Music at Peters Hill

RESEARCH

Summary of Ofsted research review

A SUMMARY OF

Ofsted's Music Research Review

CURRICULUM PLANNING

High-quality music curriculums are explicit about what pupils will learn. In music, learning refers to being able to think musically both consciously and unconsciously - to be able to do things whilst thinking and to do things without thinking. Learning is defined as being a change in long-term memory and is the chief enabler of development: the more children know, the more they are able to learn.

TYPES OF KNOWLEDGE

Knowledge in music can be understood as **tacit, procedural or declarative**. Tacit knowledge is gained through experiences with music, and pupils might not be aware they even know it. Procedural knowledge refers to the know-how of music. Declarative knowledge refers to the facts about music and includes knowledge of keys, chords and songs: this type of knowledge can be difficult to achieve and requires planning for how pupils will learn and memorise the content.

COMPONENTS AND COMPOSITES

Curriculum planners should articulate the **components** which enable pupils to perform complex **composite tasks**. Components are individual elements of music which can be learned and practised individually before being applied in more complex task which is a **composite** of these components. For example, performing a scale can be a composite task for pupils who have learned about the components of octaves, key position and key names.

SCOPE OF THE CURRICULUM

Curriculum designers need to be realistic about what is possible within the time allocated to the music curriculum. Typically, children receive between 30 and 60 minutes a week of music education. Curriculum aims and decisions should take account of this, otherwise they may become undeliverable. Curriculum time needs to be allocated not only to new learning, but to imperative opportunities for practice and consolidation. Without these, children are very unlikely to make the intended progress.

COGNITIVE LOAD THEORY

Cognitive load theory is a vital consideration for curriculum designers and leaders. The capacity of pupils' working memory affects how much they can learn in any learning episode. Placing importance on developing fluency and automaticity will enable children to make progress with more complex task, provided they have had sufficient opportunities to practise. This applies to all aspects of musical learning.

PILLARS OF PROGRESSION - TECHNICAL

Progression in music can be conceptualised as three overlapping pillars of progression: technical, constructive and expressive. Technical progression refers to the techniques musicians develop and apply, such as posture, hand-body movements and understanding the software used in music technology. This needs to be carefully sequenced and time provided for substantial practice. Experience with producing music will also support proficiency with listening to music.

PILLARS OF PROGRESSION - CONSTRUCTIVE

This pillar refers to how music works - such as knowledge and understanding about chords, keys, systems, forms and structure. Within this pillar, pupils will learn to **deconstruct** music when **analysing** it, and to **construct** music when **creating** new music, such as in composition.

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PILLARS OF PROGRESSION - EXPRESSIVE

This involves knowing and understanding music's provenance and its significance historically, socially, geographically and culturally, as well as its meaning and purpose. It also refers to understanding how the many aspects of music come together in an inter-related way. Progress in the expressive pillar combines knowledge from the technical and constructive pillars as pupils learn to give music personal meaning.

KNOWLEDGE OF MUSIC

Pupils also need to learn about the wider aspects of music as well as develop procedural knowledge. This includes formal, symbolic, social and personal knowledge about music. This can be achieved alongside practical learning, or done separately - although priority should always be given to music-making, rather than music information.

PUPILS WITH SEND

By carefully identifying the barriers which individual children experience, teachers will be able to provide a challenging but achievable curriculum for pupils with SEND. Having high expectations of pupils with SEND can enable them to realise their potential that the barriers they experience might otherwise prevent.

TEACHER EFFECTIVENESS

Teacher effectiveness is the key element of successfully implementing a high-quality music curriculum. Though the art of teaching appears more important than the science of it, common features of effective teaching include 'supreme' organisation, pupil-teacher relationships and memorable lessons.

FEEDBACK

Formative assessment is far more useful to teachers and pupils in music education than summative assessment. Whereas formative assessment is a cornerstone of effective teaching, summative assessment should be limited in its frequency. Formative feedback about individual components is more useful to pupils than summative feedback about composite tasks.

ATTENTION AND MOTIVATION

Gaining the attention of pupils is critical and leading them to give their attention to particular aspects of learning is vital if they are expected to learn and remember the components in the lesson. Teachers should direct pupils attention to the intended learning by emphasising the deeper structures of their learning and ensuring a calm, peaceful learning environment (although this does not mean a music lesson needs to be quiet). There is a virtuous cycle between motivation and attention which can lead pupils to achieve greater outcomes.

