



St Gabriel's Curriculum Map and LTP for Music:

2023-2024

Intent: At St Gabriel's Primary School, it is our intent that children explore how music connects people and places, often contributing to people's identity through its historical, cultural and social origins.

Our children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We are committed to developing a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life. We aim to provide children with the opportunity to progress to the next level of their creative excellence.

	A1	A2	S1	S2	SUM1	SUM2
R						
1						
2			<u>Glockenspiels</u>			
3				<u>Glockenspiels</u>	<u>PMF</u> Musicianship	
4		<u>Recorder</u>	<u>PMF</u> Musicianship			
5	<u>Recorders</u>	<u>TBMH</u> Christmas Festival				
6	<u>PMF</u> Musicianship		<u>Recorders</u>			Class Musical/Performance

By the end of Year 1 all children will be able to :

Singing

- 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.
- 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).
- 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.

Composing

- Improvise simple vocal chants, using question and answer phrases.
- 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).
- 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.

Musicianship - Pulse/Beat

- 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, (e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (ostinati) and 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, e.g. o Stepping (e.g. Mattachins from Capriol Suite by Warlock), o Jumping (e.g. Trepak from The Nutcracker by Tchaikovsky) o Walking on tiptoes (e.g. Scherzo from The Firebird Suite by Stravinsky).

Rhythm

- Perform short copycat rhythm patterns accurately, led by the teacher.
- Perform short repeating rhythm patterns (ostinato) while keeping in time with a steady beat.
- Perform word-pattern chants (e.g. ca-ter-pil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns.
- Perform and read from rhythm cards using crotchets and pairs of quavers.

Pitch

- 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, e.g.
 - o 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.
- Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum.

YEAR 1	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Unit aim:	To develop children's ability to identify different sounds and to change and use sounds expressively in response to a stimulus. To develop children's ability to distinguish between, sing and play different pitches. ➤ To develop children's sense of pulse.		➤ To develop students' ability to discriminate between longer and shorter sounds, and to use them to create interesting sequences of sound		➤ To develop children's ability to recognise and play rhythms from known songs with a sense of pulse.	
Vocabulary	Key words: pulse, fast, slow, high, low, soft, loud, pitch					
Instruments	Untuned percussion Glockenspiels Djembes		Claves Maracas Triangle Chime bars Drums		Claves Maracas Triangle Chime bars Drums	
Learning Objectives	<ul style="list-style-type: none">Learn vocal warm ups and rhythmic gamesLearn about vocal production and how to sing in a healthy wayLearn new songs to perform together as a class, with an emphasis on performance practice and listeningExplore the different sounds the body and voice can makeLearn new songs – Have you bought your singing voice, Touch your shoulders, I, I, me oh my, Rain on the green grassRain, rain go away. This range of songs teaches children to pitch match (sing back the pitches they hear), to listen to and imitate song phrases, to sing both individually and as a group.	<ul style="list-style-type: none">Learn to distinguish the pulse of known songs. Children should clap the pulse as they sing or play the pulse on percussion instruments.Learn about high/low, soft/loud, fast/slow by changing the way songs and instruments are performed. E.g. sing songs starting on higher/lower pitch, at louder/quieter volume, at faster/slower speedLearn to play and recognise sounds made by wooden, metal, shaking, skinned instruments.Children will be able to keep the pulse, play back short rhythmic phrases and improvise their own rhythmic phrases.	<ul style="list-style-type: none">Learn new songs – Thread follows the need, We can sing high, See how I'm bouncing, Copy me copy you, down the road. This range of songs teaches children to pitch match (sing back the pitches they hear), to listen to and imitate song phrases, to sing both individually and as a group.Learn to play tuned instruments. Children will be able to play and improvise short phrases using 1 or 2 notes on the glockenspiel.Listen to recorded music, with attention to the sounds of different instruments and moving appropriately to loud/soft and fast/slow parts. Snow in Kalamazoo – Koos Terpstra, Blue Tango – Leroy Anderson	<ul style="list-style-type: none">Explore long and short sounds vocallyTap pulse and rhythm of known songs using hands and sticks, repeat the rhythms of some lines and use an ostinatoContinue to learn about high/low, soft/loud, fast/slow by changing the way songs and instruments are performedMove arms to show high/low/medium-high/medium-low pitchesPlay wooden, metal, shaking, skinned and tuned instruments and recognise which make short and long sounds and which can make eitherListen for longer periods to live or recorded music. Move appropriately with long flowing movements or short sharp movements	<ul style="list-style-type: none">Have the opportunity to participate in a live performance of the music they have learnt either in school or outside of schoolListen to recorded music, with attention to the sounds of different instruments and moving appropriately to loud/soft and fast/slow parts. The Swan - Saint Saens, In the hall of the mountain king – Grieg	<ul style="list-style-type: none">Walk the pulse at different speedsContinue to learn about high/low, soft/loud, fast/slow by changing the way songs and instruments are performedMove arms to show high/low/medium pitchesPlay rhythm copycats for 4 and 8 beat rhythms tapping and using instrumentsTap pulse and rhythm of known songsListen and move to recorded music noting its pulse and rhythm.

