### Music Long Term Planning Cycle A 2022-23

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summe
Nursery	My friends and family	Seasons	Nursery Rhymes	Reptiles	Transport an
	Hearing and Listening	Hearing and Listening	Hearing and Listening	Hearing and Listening	Hearing and Listening
	Matches music to pictures/visual	Matches music to pictures/visual	Encourage children to listen carefully by	Encourage children to listen carefully by	Offer a range of visual r
	resources. Describes the sound of	resources. Describes the sound of	guiding them to listen, play music and invite	guiding them to listen, play music and	and invite children to m
	instruments eg scratchy sound, soft sound.	instruments eg scratchy sound, soft sound.	children to respond at specific times, eg	invite children to respond at specific	music. Ask children que
	Creates visual representation of sounds,	Creates visual representation of sounds,	shake your hands when you hear the loud	times, eg shake your hands when you	music, eg what do you
	instruments and pieces of music, eg mark	instruments and pieces of music, eg mark	part.	hear the loud part.	music? What can you h
	making to specific sounds or pieces of	making to specific sounds or pieces of	Vocalising and Singing	Vocalising and Singing	children to create mark
	music. Invite children to play instruments	music. Invite children to play instruments	When teaching songs to children be aware of	When teaching songs to children be	pictures to pieces of mu
	and ask them and/or other children to	and ask them and/or other children to	your own pitch (high/low), children are	aware of your own pitch (high/low),	instrumental sounds
	describe the sound, verbally or physically.	describe the sound, verbally or physically.	smaller than adults and their voices are	children are smaller than adults and their	Vocalising and Singing
	Vocalising and Singing	Vocalising and Singing	therefore higher than adult voices. Try to lift	voices are therefore higher than adult	Include children's favou
	Creates his or her own songs, often with a	Creates his or her own songs, often with a	your voice so that you are not singing in your	voices. Try to lift your voice so that you are	singing times, whether t
	real sense of structure, eg a beginning	real sense of structure, eg a beginning	speaking voice. Play mouth exercise games	not singing in your speaking voice. Play	home or songs learnt at
	and an end. (	and an end. ( Can often sing an entire	and vocal warm up games before singing. (	mouth exercise games and vocal warm	Create song stories with
	Can often sing an entire song; songs	song; songs could be nursery rhymes, pop	When supporting children to develop their	up games before singing. ( When	them a first line of a son
	could be nursery rhymes, pop songs,	songs, songs from TV programmes, songs	singing voice use a limited pitch range, eg	supporting children to develop their	to continue the song. In
	songs from TV programmes, songs from	from home. ( Merges elements of familiar	"Rain rain" uses a small pitch (high/low) range	singing voice use a limited pitch range,	suggest songs to sing in
	home. Merges elements of familiar songs	songs with improvised singing. ( Creates	compared to "Hot Cross Buns". Children are	eg "Rain rain" uses a small pitch	their ideas, whether this
	with improvised singing. Creates sounds in	sounds in vocal sound games. ( Changes	developing their ability to control their voices,	(high/low) range compared to "Hot Cross	rhymes, pop songs, song
	vocal sound games. Changes some or all	some or all of the words of a song. ( Has	encourage them to use their "singing" voice,	Buns". Children are developing their	their own creations. Play
	of the words of a song. Has strong	strong preferences for songs he or she	when asked to sing loudly children often	ability to control their voices, encourage	games and group game
	preferences for songs he or she likes to	likes to sing and/or listen to.	shout. Copy children's vocal sounds. Be	them to use their "singing" voice, when	parachutes, partnering
	sing and/or listen to.	Moving and Dancing	aware and value that children may use a	asked to sing loudly children often shout.	Row". Invent a singing p
	Moving and Dancing	Claps or taps to the pulse of the music he	varied range of tones in their home language	Copy children's vocal sounds. Be aware	invite children to be the
	Claps or taps to the pulse of the music he	or she is listening to. Claps or taps to the	and within their singing and vocal play. Lower	and value that children may use a varied	voice.
	or she is listening to. Claps or taps to the	pulse of the song he or she is singing. (	the volume of your own singing voice or stop	range of tones in their home language	Moving and Dancing
	pulse of the song he or she is singing. (	Physically interprets the sound of	singing so that you can listen carefully to how	and within their singing and vocal play.	Make available a range
