

# All Saints' C. of E. Primary School



## Music Long Term Planning Cycle A 2022-23

|                | Autumn 1   | Autumn 2   | Spring 1  | Spring 2  | Summer 1  | Summer 2   |
|----------------|--|--|---|---|---|--|
| <b>Nursery</b> | <p><b>My friends and family</b></p> <p><b>Hearing and Listening</b><br/>Matches music to pictures/visual resources. Describes the sound of instruments eg scratchy sound, soft sound. Creates visual representation of sounds, instruments and pieces of music, eg mark making to specific sounds or pieces of music. Invite children to play instruments and ask them and/or other children to describe the sound, verbally or physically.</p> <p><b>Vocalising and Singing</b><br/>Creates his or her own songs, often with a real sense of structure, eg a beginning and an end. ( Can often sing an entire song; songs could be nursery rhymes, pop songs, songs from TV programmes, songs from home. Merges elements of familiar songs with improvised singing. Creates sounds in vocal sound games. Changes some or all of the words of a song. Has strong preferences for songs he or she likes to sing and/or listen to.</p> <p><b>Moving and Dancing</b><br/>Claps or taps to the pulse of the music he or she is listening to. Claps or taps to the pulse of the song he or she is singing. ( Physically interprets the sound of instruments, eg tiptoes to the sound of a xylophone. ( Physically imitates the actions of musicians, eg pretends to play the trumpet, piano, guitar</p> <p><b>Exploring and Playing</b><br/>Adds sound effects to stories using instruments. ( Leads or is led by other children in their music making, ie being a conductor. Listens and responds to others in pair/group music making. ( Operates equipment such as CD players, MP3 players, handheld devices, keyboards. Plays instruments with control to play loud/ quiet, (dynamics), fast/slow (tempo). ( Shows control to hold and play instruments to produce a musical sound, eg holding a triangle in the air by the string with one hand and playing it with a beater with the other.</p> <p><b>Performance Op:</b> Harvest<br/> <b>Oats Beans and Barley Grows</b><br/> <b>Busy Farmer Ben</b><br/> <b>One Man went to Mow</b><br/> <b>Wind the Bobbin Up</b><br/> <b>Coble Cobler Mend My Shoe</b><br/> <b>5 Little Apples</b><br/> <b>I am the Baker Man</b><br/> <b>Jack and Jill</b><br/> <b>Little Tommy Tucker</b><br/> <b>Old King Cole</b><br/> <b>Mary Mary quite contrary</b><br/> <b>Do You Know the Muffin Man</b></p> | <p><b>Seasons</b></p> <p><b>Hearing and Listening</b><br/>Matches music to pictures/visual resources. Describes the sound of instruments eg scratchy sound, soft sound. Creates visual representation of sounds, instruments and pieces of music, eg mark making to specific sounds or pieces of music. Invite children to play instruments and ask them and/or other children to describe the sound, verbally or physically.</p> <p><b>Vocalising and Singing</b><br/>Creates his or her own songs, often with a real sense of structure, eg a beginning and an end. ( Can often sing an entire song; songs could be nursery rhymes, pop songs, songs from TV programmes, songs from home. ( Merges elements of familiar songs with improvised singing. ( Creates sounds in vocal sound games. ( Changes some or all of the words of a song. ( Has strong preferences for songs he or she likes to sing and/or listen to.</p> <p><b>Moving and Dancing</b><br/>Claps or taps to the pulse of the music he or she is listening to. Claps or taps to the pulse of the song he or she is singing. ( Physically interprets the sound of instruments, eg tiptoes to the sound of a xylophone. 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( Shows control to hold and play instruments to produce a musical sound, eg holding a triangle in the air by the string with one hand and playing it with a beater with the other.</p> <p><b>Performance Op:</b> Nativity<br/> <b>Hickory Dickory Dock</b><br/> <b>I can sing a Rainbow</b><br/> <b>It's Raining, It's pouring</b><br/> <b>Incy Wincy Spider</b><br/> <b>I hear Thunder</b><br/> <b>The North Wind Doth Blow</b><br/> <b>We're marching in our wellingtons</b></p> | <p><b>Nursery Rhymes</b></p> <p><b>Hearing and Listening</b><br/>Encourage children to listen carefully by guiding them to listen, play music and invite children to respond at specific times, eg shake your hands when you hear the loud part.</p> <p><b>Vocalising and Singing</b><br/>When teaching songs to children be aware of your own pitch (high/low), children are smaller than adults and their voices are therefore higher than adult voices. Try to lift your voice so that you are not singing in your speaking voice. Play mouth exercise games and vocal warm up games before singing. ( When supporting children to develop their singing voice use a limited pitch range, eg "Rain rain" uses a small pitch (high/low) range compared to "Hot Cross Buns". Children are developing their ability to control their voices, encourage them to use their "singing" voice, when asked to sing loudly children often shout. Copy children's vocal sounds. Be aware and value that children may use a varied range of tones in their home language and within their singing and vocal play. Lower the volume of your own singing voice or stop singing so that you can listen carefully to how children are singing. Play with rhyming words, encourage children to sing words that rhyme with others. Repeat songs: children learn songs through repetition</p> <p><b>Moving and Dancing</b><br/>Encourage children to move whilst playing instruments. ( Encourage children to listen carefully to the sound of an instrument and move in response. ( Join in with the clapping or tapping to the song they are singing or music they are listening to.