






## Long Term Music Curriculum Plan

Year	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b>F2</b> Vocab: See Y1 below	Charanga - Me!	Charanga - My Stories	Charanga – Everyone!	Charanga – Our World	Big Bear Funk	Reflect and Rewind
<b>Year 1</b> OS= Original Scheme MMC = Model Music Curriculum	Charanga: Hey you! Untuned percussion, pulse and voice (OS) Introducing Beat (MMC) 	Charanga: Rhythm in the way we walk and the Banana Rap (OS) Adding Rhythm and Pitch (MMC)  Phase 1 production	Charanga: In the groove (OS) Introducing Tempo and Dynamics (MMC) 	Charanga: Round and Round (singing in a round - OS) Combining Pulse, Rhythm and Pitch (MMC) 	Charanga: Blown Away Recorder Book 1 Having Fun with Improvisation (MMC) 	Charanga: Your Imagination (OS) Explore Sound and Create a Story (MMC) 
<b>Vocab</b>	<p>Pitch (high/low) Dynamics (loud/quiet), Timbre (different sounds from different instruments and voices) Tempo (slow/fast), Duration (long/short) Pulse (regular continuous beat) Rhythm (sounds/silences/beats in a bar).</p> <p>Improvise, rap, compose melody, perform, audience, imagination, verse, chorus Styles: Blue, Baroque, Latin, Irish Folk and Funk Instrument egs: Keyboard, trumpets, bass guitar, drums, decks, percussion, trumpets, saxophones</p>					





<b><u>Vocab</u></b>	Style indicators, melody, compose, improvise, cover, pulse, rhythm, pitch, tempo, dynamics, timbre, texture, structure, dimensions of music, Neo Soul, producer, groove, Motown, hook, riff, solo. Blues, jazz, improvise/improvisation, by ear, melody, ostinato, phrases, unison, Urban Gospel, civil rights, gender, equality unison, harmony.
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### **Events and Opportunities**

<b><u>F2</u></b>	<b><u>Y1</u></b>	<b><u>Y2</u></b>	<b><u>Y3</u></b>
<ul style="list-style-type: none"> <li>• Woodland area music zone</li> <li>• Exploring sound/instruments</li> <li>• Daily singing</li> <li>• Music Appreciation – Whole school focus on classical composers</li> </ul>	<ul style="list-style-type: none"> <li>• Introduce recorder in music sessions - summer</li> <li>• Daily singing</li> <li>• Music Appreciation – Whole school focus on classical composers</li> </ul>	<ul style="list-style-type: none"> <li>• Learn to play recorder – discreet and integrated sessions throughout the year</li> <li>• Djembe drumming (Spring half term)</li> <li>• Daily singing</li> <li>• Music Appreciation – Whole school focus on classical composers</li> </ul>	<ul style="list-style-type: none"> <li>• Weekly recorder sessions</li> <li>• Daily singing</li> <li>• Choir – optional</li> <li>• Music Appreciation – Whole school focus on classical composer</li> </ul>

<b><u>Y4</u></b>	<b><u>Y5</u></b>	<b><u>Y6</u></b>
<ul style="list-style-type: none"> <li>• Daily singing</li> <li>• Choir (optional)</li> <li>• Guitar (paid for by parents – optional)</li> <li>• Music Appreciation – Whole school focus on classical composer</li> </ul>	<ul style="list-style-type: none"> <li>• Daily singing</li> <li>• Choir (optional)</li> <li>• Area Band (optional)</li> <li>• Guitar (paid for by parents – optional)</li> <li>• Music Appreciation – Whole school focus on classical composer</li> </ul>	<ul style="list-style-type: none"> <li>• Daily singing</li> <li>• Choir (optional)</li> <li>• Area Band (optional)</li> <li>• Guitar (paid for by parents – optional)</li> <li>• Music Appreciation – Whole school focus on classical composer</li> </ul>

Events for Phase 1: Christmas performance

Events for Phase 2 and 3: Christmas Carol service at St Jude's church, Christmas in the City, Great Orchestra Experiment, Summer Sing, Music Camp, WH Summer Music Celebration Showcase Assembly.

