



Music Planning Overview

School Objectives:

- Clear vocabulary taught in each topic and built upon each year
- Opportunities to review and consolidate knowledge across year groups
- Develops learners' cultural capital

Year A	EYFS	Y1&2 A (Percussion/Samba) Y1&2 B (Percussion/Samba)	Y3&4 A (Recorder) Y3&4 B (Ukulele)	Y5&6 A (Trumpet & Samba) Y5&6 B (Clarinet)
Vocabulary	<p>pulse/beat – a basic sound underlying the music</p> <p>rhyme – creating basic rhyme (collaboratively)</p> <p>rhythm – following a basic rhythm/pattern</p> <p>piano – a soft sound</p> <p>forte- a louder sound</p> <p>pitch - high sound, low sound</p> <p>structure - how a piece of music/song is built up eg. verse, chorus, verse</p> <p>tempo - speed</p> <p>genre - types of music</p> <p>instrument refers to all resources which have sound-making possibilities</p>	<p>rhythm - recognising long and short sounds and patterns</p> <p>dynamics- understand loud, quiet and silent</p> <p>pulse – a steady beat</p> <p>timbre – identify percussion sounds and how they are made</p> <p>tempo – identify fast and slow</p> <p>structure – identify beginning, middle and end and use of repetition</p> <p>piano – a soft sound</p> <p>forte- a louder sound</p>	<p>pitch- recognise high, low and middle sounds</p> <p>melody – a sequence of notes that is musically satisfying to listen to</p> <p>texture – begin to understand different types of harmony (end of the two years)</p> <p>crescendo/dynamics - increasing the volume of a song and understanding getting louder in finer graduations</p> <p>decrescendo/dynamics - decreasing the volume of a song and understanding getting quieter in finer graduations</p> <p>staccato – hearing notes that are detached, disconnected and brisk</p> <p>legato – hearing a sequence of notes that are smooth and connected</p> <p>tempo - understand getting faster and slower in finer graduations</p> <p>piano – a soft sound</p> <p>forte- a louder sound</p> <p>mezzo-piano/mezzo-forte: moderately soft or loud</p> <p>staff</p> <p>bars (different kinds)</p> <p>clefs (different kinds)</p> <p>crotchet</p> <p>quaver</p> <p>minim</p> <p>semi-quaver</p> <p>rest</p> <p>flat</p> <p>sharp</p>	<p>pitch – identify steps, leaps and repeated notes. Identify a major scale pattern and use knowledge to recreate pieces on tuned instruments</p> <p>duration- understand how rhythms fit into a steady beat and recognise a syncopated rhythm</p> <p>dynamics- understand how a wider range of dynamics can be used for expressive effect</p> <p>tempo- understand how a wider range of tempi can be used for expressive effect</p> <p>timbre – identify families of instruments and ensemble combinations</p> <p>ensemble – a group of musicians who perform together</p> <p>piano – a soft sound</p> <p>forte- a louder sound</p> <p>mezzo-piano/mezzo-forte: moderately soft or loud</p> <p>fortissimo - very quiet</p> <p>staff</p> <p>bars (different kinds)</p> <p>clefs (different kinds)</p> <p>crotchet</p> <p>quaver</p> <p>minim</p> <p>semi-quaver</p> <p>rest</p> <p>flat</p> <p>sharp</p>

