasing, accurate pitching and appropriate style. Perform in school and to a wider audience.

Playing instruments						
	Play untuned percussion .	Play untuned/tuned percussion and classroom instruments using notes G, A, and B.	Play untuned/tuned percussion, classroom and whole-class instruments (if appropriate) using notes G, A, B, D, and E.	Play tuned percussion, classroom and whole-class instruments (if appropriate) using notes C, D, E, F, G, A, and B.	Play tuned percussion, classroom and whole-class instruments (if appropriate) using major and minor scales and chords.	Play tuned percussion, classroom and whole-class instruments (if appropriate) using major and minor scales and chord progression s.
Listening						
	Listen attentively and with understanding to music from different historical periods.	Recognise the sound of different families of instruments and how each makes a sound. Listen to music from around the world.	Aurally identify dimensions in music, such as pitch and texture. Appreciate and respond to music from across historical periods and traditions.	Listen with attention to detail and recall sounds with increasing aural memory. Understand contrasting traditions and stories.	Develop and expand musical understanding through critical listening. Understand the stories, origins, traditions, history and social context of music through the decades.	Further develop students' knowledge and understanding of the music they are listening to.
Creating						

	<p>Improvise simple vocal chants using question-and-answer phrases.</p> <p>Create musical sound effects in response to a stimulus.</p> <p>Combine sequences of sounds to make a story.</p> <p>Understand the difference between creating a rhythm pattern and a pitch pattern.</p> <p>Invent, remember and perform rhythm and pitch patterns.</p> <p>Recognise and create graphic</p>	<p>Sing and play, using percussion instrument s, simple, improvised question and answer phrases.</p> <p>Create music in response to a non-musical stimulus.</p> <p>Use graphic symbols and dot or stick notation to record composed pieces.</p>	<p>Develop improvising skills using voices and untuned and tuned instruments, inventing short 'on-the-spot' responses with a limited note-range.</p> <p>Compose in response to different types of stimuli.</p> <p>Structure musical ideas to create music that has a beginning, middle and end. Create and simply notate three-note phrases. Compose song accompaniments on untuned percussion.</p>	<p>Improvise with a limited range of notes, paying attention to musical features such as legato and staccato (smooth and detached) articulation . Make compositional decisions about the overall structure that has a beginning, middle and end. Create and play short pentatonic phrases using five notes.</p>	<p>Experiment with a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo). Compose melodies made from pairs of phrases in a major and minor key.</p> <p>Compose a short ternary piece. Enhance these melodies with rhythmic or chordal accompaniment.</p>	<p>Extend improvised melodies beyond 8 beats.</p> <p>Develop improvisation skills to create music with multiple sections that include repetition and contrast.</p> <p>Use chord changes as part of an improvised sequence.</p>
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	notation to represent sounds.					
Music Technology						
	Use the Rhythm Grids tool to create and read simple rhythm patterns. Use the Percussion Writer tool to write and read symbols that represent sounds. Optional: use the Quickbeats tool to explore drum patterns.	Use the Rhythm Grids tool to create and read more complex rhythm patterns. Use the Music Notepad tool to recognise and write music. Use the Listen Out tools to explore music from around the world.	Use the Music Explorer tool to write and read music. Use video to capture and record creative ideas.	Use the Music Explorer tool to write sequences of 2, 3 or 4-beat phrases, arranged into bars. Use video to capture and record creative ideas.	Use the Music Notepad tool to create a ternary piece. Use YuStudio to explore major and minor chords and to evoke a specific atmosphere, mood or environment.	Use the Music Notepad tool or other tool (Garage Band) to plan, compose, notate, and play melodic phrases that incorporate rhythmic variety and interest.
Musician ship or Performance						