</p> <p><b>Exploring and Playing</b><br/>Model your respect and care for instruments. Invite children to create sound effects to accompany stories. Explore conducting games, together with the children: decide on a signal for start and stop eg hand gestures, dancing puppets/sleeping puppets, red/green scarves/flashcards. ( Whilst playing with children, explore ways of extending the children's musical ideas, eg copy a child's pattern and then add an idea of your own, sensitively offer and play with ideas. Adult involvement may encourage more sustained musical play.</p> <p><b>Performance Op:</b><br/> <b>Three Blind Mice</b><br/> <b>Old Macdonalds Had a Farm</b><br/> <b>The Animals went in 2x2</b><br/> <b>Blue Bells Cockle Shells</b><br/> <b>Humpty Dumpty</b><br/> <b>Mary Mary Quite Contrary</b><br/> <b>Mary Had a Little Lamb</b><br/> <b>Dr Foster Went to Gloucester</b><br/> <b>The Grand Old Duke of York</b><br/> <b>Sing a Song of Sixpence</b></p> | <p><b>Reptiles</b></p> <p><b>Hearing and Listening</b><br/>Encourage children to listen carefully by guiding them to listen, play music and invite children to respond at specific times, eg shake your hands when you hear the loud part.</p> <p><b>Vocalising and Singing</b><br/>When teaching songs to children be aware of your own pitch (high/low), children are smaller than adults and their voices are therefore higher than adult voices. Try to lift your voice so that you are not singing in your speaking voice. Play mouth exercise games and vocal warm up games before singing. ( When supporting children to develop their singing voice use a limited pitch range, eg "Rain rain" uses a small pitch (high/low) range compared to "Hot Cross Buns". Children are developing their ability to control their voices, encourage them to use their "singing" voice, when asked to sing loudly children often shout. Copy children's vocal sounds. Be aware and value that children may use a varied range of tones in their home language and within their singing and vocal play. Lower the volume of your own singing voice or stop singing so that you can listen carefully to how children are singing. Play with rhyming words, encourage children to sing words that rhyme with others. Repeat songs: children learn songs through repetition</p> <p><b>Moving and Dancing</b><br/>Encourage children to move whilst playing instruments. ( Encourage children to listen carefully to the sound of an instrument and move in response. ( Join in with the clapping or tapping to the song they are singing or music they are listening to.</p> <p><b>Exploring and Playing</b><br/>Model your respect and care for instruments. Invite children to create sound effects to accompany stories. Explore conducting games, together with the children: decide on a signal for start and stop eg hand gestures, dancing puppets/sleeping puppets, red/green scarves/flashcards. ( Whilst playing with children, explore ways of extending the children's musical ideas, eg copy a child's pattern and then add an idea of your own, sensitively offer and play with ideas. Adult involvement may encourage more sustained musical play.</p> <p><b>Performance Op:</b> Easter<br/> <b>Animal Fair</b><br/> <b>The animals went in 2x2</b><br/> <b>Dinosaurs (BBC)</b><br/> <b>Wiggly Woo</b><br/> <b>I once met a dinosaur</b></p> | <p><b>Transport and Travel</b></p> <p><b>Hearing and Listening</b><br/>Offer a range of visual resources/pictures and invite children to match pictures to music. Ask children questions about the music, eg what do you like about the music? What can you hear? ( Invite children to create marks/symbols/ pictures to pieces of music and instrumental sounds</p> <p><b>Vocalising and Singing</b><br/>Include children's favourite songs within singing times, whether this be songs from home or songs learnt at the setting. Create song stories with children, eg offer them a first line of a song and ask them to continue the song. Invite children to suggest songs to sing in groups and value their ideas, whether this be nursery rhymes, pop songs, songs from home or their own creations. Play circle song games and group games, eg songs with parachutes, partnering songs eg "Row, Row". Invent a singing puppet that sings; invite children to be the puppet's singing voice.</p> <p><b>Moving and Dancing</b><br/>Make available a range of music so that children have opportunities to physically respond to different genres. Vary the instruments that you offer in the environment, observe how the children move whilst playing with different instruments</p> <p><b>Exploring and Playing</b><br/>Create environments that invite children to make music together, eg a music table against a wall does not promote interactive and social music making, a music table with space around enables children to communicate musically and make music together more easily. Playing with a partner may impact how children make music. ( Explore enclosures for music making, eg some children may enjoy making music in dens/enclosed spaces. ( Experiment with different genres of music playing within the musical environment - observe carefully, does the music playing impact children's music making? Do the children tune into the music that is played?</p> <p><b>Performance Op:</b> All Saints' got Talent<br/> <b>The Wheels on the Bus</b><br/> <b>The Bear went Over the Mountain</b><br/> <b>The Big Shjip Sails on the Ally Ally Oh</b><br/> <b>We're drivng in our car</b><br/> <b>Row Row Row your Boat</b><br/> <b>Down at the station</b></p> | <p><b>Under the sea</b></p> <p><b>Hearing and Listening</b><br/>Offer a range of visual resources/pictures and invite children to match pictures to music. ( Ask children questions about the music, eg what do you like about the music? What can you hear? 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Do the children tune into the music that is played?</p> <p><b>Performance Op:</b> Music for a Summer's Afternoon<br/> <b>Bobby Shato's gone to sea</b><br/> <b>I'm a Pirate</b><br/> <b>When I was One I Played my Drum</b><br/> <b>A Sailor Went to Sea Sea Sea</b><br/> <b>There's a hole in the bottom of the sea</b></p> |

