



# Long Term Plan for Music Education


## **Intent:**

**“To enable all children and young people to learn to sing, play an instrument and create music together, and have the opportunity to progress their musical interests and talents, including professionally.”**



*The Power of Music to Change Lives, the National Plan for Music Education in England June 2022*

	<b>Autumn</b>	<b>Spring</b>	<b>Summer</b>
<b>Y E A R  1</b>	<p><b>Singing</b> Introduce simple chants and songs using a limited range of around 3 notes (mi to so), to be sung from memory. Sing songs together, at the same pitch. Respond to visual directions - stop, start.</p>	<p><b>Singing</b> Widen the vocal range to about 5 notes. Introduce call and response songs, sung from memory. Sing songs both with and without accompaniment. Increase visual directions, including counting in.</p>	<p><b>Singing</b> Widen the vocal range to include the pentatonic scale. Copy the dynamics of call and response songs - soft (piano), loud (forte), medium loud (mezzo forte). Respond to visual directions for loud and soft.</p>
	<p><b>Listening</b> MMC suggested Y1 core listening pieces: Mozart - Rondo Alla Turca Holst - Jupiter from The Planet Suite Kate Bush - Wild Man Ma Rainey - Runaway Blues Sérgio Mendes - Fanfarra</p> <p>Introduce short extracts of a variety of pieces throughout the year. Discuss the mood or feeling of the music. What might the music be describing?</p>	<p><b>Listening</b> Continue to introduce new pieces of music, as well as revisiting previous ones. Find the pulse of the music and tap along (2 fingers on palm of hand). Start to compare the speed (tempo) of 2 contrasting pieces of music and discuss. What effect does this have on the mood?</p>	<p><b>Listening</b> Continue to introduce new pieces of music, as well as revisiting previous ones. Copy the rhythm of a short section of the music. Know the difference between pulse and rhythm.</p>
	<p><b>Composing</b> Take turns improvising a 4 beat pattern for others to copy, using untuned percussion, or body percussion.</p>	<p><b>Composing</b> Explore the use of graphic scores for creation of sounds, inventing own symbols.e.g. —   ■ ■ ■   ○ ↗ ↘ Make up sequences of long and short, high and low sounds in pairs.</p>	<p><b>Composing</b> Create and combine musical sounds and sound effects to tell a story (a train journey, a storm etc.)</p>
	<p><b>Musicianship / Performance</b> Take part in copying and creating rhythm pattern chants e.g. Caterpillar caterpillar caterpillar crawl</p>	<p><b>Musicianship / Performance</b> Perform rhythmic ostinati over a steady beat. March to a pulse, speeding up or slowing down in time with the tempo of the music.</p>	<p><b>Musicianship / Performance</b> Know the difference between a rhythmic pattern and a pitch pattern. Perform simple songs from memory, following directions (stop, start, count in, loud, soft)</p>