Learning Objectives	Key Knowledge	Skills	Context	Assessment	Resources	Home Learning
<p>Notation</p> <p>Walk, move or clap a steady pulse/beat with others, keeping in time as the tempo of the music changes. Create and repeat rhythm patterns and ostinati using body and classroom percussion in time with the beat. Move and dance to the pulse in recorded/live music. Listen for high and low sounds. Sing</p>	<p>Move in time to the beat. Understand and keep in time with changes of speed. Begin to group beats in twos and threes. Play and invent copycat rhythms. Create rhythms using word phrases. Represent rhythms with notation including crotchets, quavers and crotchet rests. Recognise dot notation and match to 3-note tunes</p>	<p>Learn to play a tuned instrument. Play and perform melodies following staff notation with a small range of notes. Listen and accurately repeat short melodic phrases played at different tempos. Recognise a stave and a clef. Understand the differences between crotchets and paired quavers. Apply word chants to rhythms. Follow and perform simple rhythmic scores, and be able to</p>	<p>Develop instrumental and musical skills. Play and perform more complex melodies following staff notation as a class and in groups. Play and perform in two or more parts from simple notation. Understand the differences between minims, crotchets, quavers and rests. Follow and perform simple rhythmic scores, and be able to</p>	<p>Play and perform melodies following staff notation written up to one octave. Understand and play triads/chords. Add chordal accompaniments to songs. Combine acoustic instruments to form mixed ensembles. Understand the skill of playing by ear, copying longer phrases and familiar melodies. Understand semibreves, minims, crotchets, quavers and semiquavers, and their</p>	<p>Confidently read and perform from notation, identifying note names and duration. Play melodies, making decisions about dynamic range. Engage with others through ensemble playing, taking on melody or accompaniment roles. Understand the difference between semibreves, minims, crotchets, quavers and semiquavers, and their</p>	

	<p>familiar songs with different voices and talk about the difference in sound. Explore percussion sounds to enhance story telling. Follow pictures and symbols to guide singing and playing.</p>	<p>played on tuned percussion. Sing short phrases independently within a singing game.</p>		<p>maintain an individual part.</p>	<p>semiquavers .</p>	<p>equivalent rests.</p>
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Lessons incorporate a variety of musical experiences and opportunities, including singing, movement, story-based performance, and ensemble work, while supporting cross-curricular learning, motivating children, and fostering their love of music.

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, eg 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.

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 inclusion 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	Arguably the most widely played concertos for <u>horn</u> , the four Horn Concertos are a major part of most professional horn players' repertoire. They were written for Mozart's lifelong friend <u>Joseph Leutgeb</u> . The concertos (especially the fourth) were written as virtuoso vehicles that allow the soloist to show a

	No. 2 in E flat major, K. 417	variety of abilities on the valveless horns of Mozart's day.
Week 3	<u>The Marriage of Figaro</u>	"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 4	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 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.

Ludwig van Beethoven

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.

Week 5	Moonlight Sonata	<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>
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Week 6	Fidelio	<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>
Week 7	String Quartet No. 14 in C sharp minor, Op. 131	<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 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.</p>

Half Term

Week	Music	Facts
Week 1	Fur Elise	<p>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</p>

		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.
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Edward Elgar

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.

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

Week 2	Enigma Variations	<p><u>Edward Elgar</u> 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 <u>variations</u> 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 3	Pomp and Circumstance	In 1901 Edward Elgar composed the first two Pomp and Circumstance Marches - the first in D

	March No. 4 in G major	major containing the famous trio section that was later to become "Land of Hope and Glory" The patriotic lyrics were added to the music of "Land of Hope and Glory" by A. C. Benson. "Land of Hope and Glory" is always featured in the annual event 'Last night of the Proms'
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.
Composer change for Christmas		
<p>Tchaikovsky: Pyotr Ilyich Tchaikovsky (born April 25 [May 7, New Style], 1840, Votkinsk, Russia—died October 25 [November 6], 1893, St. Petersburg) was the most popular Russian composer of all time. His music has always had great appeal for the general public in virtue of its tuneful, open-hearted melodies, impressive harmonies, and colorful, picturesque orchestration, all of which evoke a profound emotional response.</p>		
	TCHAIKOVSKY: WALTZ OF THE	TCHAIKOVSKY: WALTZ OF THE FLOWERS FROM THE NUTCRACKER