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| Reception | My friends and family   | Seasons  | Nursery Rhymes  | Reptiles   | Transport and Travel  | Under the sea  |
|-----------|---|--|---|--|---|--|
|           | <p><b>Hearing and Listening</b><br/>Thinks abstractly about music and expresses this physically or verbally eg "This music sounds like floating on a boat." "This music sounds like dinosaurs."<br/>Distinguishes and describes changes in music and compares pieces of music, eg "this music started fast and then became slow." "This music had lots of instruments but this music only had voices." "This music was spiky and this music was smooth."</p> <p><b>Vocalising and Singing</b><br/>Pitch matches, ie reproduces with his or her voice the pitch of a tone sung by another. ( Able to sing the melodic shape (moving melody, eg up and down, down &amp; up) of familiar songs. ( Sings entire songs. ( May enjoy performing, solo and or in groups. ( Internalises music, eg sings songs inside his or her head.</p> <p><b>Moving and Dancing</b><br/>Moves to the sound of instruments, eg walks, jumps, hops to the sound of a beating drum. Combines moving, singing and playing instruments, eg marching, tapping a drum whilst singing. Moves in time to the pulse of the music being listened to and physically responds to changes in the music, eg jumps in response to loud/sudden changes in the music. ( Replicates familiar choreographed dances eg imitates dance and movements associated with pop songs. ( Choreographs his or her own dances to familiar music, individually, in pairs/small groups.</p> <p><b>Exploring and Playing</b><br/>Creates music based on a theme eg creates the sounds of the seaside. Finds and records sounds using recording devices. Plays instruments (including imaginary ones such as air guitar) to match the structure of the music, eg playing quietly with quiet parts within music, stopping with the music when it stops. Keeps a steady beat whilst playing instruments – his or her own steady beat in his or her creative music making. Taps rhythms to accompany words, eg tapping the syllables of names/objects/ animals/lyrics of a song. Creates rhythms using instruments and body percussion. May play along to the beat of the song they are singing or music being listened to. May play along with the rhythm in music, eg may play along with the lyrics in songs they are singing or listening to.</p> <p><b>Performance Op:</b> Harvest<br/>Oats Beans and Barley Grows<br/>Busy Farmer Ben<br/>One Man went to Mow<br/>Wind the Bobbin Up<br/>Coble Cobler Mend My Shoe<br/>5 Little Apples<br/>I am the Baker Man<br/>Jack and Jill<br/>Little Tommy Tucker<br/>Old King Cole<br/>Mary Mary quite contrary<br/>Do You Know the Muffin Man</p> | <p><b>Hearing and Listening</b><br/>Thinks abstractly about music and expresses this physically or verbally eg "This music sounds like floating on a boat." "This music sounds like dinosaurs." 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May play along with the rhythm in music, eg may play along with the lyrics in songs they are singing or listening to.</p> <p><b>Performance Op:</b> Nativity<br/>Hickory Dickory Dock<br/>I can sing a Rainbow<br/>It's Raining, It's pouring<br/>Incy Wincy Spider<br/>I hear Thunder<br/>The North Wind Doth Blow<br/>We're marching in our wellingtons</p> | <p><b>Hearing and Listening</b><br/>Associates genres of music with characters and stories. Accurately anticipates changes in music, eg when music is going to get faster, louder, slower. Discuss the music with children, invite them to describe the music and seek out their opinions and thoughts.</p> <p><b>Vocalising and Singing</b><br/>Play pitch matching games, eg hum or sing short phrases and invite children to copy you. ( Use songs with and without words - children may pitch match more easily without words, eg use one-syllable sounds such as "ba". ( Sing call and response songs so that children can echo phrases of songs you sing. ( Introduce new songs gradually and repeat them. ( Sing slowly, children are likely to be listening to the words and the melody of the song.</p> <p><b>Moving and Dancing</b><br/>Encourage children to sway, walk or play instruments whilst listening to music. Play movement and listening games that use different sounds for different movements, eg march to the sound of the drum, creep to the sound of the maraca, ask for the children's ideas. ( Invite children to share their dance routines that they create either at home or in the setting.</p> <p><b>Exploring and Playing</b><br/>( Invite children to create a piece of music. You could use a theme (eg jungle) or an element of music as a starting point to create a piece eg loud/quiet (dynamics) – create music which has a range of dynamics involved. ( Play rhythm games, eg tapping out the syllables of children's names, song lyrics. ( Invite children to play instruments one by one and encourage other children to listen carefully, ask the children to describe the sound or move to the sound of each instrument as they listen. ( Invite children to choose shapes to represent instruments, eg a circle could represent a tambourine, a rectangle could represent a chime bar. Children can create visual patterns with the shapes which they could then either play themselves, other children could play or an adult could play. ( Explore mark making to sounds. Invite children to draw to the sound of an instrument. Once children have created a mark of the sound introduce another sound for them to draw. You can then copy the children's representations, create a visual pattern and invite children to play the visual pattern.</p> <p><b>Performance Op:</b> Class Assembly<br/>Three Blind Mice<br/>Old Macdonalds Had a Farm<br/>The Animals went in 2x2<br/>Blue Bells Cockle Shells<br/>Humpty Dumpty<br/>Mary Mary Quite Contrary<br/>Mary Had a Little Lamb<br/>Dr Foster Went to Gloucester<br/>The Grand Old Duke of York<br/>Sing a Song of Sixpence</p> | <p><b>Hearing and Listening</b><br/>Associates genres of music with characters and stories. Accurately anticipates changes in music, eg when music is going to get faster, louder, slower. Discuss the music with children, invite them to describe the music and seek out their opinions and thoughts.</p> <p><b>Vocalising and Singing</b><br/>Play pitch matching games, eg hum or sing short phrases and invite children to copy you. 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You can then copy the children's representations, create a visual pattern and invite children to play the visual pattern.</p> <p><b>Performance Op:</b> Easter<br/>Animal Fair<br/>The animals went in 2x2<br/>Dinosaurs (BBC)<br/>Wiggly Woo<br/>I once met a dinosaur</p> | <p><b>Hearing and Listening</b><br/>Create a listening area and create a library of music that the children can choose from. ( Invite children to select music to play at certain times in the day, eg a track to play at snack time. Children may respond differently to how we may expect them to. Responses to music are individual, what one considers to be relaxing may not be to another. Allow and encourage children to respond individually.</p> <p><b>Vocalising and Singing</b><br/>( Plan for both large and small group singing sessions; hearing individual voices in large group singing activities can be challenging; it may also be challenging for children to hear their own voices in a group context. ( Some children enjoy singing in a group, some prefer to sing individually outside of a group. Listen carefully and respectfully to children in their free play, the silent observers in group activities are often able to sing songs that they did not sing during group time. ( Offer opportunities for children to sing solo. ( Invite children to share their songs with other children, whether this is their own creations or songs from home. ( Provide recording devices to allow children to record their own and other children's songs.</p> <p><b>Moving and Dancing</b><br/>If space is limited, try to create space for movement and music as often as possible and plan for this in the environment; don't limit them to being in cupboards, boxes, baskets. Experiment with the use of levels. Observe children's movement responses to sounds (pieces of music, songs and instruments).</p> <p><b>Exploring and Playing</b><br/>Set up a music area with a selection of instruments; invite children one by one to create a piece of music. If revisited regularly children may become familiar with the activity and you may see children developing their own ideas. Where possible record children's pieces, play the pieces back to the children and include them in your repertoire of music played in the setting. Music is invisible and can get lost unless we capture and record it. Offer instruments that lend themselves well to the activity you are exploring, eg tapping instruments such as claves and drums are easier to use when exploring rhythm games, shaky instruments are more challenging to play a defined rhythm with.</p> <p><b>Performance Op:</b> All Saints' got Talent<br/>The Wheels on the Bus<br/>The Bear went Over the Mountain<br/>The Big Shjip Sails on the Ally Ally Oh<br/>We're driving in our car<br/>Row Row Row your Boat<br/>Down at the station</p> | <p><b>Hearing and Listening</b><br/>Create a listening area and create a library of music that the children can choose from. Invite children to select music to play at certain times in the day, eg a track to play at snack time. Children may respond differently to how we may expect them to. Responses to music are individual, what one considers to be relaxing may not be to another. 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# All Saints' C. of E. Primary School



