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| **Music** | | Autumn | Spring | Summer |  |
| EYFS | Use of Charanga resources and planning (attached)  **Listen & Respond, Explore & Create, Sing, Share & Perform** | | | |  |
| Year 1 & 2 | Use of Charanga resources and planning (attached)  **Sing, Listen, Play, Create, Perform** | | | |  |
|  | Year 1 | • Sing a range of simple songs, chants and rhymes together, at the same pitch and with a small range, **mi-so**.  Choose recommended songs from the MMC or songs with equivalent purpose  • ***Improvise*** simple vocal chants with ***question and answer phrases***  • Explore higher and lower sounds, vocally  • Play copycat ***improvisation*** games with body **percussion** / untuned ***percussion***  • Move or clap to a steady beat  • Listen to music, or equivalent music listed in the MMC | • Sing a wider range of simple songs. Sing with greater accuracy of ***pitch***  • Play copycat ***rhythm*** games  • Perform word pattern chants displaying the ***beat***  • Play ***question and answer improvisation*** games with voices  • ***Improvise*** with question and answer phrases. Use ***body percussion / untuned percussion***  • Create sound effects for a story or setting e.g. a rain storm or / *The rainbow fish*  • Move or clap to a steady beat. Respond to changes in ***tempo*** (speed)  • Listen to music, or equivalent music listed in the MMC and respond to questions  E.g. Listen to *Mars* from *The Planet Suite* by Holst. This is a loud piece about Mars, the bringer of War. Ask questions about the piece. What could you hear? Show a selection of faces / emojis. Which mood do they think the piece is about? | • Sing responding to cues and actions. Add actions to songs.  • Sing songs with a wider pitch range, Do – so  • Recognise higher and lower sounds and respond vocally and / or with actions  • Play ***body percussion*** and untuned ***percussion*** instruments to respond to graphics.  Children can explore and create their own ***graphic symbols***  • Understand the difference between a ***rhythm pattern*** and a ***pitch pattern.***  E.g. who is playing which? Explore tuned and untuned ***percussion***  • Watch and listen to music to see and hear the difference between ***rhythm*** and ***pitch***  • Listen to music, or equivalent music, listed in the MMC. ***Rondo alla Turka*** by Mozart is a fast piece. The first  section ascends (gets higher) in pitch. Discuss this with the children encouraging some musical terms e.g. high, low, fast, slow. Children could also draw, paint or add movement.  • Listen to sounds comparing ***pitch*** and add pitch-related sound effects e.g. Jack climbing the beanstalk.  Children could extend this kind of sound exploration to other stories and sounds in nature. |  |
| Year 2 | • Sing songs with the range ***do-so*** with increasing vocal control e.g. *Oats and beans and barley grow*  • Listen to music and mark the beat e.g. *Bolero by Ravel*  • Use ***body percussion*** or untuned ***percussion*** to respond to a changing beat played faster or slower  • Play copycat ***rhythm*** games. Invite children to ***improvise rhythms*** to be copied by others  • Respond to changes in ***pitch*** with simple games e.g. sit down when the note changes or respond with hands or  actions  • Work with a partner to ***improvise*** simple ***question and answer phrases*** to sung and played on untuned ***percussion***  • Recognise simple dot patterns and match to three-note tunes played on tuned ***percussion*** | • Sing a broad range of songs encouraging accuracy over a small range  Choose songs recommended in the MMC or songs with an equivalent purpose  • Listen to music marking the beat including a change of ***tempo*** e.g. *Sailors hornpipe* trad*.* This is often played with a  different tempo for different verses and repeated more quickly. Keep control of the ***beat/pulse****.*  • Read and respond to chanted ***rhythms*** using ***crotchet, quaver*** and ***crotchet rests***  • Create and perform patterns like those explored above. Use ***body percussion*** and untuned ***percussion***  • Use technology to capture, change and combine sounds.  • E.g. create a composition template using software or apps such as GarageBand on iPad. Children could space and place prepopulated sounds or extracts and add a track of their own | • Sing songs encouraging independent singing e.g. *Hey, hey look at me*  • Sing songs displaying an understanding of ***dynamics*** and ***tempo***  • Listen to music marking the beat. Include a change of beat groupings i.e. groups of 2, 3 or 4  E.g. Use body percussion or untuned percussion, stressing the first beat.  