Week 6	FLOWERS FROM THE NUTCRACKER	<p>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 The Nutcracker. 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.</p>
Week 7	TCHAIKOVSKY: The sugar plum fairy.	<p>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 .</p>
Christmas Holidays		
Andrew Lloyd Webber		
<p>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</p>		

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 2		
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	<u>Joseph & the Amazing Technicolor Dreamcoat</u>	<u>Lloyd Webber</u> hooked up with lyricist <u>Tim Rice</u> , 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 <u>Joseph & the Amazing Technicolor Dreamcoat</u> , it brought in a strong rock & roll influence.
Week 3	Cats	<u>Lloyd Webber</u> also wrote a musical revue based on <u>T.S. Eliot's</u> whimsical poems about <u>Cats</u> (1981). This time, the show came before the album, and it's still running. By this time, <u>Lloyd Webber</u> 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 <u>roller skates</u> . It is one of the <u>longest running musicals</u> 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	<p>"Amigos Para Siempre (Friends for Life)" or "Amics per sempre" is a song written for the <u>1992 Summer Olympics</u> in Barcelona. The music was composed by <u>Andrew Lloyd Webber</u>. The lyrics, written by <u>Don Black</u>, are in English, except for the title phrase which is repeated in English, Spanish and <u>Catalan</u></p>
Week 6	<i>Variations</i>	<p><i>Variations</i> is a <u>classical</u> and <u>rock</u> fusion album. The music was composed by <u>Andrew Lloyd Webber</u> and performed by his younger brother, the cellist <u>Julian Lloyd Webber</u>.</p> <p>The Lloyd Webber brothers were always very close but their two different careers (a rock <u>musical composer</u> and a <u>classical cellist</u>) meant that a collaboration seemed unlikely. It was not until Julian beat his brother in a bet on a <u>Leyton Orient football</u> match that Andrew was forced to write his cello work.</p> <p>As his subject, Andrew chose the theme of <u>Paganini's 24th caprice</u> and added 23 variations for <u>cello</u> and <u>rock band</u>. It reached Number 2 on the UK album charts.</p>
Half Term		
<p><u>John Williams</u></p> <p>John Towner Williams (born February 8, 1932) is an American <u>composer</u>, <u>conductor</u>, and <u>pianist</u>. In a career spanning over six decades, Williams has composed some of the most popular and recognizable <u>film scores</u> in cinematic history, including the <u>Star Wars series</u>, the first two <u>Jaws</u> films, <u>E.T. the Extra-Terrestrial</u>, the <u>Indiana Jones</u> series, <u>Close Encounters of the Third Kind</u>, <u>Superman</u>, the first two <u>Home Alone</u> films, <u>Hook</u>, the first two <u>Jurassic Park</u> films, <u>Schindler's List</u>, <u>Saving Private Ryan</u>, the first three <u>Harry Potter</u> films, <u>Catch Me If You Can</u>, <u>War Horse</u>, and <u>Lincoln</u>. He has had a long association with director <u>Steven Spielberg</u>, composing the music for all of Spielberg's feature films but <u>The Color Purple</u> and <u>Bridge of Spies</u>.</p>		

Week	Music	Facts
Week 1	<p>Harry Potter</p> <p>Hedwig's Theme</p> <p>Family Portrait</p>	<p>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 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>

	Harry's Wondrous World	
Week 2	The Dursleys' Theme Voldemort's Theme	The Dursleys' Theme 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 Chamber of Secrets as Vernon drills bars on Harry's window. Voldemort's Theme Theme associated with the Dark Lord Voldemort - this is the dark, rising dance-like melody heard in "The Quidditch Match" and "The Face of Voldemort", after Voldemort's face is revealed. Also heard in Harry Potter and the Chamber of Secrets.
Week 3	Nimbus 2000	Nimbus 2000 Fluttery and sweeping theme associated with the Nimbus 2000 and flying. The second portion of the piece "Hedwig's Theme" is based on this theme, and a more bombastic version is heard in "The Quidditch Match". Also heard in Harry Potter and the Chamber of Secrets and Harry Potter and the Prisoner of Azkaban.