| Year 1 | Maybe It's because I'm a Londoner?<br>The Gunpowder Plot   | Gunpowder, Treason and Plot<br>The Gunpowder Plot   | Incredible India<br>What's it like to live in India?  | All Aboard!<br>Transport and Travel Through Time  | An Island Home<br>Living on a Island  | Beside the Seaside<br>The Seaside History   |
|--------|--|---|---|---|---|---|
|        | <p><b>Instrument:</b> Non-Melodic Percussion + Voice</p> <p><b>Singing:</b> 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><b>Listening :</b><br/>Rondo alla Turca1 Mozart Classical</p> <p><b>Composing :</b> Improvise simple vocal chants, using question and answer phrases; Create sound effects and short sequences of sounds</p> <p><b>Performance Op:</b> Harvest<br/><b>The Wheel on the Bus</b><br/><b>It's a Long Way to Tipperary</b><br/><b>Every Tube Station Song Jay Foreman</b><br/><b>Oranges and Lemo</b></p> | <p><b>Instrument:</b> Non-Melodic Percussion + Voice</p> <p><b>Singing:</b> 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><b>Listening :</b><br/>Mars from The Planets Holst 20th Century</p> <p><b>Composing</b> Improvise simple vocal chants, using question and answer phrases; Create sound effects and short sequences of sounds</p> <p><b>Performance Op:</b> Nativity<br/><b>Remember, Remember (BBC Teach)</b><br/><b>Remember, Remember the 5<sup>th</sup> of November</b></p> | <p><b>Instrument:</b> Non-Melodic Percussion + Voice</p> <p><b>Singing:</b> mi-so (e.g. Hello, How are You), and then slightly wider (e.g. Bounce High, Bounce Low).</p> <p><b>Listening:</b><br/>Art Pop Wild Man Kate Bush</p> <p><b>Composing:</b><br/>Combine to make a story. Understand the difference between creating a rhythm pattern and a pitch pattern.</p> <p><b>Performance Op:</b> Class Assemblies<br/><b>Phule Phule Dhole Dhole</b><br/><b>Aao Milo Shilo Shalo (Clapping Song)</b></p>   | <p><b>Instrument:</b> Non-Melodic Percussion + Voice</p> <p><b>Singing:</b> mi-so (e.g. Hello, How are You), and then slightly wider (e.g. Bounce High, Bounce Low).</p> <p><b>Listening:</b><br/>Blues Runaway Blues Ma Rainey</p> <p><b>Composing:</b><br/>Combine to make a story. Understand the difference between creating a rhythm pattern and a pitch pattern.</p> <p><b>Performance Op:</b> Easter<br/><b>I've Been Working on the Railroad</b><br/><b>Chattanooga Choo Choo</b><br/><b>In the Middle of the House</b></p>   | <p><b>Instrument:</b> Non-Melodic Percussion + Voice</p> <p><b>Singing:</b> Include pentatonic songs (e.g. Dr Knickerbocker call and response songs</p> <p><b>Listening:</b><br/>Musical Traditions; Brazil Samba Fanfarra (Cabua-Le-Le) Sérgio Mendes/Carlinhos Brown</p> <p><b>Composing:</b><br/>Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns. Use music technology to capture, change and combine sounds. Recognise how graphic notation can represent created sounds. Explore and invent own symbols</p> <p><b>Performance Op:</b> All Saints' got Talent<br/><b>Henehene Kou'aka</b><br/><b>Wellerman</b></p> | <p><b>Instrument:</b> Non-Melodic Percussion + Voice</p> <p><b>Singing:</b> Include pentatonic songs (e.g. Dr Knickerbocker call and response songs</p> <p><b>Listening :</b><br/>Musical Traditions; Brazil Samba Fanfarra (Cabua-Le-Le) Sérgio Mendes/Carlinhos Brown</p> <p><b>Composing:</b><br/>Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns. Use music technology to capture, change and combine sounds. Recognise how graphic notation can represent created sounds. Explore and invent own symbols</p> <p><b>Performance Op:</b> Music for a Summer's Afternoon<br/><b>My Bonnie Lies Over the Ocean</b><br/><b>Under the sea</b><br/><b>Yellow Submarine</b></p> |
| Year 2 | <p><b>Instrument:</b> Non-Melodic Percussion + Voice</p> <p><b>Singing</b><br/>Sing songs regularly with a pitch range of do-so with increasing vocal control.<br/>Sing songs with a small pitch range (e.g. Rain, Rain Go Away), pitching accurately.</p> <p><b>Listening</b><br/>Night Ferry Anna Clyne 21st Century</p> <p><b>Composing</b><br/>Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch).</p> <p><b>Performance Op:</b> Harvest<br/><b>Maybe It's because I'm a Londoner</b><br/><b>Big Ben Rap (EnglishThroughMusic)</b><br/><b>Fly To London (Pancake Manor)</b><br/><b>London Town Song (Grupo Tic Taf)</b></p>                   | <p><b>Instrument:</b> Non-Melodic Percussion + Voice</p> <p><b>Singing</b><br/>Bolero2 Ravel 20th Century</p> <p><b>Listening</b><br/>Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch).</p> <p><b>Performance Op:</b> Nativity<br/><b>Hundreds of Years Ago (BBC Teach)</b><br/><b>Shadows of Night (BBC Teach)</b></p>  | <p><b>Instrument: Non-Melodic Percussion + Voice</b></p> <p><b>Singing</b><br/>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</p> <p><b>Listening</b><br/>Rock n Roll Hound Dog Elvis Presley</p> <p><b>Composing</b><br/>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><b>Performance Op:</b> class assemblies<br/><b>Phule Phule Dhole Dhole</b><br/><b>Diwali Aayi</b></p> | <p><b>Instrument: Non-Melodic Percussion + Voice</b></p> <p><b>Singing</b><br/>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</p> <p><b>Listening</b><br/>Pop With A Little Help from My Friends The Beatles</p> <p><b>Composing</b><br/>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><b>Performance Op:</b> Easter<br/><b>Shosholoza</b><br/><b>The Trolley Song</b><br/><b>This Train is Bound for Glory</b></p> | <p><b>Instrument: Melodic and Non-Melodic Percussion + Voice</b></p> <p><b>Singing</b><br/>visual symbols (e.g. crescendo, decrescendo, pause)</p> <p><b>Listening</b><br/>Musical Traditions: Indonesia Gamelan Baris Gong Kebyar of Peliatan</p> <p><b>Composing</b><br/>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> <p><b>Performance Op:</b> All Saints' got Talent<br/><b>Blow the Man Down</b><br/><b>We're bound for the Rio Grande</b></p>  | <p><b>Instrument: Melodic and Non-Melodic Percussion + Voice</b></p> <p><b>Singing</b><br/>visual symbols (e.g. crescendo, decrescendo, pause)</p> <p><b>Listening</b><br/>Musical Traditions: Indonesia Gamelan Baris Gong Kebyar of Peliatan</p> <p><b>Composing</b><br/>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> <p><b>Performance Op:</b> Music for a Summer's Afternoon<br/><b>I do like to be beside the seaside</b><br/><b>The beautiful Briny Sea</b></p>  |

