


















Long Term Music Curriculum Plan

Year	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
F1 <u>Vocab:</u> See Y1 below	Learning to listen – listening games The Rhyme Challenge – singing familiar and new nursery rhymes Theme / seasonal related songs Introduction to percussion – start / stop / tempo Performing poetry to peers	Listening with increased attention to wide variety of sounds Developing percussion skills - dynamics, tempo, pulse Introduction to performing to an audience F1 Christmas 'Sing-a-Long'	Learning to listen (January intake) Responding to what is heard through words / actions / mark making / creating Theme / seasonal related songs	Singing the pitch of a tone + singing the melodic shape – familiar songs and rhymes Theme / seasonal related songs	Creating own songs, or improvising a song around one they know Introduction to different genres of music linked to familiar stories, core books, festivals Theme / seasonal related songs	Playing familiar instruments with increasing control and confidence with dynamics, tempo, pulse Theme / seasonal related songs
	Once taught skills are regularly revisited over the course of the year to develop confidence, independence and application 					
F2 Vocab: See Y1 below	Confidence building – singing familiar songs/nursery rhymes. Learning Autumn songs. Play instruments with increasing control: fast and slow, stop and go, loud and quietly.	Practising turn-taking and listening skills. Continue to play instruments with increasing control. Play instruments with increasing control: fast and slow, stop and go, loud and quietly. EYFS Christmas Performance	Circle games, including using the parachute/lycra. Spring songs. Playing a variety of instruments, moving to the pattern of sound and music.	Circle games, including using the parachute/lycra. Spring Songs. Playing a variety of instruments, moving to the pattern of sound and music.	Sings in group or on their own, increasingly matching the pitch and following the melody. Playing instruments in time with the rhythm/tempo of different songs. Summer Songs.	Listens attentively, move to and talk about music, expressing their feelings and responses. Playing instruments in time with the rhythm/tempo of different songs. Summer Songs.

<p><u>Year 1</u></p> <p>Based on MMC framework see below</p>	<p>Charanga: My Musical Heartbeat</p> <p>Untuned percussion, pulse and voice</p> 	<p>Charanga: Dance, Sing and Play</p> <p>KS1 production</p>	<p>Charanga: Exploring Sounds</p> 	<p>Charanga: Learning to Listen</p> 	<p>Charanga: Having Fun with Improvisation</p> <p>Blown Away Recorder Book 1</p> 	<p>Charanga: Lets Perform Together</p> <p>Blown Away Recorder Book 1</p> 
<p><u>Vocab</u></p>	<p>Pitch (high/low)</p> <p>Dynamics (loud/quiet),</p> <p>Timbre (different sounds from different instruments and voices)</p> <p>Tempo (slow/fast), Duration (long/short)</p> <p>Pulse (regular continuous beat)</p> <p>Rhythm (sounds/silences/beats in a bar).</p> <p>Improvise, rap, compose melody, perform, audience, imagination, verse, chorus</p> <p>Styles: Blue, Baroque, Latin, Irish Folk and Funk</p> <p>Instrument egs: Keyboard, trumpets, bass guitar, drums, decks, percussion, trumpets, saxophones</p>					





	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<u>Year 2</u> Based on MMC framework see below	Charanga: Pulse, Rhythm,  Pitch 	Charanga: Playing in an Orchestra KS1 Production 	Charanga: Inventing a Musical Story  	Charanga: Recognising Different Sounds  	Charanga: Exploring Improvisation  	Charanga: Our Big Concert  
<u>Vocab</u>	Pitch (high/low) Changes in Dynamics (loud/quiet) Timbre (different sounds created by hitting, blowing, plucking, bowing, through digital technology) Tempo (slow/fast) Duration (long/short) Difference between Pulse and Rhythm (Pulse - regular continuous beat and Rhythm - sounds/silences/beats in a bar). Ostinato (repeated pattern) Graphic Score (visual representation of sound) Improvise, rap, compose melody, perform, audience, imagination, verse, chorus. Styles: Blue, Baroque, Latin, Irish Folk, Reggae and Funk Instrument egs: Keyboard, synthesizer, trumpets, bass guitar, drums, decks, percussion, trumpets, saxophones					

