

Long-Term Plan for Music

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
Year 1	<p>Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</p> <p>Use body percussion, (e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (ostinati)</p> <p>Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat.</p> <p><u>MUSIC EXAMPLES</u> Blues – Ma Rainey – Runaway Blues Holst – Mars from The Planets Anna Meredith – Connect it</p>	<p>Sing simple songs, chants and rhymes (e.g. Boom Chicka Boom) from memory, singing collectively and at the same pitch, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in.</p> <p>Begin with simple songs with a very small range, mi-so (e.g. Hello, How are You), and then slightly wider (e.g. Bounce High, Bounce Low). Include pentatonic songs (e.g. Dr Knickerbocker).</p> <p>Perform word-pattern chants (e.g. ca-ter-pil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns.</p> <p><u>MUSIC EXAMPLES</u> Boom chicka boom Dr Knickerbocker</p>	<p>Sing a wide range of call and response songs (e.g. Pretty Trees Around the World from Rhythms of Childhood), to control vocal pitch and to match the pitch they hear with accuracy.</p> <p>Improvise simple vocal chants, using question and answer phrases.</p> <p>Perform short copycat rhythm patterns accurately, led by the teacher.</p> <p><u>MUSIC EXAMPLES</u> Have you found your whispering voice? Hello, How are you Kye Kye Kule</p>	<p>Understand the difference between creating a rhythm pattern and a pitch pattern.</p> <p>Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns.</p> <p>Recognise how graphic notation can represent created sounds. Explore and invent own symbols.</p> <p>Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum.</p> <p>Play short, pitched patterns on tuned instruments (e.g. glockenspiels or chime bars) to maintain a steady beat.</p> <p><u>MUSIC EXAMPLES</u> Mozart – Rondo alla Turca</p>	<p>Create musical sound effects and short sequences of sounds in response to stimuli, e.g. a rainstorm or a train journey. Combine to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves).</p> <p>Listen to sounds in the local school environment, comparing high and low sounds.</p> <p>Explore percussion sounds to enhance storytelling, e.g. ascending xylophone notes to suggest Jack climbing the beanstalk, o quiet sounds created on a rainstick/ shakers to depict a shower, o regular strong beats played on a drum to replicate menacing footsteps.</p> <p>Use music technology, if available, to capture, change and combine sounds.</p> <p><u>MUSIC EXAMPLES</u> Sounds of the Rainforest Whale Music Environmental sounds</p>	<p>Respond to the pulse in recorded/live music through movement and dance.</p> <p>Sing familiar songs in both low and high voices and talk about the difference in sound.</p> <p><u>MUSIC EXAMPLES</u> Stepping (e.g. Mattachins from Capriol Suite by Warlock) Jumping (e.g. Trepak from The Nutcracker by Tchaikovsky) Walking on tiptoes (e.g. Scherzo from The Firebird Suite by Stravinsky).</p>