## Summary of city music progression framework and expected standards

Charanga Original and Model Music Curriculum units match to this

By the end of Y2 most children should be able to:	By the end of Y4 most children should be able to:	By the end of Y6 most children should be able to:
<b>SINGING</b>		
Sing songs across a narrow pitch range of 5 notes with vocal control, accurate pitch and musical expression.	Sing songs within an octave range that include small and large leaps, with accurate pitch, musical expression and understanding of the principles of good singing.	Perform songs with appropriate musical style across a range of traditions, with accuracy of pitch and rhythm, musical phrasing, a sense of ensemble and with growing control of the principles of good singing.
Copy back short phrases from a song accurately	Hold own part in a round or 2-part song	Hold a harmony part or part in a 3- or 4-part round with confidence
<b>LISTENING</b>		
Listen actively to pieces of music, memorising and recognising key musical ideas and identifying when musical elements change	Use focused listening and aural memory to identify notated rhythms/pitch patterns and musical concepts such as metre, bars, melody/accompaniment, chords/harmony, dynamics and texture.	Use focused listening, aural memory and musical vocabulary to identify musical ideas from staff notation; and musical features such as chord patterns, syncopated rhythms, musical structures, instrumental playing techniques and use of technology.
Show a basic understanding that the sound of different pieces of music reflects the time, place and tradition that it comes from.	Show understanding of the origins and context of music across a range of cultural traditions, identifying the time, place and common instruments/ensembles used in that tradition.	Identify a wide range of different musical traditions and their characteristic musical features, including those seen across communities in Nottingham; identify specific pieces of music heard over their time in school, showing understanding of the origins and context of the music.

By the end of Y2 most children should be able to:	By the end of Y4 most children should be able to:	By the end of Y6 most children should be able to:
<b>COMPOSING &amp; IMPROVISING</b>		
Choose and combine sounds as appropriate for a story or other stimulus, varying musical elements to reflect changing moods	Compose an imaginative group piece inspired by music listened to, with a clear musical structure and making effective use of instruments played by the class.	Use instruments, voices or music technology/apps to compose music with a clear structure, use of chords and a variety of textures/timbres; review and refine draft versions into final pieces
Improvise simple musical conversations	Improvise solo for 1 or 2 bars over a backing track, using a limited range of pitches; improvise question and answer phrases	Improvise pieces freely, with a growing sense of character and musical shape, and improvise around a fixed groove, adjusting ideas to fit with chord changes.
Use visual symbols to represent a musical map of composed pieces	Compose short musical phrases to perform on the instrument they are learning, using rhythm notation and letter names.	Compose and notate longer melodic phrases with rhythmic variety, using a specific scale or key, and adding an accompaniment pattern
<b>MUSICIANSHIP (Yr1-2) →</b>	<b>PERFORMING &amp; READING NOTATION (Yr3-6)</b>	
Show through movement that they can feel the pulse/beat of a piece, and distinguish between music in 2 and 3 time	Demonstrate skills on a musical instrument with control of basic instrumental technique; pitch a small range of notes accurately, with simple musical expression, playing in time with a backing track and following a conductor.	Perform confidently in a mixed instrument ensemble, showing awareness of their role in the music, blending and balancing with other performers, following visual cues from a conductor for timing and musical expression.
Copy back and create rhythms, and use stick notation to represent simple rhythms	Learn to play short melodies across a small range of pitches by ear, with musical expression, and from simple staff notation; be able to recall them accurately later.	Play melodies and accompaniments using notes within an octave range, both by following staff notation and worked out by ear, with increasing accuracy, fluency, control and expression.
Identify when pitch goes up, down or stays the same	Link sound with rhythm notation symbols for minims, crotchets, paired quavers and rests; and link rises and falls of pitch with note position on the staff	Understand and play from music notation and expression marks commonly found in a simple band or orchestra part



