



MUSIC LONG TERM PLAN

SHERRIER CE PRIMARY SCHOOL



Music: Key Stage 1

Singing	Listening	Composing	Musicianship
<ul style="list-style-type: none"> use their voices expressively and creatively by singing songs and speaking chants and rhymes 	<ul style="list-style-type: none"> listen with concentration and understanding to a range of high-quality live and recorded music 	<ul style="list-style-type: none"> experiment with, create, select and combine sounds using the inter-related dimensions of music. 	<ul style="list-style-type: none"> play tuned and untuned instruments musically
<div style="writing-mode: vertical-rl; transform: rotate(180deg); background-color: #800080; color: white; padding: 5px; text-align: center;">Year 1</div> <ul style="list-style-type: none"> Simple songs, <i>chants</i> and rhymes from memory, Singing collectively and at the same <i>pitch</i>, Respond to simple visual directions Begin with a very small range, <i>mi-so</i> including <i>pentatonic songs</i> Sing a wide range of <i>call and response</i> songs 	<ul style="list-style-type: none"> •Western Classical <ul style="list-style-type: none"> •Walking with Dinosaurs - Tyrannosaurus •Rondo Alla Turca – Mozart - Classical •Mars – Holst – 20th C •Popular Music <ul style="list-style-type: none"> •Wild Man – Kate Bush – Art Pop •Runaway Blues – Ma Rainey – Blues •Musical Traditions <ul style="list-style-type: none"> •Fanfarra – Sergio Mendes - Samba 	<ul style="list-style-type: none"> •Improvise simple vocal chants, using question and answer phrases. •Create musical sound effects and short sequences of sounds in response to stimuli. •Combine to make a story, choosing and playing classroom instruments •Understand the difference between creating a rhythm pattern and a pitch pattern. •Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns. •Use music technology, if available, to capture, change and combine sounds. •Recognise how graphic notation can represent created sounds. Explore and invent own symbols. <div style="text-align: center; margin-top: 20px;">  </div>	<p>PULSE/BEAT</p> <ul style="list-style-type: none"> •Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. •Use body percussion to play repeated rhythm patterns (<i>ostinati</i>) •Play short, pitched patterns on tuned instruments (e.g. glockenspiels or chime bars) to maintain a steady beat. •Respond to the pulse in recorded/live music through movement and dance <p>RHYTHM</p> <ul style="list-style-type: none"> •Perform short copycat rhythm patterns accurately, led by the teacher. •Perform short repeating rhythm patterns (<i>ostinati</i>) while keeping in time with a steady beat. •Perform word-pattern chants (e.g. ca-ter-pil-lar crawl, fish and chips); <div style="text-align: center; margin-top: 10px;">  </div> <ul style="list-style-type: none"> •reate, retain and perform their own rhythm patterns.


History: Key Stage 1 NC Programs of Study

Singing		Listening	Composing	Musicianship
Year 1				<p>PITCH</p> <ul style="list-style-type: none"> • Listen to sounds in the local school environment, comparing high and low sounds. • Sing familiar songs in both low and high voices and talk about the difference in sound. • Explore percussion sounds to enhance storytelling • Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum
Year 2	<ul style="list-style-type: none"> • Sing songs regularly with a pitch range of do-so (5 notes) with increasing vocal control. • Sing songs with a small pitch range pitching accurately. • 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>Western Classical Night Ferry, Anna Clyne, 21st Century Bolero, Ravel, 20th Century <i>Rondo alla Turca, Mozart, Classical</i> <i>Mars from The Planets, Holst, 20th Century</i></p> <p>Popular Music Rock n Roll, Hound Dog, Elvis Presley Pop, With A Little Help from My Friends, The Beatles <i>Art Pop, Wild Man, Kate Bush</i> <i>Blues, Runaway Blues, Ma Rainey</i></p> <p>Musical Traditions Indonesia, Gamelan, Baris, Gong Kebyar of Peliatan <i>Brazil, Samba, Fanfarra (Cabua-Le-Le), Sérgio Mendes/Carlinhos Brown</i></p>	<ul style="list-style-type: none"> <input type="checkbox"/> Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch). <input type="checkbox"/> Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation. <input type="checkbox"/> Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. <input type="checkbox"/> Use music technology, if available, to capture, change and combine sounds. 	<p>Pulse/Beat</p> <ul style="list-style-type: none"> <input type="checkbox"/> Understand that the speed of the beat can change, creating a faster or slower pace (tempo). <input type="checkbox"/> Mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo. <input type="checkbox"/> Walk in time to the beat of a piece of music or song <input type="checkbox"/> Know the difference between left and right to support coordination and shared movement with others. <input type="checkbox"/> Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats. <input type="checkbox"/> Identify the beat groupings in familiar music that they sing regularly and listen to.