Examples might include: in 2 *Maple leaf rag* by Joplin / in 3 *Elephants from Carnival of the animals* by Saint-Saens /  in 4 changing to 3, *We can work it out* by The Beatles  • Listen to *Night Ferry* by Anna Clyne or a similar modern work. Discuss and encourage musical language such as  ***pitch*** (higher/ lower) and ***dynamics*** (louder / softer). (See glossary for a fuller range of terms)  What can the children hear? What feelings or mood do they experience?  (See Appendix 3 MMC for information about this piece or ***https://www.bbc.co.uk/teach/ten-pieces/anna-clynenight-***  ***ferry-extract/zn3v6v4***  • Create music in response to non-musical stimulus such as a storm, race car or rocket launch.  E.g. assign small groups to choose instruments and create different sections of the ideas mentioned. Encourage  graphics and an order of sounds to be played. |  |
| Year 3 & 4 |  | | | | History of music timeline constructed during units of study across KS2 |
|  | Year 3 | • Sing a widening range of ***unison*** songs, with a range of *do-so*. Select songs from the MMC repertoire list or songs  with an equivalent purpose  • Perform, displaying ***dynamics forte*** and ***piano****,* (loud and soft)  • Listen to a range of music and discuss the pieces with musical terms.  E.g. the ***dynamics*** (louder, softer) and ***pitch*** (higher, lower) of the voices in the *Hallelujah Chorus* by Handel  • Become more skilled when ***improvising*** in class, singing groups or whole class instrumental sessions.  Use the voice e.g. ***call and response,*** use untuned and tuned ***percussion*** with a limited note range  • Introduce the ***stave*** lines and spaces and ***clef.*** E.g. Show children the music that they are singing online such as  with Sing Up or on paper. Apps and online schemes are available.  • Introduce and understand ***crotchets*** and ***paired quavers*** (also see glossary for ***note values***)  E.g. use rhythm cards, apps or an online scheme. Word patterns are also useful for this task.  • Make ***call and response*** patterns e.g. children start with a copycat game like ‘don’t clap this one back’  **(**q q iq q**)** then children can create their own clapping patterns in a ***call and response*** structure i.e. with a different second part. | • Perform action songs confidently and accurately  • Listen to music that will stimulate ***improvisation*** e.g. *Night on a bare Mountain* by Mussorgsky  (This piece has a case study in appendix 3; see also BBC 10 pieces 2019)  • ***Improvise*** within a given ***structure***.  E.g. a rocket taking off, rising, falling, landing. Respond to a range of stimulus, stories and pictures.  • Compose song ***accompaniments*** on untuned ***percussion*** using known ***staff notation*** and ***note values.***  E.g. make simple ***crotchet*** and ***quaver*** patterns to ‘SI, Si, Si,’ (Singing Sherlock or Sing Up)  • Play listening games to correctly identify the order of three ***pitched*** notes.  E.g. Children clap or raise their hand as the teacher identifies the correct one. These could also be placed on the floor for children to identify by standing on or around. | • Sing while clapping, walking, or moving in time to the ***beat***  • Perform as a choir in a school assembly  • Create word chants that link a syllable to each musical note. These could be developed into playground, clapping  games  E.g. make their own version of *A sailor went to sea, sea, sea.* Record them on a tablet. Tracks could be layered into  a ‘Playground symphony’.  • Play and perform simple melodies using just three notes. This could be as a class or small group.  E.g. begin with identifying dots as above, then show the same notes on a stave.  • Compose using three known note names.  E.g. create a flowing ***ostinato*** for a river scene or a sparse ***ostinato*** for a story in space. Record and review the pieces. They could also become a sound-bed for creative writing. |
|  | Year 4 | • Develop the ability to play an instrument over the year. Your school may consider a weekly session, employment  of specialist teaching from your local Music Hub or following an online scheme.  **Term 1**  • Continue to sing a broad range of songs with the range of an ***octave (do-do)***  • Perform more regularly in assemblies throughout the year  E.g. Choose from the suggested repertoire or similar songs*.* Focus on accuracy and ***dynamics.***  Demonstrate control of ***crescendo*** *and* ***decrescendo*** *(*getting *louder and softer)*  • Listen to music. Encouraging the use of musical language, ***staccato*** *(detached)* and ***legato*** *(smooth).*  E.g. Duke Ellington Orchestra playing *Take the A Train*. The ***legato*** saxophones and the ***staccato*** trumpets. Or the  ***staccato*** flutes followed by ***legato*** voices in John Rutter’s *For the Beauty of the Earth (Cambridge singers with*  *London symphonia)*  • I***mprovise*** on a limited range of ***pitches*** on the instruments that children are learning or on classroom instruments.  