# The Nottingham Music Progression Framework for KS1-2

Year 4

Year 4 By the end of year 3 most pupils should be able to:	SINGING	KEY CONCEPTS	LISTENING
	<p>Using songs from the <a href="#">MMC repertoire list</a> or songs with an equivalent purpose:</p> <ul style="list-style-type: none"> <li>Sing a broad range of unison songs with musical expression, pitching the voice accurately within the range of an octave (do-do) and following directions for getting louder (crescendo) and quieter (decrescendo)</li> <li>Sing rounds and partner songs in different time signatures</li> <li>Sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony</li> <li>Perform a range of songs in school assemblies (and as part of instrumental performances)</li> <li>Demonstrate a growing understanding of principles of good singing including warm-ups; breathing; posture; dynamics; phrasing; context and vocal health (see appendix)</li> </ul>	<p><b>Rhythm, Metre and Tempo:</b> Getting faster (accelerando), Getting slower (rallentando), bar, metre</p> <p><b>Pitch and Melody:</b> Pentatonic scale, major and minor tonality, pitch range do-do</p> <p><b>Structure:</b> Rounds and partner songs, repetition, contrast</p> <p><b>Harmony:</b> Static, moving</p> <p><b>Texture:</b> Duet, melody and accompaniment</p> <p><b>Dynamics:</b> Getting louder (crescendo), getting softer (decrescendo); legato (smooth), staccato (detached)</p> <p><b>Instruments:</b> Key instruments in foundation listening plus playing techniques</p> <p><b>Notation:</b></p> <ul style="list-style-type: none"> <li>Rhythm as year 3 plus rests</li> <li>Pitch notation, range of a 5<sup>th</sup> (do-re-mi-fa-soh)</li> <li>Signs for accelerando, rallentando, crescendo and decrescendo</li> </ul>	<p>Through <b>active listening</b> to a range of music from different cultures and traditions, as in the <a href="#">MMC foundation listening list</a> or suitable alternatives, and <i>revisiting</i> pieces from earlier years:</p> <ul style="list-style-type: none"> <li>Demonstrate understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</li> <li>Identify, across a range of music played and listened to: <ul style="list-style-type: none"> <li>the time, place and cultural tradition the music comes from</li> <li>the key instruments and types of ensemble in that tradition</li> </ul> </li> <li>Show understanding of the concepts of metre and bars by: <ul style="list-style-type: none"> <li>Counting bars rests in 2,3 and 4 time while listening</li> <li>Using standard conducting patterns for 2-time, 3 time and 4 time</li> </ul> </li> <li>Use focused listening and aural memory to identify details in music eg <ul style="list-style-type: none"> <li>whether the music has no harmony, static or changing harmony</li> <li>the difference between major and minor chords</li> <li>when a memorised or notated musical idea is heard</li> <li>how often a notated rhythm pattern appears</li> <li>which instruments play the melody or accompaniment</li> <li>when music gets faster or slower, louder or softer</li> </ul> </li> </ul>

## NOTTINGHAM MUSIC HUB RESOURCES AND LINKS

[Singing Festivals/Summer Sing/Christmas in the City](#)

[The Great Orchestra Experiment](#)

[MusicQuest 2020](#)

[Beethoven 5<sup>th</sup> symphony](#) is one of the [BBC 10 pieces](#)

[Calypso version 1](#) and [version 2](#)

[Lost in Space part 1](#), [part 2](#), [part 3](#), [part 4](#)

[Nanuma: version 1](#) and [version 2](#)

[El Burrito Sabanero](#) – rehearsal material [available from music hub](#)