**Vocabulary: pitch, mood, rhythm, call and response, pulse, tempo, ostinato(i), dynamics**



		<b><u>Autumn</u></b>	<b><u>Spring</u></b>	<b><u>Summer</u></b>
<b>Y E A R  2</b>	<b>Singing</b> Sing songs with a range of around 5 notes (do to so), some from memory. Sing songs together, at the same pitch. Respond to visual directions - stop, start, loud, soft.	<b>Singing</b> Continue with call and response songs. Introduce simple songs in 2 part rounds (canon). Respond to visual directions stop, start, pause as well as loud and soft.	<b>Singing</b> Introduce gradual dynamics: gradually getting louder (crescendo) and gradually getting softer (diminuendo). Respond to visual symbols:  crescendo <input type="checkbox"/> diminuendo <input type="checkbox"/> pause <input type="checkbox"/>	
	<b>Listening</b> MMC suggested Y2 core listening pieces: Anna Clyne - Night Ferry Ravel - Bolero Elvis Presley - Hound Dog The Beatles - With A Little Help From My Friends Gong Kebyar of Peliatan - Baris  Introduce short extracts of a variety of pieces throughout the year.	<b>Listening</b> Find the pulse of the music and clap or tap along (2 fingers on palm of hand), being able to follow changes in the speed (tempo). Walk or march on the spot in time to music and know the difference between left and right.  Discuss the mood / feeling of the music, the tempo, dynamics.	<b>Listening</b> Continue to introduce new pieces of music, as well as revisiting previous ones. Be able to group beats of the pulse into groups of 2 or 3, tapping the knees on beat 1 and clapping the remaining ones.  Explore the history and origin of some pieces.	
	<b>Composing</b> Play or clap copycat rhythms, copying a leader and inventing rhythms for others to copy.	<b>Composing</b> Use stick notation for crotchet rests, crotchets and quavers as a means of composing short pieces for untuned percussion.  	<b>Composing</b> Work with a partner to create simple question and answer phrases. Use graphic scores and stick notation for rhythm composition, and dot notation for pitched compositions up to a range of three notes:  <input type="checkbox"/> <input type="checkbox"/>  <input type="checkbox"/> <input type="checkbox"/>	
	<b>Musicianship / Performance</b> Create rhythms using word phrases. Respond independently to pitch changes of short phrases, indicating with actions (i.e. hands high, hands low).	<b>Musicianship / Performance</b> Create rhythms using word phrases and represent them with stick notation. Independently recreate rhythmic phrases and create different 'answer' phrases.	<b>Musicianship / Performance</b> Perform simple songs from memory, following performance directions. Know the meaning of tempo, dynamics, pitch and rhythm. Know the difference between creating a rhythm pattern and a pitch pattern.	

**Vocabulary: pitch, mood, rhythm, call and response, pulse, tempo, ostinato(i), dynamics, tempo, louder, softer, gradually, high, low**

	<b><u>Autumn</u></b>	<b><u>Spring</u></b>	<b><u>Summer</u></b>
<b>Y E A R 3</b>	<b>Singing</b> Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so, tunefully and with expression. Perform as a choir in school assemblies.	<b>Singing</b> Perform forte and piano. Perform a range of action songs confidently and in time. Respond to visual directions and symbols.	<b>Singing</b> Sing a range of two part songs, including rounds (canons) and songs accompanied by the group with a melodic or rhythmic ostinato.
	<b>Listening</b> MMC suggested Y3 core listening pieces: Hallelujah from Messiah - Handel Night on a Bare Mountain - Mussorgsky Jai Ho from Slumdog Millionaire - A.R. Rahman I Got You (I Feel Good) - James Brown Sahela Re - Kishori Amonkar  Introduce extracts of a variety of pieces throughout the year.	<b>Listening</b> Identify and describe musical features of different pieces of music: tempo - allegro (fast), adagio (slow); dynamics loud (forte), soft (piano).  Explore the history and origin of some pieces.	<b>Listening</b> Start to understand and recognise different textures: unison, solo, layered. Sing or playback simple melodies.
	<b>Composing</b> Improvise short responses with limited range on the spot in various settings - pairs, small groups, whole class. Record ideas using graphic scores and dot notation.	<b>Composing</b> Structure musical ideas to create a beginning, middle and end. Introduce the staff, lines, spaces, treble clef, crotchets and quavers for recall of ideas and performance: 	<b>Composing</b> Compose to a variety of stimuli - stories, pictures, poems etc. Compose rhythmic ostinati to accompany songs. Use staff notation to demonstrate high / low sounds:
	<b>Musicianship / Performance</b> Individually copy (echo) stepwise short melodic phrases at different speeds (allegro and adagio).	<b>Musicianship / Performance</b> Play or sing using staff notation ranging from middle C to E: 	<b>Musicianship / Performance</b> Individually perform short melodic question and answer phrases in pairs, small group ensembles and whole class.