	Physically interprets the sound of	instruments, eg tiptoes to the sound of a	children are singing.Play with rhyming words,	Lower the volume of your own singing	children have opportun
	instruments, eg tiptoes to the sound of a	xylophone. ( Physically imitates the	encourage children to sing words that rhyme	voice or stop singing so that you can	respond to different ger
	xylophone. ( Physically imitates the	actions of musicians, eg pretends to play	with others.Repeat songs: children learn songs	listen carefully to how children are	Vary the instruments that
	actions of musicians, eg pretends to play	the trumpet, piano, guitar	through repetition	singing.Play with rhyming words,	environment, observe h
	the trumpet, piano, guitar	Exploring and Playing	Moving and Dancing	encourage children to sing words that	move whilst playing with
	Exploring and Playing	Adds sound effects to stories using	Encourage children to move whilst playing	rhyme with others.Repeat songs: children	instruments
	Adds sound effects to stories using	instruments. Leads or is led by other	instruments. (Encourage children to listen	learn songs through repetition	Exploring and Playing
	instruments. (Leads or is led by other	children in their music making, ie being a	carefully to the sound of an instrument and	Moving and Dancing	Create environments th
	children in their music making, ie being a	conductor. (Listens and responds to	move in response. ( Join in with the clapping	Encourage children to move whilst	to make music together
	conductor. Listens and responds to others	others in pair/group music making. (	or tapping to the song they are singing or	playing instruments. (Encourage children	table against a wall doe
	in pair/group music making. (Operates	Operates equipment such as CD players,	music they are listening to.	to listen carefully to the sound of an	interactive and social m
	equipment such as CD players, MP3	MP3 players, handheld devices,	Exploring and Playing	instrument and move in response. ( Join in	music table with space
	players, handheld devices, keyboards.	keyboards. Plays instruments with control	Model your respect and care for instruments.	with the clapping or tapping to the song	children to communica
	Plays instruments with control to play	to play loud/ quiet, (dynamics), fast/slow	Invite children to create sound effects to	they are singing or music they are	make music together m
	loud/quiet, (dynamics), fast/slow	(tempo). (Shows control to hold and play	accompany stories. Explore conducting	listening to.	with a partner may imp
	(tempo). (Shows control to hold and play	instruments to produce a musical sound,	games, together with the children: decide on	Exploring and Playing	make music. (Explore e
	instruments to produce a musical sound,	eg holding a triangle in the air by the	a signal for start and stop eg hand gestures,	Model your respect and care for	music making, eg some
	eg holding a triangle in the air by the	string with one hand and playing it with a	dancing puppets/sleeping puppets,	instruments. Invite children to create	enjoy making music in c
	string with one hand and playing it with a beater with the other.	beater with the other.	red/green scarves/flashcards. (Whilst playing	sound effects to accompany stories.	spaces. (Experiment with of music playing within the second secon
	Performance Op: Harvest	Performance Op: Nativity	with children, explore ways of extending the children's musical ideas, eq copy a child's	Explore conducting games, together with	1 / 0
		Hickory Dickory Dock	0 1 7	the children: decide on a signal for start	environment - observe o
	Oats Beans and Barley Grows	I can sing a Rainbow	pattern and then add an idea of your own,	and stop eg hand gestures, dancing	music playing impact c
	Busy Farmer Ben	It's Raining, It's pouring	sensitively offer and play with ideas. Adult	puppets/sleeping puppets, red/green	making? Do the children
	One Man went to Mow	Incy Wincy Spider	involvement may encourage more sustained	scarves/flashcards. (Whilst playing with	music that is played?
	Wind the Bobbin Up	I hear Thunder	musical play.	children, explore ways of extending the	Performance Op: All Sai
	Coble Cobler Mend My Shoe	The North Wind Doth Blow	Performance Op:	children's musical ideas, eg copy a	The Wheels on the Bus
	5 Little Apples	We're marching in our wellingtons	Three Blind Mice	child's pattern and then add an idea of	The Bear went Over the
	I am the Baker Man		Old Macdonals Had a Farm The Animals went in 2x2	your own, sensitively offer and play with	The Big Shjip Sails on the
	Jack and Jill			ideas. Adult involvement may encourage	We're drivng in our car
	Little Tommy Tucker		Blue Bells Cockle Shells	more sustained musical play.	Row Row Row your Boat
	Old King Cole		Humpty Dumpty	Performance Op: Easter	Down at the station
	Mary Mary quite contrary		Mary Mary Quite Contrary	Animal Fair	
	Do You Know the Muffin Man		Mary Had a Little Lamb	The animals went in 2x2	
			Dr Foster Went to Gloucester	Dinosaurs (BBC)	
			The Grand Old Duke of York	Wiggly Woo	
			Sing a Song of Sixpence	l once met a dinosaur	
					1