Experiment with ***staccato*** and ***legato*** playing  • Continue to play ***rhythm*** games. Apps and rhythm cards are available. Focus on ***texture***, layering patterns. Refer to  ***note values*** and ***notation*** using ***quavers, crotchet and minim*** iq  h and ***rests*.** | • Sing songs in ***rounds*** and ***partner songs***. Select a range with different ***time signatures*** (2, 3 and 4 time).  E.g. These can be found in Sing Up, or online scheme song banks such as Music Express and Charanga  • Extend **rhythm** games by adding note names.  E.g. Use ***notation*** cards for children to arrange and create sequences of 2, 3 or 4 beats:  • Listen to music as suggested or an equivalent piece and discuss. Encourage the use of musical terms.  E.g. this could be linked to ***mprovisation,*** another subject or a writing task if appropriate  • ***Improvise,*** making decisions about overall ***structure.***  E.g. Listen to *‘Tropical bird’*. ***Improvise*** in different sections *AB*. In section *A* the bird is alone and *B* the bird is flying  away / A B A to illustrate different characters that the tropical bird might meet in the forest. Work in small groups  • Compose using a ***pentatonic scale*** (CDEGA or the black notes on a glockenspiel /xylophone / keyboard)  E.g. formalize the ideas from ***improvisations*** above or add simple ***ostinato*** /melodies to known rhythm patterns.  These could then be recorded for a sound-bed to be paired with creative / report writing. | • Sing songs with greater ***intervals*** (leaps) and introduce ***harmony*** parts e.g. *Hear the wind*  • Listen to a range of music, as suggested or with equivalent purpose, and discuss with musical terms.  Songs in major and also minor keys (like *Eleanor Rigby*) would be helpful to link to practical work.  • Investigate ***moving and static parts.*** E.g. Sing simple songs over one static ***chord*** or ***harmony*.**  Compare to *Wonderwall* by Oasis, listening to the moving ***chords*** and *bassline*. Play the *bassline* E G D A.  • Introduce ***major*** and ***minor chords*** e.g. copycat and ***call and response*** games can help to reinforce this.  • Compose a piece for a specific mood. E.g. accompany a short film clip or news report. Use notes A C E for a sad, or  serious mood. Apps such as GarageBand or keyboard pre-sets are useful for helping to select and support children  in learning about ***chords.***  Record the children’s work to enable them to capture, edit and arrange their piece. This also allows opportunity to  appraise the effectiveness of the work together, encouraging positive feedback. |
| Year 5 & 6 |  | | | |
|  | Year 5 | • Sing a broad range of songs with a sense of ***ensemble*** and ***performance*** i.e. be aware of other performers, blend to  the same ***dynamic***. Observe ***phrasing***, accurate ***pitching, rhythm*** and style.  Study songs with 2, 3 and 4 beats showing the ***time signature*** when possible.  • Listen to and discuss a range of music. E.g. *This little Babe*, by Britten. Compare the use of voices and other elements with *Inkanuezi Nezazi (The Star and the Wiseman)* by Ladysmith Black Mambazo  • ***Improvise*** with ***percussion*** and *tuned percussion* to given ***rhythm*** patterns in 2, 3 and 4 ***beat*** groupings, show the  ***time signature*** where possible. Use ***quaver, crotchet, minim and rests*** iq  h  • Introduce ***semi-quavers*** jjjq. Use word patterns, ***rhythm*** cards and apps. E.g. The word ‘semi-quaver’ spoken and  clapped evenly over ***two quavers***.  • Develop the ‘dot reading’ activities from earlier years to playing a short pattern of notes on sight.  • Develop the skill of ***playing by ear,*** responding to longer ***phrases*** and familiar melodies.  E.g. learning songs from ‘Sing up’, extending the length of ***phrase*** before asking the children to sing it back.  • Investigate ***triads.*** Perform ***triads*** in time to simple songs such as *Yellow Submarine* or simple carols. | • Sing three-part songs and ***rounds*** e.g. *Row. Row, Row your boat.* (Found in ‘Flying around’ and Sing Up)  • Listen to and discuss a range of music. E.g. Listening to *Jin-Go-La-Ba* by Olatunja could lead to further development  of reading ***rhythm*** patterns adding ***dynamic*** control, see below.  • Understand ***dynamic*** terms, ***fortissimo****/very loud,* ***mezzo forte****/moderately loud,* ***mezzo piano****/moderately soft,*  ***pianissimo****/very soft.* E.g. Illustrate and respond when playing and singing.  • ***Improvise***, with ***pitch***, freely over a ***drone*** using tuned ***percussion*** and ***melodic instruments*** (e.g. recorder or violin).  