Music: Key Stage 1

		Singing	Listening	Composing	Musicianship
Year 2					<p>PITCH</p> <ul style="list-style-type: none"> • Listen to sounds in the local school environment, comparing high and low sounds. • Sing familiar songs in both low and high voices and talk about the difference in sound. • Explore percussion sounds to enhance storytelling • Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum
Year 3	<ul style="list-style-type: none"> ☐ Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so tunefully and with expression. <i>Perform forte and piano, loud and soft.</i> ☐ Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders). ☐ Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. ☐ Perform as a choir in school assemblies. 	<p>Western Classical Tradition and Film <i>Hallelujah</i> from Messiah, Handel, Baroque <i>Night on a Bare Mountain</i>, Mussorgsky, Romantic <i>Jai Ho</i> from Slumdog Millionaire, A. R. Rahman, 21st Century <i>[Rondo alla Turca, Mozart, Classical</i> <i>Mars from The Planets, Holst, 20th Century</i> <i>Bolero, Ravel, 20th Century</i> <i>Night Ferry, Anna Clyne, 21st Century]</i></p> <p>Popular Music Funk, <i>I Got You (I Feel Good)</i>, James Brown Disco, <i>Le Freak</i>, Chic <i>aris, Gong Kebyar of Peliatan]</i></p>	<p>•Improvise</p> <ul style="list-style-type: none"> ☐ Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in wholeclass/group/individual/instrumental teaching), inventing short ‘on-the-spot’ responses using a limited note-range. ☐ Structure musical ideas (e.g. using echo or question and answer phrases) to create music that has a beginning, middle and end. ☐ Pupils should improvise in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources. 	<p>PERFORMING</p> <ul style="list-style-type: none"> ☐ 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). ☐ Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases. ☐ Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi (see illustration): 	

History: Key Stage 2

	Singing	Listening	Composing	Musicianship
Year 3		<ul style="list-style-type: none"> • <i>[Rock n Roll, Hound Dog, Elvis Presley Art Pop, Wild Man, Kate Bush Blues, Runaway Blues, Ma Rainey Pop, With A Little Help from My Friends, The Beatles]</i> • Musical Traditions • India, Indian Classical, Sahela Re, Kishori Amonkar • <i>[Brazil, Samba, Fanfarra (Cabua-Le-Le), Sérgio Mendes/Carlinhos Brown Indonesia, Gamelan, B</i> 	<ul style="list-style-type: none"> • Compose □ Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). □ Compose song accompaniments on untuned percussion using known rhythms and note values. 	<p>PERFORMING</p>  <ul style="list-style-type: none"> □ Introduce the staff, lines and spaces, and clef. □ Use dot notation to show higher or lower pitch. □ Introduce and understand the differences between crotchets and paired quavers. □ Apply word chants to rhythms, understanding how to link each syllable to one musical note
Year 4	<ul style="list-style-type: none"> □ Continue to sing a broad range of unison songs with the range of an octave (do–do) (e.g. One More Day—a traditional sea shanty) pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo). □ Sing rounds and partner songs in different time signatures (2, 3 and 4 time) (e.g. Our Dustbin) and 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). □ Perform a range of songs in school assemblies. 	<ul style="list-style-type: none"> • Western Classical Tradition and Film • Symphony No. 5, Beethoven, Classical • O Eucharist, Hildegard, Early • For the Beauty of the Earth, Rutter, 20th Century • <i>[Jai Ho from Slumdog Millionaire, A. R. Rahman, 21st Century</i> • <i>Hallelujah from Messiah, Handel, Baroque</i> • <i>Rondo alla Turca, Mozart, Classical</i> • <i>Night on a Bare Mountain, Mussorgsky, Romantic</i> • <i>Mars from The Planets, Holst, 20th Century</i> • <i>Bolero, Ravel, 20th Century</i> • <i>Night Ferry, Anna Clyne, 21st Century]</i> 	<ul style="list-style-type: none"> • Improvise □ Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato). □ Begin to make compositional decisions about the overall structure of improvisations. □ Continue this process in the composition tasks below. 	<p>PERFORMING</p> <ul style="list-style-type: none"> • Develop facility in the basic skills of a selected musical instrument over a sustained learning period. . • Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups. • 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. • Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).

Music: Key Stage 2

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Year 4		<ul style="list-style-type: none"> • Popular Music • Jazz, Take the 'A' Train⁴, Billy Strayhorn/Duke Ellington Orchestra • 90s Indie, Wonderwall, Oasis • [Rock n Roll, Hound Dog, Elvis Presley • Pop, With a Little Help with My Friends, The Beatles • Funk, I Got You (I Feel Good), James Brown • Disco, Le Freak, Chic • Art Pop, Wild Man, Kate Bush • Blues, Runaway Blues, Ma Rainey] • Musical Traditions • Punjab/UK, Bhangra, Bhabiye Akh Larr Gayee, Bhujhan gy Group • Trinidad, Calypso, Tropical Bird, Trinidad Steel Band • [Brazil, Samba, Fanfarra (Cabua-Le-Le), Sérgio Mendes/Carlinhos Brown • Indonesia, Gamelan, Baris, Gong Kebyar of Peliatan • India, Indian Classical, Sahela Re, Kishori Amonkar] 	<ul style="list-style-type: none"> • Compose □ 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. □ 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>READING</p> <ul style="list-style-type: none"> • Introduce and understand the differences between minims, crotchets, paired quavers and rests. • Read and perform pitch notation within a defined range (e.g. C–G/do–so). • Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble
Year 5	<p>□ Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style.</p>	<ul style="list-style-type: none"> • Western Classical Tradition and Film • English Folk Song Suite, Vaughan Williams, 20th Century • Symphonic Variations on an African Air, Coleridge-Taylor, 20th Century • This Little Babe from Ceremony of Carols, Britten, 20th Century 	<ul style="list-style-type: none"> • Improvise □ Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. □ Improvise over a simple groove, 	<p>PERFORMING</p> <ul style="list-style-type: none"> • Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one staff and using notes within the Middle C–C'/do–do range.