<u>Year 3</u> Based on MMC Framework see below	PPA Ltd: Exploring Descriptive Sounds: Carnival of the Animals	PPA Ltd: Exploring Rhythmic Patterns: Christmas Pop Songs Vol 2	PPA Ltd: Exploring Arrangements: Musical Spot the Difference	PPA Ltd: Exploring Pentatonic Scales: Pentatonic Songs from Around the World	PPA Ltd: Exploring Sound Colours: Dukas' the Sorcerer's Apprentice	PPA Ltd: Exploring Singing Games: Looking Back
<u>Vocab</u>	Pitch (high/low) Changes in Dynamics (loud/quiet) Timbre (different sounds created by hitting, blowing, plucking, bowing, through digital technology) Tempo (slow/fast) Duration (long/short) Difference between Pulse and Rhythm (Pulse - regular continuous beat and Rhythm - sounds/silences/beats in a bar). Ostinato (repeated pattern) Graphic Score (visual representation of sound) Start learning about basic music theory: Staves, Lines and spaces, Clefs, Crotchet, Minims, Paired quavers. Identify if a song is major or minor.					

<u>Year 4 and 5</u> Weekly brass and woodwind sessions all year - see	Nottingham Music Service tuition 	Nottingham Music Service tuition 	Nottingham Music Service tuition 	Nottingham Music Service tuition 	Nottingham Music Service tuition 	Nottingham Music Service tuition 
---	---	---	--	---	---	---

Progression Framework below						
<u>Vocab</u>	<p>Pitch (high/low)</p> <p>Changes in Dynamics (loud/quiet)</p> <p>Timbre (different sounds created by hitting, blowing, plucking, bowing, through digital technology)</p> <p>Tempo (slow/fast)</p> <p>Duration (notes lasting for different numbers of beats – sleep (4), stride (2), walk (1), running (1/2)</p> <p>Rests of one beat (shh) or more, or whole bars</p> <p>Difference between Pulse and Rhythm (Pulse - regular continuous beat and Rhythm - sounds/silences/beats in a bar).</p> <p>Ostinato (repeated pattern)</p> <p>Graphic Score (visual representation of sound)</p> <p>Improvise, rap, compose melody, perform, audience, imagination, riff</p> <p>Styles: Blues, Baroque, Latin, Irish Folk, Reggae, Jazz, Big Band, Funk and other world music</p> <p>Instrument egs: Keyboard, synthesizer, trumpets, bass/acoustic guitar, drums, decks, percussion, trumpets, saxophones</p>					

Year 6 have the opportunity to continue with follow lessons in woodwind and brass

<u>Year 6</u>	PPA Ltd: Exploring Sounds Music for Film and Television	PPA Ltd: Exploring Musical Processes Songs from WWII 	PPA Ltd: Exploring Pulse and Rhythm The Music of Africa 	PPA Ltd: Exploring Rounds Rap 	PPA Ltd: Exploring Lyrics and Melody Women in Music 	PPA Ltd: Performing Together Looking Back
<u>Vocab</u>	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, hip hop, improvise/improvisation, by ear, melody, ostinato, phrases, unison, Urban Gospel, civil rights, gender, equality unison, harmony.					

Events and Opportunities

<u>F1</u>	<u>F2</u>	
<ul style="list-style-type: none"> • Music Appreciation – Whole school focus on composer 	<ul style="list-style-type: none"> • Woodland area music zone • Exploring sound/instruments • Daily singing • 	
<u>Y1</u>	<u>Y2</u>	<u>Y3</u>
<ul style="list-style-type: none"> • Introduce recorder in music sessions - summer • Daily singing • Music Appreciation – Whole school focus on composer 	<ul style="list-style-type: none"> • Learn to play recorder – discreet sessions early Autumn • Daily singing • Music Appreciation – Whole school focus on composer 	<ul style="list-style-type: none"> • Brush up recorder sessions – early Autumn • Daily singing • Choir – optional • Music Showcase assembly • Music Appreciation – Whole school focus on composer
Y4	Y5	Y6
<ul style="list-style-type: none"> • Daily singing • Choir (optional) • Music Showcase assembly • Guitar (paid for by parents – optional) • Music Appreciation – Whole school focus on composer 	<ul style="list-style-type: none"> • Daily singing • Choir (optional) • Music Showcase assembly • Area Band (optional) • Guitar (paid for by parents – optional) • Music Appreciation – Whole school focus on composer 	<ul style="list-style-type: none"> • Daily singing • Choir (optional) • Music Showcase assembly • Area Band (optional) • Guitar (paid for by parents – optional) • Music Appreciation – Whole school focus on composer