# All Saints' C. of E. Primary School



| Year 3 | <b>Walk Like an Egyptian</b><br><b>Ancient Egyptians: Where and When</b>  | <b>Life in the Freezer!</b><br><b>Cold Environments across the Globe and Polar Explorers</b>  | <b>Romans on the Rampage</b><br><b>The Roman Empire and influence on Britian</b>  |
|--------|---|---|---|
|        | <p><b>Instrument:</b> Melodic and Non-Melodic Percussion + Voice</p> <p><b>Singing</b><br/>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.</p> <p><b>Listening</b><br/>Hallelujah from Messiah Handel Baroque</p> <p><b>Composing</b><br/>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><b>Performance Op:</b> Harvest<br/>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><b>Reading Notation</b><br/>Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch.<br/>Introduce and understand the differences between crotchets and paired quavers.<br/>Apply word chants to rhythms, understanding how to link each syllable to one musical note.</p> <p><b>Living, Living River Nile (BBC Teach)</b><br/><b>Build that Pyramid (BBC Teach)</b></p> | <p><b>Instrument:</b> Melodic and Non-Melodic Percussion + Voice</p> <p><b>Singing</b><br/>Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders).</p> <p><b>Listening</b><br/>Jai Ho from Slumdog Millionaire A. R. Rahman 21st Century</p> <p><b>Composing</b><br/>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><b>Performance Op:</b> class assemblies<br/>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><b>Reading Notation</b><br/>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.<br/>Apply word chants to rhythms, understanding how to link each syllable to one musical note.</p> <p><b>7 Continents Song</b><br/><b>The Polar Express Song</b></p> | <p><b>Instrument:</b> Melodic and Non-Melodic Percussion + Voice</p> <p><b>Singing</b><br/>Perform as a choir in school</p> <p><b>Listening</b><br/>Music Traditions: India Indian Classical Sahela Re Kishori Amonkar</p> <p><b>Composing</b><br/>Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi).<br/>Compose song accompaniments on untuned percussion using known rhythms and note values.</p> <p><b>Performance Op:</b> All Saints' got Talent<br/>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><b>Reading Notation</b><br/>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.<br/>Apply word chants to rhythms, understanding how to link each syllable to one musical note.</p> <p><b>The Evil Emperor Song</b><br/><b>Mambo Italiano</b></p> <ol style="list-style-type: none"> <li>1. Signals</li> <li>2. Is That a Fact?</li> <li>3. Boudicca</li> <li>4. Oh, the strata of society</li> </ol>      |
|        |   |   | <p><b>Instrument:</b> Melodic and Non-Melodic Percussion + Voice</p> <p><b>Singing</b><br/>Perform as a choir in school assemblies</p> <p><b>Listening</b><br/>Music Traditions: India Indian Classical Sahela Re Kishori Amonkar</p> <p><b>Composing</b><br/>Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi).<br/>Compose song accompaniments on untuned percussion using known rhythms and note values.</p> <p><b>Performance Op:</b> Music for a Summer's Afternoon<br/>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><b>Reading Notation</b><br/>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.<br/>Apply word chants to rhythms, understanding how to link each syllable to one musical note.</p> <ol style="list-style-type: none"> <li>1. Spin that coin</li> <li>2. Roman Gods and Goddesses</li> <li>3. Into the arena</li> <li>4. Make a mosaic</li> <li>5. Rehearsal and performance</li> </ol> |