<p>Year 2</p>	<p>Sing songs regularly with a pitch range of do-so with increasing vocal control. Sing songs with a small pitch range (e.g. Rain, Rain Go Away), pitching accurately.</p> <p>Play a range of singing games based on the cuckoo interval (so-mi, e.g. Little Sally Saucer) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track.</p> <p>Sing short phrases independently within a singing game or short song.</p> <p>Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low).</p> <p><u>MUSIC EXAMPLES</u> Hey, hey look at me Star Light, Star Bright, First Star I See Tonight I Got Kicked By A Kangaroo Oats and Beans and Barley Grow</p>	<p>Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause)</p> <p>Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests.</p> <p>Create and perform their own chanted rhythm patterns with the same stick notation.</p> <p><u>MUSIC EXAMPLES</u> La Mourisque – Susato National Anthem Maple Leaf Rag by Joplin Carmina Burana – O'Fortuna Bolero by Ravel Offenbach – Can Can</p>	<p>Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch).</p> <p>Use music technology, if available, to capture, change and combine sounds.</p> <p>Recognise dot notation (pitch) and match it to 3-note tunes played on tuned percussion, for example:</p> <p><u>MUSIC EXAMPLES</u> Eberneezer Sneezer</p>	<p>Understand that the speed of the beat can change, creating a faster or slower pace (tempo).</p> <p>Mark the beat of a listening piece (e.g. Bolero by Ravel) by tapping or clapping and recognising tempo as well as changes in tempo.</p> <p>Walk in time to the beat of a piece of music or song (e.g. La Mourisque by Susato). Know the difference between left and right to support coordination and shared movement with others.</p> <p>Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.</p> <p>Identify the beat groupings in familiar music that they sing regularly and listen to, e.g. o in 2 Maple Leaf Rag by Joplin o in 3 The Elephant from Carnival of the Animals by Saint-Saëns</p> <p><u>MUSIC EXAMPLES</u> Hound Dog – Elvis With a Little Help From my Friends – The Beatles Bolero – Ravel La Mourisque – Susato</p>	<p>Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.</p> <p>Create rhythms using word phrases as a starting point (e.g. Hel-lo Si-mon or Can you come and play?).</p> <p>Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests.</p> <p>Create and perform their own chanted rhythm patterns with the same stick notation.</p> <p><u>MUSIC EXAMPLES</u> Eberneezer Sneezer</p>	<p>Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation.</p> <p>Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.</p> <p><u>MUSIC EXAMPLES</u> Call and Response on Drums – Blue Man Group Gamelan – Indonesian Music</p>
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<p>Year 3</p>	<p>Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so (e.g. Extreme Weather), tunefully and with expression. Perform forte and piano, loud and soft.</p> <p>Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders).</p> <p>Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</p> <p><u>MUSIC EXAMPLES</u> I Feel Good – James Brown Saturday Night – Whigfield Three Little Birds (Sing Up)</p>	<p>Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets).</p> <p>Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi (see illustration):</p> <p>Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases.</p> <p><u>MUSIC EXAMPLES</u> Music specific to chosen instrument</p>	<p>Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets).</p> <p>Structure musical ideas (e.g. using echo or question and answer phrases) to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources.</p> <p><u>MUSIC EXAMPLES</u> Film music – John Williams Star Wars, Indiana Jones, ET, Jurassic Park, Harry Potter</p>	<p>Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets).</p> <p>Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in whole-class/group/individual/instrumental teaching), inventing short ‘on-the-spot’ responses using a limited note-range.</p> <p><u>MUSIC EXAMPLES</u> Improvised Jazz Take The A-Train – Billy Strayhorn</p>	<p>Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets).</p> <p>Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi).</p> <p>Compose song accompaniments on untuned percussion using known rhythms and note values.</p> <p><u>MUSIC EXAMPLES</u> Handel – Alleluia Verdi – Requiem 1</p>	<p>Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets).</p> <p>Perform as a choir in school assemblies.</p> <p>Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch.</p> <p>Introduce and understand the differences between crotchets and paired quavers.</p> <p>Apply word chants to rhythms, understanding how to link each syllable to one musical note.</p> <p><u>MUSIC EXAMPLES</u> Gregorian Chant</p>
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<p>Year 4</p>	<p>Continue to sing a broad range of unison songs with the range of an octave. Pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo).</p> <p>Sing rounds and partner songs in different time signatures (2, 3 and 4 time). Begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony (e.g. Hear the Wind).</p> <p>Capture and record creative ideas using graphic symbols</p> <p><u>MUSIC EXAMPLES</u> One More Day—a traditional sea shanty Our Dustbin Junior Voiceworks – Calypso Just like a Roman – Sing up Time to Say Goodbye – Il Divo</p>	<p>Improvise on a limited range of pitches on the instrument they are learning, making use of musical features including smooth (legato) and detached (staccato).</p> <p>Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions.</p> <p>Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).</p> <p><u>MUSIC EXAMPLES</u> When the Saints go marching in. Frere Jacques London’s burning There’s a hole in my bucket.</p>	<p>Explore developing knowledge of musical components by composing music to create a specific mood, eg - creating music to accompany a short film clip.</p> <p>Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.</p> <p>Introduce and understand the differences between - minims -crotchets -paired quavers -rests.</p> <p><u>MUSIC EXAMPLES</u> Oasis – Wonderwall Beethoven – Symphony No 5</p>	<p>Develop facility in the basic skills of a selected musical instrument over a sustained learning period</p> <p>Include instruments played in whole class/group/individual teaching to expand the scope and range of sound available for composition work.</p> <p>Play and perform melodies following staff notation using a small range (e.g. Middle C–G) as a whole-class or in small groups.</p> <p>Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts.</p> <p><u>MUSIC EXAMPLES</u> Examples of selected musical instrument.</p>	<p>Read and perform pitch notation within a defined range (e.g. C–G).</p> <p>Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.</p> <p>Capture and record creative ideas using - -rhythm notation -time signatures -staff notation technology.</p> <p><u>MUSIC EXAMPLES</u> Trinidad Steel Band – Tropical Bird</p>	<p>Perform a range of songs in school assemblies</p> <p>Begin to make compositional decisions about the overall structure of improvisations.</p> <p>Introduce major and minor chords.</p> <p><u>MUSIC EXAMPLES</u> James Brown – I got you (I feel good) (Major key example) The Doobie Brothers – Long Train Runnin (Minor key example) Lukas Graham – 7 years (Minor Key example)</p>