Develop a sense of shape. E.g. show differently shaped ***graphics*** for children to respond to.  • Use ***chords*** to provoke an atmosphere, mood or environment. E.g. Debussy’s *La Mer* is about water.  Formalise the improvisations above using ***major/ minor chords*** or transfer the skills to a new theme.  • Perform songs with tuned and rhythm ***accompaniments.*** Include melodic instruments that children are learning to  play. | • Perform songs in assemblies / school performance opportunities with control and ***ensemble*** awareness.  • ***Improvise*** over a simple ***groove,*** responding to the ***beat*** on tuned ***percussion*** and melodic instruments. (***Grooves*** can be played /found online / in keyboard pre-sets or apps such as GarageBand loops).  • Listen to a broad range of music. E.g. *English Folksong Suite,* Vaughan Williams with reference to ***dynamics*** and  ***texture.*** Invite children to share folk songs from other cultures where appropriate.  (A case study of this piece can be found in appendix 3, page 83 of the MMC)  • Compose melodies from pairs of ***phrases.*** In C ***major*** or A ***minor.*** Create a ***ternary*** ABA structure.  E.g. Base them on a picture / story/ creative writing. Enhance the performance with ***chords.***  • Record pieces using any of the following; technology, ***graphics, notation, note names, time signature.***  • Expand the repertoire of songs and play with tuned and rhythm ***accompaniments***. Include melodic instruments that children are learning to play. Play as an ensemble in school performance opportunities. |
| Year 6 | • Sing a broad range of songs including those with *syncopated rhythms* as part of a choir  • Show ***ensemble*** and performance awareness observing ***rhythm*, *phrasing*,** accurate ***pitching*,** accurate  interpretation of ***rhythm*** and a sense of style  • Listen to a range of music as suggested or with equivalent purpose  E.g. Anna Meredith’s *Connect it*. (A case study is in appendix 3, page 83, MMC)  BBC 10 pieces features this piece, free resources are available online.  • Continue to play ***rhythm*** games with ***notation*** cards or apps. E.g. use ***body percussion*** in response to the piece  above. Include ***quaver, crotchet, minim, semi-quavers and rests*** iq  h jjjq  • ***Improvise*** with repeating and contrasting sections. E.g. this could demonstrate understanding of contrasting ***elements*** *or* perhaps have a science basis such as, hot/cold, fast/slow, solid/liquid/gas  • Compose melodies in the key of G ***major*** (exchange F for F#) or the key of E ***minor*** (exchange F for F# and D for D#)  on tuned instruments  E.g. These could be stand-alone melodies / be enhanced with ***chords*** GBD or EGB / have a ***ternary ABA* structure**  using the two keys in turn / use this structure to incorporate a ***body percussion*** section from the work above. This could be managed with three lots of two groups, leading to three pieces overall. | • Sing three and four-part songs, ***rounds or partner songs.*** Encourage confidence and independence by experimenting with grouping i.e. students to sing their part among others rather than in discreet groups.  • Perform a range of songs in school assemblies.  • Continue to study musical traditions, as suggested, or with equivalent purpose e.g. a selection of the suggested  Folk songs to compare and contrast.  • Extend ***improvised melodies*** beyond 8 ***beats*** over a fixed ***beat*** or ***groove.*** (This can be created by class members or  they can be found online, in keyboard pre-sets or apps such as GarageBand loops).  • Plan and compose an 8 or 16 beat ***phrase*** using the ***pentatonic scale*** e.g. CDFGA. Notate the melody | • Perform a range of songs as a school performance and to a wider audience. E.g. Leavers’ assembly  • Play short ***melodies*** from ***staff notation*** over a four-bar ***phrase.*** Make decisions about ***dynamics*** and respond with  control. This could be in preparation for performance. (Or this may be a part of instrumental learning sessions)  • Continue to listen to songs as suggested or with equivalent purpose  E.g. Listen to Tchaikovsky’s *1812 overture.* (Recognisable section in hyperlink link at 11mins 55seconds).  Discuss the dramatic effect and story-telling and how that has been achieved*.* Use musical terms. This could  stimulate composition or a creative writing task, news report, dance piece or be linked to history skills.  • Compose a ***ternary*** piece. ABA. Use music software/ apps to record it. Discuss how well the musical contrasts were achieved. E.g. this could follow on from Tchaikovsky’s 1812 Overture, perhaps made more relevant as a piece for battle-scene scenario in a game or linked to a History focus such as ‘settlement’. |

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