**Vocabulary: pitch, mood, rhythm, call and response, pulse, tempo, ostinato(i), dynamics, tempo, louder, softer, gradually,**

**high, low, unison, forte (f), piano (p), allegro, adagio, improvise, stave, lines, spaces, crotchets, quavers, rests**

	<b><u>Autumn</u></b>	<b><u>Spring</u></b>	<b><u>Summer</u></b>
<b>Y E A R  4</b>	<b>Singing</b> Sing a widening range of unison songs of varying styles and structures with a pitch range of an octave (do to do), tunefully and with expression, responding to visual signs and symbols.	<b>Singing</b> Sing rounds and part songs in 2, 3 and 4 time, forte and piano, with crescendo (getting louder) and diminuendo (getting softer). Perform a range of songs in school assemblies.	<b>Singing</b> Begin to sing songs with small and large leaps as well as a simple second vocal harmony part.
	<b>Listening</b> MMC suggested Y4 core listening pieces: Symphony No. 5 - Beethoven O Eucharist - Hildegard For the Beauty of the Earth - Rutter Take the 'A' Train - Billy Strayhorn / Duke Ellington Wonderwall - Oasis Bhabhiye Akh Larr Gayee - Bhujhangy Group Tropical Bird - Trinidad Steel Band  Introduce extracts of a variety of pieces throughout the year.	<b>Listening</b> Compare different pieces of music from different traditions; think about texture, instrumentation, dynamics, tempo.	<b>Listening</b> Begin to recognise and identify the articulation of sounds: short, detached notes (staccato) and long, smooth notes (legato).
	<b>Composing</b> Combine rhythmic notation with letter names to create short compositions, using quavers, crotchets and minims: 	<b>Composing</b> Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. Capture ideas using graphic scores, rhythm notation, staff notation or technology.	<b>Composing</b> Compose music in two simple parts, in pairs, small groups and whole class. Combine different rhythms, pitches or instruments to create simple duets. Develop knowledge of the difference between minims, crotchets, paired quavers and rests: 
	<b>Musicianship / Performance</b> Follow and perform simple rhythmic scores to a steady beat. Sing back (echo) 5 note melodic patterns, including	<b>Musicianship / Performance</b> Play and perform melodies using stave notation with a range of C to G (or other appropriate 5 note range):	<b>Musicianship / Performance</b> Perform a range of rhythmic ostinato patterns in 2, 3 or 4 time. Be able to emphasise the first beat (downbeat) of groupings and, with control, be able to

those on the pentatonic scale.



speed up (accelerando) and slow down (rallentando). Be able to articulate long (legato) and short (staccato) sounds.

**Vocabulary: pitch, mood, rhythm, call and response, pulse, tempo, ostinato(i), dynamics, tempo, gradually, high, low, unison, forte (f), piano (p), allegro, adagio, improvise, stave, lines, spaces, crotchets, quavers, rests, minims, instrumentation, duet, legato, staccato, crescendo, diminuendo**

	<u>Autumn</u>	<u>Spring</u>	<u>Summer</u>
<b>Y E A R 5</b>	<p><b>Singing</b> Sing a broad range of songs with a sense of ensemble and performance. Sing tunefully and with expression, responding to visual signs and symbols. Perform a range of songs in school assemblies and other school performance opportunities.</p>	<p><b>Singing</b> Sing songs in major and minor keys: partner songs, rounds, songs in two part harmony and songs with verses and chorus.</p>	<p><b>Singing</b> Sing songs with both small and large leaps, with appropriate phrasing, accurate pitch and awareness of major and minor keys.</p>
	<p><b>Listening</b> MMC suggested Y5 core listening pieces: English Folk Song Suite - Vaughan Williams Symphonic Variations On An African Air - Coleridge-Taylor This Little Babe from Ceremony of Carols - Britten Play Dead - Björk Smalltown Boy - Bronski Beat Jin-Go-La-Ba - Babatunde Olatunji Inkanyezi Nezazi - Ladysmith Black Mambazo</p> <p>Introduce extracts of a variety of pieces throughout the year.</p>	<p><b>Listening</b> Compare different pieces of music; think about texture, instrumentation, dynamics, tempo, pitch. Pick out, perform and compare rhythmic patterns from some of the music listened to.</p>	<p><b>Listening</b> Begin to identify whether music is in a major or minor key. Discuss the mood of different pieces; what were they written for and/or about.</p>
	<p><b>Composing</b> Improvise over a drone using melodic instruments. Develop a sense of shape using question and answer phrases. Follow this by composing pairs of phrases in C major or A minor, using graphic scores, notation and/or technology.</p>	<p><b>Composing</b> Improvise over a simple groove, responding to the beat and developing melodic shape. Experiment with different dynamics.</p>	<p><b>Composing</b> Work in pairs to compose a short ternary piece (ABA). Use chords to compose music to evoke a specific atmosphere, mood or environment. Use graphic scores, notation or technology to record compositions.</p>
	<p><b>Musicianship / Performance</b> Play melodies following staff notation from do to do:</p>	<p><b>Musicianship / Performance</b> Understand how triads are formed, and how to play them in simple accompaniments to familiar songs.</p>	<p><b>Musicianship / Performance</b> Understand the difference between 2/4, 3/4 and 4/4 time signatures.</p>