# All Saints' C. of E. Primary School



| Year 4 | <b>Walk Like an Egyptian</b><br><i>Ancient Egyptians: Where and When</i>  | <b>Life in the Freezer!</b><br><i>Cold Environments across the Globe and Polar Explorers</i>   |   | <b>Romans on the Rampage</b><br><i>The Roman Empire and influence on Britian</i>   |   |   |
|--------|---|--|---|--|---|---|
|        | <p><b>Instrument:</b><br/>Melodic and Non-Melodic Percussion + Voice + Violin</p> <p><b>Singing</b><br/>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)..</p> <p><b>Listening</b><br/>Symphony No. 5 Beethoven Classical</p> <p><b>Composing</b><br/>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).<br/>Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below.</p> <p><b>Performance Op:</b> Harvest</p> <p><b>Reading Notation</b><br/>Introduce and understand the differences between minims, crotchets, paired quavers and rests.<br/>Read and perform pitch notation within a defined range (e.g. C–G/do–so).<br/>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><b>Out of the Gloom Tutankhamun</b><br/><b>So Many Gods and Goddesses</b><br/><b>Amulets and Hieroglyphs</b></p> | <p><b>Instrument:</b><br/>Melodic and Non-Melodic Percussion + Voice + Violin</p> <p><b>Singing</b><br/>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)..</p> <p><b>Listening</b><br/>O Euchari Hildegard Early For the Beauty of the Earth Rutter 20th Century</p> <p><b>Composing</b><br/><b>Performance Op:</b> Nativity</p> <p><b>Reading Notation</b><br/>Introduce and understand the differences between minims, crotchets, paired quavers and rests.<br/>Read and perform pitch notation within a defined range (e.g. C–G/do–so).<br/>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><b>Close Every Door To Me</b><br/><b>Any Dream Will Do</b></p> | <p><b>Instrument:</b><br/>Melodic and Non-Melodic Percussion + Voice + Violin</p> <p><b>Singing</b><br/>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)</p> <p><b>Listening</b><br/>Jazz Take the 'A' Train4 Billy Strayhorn/Duke Ellington Orchestra</p> <p><b>Composing</b><br/>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.<br/>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><b>Performance Op:</b> Class Assemblies</p> <p><b>Reading Notation</b><br/>Introduce and understand the differences between minims, crotchets, paired quavers and rests.<br/>Read and perform pitch notation within a defined range (e.g. C–G/do–so).<br/>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><b>The Polar Bear Song</b><br/><b>Andy's Animal Raps: Polar Party</b></p> | <p><b>Instrument:</b><br/>Melodic and Non-Melodic Percussion + Voice + Violin</p> <p><b>Singing</b><br/>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)</p> <p><b>Listening</b><br/>90s Indie Wonderwall Oasis</p> <p><b>Composing</b><br/>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.<br/>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><b>Performance Op:</b> Easter</p> <p><b>Reading Notation</b><br/>Introduce and understand the differences between minims, crotchets, paired quavers and rests.<br/>Read and perform pitch notation within a defined range (e.g. C–G/do–so).<br/>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><b>Easter Song – Keith Green</b><br/><b>Bunny Hop</b></p> | <p><b>Instrument:</b><br/>Melodic and Non-Melodic Percussion + Voice + Violin</p> <p><b>Singing</b><br/>Perform a range of songs in school assemblies.</p> <p><b>Listening</b><br/>Punjab/UK Bhangra Bhabiye Akh Larr Gayee Bhujhangy Group</p> <p><b>Composing</b><br/>Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip.<br/>Introduce major and minor chords.<br/>Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work.<br/>Capture and record creative ideas using any of: o graphic symbols o rhythm notation and time signatures o staff notation o technology.</p> <p><b>Performance Op:</b> All Saints' got Talent</p> <p><b>Reading Notation</b><br/>Introduce and understand the differences between minims, crotchets, paired quavers and rests.<br/>Read and perform pitch notation within a defined range (e.g. C–G/do–so).<br/>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><b>The Evil Emperor Song</b><br/><b>Mambo Italiano</b></p> <ol style="list-style-type: none"> <li>1. Signals</li> <li>2. Is That a Fact?</li> <li>3. Boudicca</li> <li>4. Oh, the strata of society</li> </ol> | <p><b>Instrument:</b><br/>Melodic and Non-Melodic Percussion + Voice + Violin</p> <p><b>Singing</b><br/>Perform a range of songs in school assemblies.</p> <p><b>Listening</b><br/>Trinidad Calypso Tropical Bird Trinidad Steel Band</p> <p><b>Composing</b><br/>Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip.<br/>Introduce major and minor chords.<br/>Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work.<br/>Capture and record creative ideas using any of: o graphic symbols o rhythm notation and time signatures o staff notation o technology.</p> <p><b>Performance Op:</b> Music for a Summer's Afternoon</p> <p><b>Reading Notation</b><br/>Introduce and understand the differences between minims, crotchets, paired quavers and rests.<br/>Read and perform pitch notation within a defined range (e.g. C–G/do–so).<br/>Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.</p> <ol style="list-style-type: none"> <li>1. Spin that coin</li> <li>2. Roman Gods and Goddesses</li> <li>3. Into the arena</li> <li>4. Make a mosaic</li> <li>5. Rehearsal and performance</li> </ol> |