#### ner 1

#### and Travel

al resources/pictures match pictures to uestions about the ou like about the ) hear? (Invite arks/symbols/ music and

#### g

ourite songs within r this be songs from at the setting. ith children, eg offer ong and ask them Invite children to in groups and value his be nurserv ongs from home or lay circle song imes, eg songs with ng songs eg "Row, g puppet that sings; he puppet's singing

ige of music so that unities to physically genres.

hat you offer in the how the children vith different

that invite children ner, ea a music loes not promote I music making, a ce around enables cate musically and more easily. Playing npact how children enclosures for ne children may n dens/enclosed with different genres in the musical e carefully, does the children's music Iren tune into the

Saints' got Talent

ne Mountain the Ally Ally Oh bat

#### Summer 2

### Under the sea

Hearing and Listening 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

#### Vocalising and Singing

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.

#### Moving and Dancing

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

#### Exploring and Playing

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?

Performance Op: Music for a Summer's Afternoon

Bobby Shato's gone to sea l'm a Pirate When I was One I Played my Drum A Sailor Went to Sea Sea Sea There's a hole in the bottom of the sea

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



### ort and Travel

#### ning

area and create a at the children can vite children to select certain times in the day, v at snack time. Children erently to how we may Responses to music are one considers to be be to another. Allow children to respond

#### nging

ge and small group earing individual voices aina activities can be ay also be challenging ar their own voices in a Some children enjoy p, some prefer to sing le of a group. Listen pectfully to children in e silent observers in ire often able to sing id not sing during group ortunities for children to children to share their children, whether this is ns or songs from home. ( g devices to allow d their own and other

#### cing

, try to create space for nusic as often as n for this in the sent instruments in the n't limit them to being in es, baskets. Experiment vels. Observe children's nses to sounds (pieces nd instruments).

#### iying

rea with a selection of children one by one to f music. If revisited may become familiar and you may see ing their own ideas. ecord children's pieces, back to the children and our repertoire of music tina. Music is invisible unless we capture and struments that lend to the activity you are pping instruments such as is are easier to use when i games, shaky nore challenging to play

with All Saints' got Talent ie Bus

ver the Mountain on the Ally Ally Oh ur car ur Boat

### Under the sea

Hearing and Listening 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, ea 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.

#### Vocalising and Singing

Plan for both large and small group sinaina sessions: hearina 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.

#### Moving and Dancing

If space is limited, try to create space for movement and music as often as possible and plan for this in the environment. ( Present instruments 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).

#### **Exploring and Playing**

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.