Events for Early Years: Sharing Poetry and Christmas Sing Along to audience of children and parents

Events for KS1: Christmas Sing Along/Story based to audience of children and parents

Events for KS2: 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.

The Nottingham Music Progression Framework for KS1-2

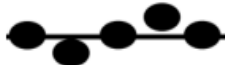
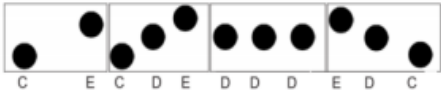
Highlighting has been used across the framework to show how some resources link to specific concepts or expected standards

Summary of city music progression framework and expected standards

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:
SINGING		
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
LISTENING		
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:
COMPOSING & IMPROVISING		
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
MUSICIANSHIP (Yr1-2) →	PERFORMING & READING NOTATION (Yr3-6)	
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

Year 3	SINGING	KEY CONCEPTS	LISTENING
By the end of year 3 most pupils should be able to:	<p>Using songs from the MMC repertoire list or songs with an equivalent purpose:</p> <ul style="list-style-type: none"> Sing a widening range of unison songs of varying styles and structures with a pitch range of a 5th (do–so) tunefully and with expression. Copy back phrases of a song with accuracy of rhythm and pitch. Sing with awareness of: <ul style="list-style-type: none"> the shape of a melody phrases in a song the character and style of the song Sing forte (but without shouting) and piano, loud and soft. Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders). Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. Perform as a choir in school assemblies. 	<p>Rhythm, Metre and Tempo: Downbeat, pulse, beat Beats in a bar (1-2,1-2 or 1-2-3, 1-2-3)</p> <p>Pitch and Melody: High, low, rising, falling</p> <p>Structure and Form: Call and response; question phrase, answer phrase, echo, ostinato</p> <p>Harmony: Drone</p> <p>Texture: Unison, layered, solo</p> <p>Dynamics: loud (forte) and quiet (piano)</p> <p>Instruments: Key instruments in foundation listening</p> <p>Notation:</p> <ul style="list-style-type: none"> Rhythm Crotchets (walk), paired quavers (running), minims (stride) Pitch Stave, lines and spaces, clef. Differences between higher and lower sounds represented by dot notation being on, above or below a line – range of a 3rd, do-re-mi Other Fast (allegro), slow (adagio), loud (forte) quiet (piano) 	<p>Through <i>active listening</i> to a range of music from different cultures and traditions, as in the MMC foundation listening lists or suitable alternatives, and by <i>revisiting</i> pieces heard in earlier years:</p> <ul style="list-style-type: none"> Demonstrate understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Show, through movement or simple conducting gestures, that they can hear the pulse/beat; difference between music with 2 beats in a bar and 3 beats in a bar and feel where the strong downbeat (first beat of the bar) comes. Recognise when the texture of a piece of music is solo, unison or layered. Identify when the dynamics of a piece of music are loud (forte) or quiet (piano). Identify the difference between high and low pitch, and when pitch is rising or falling.
	<p><i>Demonstrate a growing understanding of principles of good singing including warm-ups; breathing; posture; dynamics; phrasing; context and vocal health (see appendix)</i></p>	<p>NOTTINGHAM MUSIC HUB RESOURCES AND LINKS</p> <p>Singing Festivals/Summer Sing/Christmas in the City</p> <p>John the Captain resource (on Music Hub SharePoint site – click here to request access)</p> <p>Singing Resources for Si, Si, Si - score on music hub SharePoint site – click here to request access</p> <p>Night on Bare Mountain is one of the BBC 10 pieces, and there is also a case study in MMC Appendix 3</p> <p>Hallelujah Chorus listening challenge</p> <p>2 time/3-time Challenge</p>	<ul style="list-style-type: none"> Identify key instruments across different styles of music listened to eg violin, flute, trumpet, trombone, sitar, tabla, guitar, drum kit. Move to music changing between walks/running/stride to identify the difference between quavers, crotchets and minims. Listen attentively to music from a range of cultures and traditions, including those represented by communities in Nottingham, using simple musical vocabulary to describe some of the detail heard. Memorise musical ideas (eg a melody, a chorus, a rhythmic idea) and identify when, or how many times it is heard in a piece.