By the end of Year 2 all children will be able to:

Singing

- 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.
- 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)

Listening

The teaching and learning of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.

Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.

These could include performances by other school ensembles or year groups, or performances provided by other Music Education Hubs partners, which may include local or national ensembles.

Composing

- Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch).
- Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation.
- Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.
- Use music technology, if available, to capture, change and combine sounds

Musicianship - Pulse/Beat

- Understand that the speed of the beat can change, creating a faster or slower pace (tempo).
- 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.
- 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.
- Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.
- Identify the beat groupings in familiar music that they sing regularly and listen to:

o in 2 Maple Leaf Rag by Joplin

o in 3 The Elephant from Carnival of the Animals by Saint-Saëns

Rhythm

- Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.
- Create rhythms using word phrases as a starting point (e.g. Hel-lo Si-mon or Can you come and play?).
- Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers, crotchets rests and semiquavers
- Create and perform their own chanted rhythm patterns with the same stick notation.

Pitch

- 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.
- Sing short phrases independently within a singing game or short song.
- Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low).
- **Recognise dot notation and match it to 3-note tunes played on tuned percussion, for example:**

YEAR 2	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Unit aim:	➤ To discriminate between higher and lower sounds, and understand the soh/me interval.		➤ Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency.	➤ To develop children's ability to recognise and play rhythms from known songs with a sense of pulse and beat	➤ To develop students' ability to recognise different ways sounds are made and how they can be changed.	➤ To develop children's ability to read and play rhythmic phrases confidently and explore the mood of recorded music
Vocabulary	Pulse, rhythm, crotchet, quaver, crotchet rest		Scale, beat, pace, ascending, descending, note, counts, tempo			
Instruments	Claves Triangle Drums Maracas Chime bars		Glockenspiels Y2 • To be able to read and play Music on the Glock for the notes C, G, E,		Claves Triangle Drums Maracas Chime bars	
Learning Objectives	<ul style="list-style-type: none"> Explore the different sounds students can make with their voices Learn vocal warm ups and rhythmic games Learn about vocal production and how to sing in a healthy way Learn two new songs to perform together as a class, with an emphasis on performance practice, listening and ensemble skills Walk the pulse at different speeds Learn hand signs for soh and me Sort instruments into high and low sounds Listen to recorded music critically, paying attention to high and low sounds. E.g. March, Tchaikovsky 	<ul style="list-style-type: none"> Learn to play chime bars and make patterns using G&E, F&D or C&A (soh and me) and crotchet and quaver rhythms Read 4 beat rhythms with quavers, crotchets and crotchet rests using solfege (ta, te te, shh) Learn new songs that support with soh, me and the clapping of crotchets, quavers and crotchet rests. E.g. Fire, fire, everybody out Continue to learn about high/low, soft/loud, fast/slow by changing the way songs are performed 	<ul style="list-style-type: none"> Correctly play the glockenspiel (holding beaters and hitting keys) Keep a steady pace/beat when playing. Read a lettered score or lettered notation. Play and perform three simple exercises on the glockenspiel using lettered score. Have the opportunity to participate in a live performance of the music they have learnt either in school or outside of school 	<ul style="list-style-type: none"> Learn new songs/chants most of which support with distinguishing between soh and me and that with the clapping of quaver and crotchet rhythms – E.g. Here I come, Where from? Boom Chicka Boom. Some songs should also involve children singing on their own to develop their own voices. E.g. Here I come, where from? Continue to learn about high/low, soft/loud, fast/slow by changing the way songs are performed 	<ul style="list-style-type: none"> Copy teacher's vocal and body sounds, faster/slower, higher/lower, louder/softer Learn new songs or chants Follow teacher's hand signs to sing soh and me phrases, and, when ready, add lah Read 4 beat rhythms using quavers and crotchet beats Play tuned instruments on E, G and A (soh, me and lah). Follow teacher's hand signs to play Use instruments to make up sound effects for a story Listen to music with different sounding instruments Move to recorded music 	<ul style="list-style-type: none"> Walk the pulse at different speeds Learn new songs Tap to the pulse of known songs at different tempi (speeds) Continue to learn about high/low, soft/loud, fast/slow by changing the way songs are performed Follow teacher's hand signs to sing soh, me and lah phrases Read 4 beat rhythms using quavers and crotchets Play instruments in 4 groups, wood, metal, rattle and skinned. Listen to music with strong repeated rhythms Listen and move to recorded music. Discuss its mood