Performance Op: Music for a Summer's Afternoon Bobby Shato's gone to sea l'm a Pirate

When I was One I Played my Drum A Sailor Went to Sea Sea Sea There's a hole in the bottom of the sea

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



Romans on the Rampage	
The Roman Empire	and influence on Britian
Instrument: Melodic and Non-	Instrument: Melodic and Non-
Melodic Percussion + Voice	Melodic Percussion + Voice
Singing	Singing
Perform as a choir in school	Perform as a choir in school
Listening	assemblies
Music Traditions: India Indian	Listening
Classical Sahela Re Kishori	Music Traditions: India Indian
Amonkar	Classical Sahela Re Kishori
Composing	Amonkar
Combine known rhythmic	Composing
notation with letter names to	Combine known rhythmic
create rising and falling phrases	notation with letter names to
using just three notes (do, re and	<b>u</b>
mi).	using just three notes (do, re and
Compose song	mi).
accompaniments on untuned	Compose song
percussion using known rhythms	accompaniments on untuned
and note values.	percussion using known rhythms
Performance Op: All Saints' got	and note values.
Talent	Performance Op: Music for a
Individually (solo) copy stepwise	
melodic phrases with accuracy	Individually (solo) copy stepwise
at different speeds; allegro and	melodic phrases with accuracy
adagio, fast and slow. Extend to	
question-and-answer phrases.	adagio, fast and slow. Extend to
Reading Notation	question-and-answer phrases.
Introduce the stave, lines and	Reading Notation
spaces, and clef. Use dot	Introduce the stave, lines and
notation to show higher or lower	
pitch.	notation to show higher or lower
Introduce and understand the	pitch.
differences between crotchets	Introduce and understand the
and paired quavers.	differences between crotchets
Apply word chants to rhythms,	and paired quavers.
understanding how to link each	Apply word chants to rhythms,
syllable to one musical note.	understanding how to link each
The Evil Emperor Song	syllable to one musical note.
Mambo Italiano	1. Spin that coin
1. Signals	2. Roman Gods and
2. Is That a Fact?	Goddesses
3. Boudicca	3. Into the arena
4. Oh, the strata of society	4. Make a mosaic
	5. Rehearsal and
	performance
	4. Oh, the strata of society