Year 4	By the end of year 3 most pupils should be able to:		
	COMPOSING & IMPROVISING	READING NOTATION	PERFORMING
	<ul style="list-style-type: none"> <li>Improvise solo on the instrument they are learning for 1 or 2 bars over a backing track, using a limited range of pitches</li> <li>Compose pieces to perform on the instruments they are learning using notation:               <ul style="list-style-type: none"> <li>creating sequences of 2-, 3- or 4-beat phrases made up of minim, crotchet, crotchet rest and paired quavers arranged into bars</li> <li>creating short phrases that combine rhythmic notation with letter names, using a 5 note pentatonic scale (eg do, re, mi, so, la)</li> </ul> </li> <li>Compose an imaginative piece as a group:               <ul style="list-style-type: none"> <li>inspired by a piece the class has listened to during the year</li> <li>that makes effective use of the instruments played by the class</li> <li>with a planned musical structure that balances repetition and contrast</li> </ul> </li> <li>Capture and record creative ideas using graphic symbols, notation or music technology.</li> </ul>	<ul style="list-style-type: none"> <li>Link sound with symbol using standard staff rhythmic notation for minims, crotchets, paired quavers and rests.</li> <li>Follow and perform simple rhythmic scores to a steady beat, maintaining individual parts accurately</li> <li>Aurally identify which notated rhythm from a choice is being played</li> <li>Link sound with symbol for rises and falls of pitch with note position on the stave, working up and down from a home note suitable for the instrument being learned</li> </ul>	<p>Demonstrate basic skills on a musical instrument through Whole Class Ensemble, exploring music from different styles, cultures and times</p> <ul style="list-style-type: none"> <li>Control basic instrumental technique (eg tonguing/bowing)</li> <li>Pitch a small range of notes accurately (eg open strings to 1<sup>st</sup>/2<sup>nd</sup> finger on violin, or 5-6 notes on brass/wind)</li> <li>Play with simple expression eg loud, soft, legato, staccato</li> <li>Follow gestures from a conductor to understand when to start and stop playing</li> <li>Play melodies in time with a backing track, and play accompaniment parts to recorded melodies</li> <li>Read and perform melodies following staff notation, including pieces composed themselves, using the small range of notes learned</li> <li>Perform in two or more parts from simple notation</li> <li>Learn short melodies by ear with musical expression, and be able to reproduce them accurately later</li> <li>Copy back short phrases using the range of notes learned</li> </ul>
		NOTTINGHAM MUSIC HUB RESOURCES AND LINKS	
		<p><a href="#">Whole Class Ensemble/In Harmony programmes</a></p> <p><a href="#">Creative Challenge</a></p> <p>Case study relating to 'Take the A train' as a listening/composing project in <a href="#">MMC Appendix 3</a></p> <p>Suggestions for composing inspired by pieces listened to in Great Orchestra Experiment teacher packs on Music Hub SharePoint sites – <a href="#">click here to request access</a></p>	

*Suggested music ICT apps to support this*  
 iPad: GarageBand PC: Audacity;  
<https://beautifulaudioeditor.appspot.com/>