By the end of Year 3 all children will be able to:

Singing

- 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.
- 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.

Listening

The teaching and learning of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.

Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles.

Composing - Improvise

- 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.
- 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.

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.

Performing

- 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).
- Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi (see illustration):
- Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases.

Reading Notation

- Introduce the stave, lines and spaces, and clef. **Use dot notation to show higher or lower pitch.**
- Be able to read some pitched notation - C, E and G
- **Begin to combine new knowledge of pitched notation with more embedded knowledge of rhythmic notation of crotchets and pairs of quavers**
- Apply word chants to rhythms, understanding how to link each syllable to one musical note.

YEAR 3	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Unit aim:	➤ To develop children's ability to create, rehearse and perform a short descriptive composition and continue to extend rhythm and pitch understanding.	➤ To develop students' ability to play simple rhythmic patterns and perform them from rhythmic notation.	➤ Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency.		➤ Sing a widening range of unison songs of varying styles and structures with a pitch range , tunefully and with expression.	➤ To develop children's ability to combine and perform rhythmic and melodic material as part of a class performance of a song .
Vocabulary	Crotchet, quaver, crotchet rest, soh, me, la, high, low, loud, quiet, fast, slow					
Instruments	<ul style="list-style-type: none"> Explore the different sounds students can make with their voices 	Scale, beat, pace, ascending, descending, note, counts, tempo, pentatonic scale <ul style="list-style-type: none"> Copy 4 and 8 beat rhythms clapping, stamping, arm moving Learn new songs or chants – some in 2 parts Follow teacher's hand signs to sing soh, me and lah phrases Improvise vocally using soh, me and lah phrases Sing 4 beat phrases using soh, me and lah to solfa notation Read four beat rhythms using quavers, crotchets, crotchet rest and 4 semiquavers Notate in rhythm notation the rhythm of a known song Play rhythms of known songs on untuned percussion. Divide songs into lines and have children in groups playing the different lines of the songs Using instruments compose an ostinato piece, rehearse and perform Listen for repeated rhythms in recorded music. e.g. Tubular Bells, Bolero 	Tuned and untuned percussion <ul style="list-style-type: none"> Understand that music can be used to describe animals or characters Listen to programmatic music that describes characters or animals. E.g. Carnival of the Animals Saint Saens To be able to compose a short piece of music to represent a story involving two animals using voices and percussion Understand that changing if the music is high/low, fast/slow, loud/quiet, smooth/separated can change which character the music represents 	Tuned and untuned percussion		
Learning Objectives	<ul style="list-style-type: none"> Learn vocal warm ups and rhythmic games Learn about vocal production and how to sing in a healthy way Learn how to fully support singing through breath control Walk the pulse at different speeds Make descriptive body sounds changing high (e.g. clicking) /low (hitting chest), soft/loud, fast/slow Learn new songs, some in two or three parts (e.g. mango mango) and some that use quavers, crochets and crotchet rests. e.g. fire, fire Learn soh, me and lah hand signs Improvise vocally using soh, me lah phrases Read four beat rhythms using quavers (ti ti), crotchets (ta) and crotchet rest (shh) Transfer soh, me and lah to tuned percussion 			Glockenspiels Y3 <ul style="list-style-type: none"> To be able to read and play Music on the Glock for the notes C, D, E, F,G Experience and learn how to apply key musical concepts/elements eg finding a pulse, clapping a rhythm, use of pitch Play the accompanying instrumental parts with or without the notated scores Work together in a band/ensemble Develop creativity through improvising and composing within the song Understand and use the pentatonic scale while improvising and composing 	PMF – Musicianship <ul style="list-style-type: none"> Learn two new songs to perform together as a class, with an emphasis on performance practice, listening and ensemble skills Learn how to deliver nuanced performances through exploration of dynamics, phrasing and expression Walk the pulse at different speeds Follow teacher's hand signs to sing doh, ray and me phrases Improvise vocally using doh, ray and me Sing 4 beat phrases using doh, ray, me to solfa notation Read 4 beat rhythms using crotchet, quaver and rest Find the melody of known songs on xylophones Play the pulse and rhythm of a known song using untuned instruments Arrange a known song as a class, altering speed, dynamics and vocal texture Listen critically to recorded music Have the opportunity to participate in a live performance of the music they have learnt either in school or outside of school 	