	COMPOSING & IMPROVISING	READING NOTATION	PERFORMING
	<p><i>Improvising</i></p> <ul style="list-style-type: none"> Invent short 'on-the-spot' responses* using a limited note-range eg in short gaps in a backing track or drum circle, or by making up an 'answer' to a musical 'question' <p>(* using voices, tuned and untuned percussion and/or instruments)</p> <ul style="list-style-type: none"> Structure musical ideas (e.g. using echo or question and answer phrases) to create music that has a beginning, middle and end. Explore the timbre (different sounds) that one instrument can make, choosing suitable sounds to accompany a verse, painting, photograph or story <p><i>Composing</i></p> <ul style="list-style-type: none"> Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi) Compose: <ul style="list-style-type: none"> song accompaniments on untuned percussion using crotchets, minims and paired quavers a song or chant over a repeated rhythm pattern (ostinato) on instruments or body percussion <p><i>Suggested music ICT apps to support this</i></p> <p>iPad: GarageBand (sampler function); Monkeydrum PC: www.onlinesequencer.net</p>	<ul style="list-style-type: none"> Understand the concepts of stave, lines and spaces, and clef Use dot notation and a 1-line stave to show higher or lower pitch (within range of a 3rd – eg on, above or below a line) Understand the differences between crotchets, minims and paired quavers and perform these accurately in time with a beat using body or untuned percussion Apply word chants to rhythms, understanding how to link each syllable to one musical note. <p>NOTTINGHAM MUSIC HUB RESOURCES AND LINKS</p> <p>Pre-Whole-Class-Ensemble/In Harmony programmes</p> <p>John the Captain resource (on Music Hub SharePoint site – click here to request access)</p> <p>MusiQuest level 2 explores film music and choosing sounds</p>	<ul style="list-style-type: none"> Show a basic facility in playing tuned percussion or a melodic instrument such as a recorder, with control of: <ul style="list-style-type: none"> simple instrumental technique eg, control of beater; breathing, tonguing, hand positions on recorder playing at different dynamic levels (eg loud, soft) Play and perform melodies following staff notation on a 1-line stave, understanding how pitch rises or falls in relation to dots being on, above or below a line  <ul style="list-style-type: none"> Use listening skills to identify or put in order phrases using a one-line stave or dot notation, showing different arrangements of notes such as C-D-E/do-re-mi  <ul style="list-style-type: none"> Individually copy rhythms and stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow.

Year 3 Skill Progression

Year Three Unit 1 - The Carnival of the Animals: Exploring Descriptive Sounds

- All children will be introduced to 'The Carnival of the Animals'.
- All children will listen to and discuss music from 'The Carnival of the Animals'.
- All children will discuss how the composer, Saint-Saëns, uses descriptive sounds to conjure the image of different animals in the audience's head.
- All children will use percussion instruments, vocal noises and body percussion to create compositions based upon a theme.

Year Three Unit 2 – Christmas Pop Songs Vol. 2: Exploring Rhythmic Patterns

- All children will begin to read, chant and play using a range of percussion instruments a variety of different rhythms.
- All children will learn that an ostinato is a short repeated pattern.
- All children will work as a team to compose a rap.
- All children will begin to read a greater variety of rhythms using standard notation.
- All children will create and perform a four bar rhythm using standard notation.

Year Three Unit 3 – Musical Spot the Difference: Exploring Arrangements

- All children will listen to and compare and contrast two different versions of the same song.
- All children will explain that an arrangement is how a piece of music is created.
- All children will learn about the process of arranging or creating arrangements.
- All children will rehearse and perform an arrange of a song using tuned and untuned percussion.
- All children will learn to play a short three note melody on the glockenspiel using dot notation.
- All children will compose a four bar melody using dot notation.