Key Skills as stated in the New Model Music Curriculum	Singing	<ul style="list-style-type: none"> -Singing songs and speaking chants and rhymes -Using their voices expressively. -merges elements of familiar songs with improvised singing. -able to sing the melodic shape of familiar songs. -Sing a wide range of call and response songs, beginning to control vocal pitch and to match the pitch they hear with accuracy. 	<p>YEAR 1</p> <p>Sing simple songs, chants and rhymes from memory, singing collectively and at the same pitch, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in.</p> <ul style="list-style-type: none"> -Begin with simple songs with a very small range, mi-so and then slightly wider. Include pentatonic songs. -Sing a wide range of call and response songs, to control vocal pitch and to match the pitch they hear with accuracy. <p>YEAR 2</p> <ul style="list-style-type: none"> -Sing songs regularly with a pitch range of do-so 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>YEAR 3</p> <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. Perform forte and piano, loud and soft. -Perform actions confidently and in time to a range of action songs. - 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>YEAR 4</p> <ul style="list-style-type: none"> -Continue to sing a broad range of unison songs with the range of an octave (do–do), 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) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony. -Perform a range of songs in school assemblies. 	<p>YEAR 5</p> <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. -Perform a range of songs in school assemblies and in school performance opportunities. <p>YEAR 6</p> <ul style="list-style-type: none"> -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 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	<p>Listening to music is fundamental to musical understanding. By learning to listen critically, pupils will not only expand their musical horizons but also gain a deeper understanding of how music is constructed and the impact it can have on the listener. Listening to a broad range of music also helps develop other areas of musical activity, including composing and performing.</p> <p>Music is one of the central building blocks of any culture and the shared knowledge of music is crucial in cultural capital in understanding where we came from and our place in the world. An inclusive approach to this cultural capital is represented in this document to encourage pupils to be open minded in their listening as well as knowledgeable about the breadth of musical genres in the world today.</p> <p>Teachers are encouraged to use pieces from a wide range of cultures and traditions that truly reflect the community in which they are teaching and ensure that pupils gain a broad aural knowledge of Western Classical Music, Popular Music (defined broadly) and Traditional Music from around the world.</p>			

		All year groups: 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.			
	Composition	<ul style="list-style-type: none"> -Explore ways of making and changing sounds with voices and instruments. -Create musical sound effects in response to their own ideas and to a stimuli, e.g. a rainstorm or a train journey. -Explore ways to represent sounds with mark making and symbols. -Improvise simple vocal chants, or body percussion patterns using question and answer phrases. 	<p>YEAR 1</p> <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, 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 <p>YEAR 2</p> <ul style="list-style-type: none"> - 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. 	<p>YEAR 3 - IMPROVISE</p> <ul style="list-style-type: none"> -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. <p>YEAR 3 - COMPOSITION</p> <ul style="list-style-type: none"> -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>YEAR 4 - IMPROVISE</p> <ul style="list-style-type: none"> -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>YEAR 4 - COMPOSITION</p> <ul style="list-style-type: none"> -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>YEAR 5 - IMPROVISE</p> <ul style="list-style-type: none"> -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. <p>YEAR 5 - COMPOSITION</p> <ul style="list-style-type: none"> -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. 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: <ul style="list-style-type: none"> - graphic symbols - rhythm notation and time signatures - staff notation - technology. <p>YEAR 6 - IMPROVISATION</p> <ul style="list-style-type: none"> -Extend improvisation skills through working in small groups to:

				<ul style="list-style-type: none"> - 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. <p>Capture and record creative ideas using any of: - graphic symbols, rhythm notation and time signatures, staff notation, technology.</p>	<ul style="list-style-type: none"> - 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. <p>YEAR 6 - COMPOSITION</p> <ul style="list-style-type: none"> -Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic major 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 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.
	Performance skills	<p>Pulse/Beat, Rhythm and Pitch</p> <p>-Respond to the pulse in recorded/live music through movement and dance. Physically respond to changes in the music, e.g. jump in response to loud/sudden changes in the music</p> <p>-Walk, move or clap a steady beat with others to familiar music.</p>	<p>YEAR 1</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, (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. 	<p>Instrumental Performance and Reading Notation</p> <p>YEAR 3</p> <ul style="list-style-type: none"> -Develop facility in playing tuned percussion or a melodic instrument such as ukulele 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 : 	<p>YEAR 5</p> <ul style="list-style-type: none"> -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.