By the end of Year 4 all children will be able to:

Singing

- 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.

Listening

The teaching and learning of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the

music they are listening to, singing and playing.

Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by

other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles.

Composing - 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.

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.
- Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip.
- Introduce major and minor chords.
- Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work.
- Capture and record creative ideas using any of:
 - graphic symbols
 - rhythm notation and time signatures
 - staff notation
 - technology.

Performing - Instrumental Performance

- Develop facility in the basic skills of a selected musical instrument over a sustained learning period. This can be achieved through working closely with your local Music Education Hub who can provide whole-class instrumental teaching programmes.
- 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).

Reading Notation

- Understand the differences between minims, crotchets, paired quavers, rests and semiquavers.
- 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 4	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Unit aim:	➤ To develop children's ability to recognise and use pentatonic scales and to work with 4 x 4 beat phrases.	➤ 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.	➤ To develop children's ability to recognise and use pentatonic scales and to work with 4 x 4 beat phrases. ➤ 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). ➤ Perform as a bigger ensemble.		➤ To develop children's ability to create, perform and analyse expressive composition and extend their sound vocabulary.	➤ To develop children's ability to read rhythm notation and for children to adapt and perform playground songs.
Vocabulary	Crotchet, quaver, crotchet rest, soh, me, la, high, low, loud, quiet, fast, slow	Glockenspiels/xylophone Crotchet, pulse rhythm, duet, pitch, semibreve, crotchet, minim.	Crotchet, quaver, crotchet rest, soh, me, la, high, low, loud, quiet, fast, slow PMF – Musicianship	Glockenspiels/xylophone		
Instruments Learning Objectives	Glockenspiels/xylophone <ul style="list-style-type: none">Walk the pulse at different speeds adding the skipping step for dotted quaver and semiquaverLearn new pentatonic songs e.g. Great Big House, Lil Liza JaneLearn doh, ray, me soh and la hand signsFollow teacher's hand signs to sing doh, ray, me soh and la phrasesSing four beat phrases using doh, ray, me to solfa notationRead 4x4 beat phrases using quaver (ti ti), crotchets (ta), crotchet rest (shh), dotted quaver (timka) and semiquaver (tika tika)Read 4x4 beat phrases, understand structure and improvise 4 phrases rhythms in groupsListen critically to different styles of pentatonic music e.g. Wonderwall Oasis	RECORDER Y4 <ul style="list-style-type: none">Know how to hold and blow into the recorder.Know how to place the fingers and blow correctly to make the note B, A, G.Play a simple tune using the notes b, A, G by changing the fingertip.Play notes of short and long duration.Read the standard crotchet rest.	<ul style="list-style-type: none">Explore the different sounds students can make with their voicesLearn vocal warm ups and rhythmic gamesLearn about vocal production and how to sing in a healthy wayLearn how to fully support singing through breath controlLearn new songs to perform together as a class, with an emphasis on performance practice, ensemble skills and listeningLearn how to deliver nuanced performances through exploration of dynamics, phrasing and expressionHave the opportunity to participate in a live performance of the music they have learnt either in school or outside of schoolSing and play as part of a class piece based on a picture led by the teacher or visiting musician	<ul style="list-style-type: none">Walk the pulse at different speedsFollow teachers hand signs to sing doh, ray and me phrasesImprovise vocally using doh, ray and me phrasesSing four beat rhythm phrases with doh, ray and me pitches to solfa notationRead 4 beat rhythms using quavers, crotchets, crotchet rest, dotted quaver and semi quaverWorking alone choose a picture and illustrate a part of it musically using one untuned instrument and the voiceWorking in pairs choose a picture and illustrate two parts of it musically using one untuned instrument each and voicesImprove above work by adding further sections, beginning and ends, and other untuned instruments as appropriateListen to music that describes a work of art	<ul style="list-style-type: none">Walk the pulse at different speeds adding the skipping beat for dotted rhythmsFollow teachers hand signs to ding doh, ray, me phrasesImprovise vocally using doh, ray, me, soh and lahSing 4 beat rhythm phrases with doh, ray, me, soh and lah to solfa notationRead 4 beat rhythms using crotchet, quaver, rest and dotted quaversLearn playground songs and gamesIn groups make up 2nd verses to known playground songsAdd movement to chosen playground songsListen to playground songs from around the world	