	Christmas at Hogwarts	Christmas at Hogwarts Played when winter arrives. Also heard in Harry Potter and the Chamber of Secrets.
Week 4	Jurassic Park	Jurassic Park is the twelfth project on which renowned composer John Williams worked with Steven Spielberg. He composed, conducted and produced the film's score.
	Indiana Jones	With 1981's Raiders of the Lost Ark, John Williams created the most influential and majestic adventure film score of the era.
Week 5	Star Wars	The music of <i>Star Wars</i> was written by composer John Williams and performed by the London Symphony Orchestra for all six feature films, from 1977 to 2005. This encompasses both the original trilogy, the first three films, and the prequel trilogy, the last three films.
	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.
Easter Holidays		

Music through the decades

Music has evolved significantly through the decades, reflecting cultural changes and technological advancements.

1950s-1960s: The rise of rock 'n' roll, with artists like Elvis Presley and Chuck Berry, marked a shift in popular music.

1970s: This decade saw the emergence of disco, punk, and the continued evolution of rock, with bands like The Beatles and The Rolling Stones influencing the scene.

1980s: The introduction of electronic music and hip-hop, with artists like Michael Jackson and Madonna dominating the charts.

1990s: Grunge and alternative rock gained popularity, alongside the rise of boy bands and pop stars like Britney Spears.

2000s: The digital age transformed music consumption, leading to the rise of pop, R&B, and hip-hop, with artists like Beyoncé and Eminem shaping the landscape.

These decades showcase the dynamic nature of music and its ability to adapt to societal changes.

Term 3	Music	Facts
Week 1	Elvis Presley I'm all shook up	1950s The 1950s marked the creation of rock and roll, a genre that remains popular today. One of the most influential musicians of this era was Elvis Presley. Often referred to as "the King of Rock and Roll," Elvis launched his career in 1954. He was adored for his charisma and sound, and his music could be heard in households across the country. During his career, he produced more than 32 number one singles and 18 number one albums.
Week 2	Aretha Franklin Respect Beatles Hey Jude	1960s The 1960s brought major cultural and musical shifts, including advances in racial integration and the early emergence of music videos. Motown Record Corporation rose to prominence during this decade, featuring primarily African American artists. Its first top-ten hit was "Shop Around" by The Miracles in 1960, which became Motown's first million-selling record. The Supremes released their album <i>The Supremes A Go-Go</i> in 1966, reaching number one on the Billboard Album Charts. Motown Records also produced this album.

		<p>Bob Dylan released what is often considered the first music video for his single “Subterranean Homesick Blues,” introducing audiences to a new visual dimension of music.</p> <p>Other major artists of the decade included <i>The Beatles</i> and <i>The Rolling Stones</i>, both of whom continue to influence the music industry today.</p>
Week 3	<p>Queen</p> <p>We are the champions</p> <p>Abba</p> <p>Dancing Queen</p> <p>Jolene</p> <p>Dolly Parton</p>	<p>1970s</p> <p>The 1970s are often remembered for their expansion of rock music. Two of the most influential bands of the decade were <i>Aerosmith</i>, formed in 1971, and <i>KISS</i>, formed in 1973. <i>KISS</i> became known for pushing rock performance to new extremes through theatrical stage shows, face paint, and dramatic visual effects. Younger audiences connected strongly with the raw energy and emotional intensity expressed in the music and performances of this era.</p>
Week 4	<p>Buggles</p> <p>Video killed the radio star</p> <p>Journey</p> <p>Don't stop believing</p> <p>Whitney Houston</p> <p>One Moment in Time</p>	<p>1980s</p> <p>The 1980s introduced one of the most significant changes in music history: MTV. Launched in 1981, MTV revolutionized the way audiences experienced music by focusing on music videos. The channel's first video was “Video Killed the Radio Star” by <i>The Buggles</i>. Artists like <i>Blondie</i> achieved major success during this decade, with hits such as “Call Me” reaching number one and selling over one million copies.</p> <p>Subgenres including heavy metal, hard rock, and glam metal flourished with bands like <i>Guns N' Roses</i> and <i>Bon Jovi</i>.</p> <p>Hip-hop also emerged as a major force, with groups like <i>Run-D.M.C.</i> becoming the first in the genre to earn gold records and receive Grammy nominations.</p>