Year Three Unit 4 - Pentatonic Songs from Around the World: Exploring Pentatonic Scales

- All children will learn that pentatonic scales are scales which are comprised of only five notes.
- All children will learn that a pentatonic song contains only five notes in the melody.
- All children will learn to sing a variety of pentatonic songs.

- All children will accompany a song using notes from the pentatonic scale.
- All children will create an accompaniment for a song using notes from the pentatonic scale.
- All children will create a four bar composition using dot notation and notes from the pentatonic scale.

Year Three Unit 5 - Dukas' 'The Sorcerer's Apprentice': Exploring Sound Colours

- All children will describe the four families of the orchestra and pinpoint several instruments that are associated with each family.
- All children will investigate how to create a thin texture.
- All children will create a composition using A-B-A form.
- All children will investigate how Dukas uses percussion to create different colours and emotions in 'The Sorcerer's Apprentice'.
- All children will begin to analyse 'The Sorcerer's Apprentice' and their own compositional work using non-musical vocabulary.
- All children will sing a song in two-parts.

Year Three Unit 6 - Looking Back Vol. 1: Exploring Singing Games

- All children will be introduced to the concept of singing games.
- All children will describe some of the characteristics of singing and clapping games.
- All children will take part in a range of singing and clapping games of different difficulties.
- All children will create their own singing and clapping games.
- All children will compose their own melodies.

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 MMC repertoire list or songs with an equivalent purpose:</p> <ul style="list-style-type: none"> 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) Sing rounds and partner songs in different time signatures Sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony Perform a range of songs in school assemblies (and as part of instrumental performances) Demonstrate a growing understanding of principles of good singing including warm-ups; breathing; posture; dynamics; phrasing; context and vocal health (see appendix) 	<p>Rhythm, Metre and Tempo: Getting faster (accelerando), Getting slower (rallentando), bar, metre</p> <p>Pitch and Melody: Pentatonic scale, major and minor tonality, pitch range do-do</p> <p>Structure: Rounds and partner songs, repetition, contrast</p> <p>Harmony: Static, moving</p> <p>Texture: Duet, melody and accompaniment</p> <p>Dynamics: Getting louder (crescendo), getting softer (decrescendo); legato (smooth), staccato (detached)</p> <p>Instruments: Key instruments in foundation listening plus playing techniques</p> <p>Notation:</p> <ul style="list-style-type: none"> Rhythm as year 3 plus rests Pitch notation, range of a 5th (do-re-mi-fa-soh) Signs for accelerando, rallentando, crescendo and decrescendo <p>NOTTINGHAM MUSIC HUB RESOURCES AND LINKS</p> <p>Singing Festivals/Summer Sing/Christmas in the City</p> <p>The Great Orchestra Experiment</p> <p>MusicQuest 2020</p> <p>Beethoven 5th symphony is one of the BBC 10 pieces</p> <p>Calypso version 1 and version 2</p> <p>Lost in Space part 1, part 2, part 3, part 4</p> <p>Nanuma: version 1 and version 2</p> <p>El Burrito Sabanero – rehearsal material available from music hub</p>	<p>Through active listening to a range of music from different cultures and traditions, as in the MMC foundation listening lists or suitable alternatives, and <i>revisiting</i> pieces from earlier years:</p> <ul style="list-style-type: none"> Demonstrate understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Identify, across a range of music played and listened to: <ul style="list-style-type: none"> the time, place and cultural tradition the music comes from the key instruments and types of ensemble in that tradition Show understanding of the concepts of metre and bars by: <ul style="list-style-type: none"> Counting bars rests in 2,3 and 4 time while listening Using standard conducting patterns for 2-time, 3 time and 4 time Use focused listening and aural memory to identify details in music eg <ul style="list-style-type: none"> whether the music has no harmony, static or changing harmony the difference between major and minor chords when a memorised or notated musical idea is heard how often a notated rhythm pattern appears which instruments play the melody or accompaniment when music gets faster or slower, louder or softer