By the end of Year 5 all children will be able to:

Singing

- 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.

- Sing three-part rounds, partner songs, and songs with a verse and a chorus.
- Perform a rang

Listening

The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.

Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles.

Composing - Improvise

- Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.
- 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). Continue this process in the composition tasks below.

Compose

- Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment.
- Working in pairs, compose a short ternary piece.
- Use chords to compose music to evoke a specific atmosphere, mood or environment. 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.
 - Capture and record creative ideas using any of:
 - Graphic symbols
 - rhythm notation and time signatures
 - staff notation
 - technology.

* Includes names of countries or regions, where the origin of a piece cannot be attributed to one single country.

Performing - Instrumental Performance

- Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave and using notes within the Middle C–C'/do–do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance.
- Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs (e.g. Yellow Submarine by The Beatles).
- Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra.
- Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.

Reading Notation

- Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers, semiquavers, dotted quaver and semiquaver and quaver, crochet quaver.
- Understand the differences between 2/4, 3/4 and 4/4 time signatures.
- Read and perform pitch notation within an octave (e.g. C–C'/do–do).

YEAR 5	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
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Unit aim:	<ul style="list-style-type: none">➤ Use and understand staff and other notations➤ Develop an understanding of the history of music➤ Appreciate and understand a range of high quality (live) and recorded music drawn from different traditions and from great composers and musicians➤ Play and perform in solo and ensemble contexts (using their voices and) playing musical instruments with increasing accuracy, fluency, control and expression	<ul style="list-style-type: none">➤ 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➤ To be able to sing DRMSL phrases by following hand signals.	<ul style="list-style-type: none">➤ To develop children's ability to perform rhythmic patterns confidently and with a strong sense of pulse and to learn about cyclical music.➤ To be able to read a wide range of rhythmic phrases using semibreves, minims, crotchets and crotchet rests, paired quavers, semiquavers, dotted quaver and semiquaver and quaver, crotchet quaver.	<ul style="list-style-type: none">➤ To develop children's ability to perform rhythmic patterns confidently and with a strong sense of pulse and to learn about cyclical music.➤ To understand that music the pulse in music can be divided into groups of 2, 3 and 4 and this is described as the time signature. To begin to recognise the time signature of a piece of music.	<ul style="list-style-type: none">➤ To develop students' ability to sing and play music in 2, 3 and 4 parts and transfer known songs to tuned instruments.➤ To be able to recognise the time signature of a piece of music.	
Vocabulary	Key terms - ostinato, drone, canon, round, harmony, quaver, crotchet, crotchet rest, semiquavers, minim, rest, semibreve, dotted quaver					
Instruments	RECORDER	TBMH – Musicianship	Djembe drums /Glockenspiels/xylophone/Untuned percussion			
Learning Objectives	<ul style="list-style-type: none">• Know how to place the fingers and blow correctly to make the note B, A, G.• Play a simple tune using the notes b, A, G by changing the fingertip.• Play notes of short and long duration.• Read the standard crotchet rest.• To read and play the standard treble clef notations for the notes B, A, G.• To read the standard notations for crochets, quavers, minims and semibreves.• To read and play the standard treble clef notation for c.	<ul style="list-style-type: none">• 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.• Sing three-part rounds, partner songs, and songs with a verse and a chorus.