Week 5	Hanson Mmm Bop	1990s <p>By the 1990s, music had diversified into numerous genres. Grunge music peaked in the early part of the decade, with bands like <i>Nirvana</i> defining the sound of the era. At the same time, pop groups such as <i>The Spice Girls</i> rose to global fame, helping pave the way for the teen pop explosion of the following decade, including artists like Britney Spears, Christina Aguilera, *NSYNC, and the Backstreet Boys.</p>
Week 6	Heather Small Proud Spice Girls Spice up your life Oasis Wonderwall	<p>2000s In the early 2000s, pop artists like <i>Britney Spears</i>, *NSYNC, and the <i>Backstreet Boys</i> competed for chart dominance alongside rappers such as <i>Eminem</i> and <i>Nelly</i>.</p> <p>Eminem's provocative lyricism and technical skill fueled massive commercial success throughout the decade.</p> <p>Britney Spears became a defining pop icon, with albums and singles like "...Baby One More Time" and "Oops!... I Did It Again" achieving global success.</p> <p>One of the most significant technological disruptions of the decade was Napster, the first large-scale music-sharing platform. Its rise marked a major shift in how music was distributed and consumed.</p> <p>Napster's creator, Shawn Fanning, faced legal challenges from major record labels, sparking industry-wide debates about copyright and digital distribution.</p>
Half Term		
<p style="text-align: center;">Disney Music</p> <p>Disney music and soundtracks have left an indelible mark on audiences worldwide. From animated classics like "Cinderella" to contemporary hits like "Frozen," Disney utilizes music in unique ways, enhancing narratives and creating iconic moments. The music plays an integral role in Disney films by setting the tone, developing characters, advancing plots, and more. These musical elements contribute to storytelling and form emotional connections with audiences of all ages. Whether evoking nostalgia or keeping young viewers mesmerized, Disney music remains a potent force in cinematic history.</p>		

Week 1	Lion King Circle of life Hakuna Matata Can you feel the love tonight?	<p>The soundtrack for Disney's animated film "The Lion King" includes songs written by Elton John and Tim Rice, with a score composed by Hans Zimmer. The album was released on May 31, 1994, and has since become the best-selling soundtrack album for an animated film in the United States, with over 7 million copies sold. It features a mix of original songs and instrumental scores that have become iconic in popular culture.</p>
Week 2	"Beauty and the Beast" Tale as old as time Be our guest Something there	<p>The song "Tale as Old as Time" from Disney's "Beauty and the Beast" explores themes of love, transformation, and the timeless nature of relationships, emphasizing how love can blossom unexpectedly between unlikely partners.</p> <p>Beauty and the beast</p> <p>Song by Angela Lansbury from the album Beauty and the Beast: Original Motion Picture Soundtrack Released</p> <p>October 29, 1991 Label Walt Disney Composer: Alan Menken Lyricist: Howard Ashman</p>
Week 3	Frozen Let it go	<p>The "Frozen: Original Motion Picture Soundtrack" is the soundtrack album for Disney's 2013 animated film "Frozen." It includes eight songs written by Robert Lopez and Kristen Anderson-Lopez, along with 22 score pieces composed by Christophe Beck. The</p>