ASSESSMENT

The majority of assessment should be formative, but summative assessment on marked work should be used for whole-school curriculum evaluation. In EYFS and in Key Stages 1, 2 and 3, schools should make careful choices about how much time is used for summative assessment and an assessment-driven curriculum should be avoided. However, regular and informal testing of pupils regularly is an effective learning task which can support memorisation.

SCHOOL SYSTEMS

The unique nature of music should be taken into consideration by school leaders. Whole-school systems for assessments, teaching and learning and funding might be incongruous with the requirements of a high-quality music curriculum. Music might be understood akin to PE in terms of additional experiences, and more unique in the sense of the flexibility required for different types of instruction and groupings.

This is a very condensed summary of the research review conducted by Ofsted into high-quality music curriculum. I have provided a more detailed summary on my website which explores these themes in more detail, though I would definitely recommend reading the entire review and accessing some of the materials on Ofsted's YouTube channel. All links are on my website.

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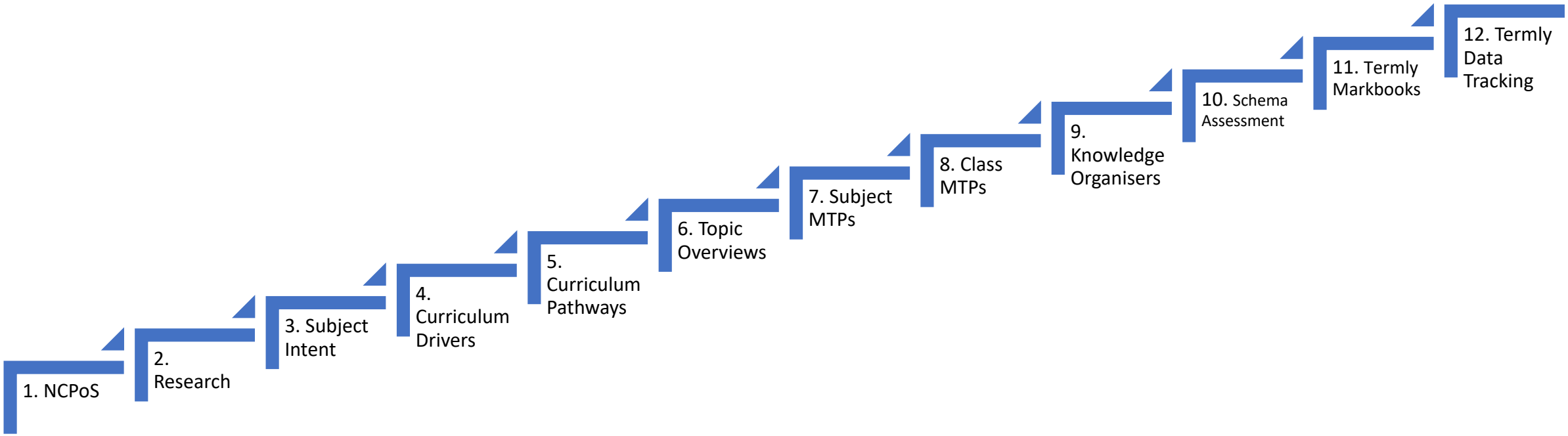
Our Process

The Process at Peters Hill
Our 12 step approach



INTENT

At Peters Hill, our Music curriculum strives towards the following aims:

- To gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres.
- To develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.
- To be committed to ensuring children understand the value and importance of music in the wider community, and are able to use their musical skills, knowledge, and experiences to involve themselves in music, in a variety of different contexts, both in school and out.
- To develop music as important expression of creativity and culture through specialist music teaching.

We believe that in Music, all children should:

- Learn how to sing with expression and control.
- Learn how to sing in harmonies and parts.
- Identify the genre based on key features through experiencing a wide range of listening.
- Explore, select and exploit a range of sounds into a composition.
- Develop skills on untuned and tuned instruments.
- Be given the opportunity to perform to a range of audiences.

Children become proficient musicians through building knowledge and skills across the specific pathways of;

- Pathway 1 – Performing To include vocal and instrumental performances. Moving from small groups to a larger and more varied audience. Move from singing simple songs to singing with actual pitch, control of dynamics and breathing. Controlling pulse and rhythm moving from playing a simple rhythm to subdividing pulse. Control sound from untuned instruments and moving onto tuned instruments.
- Pathway 2 - Composing and improvising. To move from composing a song from long and short sounds to composing using a song with their own lyrics. Reading and writing notation moving from graphic scores to traditional notation. Exploring sound, moving from untuned instruments to tuned instruments.
- Pathway 3 - Aural Awareness / listening . To move from saying whether they like a piece of music to identify mood and responding to music.
- Pathway 4 - Reflecting and evaluating. To move from talking about how they could make their performance better to improving work through analysis,, evaluation and comparison.
- Pathway 5 - Personal and Cultural Development.