COMPOSING & IMPROVISING

- Improvise solo on the instrument they are learning for 1 or 2 bars over a backing track, using a limited range of pitches
- Compose pieces to perform on the instruments they are learning using notation:
 - creating sequences of 2-, 3- or 4-beat phrases made up of minim, crotchet, crotchet rest and paired quavers arranged into bars
 - creating short phrases that combine rhythmic notation with letter names, using a 5 note pentatonic scale (eg do, re, mi, so, la)
- Compose an imaginative piece as a group:
 - inspired by a piece the class has listened to during the year
 - that makes effective use of the instruments played by the class
 - with a planned musical structure that balances repetition and contrast
- Capture and record creative ideas using graphic symbols, notation or music technology.

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

READING NOTATION

- Link sound with symbol using standard staff rhythmic notation for minims, crotchets, paired quavers and rests.
- Follow and perform simple rhythmic scores to a steady beat, maintaining individual parts accurately
- Aurally identify which notated rhythm from a choice is being played
- Link sound with symbol for rises and falls of pitch with note position on the staff, working up and down from a home note suitable for the instrument being learned

NOTTINGHAM MUSIC HUB RESOURCES AND LINKS

[Whole Class Ensemble/In Harmony programmes](#)

[Creative Challenge](#)

Case study relating to 'Take the A train' as a listening/composing project in [MMC Appendix 3](#)

Suggestions for composing inspired by pieces listened to in Great Orchestra Experiment teacher packs on Music Hub SharePoint sites – [click here to request access](#)

PERFORMING

- Demonstrate basic skills on a musical instrument through Whole Class Ensemble, exploring music from different styles, cultures and times
- Control basic instrumental technique (eg tonguing/bowing)
 - Pitch a small range of notes accurately (eg open strings to 1st/2nd finger on violin, or 5-6 notes on brass/wind)
 - Play with simple expression eg loud, soft, legato, staccato
 - Follow gestures from a conductor to understand when to start and stop playing
 - Play melodies in time with a backing track, and play accompaniment parts to recorded melodies
 - Read and perform melodies following staff notation, including pieces composed themselves, using the small range of notes learned
 - Perform in two or more parts from simple notation
 - Learn short melodies by ear with musical expression, and be able to reproduce them accurately later
 - Copy back short phrases using the range of notes learned

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

COMPOSING & IMPROVISING

Improvise:

- freely over a drone, developing sense of shape and character, using a wider range of dynamics, from very quiet to very loud (pp-ff)
- over a simple groove or chord pattern, responding to the beat and style, creating a satisfying melodic shape
- Compose melodies made from pairs of phrases in a key suitable for the instrument used, perhaps with rhythmic or chordal accompaniment
- Compose an imaginative piece as a group:
 - inspired by a composing technique in a piece the class has listened to during the year
- using chords to evoke a specific atmosphere, mood or environment
- that makes effective use of the instruments played by the class to create a variety of different musical textures and timbres
- combining musical ideas into a planned musical structure that balances repetition and contrast eg ternary form (ABA)
- Suggest ways to refine pieces and help them communicate more effectively to an audience
- Capture and record creative ideas using graphic symbols, rhythm or staff notation or music technology

Suggested music ICT apps to support this

iPad: GarageBand; Groovemaker Free; Loopseque Lite; S4

Rhythm Composer

PC: 3

READING NOTATION

- Understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers.
- Read, play and aurally identify rhythmic phrases using these note lengths
- Understand the concepts of a bar, barline and the differences between 2/4-, 3/4- and 4/4-time signatures.
- Understand how rhythm and pitch are both represented on a 5-line stave.
- Read and perform pitch notation within an octave (eg do-do).
- Understand concept of sharp, flat and natural notes and their symbols

NOTTINGHAM MUSIC HUB RESOURCES AND LINKS

[Whole Class Ensemble/In Harmony follow-on programmes](#)

[Music Hub Creative Challenge](#)

[Music Camp](#)

[Area Bands](#) and [RHYO ensembles](#)

[Digital lessons and grade exam support](#)

[Suggestions for composing inspired by pieces listened to in Great Orchestra Experiment teacher packs on Music Hub SharePoint site – click here to request access](#)