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<p>Year 5</p>	<p>Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. Including observing – - Phrasing -Accurate pitching -Appropriate style.</p> <p>Sing – -Three-part rounds -Partner songs -Songs with a verse and a chorus.</p> <p>Perform a range of songs in school assemblies and in school performance opportunities.</p> <p><u>MUSIC EXAMPLES</u> Danny Boy High Low Chickalo ‘Take on me’ chorus (three part round.) Ladysmith Black Mambazo - Nkanyezi Nezazi</p>	<p>Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen.</p> <p>These melodies can be enhanced with rhythmic or chordal accompaniment.</p> <p>Working in pairs, compose a short ternary piece.</p> <p>Pupils to create music to accompany a silent film or to set a scene in a play or book.</p> <p><u>MUSIC EXAMPLES</u> Mozart – Andante in E Flat Major (ternary example) Twinkle, twinkle little star (ternary example)</p>	<p>Further understand the differences between – -semibreves -minims -crotchets and crotchet rests -paired quavers - semiquavers.</p> <p>Read and perform pitch notation within an octave (e.g. C).</p> <p>Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.</p> <p>Understand the differences between 2/4, 3/4 and 4/4 time signatures.</p> <p><u>MUSIC EXAMPLES</u> Smalltown boy – Bronski Beat</p>	<p>Use chords to compose music to evoke a specific atmosphere, mood or environment.</p> <p>Understand how triads are formed, play them on tuned percussion, melodic instruments or keyboards.</p> <p>Perform simple, chordal accompaniments to familiar songs (Danny Boy Twinkle, Twinkle little star)</p> <p><u>MUSIC EXAMPLES</u> La Mer by Debussy The River Flows In You by Yiruma both evoke images of water. Bjork – Play Dead</p>	<p>Play melodies on tuned percussion, melodic instruments or keyboards and follow staff notation written on one staff and using notes within the Middle C range. Initially as a whole class, with greater independence gained each lesson through smaller group performance.</p> <p>Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra.</p> <p>Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.</p> <p><u>MUSIC EXAMPLES</u> Yellow Submarine by The Beatles. Examples of music played by chosen tuned instrument.</p>	<p>Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.</p> <p>Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano).</p> <p>Capture and record creative ideas using - graphic symbols -rhythm notation -time signatures -staff notation technology.</p> <p><u>MUSIC EXAMPLES</u> Vaughan Williams – English Folk Song Suite</p>
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<p>Year 6</p>	<p>Sing a broad range of songs, including those that involve – -syncopated rhythms, -part of a choir -sense of ensemble -performance. This includes observing – -rhythm -phrasing -accurate pitching -appropriate style.</p> <p>Continue to sing three- and four-part rounds, partner songs, and experiment with positioning singers randomly within the group (no longer in discrete parts) in order to develop greater listening skills, balance between parts and vocal independence.</p> <p>Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.</p> <p><u>MUSIC EXAMPLES</u> Calypso by Jan Holdstock Zimbabwe - Ujona Uyabaleka – Insingizi (3 part harmony) Sea Shanties</p>	<p>Further understand the differences between – -semibreves -minims -crotchets -quavers -semiquavers -equivalent rests.</p> <p>Further develop the skills to read and perform pitch notation within an octave (e.g. C).</p> <p>Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.</p> <p>Read and play from notation a four-bar phrase, confidently identifying note names and durations.</p> <p><u>MUSIC EXAMPLES</u> God Save the Queen We are the Champions</p>	<p>Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) incorporating rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody.</p> <p>Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen.</p> <p>Either of these melodies can be enhanced with rhythmic or chordal accompaniment.</p> <p>Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.</p> <p><u>MUSIC EXAMPLES</u> The Coombe – The Chieftains Mozart – Andante in E Flat Major (ternary example) Twinkle, twinkle little star (ternary example) Old King Cole (ternary example)</p>	<p>Play a melody following staff notation written on one staff and using notes within an octave range; make decisions about dynamic range, including very loud, very quiet, moderately loud and moderately quiet.</p> <p>Accompany this same melody, and others, using block chords or a bass line (using keyboards, tuned percussion or tablets) Engage with others through ensemble playing (school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.</p> <p><u>MUSIC EXAMPLES</u> Celine Dion – My Heart will go on (melody)</p>	<p>Create music with multiple sections that include repetition and contrast.</p> <p>Use chord changes as part of an improvised sequence.</p> <p>Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.</p> <p><u>MUSIC EXAMPLES</u> Destiny’s Child – Say My Name Pachelbels Canon (chords example) Tchaikovsky – 1812 overture. (chords example)</p>	<p><u>Melodic Performance and Composition Project</u> -Pupils play the first two lines of a simple theme as a sight-reading exercise on an instrument.</p> <p>-Pupils learn to play an extension of this theme (e.g. four phrases) in unison as a class, with a good sense of ensemble, appropriate dynamics and articulation.</p> <p>-Pupils create their own themes using a similarly limited note-range, extending these to create their own four-bar melodies to share with and involve others in performance</p> <p><u>Potential themes for project</u> ‘Ode to Joy’ folk songs from – Brazil - Asa Branca Hungary -The Gnat as used by Bartók in his Mosquito Dance Wales - Suo Gan</p>
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Year 3 – PFS children learn ukeles. StMs and VV do not have music teacher availability for this.

*Focus composers and musicians

*StMs and VV teach digital music in different terms to PFS (plan above written based on StMs and VV)