# Year 5

Year 5	By the end of year 3 most pupils should be able to:	SINGING	KEY CONCEPTS (Yr 5/6)	LISTENING
		<p>Using songs from the <a href="#">MMC repertoire list</a> or songs with an equivalent purpose:</p> <ul style="list-style-type: none"> <li>Sing a broad range of songs from an extended repertoire:               <ul style="list-style-type: none"> <li>with a sense of ensemble and performance</li> <li>observing phrasing, accurate pitching and appropriate style</li> </ul> </li> <li>Sing three-part rounds, partner songs, and songs with a verse and a chorus.</li> <li>Hold their own part confidently when others are performing different parts</li> <li>Perform a range of songs in school assemblies and in performance opportunities in or out of school</li> <li>Demonstrate increasing control in relation to principles of good singing including warm-ups; breathing; posture; dynamics; phrasing; context and vocal health (see appendix)</li> </ul>	<p><b>Rhythm, Metre and Tempo:</b> Simple/compound time, syncopation</p> <p><b>Pitch and Melody:</b> Full diatonic scale in different keys</p> <p><b>Structure:</b> Ternary form, verse and chorus form, music with multiple sections</p> <p><b>Harmony:</b> Triads, chord progressions</p> <p><b>Texture:</b> Music in 3 parts, music in 4 parts</p> <p><b>Dynamics:</b> Wider range of dynamics including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet)</p> <p><b>Instruments:</b> Instruments used in Foundation Listening including playing techniques and effects, eg pizzicato and tremolo</p> <p><b>Music technology:</b> sample, loop, sequence</p> <p><b>Notation:</b></p> <ul style="list-style-type: none"> <li>Rhythm as year 4 plus semibreves, semiquavers</li> <li>Time signatures 2/4, 3/4, 4/4</li> <li>Pitch notation, range of an octave, sharp, flat, natural</li> </ul> <p>NOTTINGHAM MUSIC HUB RESOURCES AND LINKS</p> <p><a href="#">Music in Nottingham project</a></p> <p><a href="#">Singing Festivals/Summer Sing/Christmas in the City</a></p> <p><a href="#">MusicQuest 2020</a></p> <ul style="list-style-type: none"> <li>level 3 focuses on verse/chorus listening</li> <li>level 4 focuses on identifying rhythm notation</li> </ul> <p>There is a listening case study of the <a href="#">English Folk Song Suite</a> in <a href="#">MMC Appendix 3</a></p> <p><a href="#">Dipidu</a> – song, good for difference between 2/4 and 3/4</p>	<p>Through <i>active listening</i> to a range of music from different cultures and traditions, as in the <a href="#">MMC foundation listening</a> lists or suitable alternatives, and by <i>revisiting pieces</i> heard in earlier years:</p> <ul style="list-style-type: none"> <li>Demonstrate understanding of the stories, origins, traditions, history, social context and key musical features of the music they are listening to, singing and playing.</li> <li>Identify the time, place and tradition in pieces similar to those already heard</li> <li>Show awareness of some of the wide range of musical cultures and traditions seen across in Nottingham</li> </ul> <p>Use focused listening and aural memory to identify details in music eg</p> <ul style="list-style-type: none"> <li>Recognise when chords change, and when a chord progression returns in a piece</li> <li>Identify when music is in 2,3 or 4 time and the difference between simple/compound time signatures (eg VW folk song)</li> <li>Identify a notated rhythm pattern when it is heard in the context of a piece of music</li> <li>Recognise when music is syncopated</li> <li>Count the number of bars before a key musical feature is heard</li> <li>Identify different playing techniques such as pizzicato/tremolo (strings)</li> <li>Identify the verse, chorus and structure of a song</li> <li>Recognise which elements of a piece have been created using music technology, including loops and samples</li> </ul>

Year 5	By the end of year 3 most pupils should be able to:		
	COMPOSING & IMPROVISING	READING NOTATION	PERFORMING
	<p>Improvise:</p> <ul style="list-style-type: none"> <li>freely over a drone, developing sense of shape and character, using a wider range of dynamics, from very quiet to very loud (pp-ff)</li> <li>over a simple groove or chord pattern, responding to the beat and style, creating a satisfying melodic shape</li> </ul> <ul style="list-style-type: none"> <li>Compose melodies made from pairs of phrases in a key suitable for the instrument used, perhaps with rhythmic or chordal accompaniment</li> <li>Compose an imaginative piece as a group:             <ul style="list-style-type: none"> <li>inspired by a composing technique in a piece the class has listened to during the year</li> </ul> </li> <li>using chords to evoke a specific atmosphere, mood or environment</li> <li>that makes effective use of the instruments played by the class to create a variety of different musical textures and timbres</li> <li>combining musical ideas into a planned musical structure that balances repetition and contrast eg ternary form (ABA)</li> <li>Suggest ways to refine pieces and help them communicate more effectively to an audience</li> <li>Capture and record creative ideas using graphic symbols, rhythm or staff notation or music technology</li> </ul> <p><i>Suggested music ICT apps to support this</i>  <i>iPad: GarageBand; Groovemaker Free; Loopsequer Lite; S4 Rhythm Composer</i>  <i>PC: 3</i></p>	<ul style="list-style-type: none"> <li>Understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers.</li> <li>Read, play and aurally identify rhythmic phrases using these note lengths</li> <li>Understand the concepts of a bar, barline and the differences between 2/4-, 3/4- and 4/4-time signatures.</li> <li>Understand how rhythm and pitch are both represented on a 5-line stave.</li> <li>Read and perform pitch notation within an octave (eg do-do).</li> <li>Understand concept of sharp, flat and natural notes and their symbols</li> </ul> <p>NOTTINGHAM MUSIC HUB RESOURCES AND LINKS</p> <p><a href="#">Whole Class Ensemble/In Harmony follow-on programmes</a></p> <p><a href="#">Music Hub Creative Challenge</a></p> <p><a href="#">Music Camp</a></p> <p><a href="#">Area Bands</a> and <a href="#">RHYO ensembles</a></p> <p><a href="#">Digital lessons and grade exam support</a></p> <p><a href="#">Suggestions for composing inspired by pieces listened to</a> in Great Orchestra Experiment teacher packs on Music Hub SharePoint site – <a href="#">click here to request access</a></p>	<ul style="list-style-type: none"> <li>Perform with increasing accuracy, fluency, control and expression</li> <li>Play by ear on tuned instruments, copying longer phrases, syncopated rhythms and familiar melodies.</li> <li>Play melodies following staff notation within the range of an octave (do-do), as appropriate to the instruments used</li> <li>Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards.</li> <li>Perform simple, chordal accompaniments to familiar songs</li> <li>Identify how to improve own performing</li> <li>Perform a range of pieces in an ensemble of mixed acoustic instruments, eg a school orchestra or area band</li> <li>Hold a part in an instrumental ensemble when others are performing different parts</li> <li>Follow a conductor's gestures to help count bars' rests accurately, and achieve accurate entries and endings</li> </ul>