# All Saints' C. of E. Primary School



| Year 5 | <b>The Barmy British Empire<br/>Empire to Commonwealth</b>   |   | <b>Extreme Earth- Our Ever Changing World<br/>Natural Disasters, Enviromental Change and our impact on<br/>our World</b>  |   | <b>Marvellous Mayans<br/>Mayans: Where and When</b>  |   |
|--------|--|---|---|---|--|---|
|        | <p><b>Instrument:</b><br/>Melodic and Non-Melodic Percussion + Voice + Rec</p> <p><b>Singing</b><br/>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> <p><b>Listening</b><br/>English Folk Song Suite5 Vaughan Williams 20th Century<br/>Symphonic Variations on an African Air Coleridge-Taylor 20th Century</p> <p><b>Composing</b><br/>Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.</p> <p><b>Performance Op:</b> Harvest</p> <p><b>Reading Notation :</b> 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.</p> <p><b>Rule Britannia</b><br/><b>Land of Hope and Glory</b><br/><b>White Cliffs of Dover</b><br/><b>Pomp and Circumstance</b></p> | <p><b>Instrument:</b><br/>Melodic and Non-Melodic Percussion + Voice + Rec</p> <p><b>Singing</b><br/>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> <p><b>Listening</b><br/>This Little Babe from Ceremony of Carols Britten 20th Century</p> <p><b>Composing</b><br/>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> <p><b>Performance Op:</b> Nativity</p> <p><b>Reading Notation:</b> 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.</p> <p><b>Rule Britannia</b><br/><b>Land of Hope and Glory</b><br/><b>White Cliffs of Dover</b><br/><b>Pomp and Circumstance</b></p> | <p><b>Instrument:</b><br/>Melodic and Non-Melodic Percussion + Voice + Rec</p> <p><b>Singing</b><br/>Sing three-part rounds, partner songs, and songs with a verse and a chorus.</p> <p><b>Listening</b><br/>90s Singer/Songwriter Play Dead Björk</p> <p><b>Composing</b><br/>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.</p> <p><b>Performance Op:</b> Class Assembly</p> <p><b>Reading Notation:</b><br/>Read and perform pitch notation within an octave (e.g. C–C'/do–do).</p> <p><b>Riders of the Storm</b><br/><b>Heal the World</b><br/><b>What a Wonderful World</b><br/><b>Circle Life</b></p> | <p><b>Instrument:</b> Melodic and Non-Melodic Percussion + Voice + Rec</p> <p><b>Singing</b><br/>Sing three-part rounds, partner songs, and songs with a verse and a chorus.</p> <p><b>Listening</b><br/>80s Synth/Pop Smalltown Boy Bronski Beat</p> <p><b>Composing</b><br/>Working in pairs, compose a short ternary piece..</p> <p><b>Performance Op:</b> Easter</p> <p><b>Reading Notation:</b><br/>Read and perform pitch notation within an octave (e.g. C–C'/do–do).</p> <p><b>Riders of the Storm</b><br/><b>Heal the World</b><br/><b>What a Wonderful World</b><br/><b>Circle Life</b></p> | <p><b>Instrument:</b><br/>Melodic and Non-Melodic Percussion + Voice + Rec</p> <p><b>Singing</b><br/>Perform a range of songs in school assemblies and in school performance opportunities.</p> <p><b>Listening</b><br/>Nigeria Drumming Jin-Go-La-Ba (Drums of Passion) Babatunde Olatunji</p> <p><b>Composing</b><br/>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.</p> <p><b>Performance Op:</b> All Saints' got Talent</p> <p><b>Reading Notation:</b><br/>Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.</p> <p><b>Jarabe Tapatio</b><br/><b>Cielito Lindo</b><br/><b>La Cucaracha</b><br/><b>Chichicastenango</b></p> | <p><b>Instrument:</b><br/>Melodic and Non-Melodic Percussion + Voice + Rec</p> <p><b>Singing</b><br/>Perform a range of songs in school assemblies and in school performance opportunities.</p> <p><b>Listening</b><br/>South Africa Choral Inkanyezi<br/>Nezazi Ladysmith Black Mambazo</p> <p><b>Composing</b><br/>Capture and record creative ideas using any of: o graphic symbols o rhythm notation and time signatures o staff notation o technology</p> <p><b>Performance Op:</b> Music for a Summer's Afternoon</p> <p><b>Reading Notation:</b><br/>Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.</p> <p><b>Jarabe Tapatio</b><br/><b>Cielito Lindo</b><br/><b>La Cucaracha</b><br/><b>Chichicastenango</b></p> |