Year 4		an Egyptian s: Where and When	Life in the Cold Environments across the		The Ror
					Instrument:
	Melodic and Non-Melodic	Melodic and Non-Melodic	Melodic and Non-Melodic	Melodic and Non-Melodic	Melodic and Non-
	Percussion + Voice + Violin	Percussion + Voice + Violin	Percussion + Voice + Violin	Percussion + Voice + Violin	Percussion + Voice
	Singing	Singing	Singing	Singing	Singing
	Continue to sing a broad range	Continue to sing a broad range	Sing rounds and partner songs in	Sing rounds and partner songs in	Perform a range o
	of unison songs with the range of	of unison songs with the range of	different time signatures (2, 3 and 4	different time signatures (2, 3 and	school assemblies.
	an octave (do-do) (e.g. One	an octave (do-do) (e.g. One	time) (e.g. Our Dustbin) and begin	4 time) (e.g. Our Dustbin) and	Listening
	More Day-a traditional sea	More Day-a traditional sea	to sing repertoire with small and	begin to sing repertoire with small	Punjab/UK Bhangr
	shanty) pitching the voice	shanty) pitching the voice	large leaps as well as a simple	and large leaps as well as a	Larr Gayee Bhujha
	accurately and following	accurately and following	second part to introduce vocal	simple second part to introduce	Composing
	directions for getting louder	directions for getting louder	harmony (e.g. Hear the Wind)	vocal harmony (e.g. Hear the	Explore developing
	(crescendo) and quieter	(crescendo) and quieter	Listening	Wind)	of musical compo
	(decrescendo)	(decrescendo)	Jazz Take the 'A' Train4 Billy	Listening	composing music
	Listening	Listening	Strayhorn/Duke Ellington Orchestra	90s Indie Wonderwall Oasis	specific mood, for
	Symphony No. 5 Beethoven	O Euchari Hildegard Early	Composing	Composing	creating music to
	Classical	For the Beauty of the Earth Rutter	Combine known rhythmic notation	Combine known rhythmic	short film clip.
	Composing	20th Century	with letter names to create short	notation with letter names to	Introduce major a
	Improvise on a limited range of	Composing	pentatonic phrases using a limited	create short pentatonic phrases	chords.
	pitches on the instrument they	Performance Op: Nativity	range of 5 pitches suitable for the	using a limited range of 5 pitches	Include instrument
	are now learning, making use of	Reading Notation	instruments being learnt. Sing and	suitable for the instruments being	whole-class/group
	musical features including	Introduce and understand the	play these phrases as self-standing	learnt. Sing and play these	teaching to expan
	smooth (legato) and detached	differences between minims,	compositions.	phrases as self-standing	and range of the s
	(staccato).	crotchets, paired quavers and	Arrange individual notation cards of	compositions.	available for com
	Begin to make compositional decisions about the overall	rests. Read and perform pitch notation	known note values (i.e. minim, crotchet, crotchet rest and paired	Arrange individual notation cards of known note values (i.e. minim,	Capture and reco
	structure of improvisations.	within a defined range (e.g. C–	quavers) to create sequences of 2-,	crotchet, crotchet rest and	ideas using any of symbols o rhythm i
	Continue this process in the	G/do-so).	3- or 4-beat phrases, arranged into	paired quavers) to create	time signatures o s
	composition tasks below.	Follow and perform simple	bars.	sequences of 2-, 3- or 4-beat	technology.
	Performince Op: Harvest	rhythmic scores to a steady beat:	Performance Op: Class Assemblies	phrases, arranged into bars.	Performance Op: /
	Reading Notation	maintain individual parts	Reading Notation	Performance Op: Easter	Talent
	Introduce and understand the	accurately within the rhythmic	Introduce and understand the	Reading Notation	Reading Notation
	differences between minims,	texture, achieving a sense of	differences between minims,	Introduce and understand the	Introduce and und
	crotchets, paired quavers and	ensemble.	crotchets, paired quavers and rests.	differences between minims,	differences betwe
	rests.	Close Every Door To Me	Read and perform pitch notation	crotchets, paired quavers and	crotchets, paired
	Read and perform pitch notation	Any Dream Will Do	within a defined range (e.g. C-	rests.	rests.
	within a defined range (e.g. C–		G/do-so).	Read and perform pitch notation	Read and perform
	G/do-so).		Follow and perform simple rhythmic	within a defined range (e.g. C–	within a defined ro
	Follow and perform simple		scores to a steady beat: maintain	G/do-so).	G/do-so).
	rhythmic scores to a steady beat:		individual parts accurately within the	Follow and perform simple	Follow and perform
	maintain individual parts		rhythmic texture, achieving a sense	rhythmic scores to a steady beat:	rhythmic scores to
	accurately within the rhythmic		of ensemble.	maintain individual parts	beat: maintain inc
	texture, achieving a sense of		The Polar Bear Song	accurately within the rhythmic	accurately within t
	ensemble.		Andy's Animal Raps: Polar Party	texture, achieving a sense of	texture, achieving
	Out of the Gloom Tutankhamun			ensemble.	ensemble.
	So Many Gods and Goddesses			Easter Song – Keith Green	The Evil Emperor So
	Amulets and Hieroglyphs			Bunny Hop	Mambo Italiano
					1. Signals
					2. Is That a Fa
					3. Boudicca
					4. Oh, the stro



### Romans on the Rampage Roman Empire and influence on Britian

Non-Melodic /oice + Violin

ge of songs in olies.

angra Bhabiye Akh ujhanay Group

oping knowledge mponents by usic to create a d, for example c to accompany a

ior and minor

ments played in roup/individual xpand the scope the sound palette composition work. record creative ny of: o graphic hm notation and es o staff notation o

**Op:** All Saints' got

#### tion

understand the etween minims, red quavers and

form pitch notation ed range (e.g. C-

erform simple es to a steady n individual parts thin the rhythmic ving a sense of

### ror Song

a Fact? cca e strata of society

Instrument: Melodic and Non-Melodic Percussion + Voice + Violin Singing Perform a range of songs in school assemblies. Listenina Trinidad Calypso Tropical Bird Trinidad Steel Band Composina 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: o graphic symbols o rhythm notation and time signatures o staff notation o technology.