## Freedom Factory Music Coverage

End of year 4	Singing	Listening	Composing and Improvising	Performing and Reading Notation
	Sing songs within an octave range that include small and large leaps, with accurate pitch, musical expression and understanding of the principles of good singing.	Use focused listening and aural memory to identify notated rhythms/pitch patterns and musical concepts such as metre, bars, melody/accompaniment, chords/harmony, dynamics and texture.	Compose an imaginative group piece inspired by music listened to, with a clear musical structure and making effective use of instruments played by the class.	Demonstrate skills on a musical instrument with control of basic instrumental technique; pitch a small range of notes accurately, with simple musical expression, playing in time with a backing track and following a conductor.
	Hold own part in a round or 2-part song	Through active listening to a range of music from different cultures and	Structure musical ideas (e.g. using echo or question and answer phrases) to	Apply word chants to rhythms, understanding how to link each syllable to
	Sing forte (but without shouting) and piano, loud and soft.	Show, through movement or simple conducting gestures, that they can hear	Compose a song or chant over a repeated rhythm pattern (ostinato) on	Playing at different dynamic levels (eg loud, soft)
	Perform actions confidently and in time to a range of action songs (e.g. Heads and Walk, move or clap a steady beat with others, changing the speed of the beat	Recognise when the texture of a piece of music is solo, unison or layered.		Individually copy rhythms and stepwise melodic phrases with accuracy at different
	Demonstrate a growing understanding of principles of good singing including warm-	Identify key instruments across different styles of music listened to eg violin, flute,		
	Structure musical ideas (e.g. using echo or question and answer phrases) to	Memorise musical ideas (eg a melody, a chorus, a rhythmic idea) and identify		
	Sing a widening range of unison songs of varying styles and structures with a pitch			
	Copy back phrases of a song with accuracy of rhythm and pitch.			
	Sing with an awareness of - the shape of the melody, phrases in a song, the			
End of year 6	Singing	Listening	Composing and Improvising	Performing and Reading Notation
	Sing with a sense of ensemble and performance including: • rhythmic	Through active listening to a range of music from different cultures and	• Improvise in small groups to create music:	Perform with confidence and increasing accuracy, fluency, control and expression
	Sing in a school performance opportunities and to a wider audience.		Create a rhythmic or chordal accompaniment to enhance composed	With guidance, adjust performing styles, techniques and expression as appropriate
	Demonstrate increasing control in relation to principles of good singing			Engage musically with others through ensemble playing (e.g. school orchestra,