PERFORMING

- Perform with increasing accuracy, fluency, control and expression
- Play by ear on tuned instruments, copying longer phrases, syncopated rhythms and familiar melodies.
- Play melodies following staff notation within the range of an octave (do-do), as appropriate to the instruments used
- Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards.
- Perform simple, chordal accompaniments to familiar songs
- Identify how to improve own performing
- Perform a range of pieces in an ensemble of mixed acoustic instruments, eg a school orchestra or area band
- Hold a part in an instrumental ensemble when others are performing different parts
- Follow a conductor's gestures to help count bars' rests accurately, and achieve accurate entries and endings

Year 6 By the end of year 3 most pupils should be able to:	SINGING	KEY CONCEPTS	LISTENING
	<p>Using songs from the MMC repertoire list or songs with an equivalent purpose:</p> <p>Sing songs from a variety of different countries and traditions, as part of a choir, with a sense of ensemble and performance including:</p> <ul style="list-style-type: none"> • rhythmic accuracy, including with syncopated rhythms • musical phrasing • a sense of shape and direction • accurate pitching • an appropriate style for the song <p>Sing three- and four-part rounds or partner songs, holding own part, even when randomly placed within the group</p> <p>Use listening skills and vocal independence to sing a separate harmony part with confidence</p> <p>Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.</p> <p><i>Demonstrate increasing control in relation to principles of good singing including warm-ups; breathing; posture; dynamics; phrasing; context and vocal health (see appendix</i></p>	<p>As year 5 plus understanding of notation symbols needed to play or follow a band/orchestra part</p> <p>NOTTINGHAM MUSIC HUB RESOURCES AND LINKS</p> <p>Music Hub Singing Festivals/Summer Sing/Christmas in the City</p> <p>Music in Nottingham project</p> <p>MusicQuest 2020</p> <p>Connect It (Anna Meredith) – there us a case Study for this piece in the in MMC Appendix 3</p> <p>Calypso version 1 and version 2</p> <p>Senwa de Dende in Voices Foundation Songs of Home on music hub SharePoint site – click here to request access</p>	<p>Through <i>active listening</i> to a range of music from different cultures and traditions, as in the MMC foundation listening lists or suitable alternatives, and by <i>revisiting pieces</i> heard in earlier years:</p> <ul style="list-style-type: none"> • Demonstrate understanding of the stories, origins, traditions, history, social context and key musical features of the music they are listening to, singing and playing. • Show increasing awareness of some of the wide range of musical cultures and traditions seen across communities in Nottingham • Describe key features of music that is important to their own family or community • Identify key pieces of music listened to over their time in school and use musical vocabulary accurately to identify their musical tradition and key musical features

COMPOSING & IMPROVISING	READING NOTATION	PERFORMING
<ul style="list-style-type: none"> Improvise in small groups to create music: <ul style="list-style-type: none"> with multiple sections that include repetition and contrast. around a fixed groove or chord sequence, creating a satisfying melodic shape beyond 8 beats, adjusting ideas to fit with chord changes. Compose, notate and perform melodies with rhythmic variety and interest eg: <ul style="list-style-type: none"> an 8- or 16-beat melodic phrase using the pentatonic scale (eg CDEGA). made from pairs of phrases in a key with one sharp or one flat. Create a rhythmic or chordal accompaniment to enhance composed melodies. Use music technology/apps to create and record a piece that has: <ul style="list-style-type: none"> a clear structure (eg ternary form) with a good balance of repetition and contrast. a variety of different textures and timbres, perhaps making use of loops or samples. Review the first draft of a piece, using musical language to suggest refinements for a final version. 	<p>Play from or follow a simple notated band/orchestra part, accurately interpreting:</p> <ul style="list-style-type: none"> Pitch and rhythm notation, including rests Time signatures Sharp/natural/flat Rests for whole bars and multiple bars Repeat signs Rehearsal marks (Figure 1, 2 etc) Dynamics (pp, p, mp, mf, f, ff) and expression (staccato/legato, crescendo/diminuendo) 	<ul style="list-style-type: none"> Perform with confidence and increasing accuracy, fluency, control and expression and communicate the essence of the music to an audience. With guidance, adjust performing styles, techniques and expression as appropriate to music from different genres, cultures, and traditions. Play melodies both by following staff notation, and worked out by ear, using notes within an octave range. Play accompaniments to melodies using chords, a bass line, or other accompaniment patterns.
NOTTINGHAM MUSIC HUB RESOURCES AND LINKS		
<p>Whole Class Ensemble/In Harmony follow-on programmes</p> <p>Creative Challenge</p> <p>Area Bands and RHYO ensembles</p> <p>Digital lessons and grade exam support</p> <p><i>City-wide transition project – currently in preparation</i></p>		
<p>Engage musically with others through ensemble playing (e.g. school orchestra, area band):</p> <ul style="list-style-type: none"> Hold their part with confidence when others are performing different parts. Show awareness of their role in the music eg melody or accompaniment. Blend and balance with other performers, controlling dynamics accordingly. Follow visual cues from a conductor, responding with accurate timing, entries and with expression. 		
<p><i>Suggested music ICT apps to support this</i> <i>iPad: GarageBand PC: Tracktion; Audacity</i></p>		