# All Saints' C. of E. Primary School



| Year 6 | <b>The Barmy British Empire<br/>Empire to Commonwealth</b>   |   | <b>Extreme Earth- Our Ever Changing World<br/>Natural Disasters, Environmental Change and our impact on<br/>our World</b>   |   | <b>Marvellous Mayans<br/>Mayans: Where and When</b>  |  |
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|        | <p><b>Instrument:</b> Melodic and Non-Melodic Percussion + Voice + Rec</p> <p><b>Singing</b><br/>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.</p> <p><b>Listening</b><br/>1812 Overture Tchaikovsky Romantic</p> <p><b>Composing</b><br/>Improvise Extend improvisation skills through working in small groups to:<br/>Create music with multiple sections that include repetition and contrast.<br/>Use chord changes as part of an improvised sequence.<br/>Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.</p> <p><b>Performance Op:</b> Harvest</p> <p><b>Reading Notation:</b><br/>Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests.</p> <p><b>Nimrod</b><br/><b>Abide with Me</b><br/><b>The Day Thou Gavest Lord</b><br/><b>Highland Cathedral</b></p> | <p><b>Instrument:</b> Melodic and Non-Melodic Percussion + Voice + Rec</p> <p><b>Singing</b><br/>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.</p> <p><b>Listening</b><br/>Connect It6 Anna Meredith 21st Century</p> <p><b>Composing</b><br/>Improvise Extend improvisation skills through working in small groups to:<br/>Create music with multiple sections that include repetition and contrast.<br/>Use chord changes as part of an improvised sequence.<br/>Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.</p> <p><b>Performance Op:</b> Nativity</p> <p><b>Reading Notation:</b><br/>Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests.</p> <p><b>Nimrod</b><br/><b>Abide with Me</b><br/><b>The Day Thou Gavest Lord</b><br/><b>Highland Cathedral</b></p> | <p><b>Instrument:</b> Melodic and Non-Melodic Percussion + Voice + Rec</p> <p><b>Singing</b><br/>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. <b>Listening</b><br/>le Artist(s) 90s RnB Say My Name Destiny's Child</p> <p><b>Composing</b><br/>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.</p> <p>Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen.<br/>Either of these melodies can be enhanced with rhythmic or chordal accompaniment.</p> <p><b>Performance Op:</b> Class Assembly</p> <p><b>Reading Notation:</b><br/>Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do).<br/>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><b>Born Free</b><br/><b>Where do the Children Play</b><br/><b>The 3 R's</b><br/><b>Mercy, Mercy</b></p> | <p><b>Instrument:</b> Melodic and Non-Melodic Percussion + Voice + Rec</p> <p><b>Singing</b><br/>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.</p> <p><b>Listening</b><br/>Middle East Folk Sprinting Gazelle Reem Kelani</p> <p><b>Composing</b><br/>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.<br/>Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen.<br/>Either of these melodies can be enhanced with rhythmic or chordal accompaniment.</p> <p><b>Performance Op:</b> Easter</p> <p><b>Reading Notation:</b><br/>Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do).<br/>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><b>Born Free</b><br/><b>Where do the Children Play</b><br/><b>The 3 R's</b><br/><b>Mercy, Mercy</b></p> | <p><b>Instrument:</b> Melodic and Non-Melodic Percussion + Voice + Rec</p> <p><b>Singing</b><br/>Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.</p> <p><b>Listening</b><br/>England Folk Sea Shanties Various</p> <p><b>Composing</b><br/>Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.</p> <p><b>Performance Op:</b> All Saints' got Talent</p> <p><b>Reading Notation:</b><br/>Read and play from notation a four-bar phrase, confidently identifying note names and durations.</p> <p><b>Chinique Querido</b><br/><b>Añoranza, Marimba De Guatemala</b><br/><b>Raíz Viva (folkcloud)</b><br/><b>Cucurucucú paloma</b></p> | <p><b>Instrument:</b> Melodic and Non-Melodic Percussion + Voice + Rec</p> <p><b>Singing</b><br/>Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.</p> <p><b>Listening</b><br/>Poland Folk Mazurkas Op. 24 Chopin Argentina Tango Libertango Piazzolla</p> <p><b>Composing</b><br/>Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.</p> <p><b>Performance Op:</b> Music for a Summer's Afternoon</p> <p><b>Reading Notation:</b><br/>Read and play from notation a four-bar phrase, confidently identifying note names and durations.</p> <p><b>Chinique Querido</b><br/><b>Añoranza, Marimba De Guatemala</b><br/><b>Raíz Viva (folkcloud)</b><br/><b>Cucurucucú paloma</b></p> |

# All Saints' C. of E. Primary School



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| <b>Choir</b> | <p><b>Rounds</b><br/>Dynamite<br/>This pretty planet, Tom Chapin</p> <p><b>2/3-part harmony</b><br/>Solfège Symphony (2-Part Choir) - Arranged by Cristi Cary Mille</p> <p><b>Harvest</b><br/>A Mountain Harvest<br/>Patti Drennan - Lorenz Corporation</p> | <p><b>Rounds</b><br/>Dynamite<br/>This pretty planet, Tom Chapin</p> <p><b>2/3-part harmony</b><br/>Sing We Now of Christmas (2-Part Choir) - Arranged by Cristi Cary Miller</p> <p><b>Carol Service</b><br/>African Noel<br/>arr. Victor C. Johnson - Heritage Music Press<br/><u>A la Nanita Nana</u> (with Coventry Carol)<br/>arr. Greg Gilpin - Shawnee Press</p> | <p><b>Rounds</b><br/>Make new Friends<br/>Ah Poor Bird</p> <p><b>2/3-part harmony</b><br/>Ac-cent-tchu-ate the Positive (2-Part Choir) - Arranged by Joy Hirokawa</p> <p><b>Spring</b><br/><u>Howdidow,</u><br/><u>Deediddleumday</u> (Leatherwing Bat)<br/>arr. Vicki Tucker Courtney - _Carl Fischer LLC</p> | <p><b>Rounds</b><br/>Make new Friends<br/>Ah Poor Bird</p> <p><b>2/3-part harmony</b><br/>Joy to the World! (Medley) (2-Part Choir) - Arranged by Roger Emerson</p> <p><b>Easter Passion Play</b><br/>tbc</p> | <p><b>Rounds</b><br/>Oh How Lovely Is the Evening<br/>I love the mountains</p> <p><b>2/3-part harmony</b><br/>Bhombela (2-Part Choir) - Arranged by Will Skaff</p> <p><b>Soloist Work + Instrumentalist</b><br/>tbc</p> | <p><b>Rounds</b><br/>Oh How Lovely Is the Evening<br/>I love the mountains</p> <p><b>2/3-part harmony</b><br/>You Will Be Found (from Dear Evan Hansen) (2-Part Choir) - Arranged by Audrey Snyder</p> <p><b>Music for a Summer's Afternoon</b><br/>tbc</p> |
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