	<p>Do you want to build a Snowman?</p> <p>For the first time in forever</p>	<p>soundtrack features two versions of the hit song "Let It Go": one performed by Idina Menzel in the film and another by Demi Lovato for the end credits.</p>
Week 4	<p>Aladdin</p> <p>A whole new world</p> <p>Friend like me</p>	<p>Composition: The soundtrack includes a musical score by Alan Menken, featuring songs that were among the last written by Ashman before his passing in 1991, along with new compositions by Menken and Rice.</p> <p>Notable Songs</p> <p>"A Whole New World": This song won the Academy Award for Best Original Song and became the first Disney song to reach number one on the Billboard Hot 100. It also won a Grammy for Song of the Year.</p> <p>Other popular tracks include "Friend Like Me" and "Prince Ali", which are also integral to the film's narrative and musical experience.</p>
Week 5	<p>Jungle Book</p> <p>The Bare necessities</p> <p>I wanna be like you</p>	<p>The Jungle Book, the soundtrack to the Disney film The Jungle Book, has been released in three different versions. The film score was composed by George Bruns, with songs written by Terry Gilkyson and the Sherman Brothers.</p> <p>The instrumental music was written by George Bruns and orchestrated by Walter Sheets. Two of the cues were reused from previous Disney films, with the scene where Mowgli wakes up after escaping King Louie using one of Bruns' themes for Sleeping Beauty, and Bagheera giving a eulogy to Baloo when he mistakenly thinks the bear was killed by Shere Khan being accompanied by Paul J. Smith's organ score from Snow White and the Seven Dwarfs.[3]</p>
Week 6	Moana	<p>The "Moana (Original Motion Picture Soundtrack) [Deluxe Edition]" features a blend of traditional Oceanian music and contemporary styles, showcasing the talents of Lin-Manuel Miranda, Mark Mancina, and Opetaia Foa'i.</p> <p>Overview of the Soundtrack</p>

	<p>How far I'll go</p> <p>You're Welcome</p> <p>Shiny</p>	<p>The "Moana (Original Motion Picture Soundtrack)" was released by Walt Disney Records on November 19, 2016. The deluxe edition includes not only the original songs but also the score, demos, outtakes, and instrumental karaoke tracks. The soundtrack features original songs written by Lin-Manuel Miranda, Mark Mancina, and Opetaia Foa'i, with lyrics in English, Samoan, Tokelauan, and Tuvaluan.</p>
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Part B: Co-curricular music

Music tuition is offered for one-to-one and small group tuition through Tees Valley, Rocksteady Music and Bethel (Singing tutor). 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 singing club offers children the opportunity to be involved in a musical production of relatable songs, children perform for parents and at local events.

Part C: Musical experiences

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

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, especially enjoying Snappy Christmas and Snappy Spring which are organised by TVMS.

Children from nursery up to Year 6 perform together at the end of the Autumn Term for all parents. The children learn and sing Christmas songs, each year group takes a lead on a song and all other children then join in.

Each half term the children attend singing workshops from Nursery up to Year 6. These workshops then gather together for a whole school assembly for all children to participate and demonstrate their learning.

In the future

Eight 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 with specialist teachers, ie Tees Valley, Rocksteady Music and singing tutors. We are continually looking to expand our opportunities.
- Continuation and growth of a school choir or vocal ensemble. This is dependent on staffing specialist knowledge and skills. Ensembles will be developed within after school club performances.
- A school ensemble, band or group:
This will be offered through Rocksteady Music.
- Space for rehearsals and individual practice.
Classrooms, hall 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.
The singing club will perform for parents each term.
- All children will have the opportunity to perform at different times of the academic year.
These will be clearly timetabled each academic year.
- Myton Park liaises with a local secondary school so that all KS1 and 2 children visit musical performances over the year.