• Explore the different sounds students can make with their voices• Learn vocal warm ups and rhythmic games• Learn about vocal production and how to sing in a healthy way• Learn how to fully support singing through breath control• Learn three new songs to perform together as a class, with an emphasis on performance practice, ensemble skills and listening• Learn how to deliver nuanced performances through exploration of dynamics, phrasing and expression• Have the opportunity to participate in a live performance of the music they have learnt either in school or outside of school	<ul style="list-style-type: none">• Songs taught should aim to link to either the rhythmic notation learnt, be pentatonic or link to cyclical music (e.g. a round or involving an ostinato).• Read 4 beat rhythms using quavers (ti ti), crotchets (ta), semi-quavers (tika tika), crotchet rest (shh), dotted quaver and semi quaver (timka), minim (too), quaver crotchet quaver (syncopa)	<ul style="list-style-type: none">• Follow 8 beat rhythms from notation, play in parts – clapping, body percussion, sticks, different instruments. Be able to repeat these 8 beat rhythms so they form a pattern. Be able to play these 8 beat rhythms in groups as a round• Listen to cyclical music from around the world e.g. Seven Nation Army, Pachelbel's Canon, Halloween theme• Be able to identify repeating patterns in the music using words such as high and low and instrument names to identify which part is repeating• Listen to music in different time signatures and identify the different groupings of the pulse	<ul style="list-style-type: none">• Walk the pulse at different speeds• Sing doh, ray, me, soh, la phrases• Learn new songs, some in two parts and some that are pentatonic to support with doh, ray, me, soh la. E.g. Lil Liza Jane, Great Big House in New Orleans, rounds sung in two or more parts such as Donkeys and Carrots• Read four beat rhythms using quavers (ti ti), crotchets (ta), semi-quavers (tika tika), crotchet rest (shh), dotted quaver and semi quaver (timka), minim (too), quaver crotchet quaver (syncopa)• To know that different groupings of the pulse is called the time signature• To be able to recognise the time signature of different pieces of music	<ul style="list-style-type: none">• Walk the pulse at different speeds• Follow teacher's hand signs to sing doh, ray, me, soh and lah phrases• Learn new songs and revisit several known ones that can be used in canon or as rounds• Improvise vocally using doh, ray, me, soh and lah phrases• Find melody of known simple songs on tuned instruments when given starting note• Transfer songs in 2 parts with drone and ostinato to instruments• Compose rhythmic ostinatos for known songs. Perform songs with rhythmic ostinatos• Listen to canonic or layered music or songs in parts. e.g. Bach Fugue in D minor or early Beatles songs with 2 part harmony

By the end of Year 6 all children will be able to:

Singing

• 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.

- 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.
- Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.

Listening

The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.

Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by

other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles.

Composing - Improvise

Extend improvisation skills through working in small groups to:

- Create music with multiple sections that include repetition and contrast.
- Use chord changes as part of an improvised sequence.
- Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.

Compose

- Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale e.g. C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody.
- Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen.
- Either of these melodies can be enhanced with rhythmic or chordal accompaniment.
- Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.

* Includes names of countries or regions, where the origin of a piece cannot be attributed to one single country.

Performing - Instrumental Performance

- Play a melody following staff notation written on one stave and using notes within an octave range (do–do); make decisions about dynamic range, including very loud (), very quiet (), moderately loud () and moderately quiet ().
- 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.
- 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.

Reading Notation

- Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests.
- Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do).
- Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.
- Read and play from notation a four-bar phrase, confidently identifying note names and durations.