		<ul style="list-style-type: none"> -Tap a steady beat on instruments with others - Understand fast and slow -Beginning to make up their own rhythms through clapping or on instruments. -Perform short copycat rhythm patterns, led by the teacher, to accompany words, eg tapping the syllables of names/ objects/animals/ lyrics of a song. -Explore long and short sounds -Explore high voices and sounds -Follow hand signals for making voices go higher and low when sirening. 	<ul style="list-style-type: none"> - Respond to the pulse in recorded/live music through movement and dance, e.g. - Stepping and jumping -Perform short copycat rhythm patterns accurately, led by the teacher. -Perform short repeating rhythm patterns 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. -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. -ascending xylophone notes to suggest Jack climbing the beanstalk, - quiet sounds created on a rainstick/shakers to depict a shower, - 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. <p>YEAR 2</p> <ul style="list-style-type: none"> - Understand that the speed of the beat can change, creating a faster or slower pace (tempo). -Mark the beat of a listening piece 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. 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. 	<ul style="list-style-type: none"> - Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases. -Introduce the stave, 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. <p>YEAR 4</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). - Introduce and understand the differences between minims, crotchets, paired quavers and rests. -Read and perform notation within a defined pitch 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. 	<p>Perform simple, chordal accompaniments to familiar songs.</p> <ul style="list-style-type: none"> -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. - Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. -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). - Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations. <p>YEAR 6</p> <ul style="list-style-type: none"> - 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.
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			<ul style="list-style-type: none"> -Identify the beat groupings in familiar music that they sing regularly and listen to -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 and crotchets rests. -Create and perform their own chanted rhythm patterns with the same stick notation. -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. 		<ul style="list-style-type: none"> -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 directions
	History of Music	The history of music/genres to be covered when professional musicians come to work with our children and fed into lessons by the teachers, when possible. Links to the history of music and our history topics throughout years A and B will be weaved in wherever possible by our Musician in Residence (working with years 3-6).			

Indicative Music Features

This table sets out indicative musical features (elements) that give language to concepts that pupils have understanding of in sound. Pupils will have experienced them unconsciously in many contexts before, building on their work at Key Stage 1, and their holistic musical experiences across Key Stage 2 will naturally be far wider than this.

	Year 3	Year 4	Years 5 & 6
Rhythm, Metre and Tempo	Downbeats, fast (allegro), slow (adagio), pulse, beat	Getting faster (<i>accelerando</i>), Getting slower (<i>rallentando</i>), Bar, metre	Simple time, compound time, syncopation
Pitch and Melody	High, low, rising, falling; pitch range do–so	Pentatonic scale, major and minor tonality, pitch range do–do	Full diatonic scale in different keys
Structure and Form	Call and response; question phrase, answer phrase, echo, ostinato	Rounds and partner songs, repetition, contrast	Ternary form, verse and chorus form, music with multiple sections
Harmony	Drone	Static, moving	Triads, chord progressions
Texture	Unison, layered, solo	Duet, melody and accompaniment	Music in 3 parts, music in 4 parts
Dynamics And Articulation	Loud (<i>forte</i>), quiet (<i>piano</i>)	Getting louder (<i>crescendo</i>), getting softer (<i>decrescendo</i>); <i>legato</i> (smooth), <i>staccato</i> (detached)	Wider range of dynamics including <i>fortissimo</i> (very loud), <i>pianissimo</i> (very quiet), <i>mezzo forte</i> (moderately loud) and <i>mezzo piano</i> (moderately quiet)
Instruments and Playing Techniques	Instruments used in Foundation Listening	Instruments used in Foundation Listening including playing techniques	Instruments used in Foundation Listening including playing techniques and effects, for example pizzicato (e.g. mysterious) and tremolo (e.g. dark and expectant)

	Year 3	Year 4	Years 5 & 6
Crotchets	✓	✓	✓
Paired quavers	✓	✓	✓
Minims	✓	✓	✓
Semibreves			✓
Semiquavers			✓
Rests		✓	✓
Time signatures 2/4, 3/4 and 4/4			✓
Fast (allegro), slow (adagio)	✓	✓	✓
Getting faster (<i>accelerando</i>), getting slower (<i>rallentando</i>)		✓	✓
Stave, lines and spaces, clef*, reading	✓ do–me	✓ do–so	✓ do–do'
dot notation	Range of a 3rd	Range of a 5th	Range of an octave
Loud (<i>forte</i>)	✓	✓	✓
Quiet (<i>piano</i>)	✓	✓	✓
Getting louder (<i>crescendo</i>), Getting softer (<i>decrescendo</i>)		✓	✓