Introduce a wider range of dynamics: pianissimo (pp), fortissimo (ff), mezzo forte (mf) and mezzo piano (mp)

Continue to develop playing by ear, copying phrases and familiar melodies.

Perform a range of pieces combining different instruments to form mixed ensembles.

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	<u>Autumn</u>	<u>Spring</u>	<u>Summer</u>
<b>Y E A R 6</b>	<p><b>Singing</b> Sing a broad range of songs, including those with a syncopated rhythm. Sing with a strong sense of ensemble and performance, observing visual performance instructions.</p>	<p><b>Singing</b> Continue to sing 3 or 4 part rounds and partner songs. Experiment with different positions of singers within the group to develop listening skills, balance in sound and vocal independence.</p>	<p><b>Singing</b> Continue to perform a range of songs in school assemblies and to a wider audience. Sing musically and respond to performance directions.</p>
	<p><b>Listening</b> MMC suggested Y6 core listening pieces: 1812 Overture - Tchaikovsky Connect It - Anna Meredith Say My Name - Destiny's Child Sprinting Gazelle - Reem Kelani Sea Shanties (various) Mazurkas Opus 24 - Chopin Libertango - Piazzolla</p> <p>Introduce extracts of a variety of pieces throughout the year.</p>	<p><b>Listening</b> Talk about the key features of music, including tempo, instrumentation, dynamics, melody. Pick out and perform syncopated rhythms.</p>	<p><b>Listening</b> Be able to compare different pieces of music using key features. Be able to recognise some previous years' core listening pieces and appraise them.</p>
	<p><b>Composing</b> Working in small groups, extend improvisation skills to create music with multiple sections with contrast and repetition. Plan, compose and notate an 8 or 16 beat melody with rhythmic interest, using the pentatonic scale. Consider adding a rhythmic or chordal accompaniment.</p>	<p><b>Composing</b> Use chord changes as part of an improvised sequence. Compose melodies made from pairs of phrases in G major or E minor. Consider adding a rhythmic or chordal accompaniment.</p>	<p><b>Composing</b> Extend improvised melodies beyond 8 beats over a fixed groove, creating a good melodic shape. Compose a ternary piece using available apps / music software and discuss contrasts achieved.</p>



**Musicianship / Performance**

Play a melody with a range of an octave from written notation making decisions about dynamics.  
Understand the difference between semibreves, minims, crotchets, quavers, semiquavers and their rests.

**Musicianship / Performance**

Accompany melodies with an octave range using block chords or a bass line.  
Follow a wide range of dynamic performance directions.  
Play offbeat and syncopated rhythms.

**Musicianship / Performance**

Perform with others in ensembles, taking turns between melody and accompaniment.  
Read and play a four bar notated phrase.

**Vocabulary: pitch, mood, rhythm, call and response, pulse, tempo, ostinato(i), dynamics, tempo, gradually, high, low, unison, forte (f), piano (p), allegro, adagio, improvise, stave, lines, spaces, crotchets, quavers, rests, minims, instrumentation, duet, legato, staccato, crescendo, diminuendo, major, minor, pianissimo (pp), fortissimo (ff), mezzo forte (mf), mezzo piano (mp), chord, triad, structure/form, ternary, syncopation**