**Performance Op:** Music for a Summer's Afternoon

**Reading Notation** 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.

- 1. Spin that coin
- 2. Roman Gods and Goddesses
- 3. Into the arena
- 4. Make a mosaic
- 5. **Rehearsal and** performance

Year 5		British Empire	Extreme Earth- Our E Natural Disasters, Enviroment		Marve
	Empire to Commonwealth		our W	Mayans:	
	In altruma a rala	In also and	Instrument:	Instrument: Melodic and Non-	la chuine c ati
	Instrument: Melodic and Non-Melodic	Instrument: Melodic and Non-Melodic	Melodic and Non-Melodic	Melodic Percussion + Voice +	Instrument: Melodic and Non-Melodic
	Percussion + Voice + Rec	Percussion + Voice + Rec	Percussion + Voice + Rec	Rec	Percussion + Voice + Rec
	Singing	Singing	Singing	Singing	Singing
	Sing a broad range of songs from	Sing a broad range of songs from	Sing three-part rounds, partner	Sing three-part rounds, partner	Perform a range of songs in
	an extended repertoire with a	an extended repertoire with a	songs, and songs with a verse and a	songs, and songs with a verse	school assemblies and in scho
	sense of ensemble and	sense of ensemble and	chorus.	and a chorus.	performance opportunities.
	performance. This should include	performance. This should include	Listening	Listening	Listening
	observing phrasing, accurate	observing phrasing, accurate	90s Singer/Songwriter Play Dead	80s Synth/Pop Smalltown Boy	Nigeria Drumming Jin-Go-La-B
	pitching and appropriate style	pitching and appropriate style	Björk	Bronski Beat	(Drums of Passion) Babatunde
	Listening	Listening	Composing	Composing	Olatunji
	English Folk Song Suite5 Vaughan	This Little Babe from Ceremony of	Compose melodies made from pairs	Working in pairs, compose a short	Composing
	Williams 20th Century	Carols Britten 20th Century	of phrases in either C major or A	ternary piece	Use chords to compose music
	Symphonic Variations on an	Composing	minor or a key suitable for the	Performance Op: Easter	evoke a specific atmosphere,
	African Air Coleridge-Taylor 20th	Improvise over a simple groove,	instrument chosen. These melodies	Reading Notation:	mood or environment. For
	Century	responding to the beat, creating	can be enhanced with rhythmic or	Read and perform pitch notation	example, La Mer by Debussy o
	Composing	a satisfying melodic shape;	chordal accompaniment.	within an octave (e.g. C–C'/do–	The River Flows In You by Yirum
	Improvise freely over a drone,	experiment with using a wider	Performance Op: Class Assembly	do).	both evoke images of water.
	developing sense of shape and	range of dynamics, including	Reading Notation:	Riders of the Storm	Equally, pupils might create
	character, using tuned	very loud (fortissimo), very quiet	Read and perform pitch notation	Heal the World	music to accompany a silent
	percussion and melodic	(pianissimo), moderately loud	within an octave (e.g. $C-C'/do-do$ ).	What a Wonderful World	or to set a scene in a play or
	instruments.	(mezzo forte), and moderately	Riders of the Storm	Circle Life	book.
	Performance Op: Harvest	quiet (mezzo piano). Continue	Heal the World		Performance Op: All Saints' go
	<b>Reading Notation</b> : Further understand the differences	this process in the composition	What a Wonderful World		Talent
	between semibreves, minims,	tasks below	Circle Life		<b>Reading Notation:</b> Read and play short rhythmic
	crotchets and crotchet rests,	Performance Op: Nativity Reading Notation: Further			phrases at sight from prepared
	paired quavers and semiguavers.	understand the differences			cards, using conventional
	Understand the differences	between semibreves, minims,			symbols for known rhythms an
	between 2/4, 3/4 and 4/4 time	crotchets and crotchet rests,			note durations.
	signatures.	paired quavers and semiquavers.			Jarabe Tapatio
	Rule Britannia	Understand the differences			Cielito LIndo
	Land of Hope and Glory	between 2/4, 3/4 and 4/4 time			La Cucaracha
	White Cliffs of Dover	signatures.			Chichicastenango
	Pomp and Circumstance	Rule Britannia			
	•	Land of Hope and Glory			
		White Cliffs of Dover			
		Pomp and Circumstance			