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Year 5	<ul style="list-style-type: none"> <input type="checkbox"/> Sing three-part rounds, partner songs, and songs with a verse and a chorus. <input type="checkbox"/> Perform a range of songs in school assemblies and in school performance opportunities. 	<ul style="list-style-type: none"> •[<i>Symphony No. 5, Beethoven, Classical</i> •<i>O Eucharist, Hildegard, Early</i> •<i>For the Beauty of the Earth, Rutter, 20th Century</i> •<i>Jai Ho from Slumdog Millionaire, A. R. Rahman, 21st Century</i> •<i>Hallelujah from Messiah, Handel, Baroque</i> •<i>Rondo alla Turca, Mozart, Classical</i> •<i>Night on a Bare Mountain, Mussorgsky, Romantic</i> •<i>Mars from The Planets, Holst, 20th Century</i> •<i>Bolero, Ravel, 20th Century</i> •<i>Night Ferry, Anna Clyne, 21st Century</i>] 	<ul style="list-style-type: none"> •Compose <input type="checkbox"/> Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. <i>These melodies can be enhanced with rhythmic or chordal accompaniment.</i> <input type="checkbox"/> Working in pairs, compose a short ternary piece. <input type="checkbox"/> Use chords to compose music to evoke a specific atmosphere, mood or environment. <i>For example, La Mer by Debussy and The River Flows In You by Yiruma both evoke images of water. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book.</i> <input type="checkbox"/> Capture and record creative ideas using any of: <i>graphic symbols, rhythm notation and time signatures or staff notation,</i> 	<p>PERFORMING</p> <ul style="list-style-type: none"> <input type="checkbox"/> Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards <input type="checkbox"/> Perform simple, chordal accompaniments to familiar songs (e.g. Yellow Submarine by The Beatles). <input type="checkbox"/> Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra. <input type="checkbox"/> Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. <p>READING</p> <ul style="list-style-type: none"> <input type="checkbox"/> Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. <input type="checkbox"/> Understand the differences between 2/4, 3/4 and 4/4 time signatures. <input type="checkbox"/> Read and perform pitch notation within an octave (e.g. C–C'/do–do). <input type="checkbox"/> Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations

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Year 6	<ul style="list-style-type: none"> <input type="checkbox"/> Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style. <input type="checkbox"/> Continue to sing three- and four-part rounds (e.g. Calypso by Jan Holdstock) or partner songs, and experiment with positioning singers randomly within the group – i.e. no longer in discrete parts – in order to develop greater listening skills, balance between parts and vocal independence. <input type="checkbox"/> Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience. 	<ul style="list-style-type: none"> •Western Classical Tradition and Film •1812 Overture, Tchaikovsky, Romantic •Connect It, Anna Meredith, 21st Century •Popular Music •90s RnB, <i>Say My Name</i>, Destiny’s Child •Musical Traditions •Middle East, Folk, Sprinting Gazelle, Reem Kelani •England, Folk, Sea Shanties, Various •Poland, Folk, Mazurkas Op. 24, , Chopin •Argentina, Tango, Libertango, , Piazzolla 	<ul style="list-style-type: none"> •Improvise <input type="checkbox"/> Create music with multiple sections that include repetition and contrast. <input type="checkbox"/> Use chord changes as part of an improvised sequence. <input type="checkbox"/> Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape. •Compose <input type="checkbox"/> Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) <i>and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments.</i> Notate this melody. <input type="checkbox"/> Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. <input type="checkbox"/> Either of these melodies can be enhanced with rhythmic or chordal accompaniment. <input type="checkbox"/> Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved. 	<p>PERFORMING</p> <ul style="list-style-type: none"> <input type="checkbox"/> Play a melody following staff notation written on one staff and using notes within an octave range (do–do); make decisions about dynamic range, including very loud (ff), very quiet (pp), moderately loud (mf) and moderately quiet (mp). <input type="checkbox"/> Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion or tablets, or demonstrated at the board using an online keyboard. <input type="checkbox"/> Engage with others through ensemble playing (e.g. 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>READING</p> <ul style="list-style-type: none"> <input type="checkbox"/> Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. <input type="checkbox"/> Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do). <input type="checkbox"/> Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations. <input type="checkbox"/> Read and play from notation a four-bar phrase, confidently identifying note names and durations.