YEAR 6	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
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Unit aim:	➤ To develop children's ability to perform rhythmic patterns confidently and with a strong sense of pulse.	➤ Use and understand staff and other notations	➤ To develop students' ability to read staff notation and to transfer known songs to tuned instruments.	➤ To develop children's understanding of the Twelve Bar Blues, and to compose melodies in an appropriate style. ➤ Develop an understanding of the history of music	➤ Play and perform in solo and ensemble contexts (using their voices and) playing musical instruments with increasing accuracy, fluency, control and expression ➤ Appreciate and understand a range of high quality (live) and recorded music drawn from different traditions and from great composers and musicians.
Vocabulary	crochet, quavers, semi-quavers, minim, crotchet rest, minim, semibreve, ostinato	treble clef, staff/stave, line note, space note, pitch, ledger line, drone, ostinato, canon, round		blues, 12 bar blues, chord, blues scale, swung rhythm, treble clef, staff/stave, line note, space note, pitch, ledger line	
Instruments	Djembe drums Un-tuned and tuned percussion	RECORDER	Ukulele Glockenspiel /Drum kit		
Learning Objectives	PMF Musicianship <ul style="list-style-type: none">Walk the pulse at different speedsPlay rhythm games that encourage a strong sense of pulse. E.g. pass the beat around the roomSing doh, ray, me, soh, la phrasesLearn new songs, including rounds in four parts. E.g. The Ghost of TomFollow 8 beat rhythms from notation, play in parts – clapping, body percussion, sticks, different instrumentsEngage with pulse and rhythm by listening to music from around the world. E.g. In the hall of the mountain kingTo begin to know the technical names for rhythmic values. E.g. crotchet, pair of quavers rather than just ta and ti tiTo understand that in some songs the pulse is divided into groups of 4 beats (4/4 time signature)Compose 8 beat call and answer melodic pentatonic phrases on tuned percussionIn groups or pairs combine melodic phrases with a simple composed ostinato Walk the pulse at different speedsFollow teacher's hand signs to sing doh, ray gradually add in fah and teiLearn new songs using all notes of the major scale (doh to doh) E.g. Doh a deerSing 4 beat rhythm phrases with doh, ray, me, soh and lah pitches to solfa notation	<ul style="list-style-type: none">Build on previous year's skills.To pay simple tunes on the treble clef stave which contain the notes B, A, G and C.To read and play the standard treble clef notation for D.To play simple tunes on the treble clef stave which contain the notes B, A, G, C, DCompose 8 beat call and answer melodic pentatonic phrases on tuned percussionRead four beat rhythms using quavers (ti ti), crotchets (ta), semi-quavers (tika tika), crotchet rest (shh), dotted quaver semiquaver (timka), quaver crotchet quaver (syncopa), quaver and pair of semiquavers (ti tika), pair of semiquavers and quaver (tika ti), minim (too), semibreve (too-oo-oo-oo)	<ul style="list-style-type: none">To begin to be able to recognise and draw middle C to C (doh to doh) in staff notationTo be able to read four beat melodic phrases using no more than 3 notes and known rhythmsTransfer songs in 2 parts with drone and ostinato to instrumentsFind melody of known songs on tuned instruments when given starting noteTransfer songs in 2 parts with drone and ostinato to instrumentsListen to canons from around the world	<ul style="list-style-type: none">Learn 3 blues songs e.g. Cross Road BluesRead 4 beat rhythms using quavers (ti ti), crotchets (ta), semi-quavers (tika tika), crotchet rest (shh), dotted quaver semiquaver (timka), quaver crotchet quaver (syncopa), quaver and pair of semiquavers (ti tika), pair of semiquavers and quaver (tika ti), minim (too), semibreve (too-oo-oo-oo)Learn about the chord structure of twelve bar blues, and how to play on the glockenspiel and ukuleleCompose one verse of a blues style song in groups. Write lyrics, compose melody and accompany with 12 bar blues chord patternListen critically to a variety of jazz and blues music	SCHOOL END OF YEAR MUSICAL <ul style="list-style-type: none">Compose a verse and a chorus of a blues style song in groups. Write lyrics, compose melody and accompany with 12 bar blues chord patternTo be able to recognise and draw middle C to C (doh to doh) in staff notationTo be able to read four beat melodic phrases using no more than 3 notes and known rhythmsTo be able to write out the pitches of known, simple songs such as Naka Naka Hoi or Great Big House.

Extra-curricular opportunities

What	Who
School choir	PMF
Hymn/singing practise	PMF
1:1 tutoring in piano, guitar and singing	Private tutor
Musical showcase x 2 year	Chn who receive tutoring
Christmas Singing Festival	TBMH
PMF performance at St Gabriel's Church (Westminster schools)	PMF and local Primary school
End of year musical	Year 6
School nativity	Whole school