Year 6 Skill Progression

Year Six Unit 1 - Music for Film and Television: Exploring the Ways in which Music can Create Emotion

- All children will learn about how music is used film and television.
- All children will watch the same scene with different incidental music, analysing how the scene feels different depending upon the style of music being played over it.
- All children will be able to explain that television theme tunes should fit the style of programme they are for.
- All children will learn to play an excerpt of film music on the glockenspiel using standard notation.
- All children will create arrangements of film and television music using pre-existing musical themes.
- All children will be able to explain that leitmotifs are musical ideas for different characters in a film.

Year Six Unit 2 – Songs from WWII: Exploring Musical Processes

- All children will be introduced to the music of World War II, discussing the context and themes within.
- All children will begin to explain the musical processes a composer, arranger or performer goes through to create a performance.
- All children will learn about the role of the foley artist in creating background noises for film, television, and radio.
- All children will sing and create arrangements of various songs from World War II.
- All children will create and perform a radio performance/sound designed composition.
- All children will learn a melody on the glockenspiel using standard notation.

Year Six Unit 3 – The Music of Africa: Exploring Pulse and Rhythm

- All children will listen to and discuss various pieces of music created in Africa or about Africa, including:
 - African drumming,
 - film music from 'Black Panther' featuring African rhythms and vocalists,
 - traditional African vocal groups,
 - and African popular music, amongst others.
- All children will learn how to play the Djembe drum.
- All children will learn about the role of the master drummer in African drumming groups.
- All children will watch, listen to and recognise some of the devices used in African drumming music.

- All children will compare and contrast a range of traditional African percussion instruments with Western percussion instruments.
- All children will understand that pulse is a fundamental on which African drumming is built and performed.
- All children will attempt to create an ostinato and develop master drummer skills.
- All children will create cyclic patterns in order to build an African drumming ensemble.
- All children will sing a Ghanaian song in a variety of different musical ways, including in two parts.

Year Six Unit 4 - Rap: Exploring Rhythm and Lyrics

- All children will be introduced to rap music.
- All children will learn about the history of rap music and listen to and discuss a range of rap music that reflects this history.
- All children will learn the features of rap.
- All children will learn how to rap.
- All children will analyse the rhyming schemes of different rap songs and use these to write their own lyrics.
- All children will rap songs of different length and styles.
- All children will create and perform their own rap songs.

Year Six Unit 5 - Women in Music: Exploring Lyrics and Melody Vol. 3

- All children will be introduced to and listen to the music of several outstanding female performers working across a range of genres.
- All children will be introduced to the blues genre.
- All children will learn to sing a blues song.
- All children will learn that blues songs normally occur over a 12 bar blues pattern.
- All children will learn to play and improvise over the 12 bar blues on the glockenspiel.
- All children will write and perform their own blues song.

Year Six Unit 6 - Looking Back Vol. 2: Performing Together

- All children will listen to and discuss music previously listened to in Years 4-6 using musical terminology.
- All children will improvise both vocally and with untuned percussion instruments.
- All children will consider the role of the soloist.