#### vellous Mayans s: Where and When

hool

a-Ba de

sic to re, sy and uma er. nt film

got

ic red and

#### Instrument:

Melodic and Non-Melodic Percussion + Voice + Rec Singing

Perform a range of songs in school assemblies and in school performance opportunities.

#### Listening

South Africa Choral Inkanyezi Nezazi Ladysmith Black Mambazo

#### Composing

Capture and record creative ideas using any of: o graphic symbols o rhythm notation and time signatures o staff notation o technology

Performance Op: Music for a Summer's Afternoon

**Reading Notation:** 

Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.

Jarabe Tapatio Cielito LIndo La Cucaracha Chichicastenango

Year 6		British Empire Commonwealth	Extreme Earth- Our Events Natural Disasters, Environment	al Change and our impact on	
		Ι			
	Instrument: Melodic and Non- Melodic Percussion + Voice + Rec 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. Listening 1812 Overture Tchaikovsky Romantic 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. Performance Op: Harvest Reading Notation: Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. Nimrod Abide with Me The Day Thou Gavest Lord Highland Cathedral	Instrument: Melodic and Non- Melodic Percussion + Voice + Rec 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. Listening Connect It6 Anna Meredith 21st Century 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. Performance Op: Nativity Reading Notation: Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. Nimrod Abide with Me The Day Thou Gavest Lord Highland Cathedral	Natural Disasters, Environment our W Instrument: Melodic and Non- Melodic Percussion + Voice + Rec Singing 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. Listening le Artist(s) 90s RnB Say My Name Destiny's Child Composing 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. Performance Op: Class Assembly Reading Notation: 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. Born Free Where do the Children Play The 3 R's Mercy, Mercy		Instrument: Melod Melodic Percussio Rec Singing Perform a range of choir in school assis performance opp to a wider audient Listening England Folk Sea S Various Composin Compose a ternaria available music so create and record how musical contr achieved. Performance Op: 7 Talent Read and play fro four-bar phrase, c identifying note no durations. Chinique Querido Añoranza, Marimta Guatemala Raíz Viva (folkclour Cucurrucucú palo



#### Marvellous Mayans Mayans: Where and When

dic and Non-Instrument: Melodic and Nonion + Voice + Melodic Percussion + Voice + Rec Singing of songs as a Perform a range of songs as a ssemblies, school choir in school assemblies, school performance portunities and opportunities and to a wider ence. audience. Shanties Listening Poland Folk Mazurkas Op. 24 ing nary piece; use Chopin Argentina Tango software/apps to Libertango Piazzolla ord it, discussing Composing ntrasts are Compose a ternary piece; use available music software/apps : All Saints' got to create and record it, discussing how musical contrasts are achieved. n: rom notation a Performance Op: Music for a confidently Summer's Afternoon names and **Reading Notation**: Read and play from notation a four-bar phrase, confidently lo l nba De identifying note names and durations. oud) **Chinique Querido** Añoranza, Marimba De loma Guatemala Raíz Viva (folkcloud) Cucurrucucú paloma

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