Curriculum Drivers - How do our whole school values link to the subject?

- AMBITION (Success) – To be able to perform to an audience. To be able to play a tuned or untuned instrument. To be able to compose music. To be able to evaluate their own and others music and make improvements. To be able to sing a variety of songs from different times and cultures. To be able to read and write notation.
- BELIEF (Confidence) – To be able to perform with confidence to a variety of audiences, as a solo and as part of a group. To be able to use musical terminology with confidence.
- COMPASSION (Motivation) – To show enthusiasm by taking an interest in extra curricular musical activities beyond the classroom. To be able to give detailed responses to music. To enthusiastically participate and engage in classroom musical activities.
- PRIDE (Knowledge) – To be able to use musical terminology to discuss and evaluate performances, compositions, listening and appraising. To be able to have a good understanding of music from different time periods, different cultures and world music. To be able to recognise and use staff and notation.
- RESPECT (Responsibility) – To be able to practise and rehearse to improve a performance. To be able to support and develop other musicians.

Key Competencies

- The following documents set out the key competencies developed across the range of topics in each year group.
- These key competencies are set out as pathways to demonstrate how they link and progress throughout the school.
- These competencies are then planned into each topic through the half termly medium term planning process.
- These competencies combine to make the total schema that teaching staff use to assess the children at the end of the topic. This generates assessment judgements as set out on the following slide and happens three times a year.
- These total judgements average throughout the term. This total will fall between 1 to 5 depending on the outcome of each topic.

Novice	Simple idea	Relational idea	Multiple Links	Expert understanding
1	2	3	4	5
The task is not attacked appropriately; the pupil hasn't really understood the point and uses too simple a way of going about it.	The pupil's response only focuses on one relevant aspect.	The pupil's response focuses on several relevant aspects but they are treated independently and additively. Assessment of this level is primarily quantitative.	The different aspects have become integrated into a coherent whole. This level is what is normally meant by an adequate understanding of some topic.	The previous integrated whole may be conceptualised at a higher level of abstraction and generalised to a new topic or area.
Well below - Has significant difficulties in successfully accessing the competenies	Below - Can access key competencies of the schema but need significant support to do so.	Emerging - Started to unlock key competencies of the schema but not yet secure. Support can be required.	Secure - Securely unlocked the key competencies of the schema. No support is required.	Mastered - Can apply the competencies of the schema with fluency in different contexts.

Key Competency Expectations

Well Below
Working well below the standard. Has significant difficulties in accessing the key competencies.

Below
Working below the standard. Can access key competencies of the schema but needs support to do so.

Emerging
Emerging towards the standard. Started to unlock key competencies of the schema but not yet secure. Support can be required.

Secure
Meeting the standard. Securely unlocked the key competencies of the schema. No support is required.

Mastered
High attaining within the standard. Can apply the competencies of the schema with fluency in different contexts.

Pathway 1	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Performing	•Explore making different sounds with the voice and instruments. •Show an understanding of pulse. •Sing and chant songs and rhymes in unison. •Begin to sing in tune using melodies that move mainly by step and include small intervals. •Start and stop at the appropriate time. •Follow a leader when performing as a group. •Recognise visual signs for start, stop, mime actions, sing in your head.	•Perform a simple melody using voice and/or instruments. •Perform with a strong sense of pulse. • Start to understand the difference between pulse and rhythm. •Perform, demonstrating use of dynamics, pitch and tempo. •Play simple rhythms. • Sing in tune within a limited pitch range up to an octave. •Develop an awareness of diction when singing. • Sing/chant in unison and with a simple second part. •As part of a group, maintain an ostinato/drone with the voice or on instruments. •Perform and interpret a piece using simple notation. •Recognise visual signs for start, stop, mime actions, sing in your head	•Play a simple melody with technical control of the instrument/voice to create a pleasing sound. •Perform, demonstrating changes in dynamics, pitch, tempo and articulation. •Demonstrate the difference between pulse and rhythm. •Clap or tap a pulse whilst speaking/playing/improvising a rhythm/song. •Understand and respond to visual cues for starting and stopping. •Can direct others to start and stop using gestures. •Maintain a second part in a vocal or instrumental piece (e.g. partner songs and rounds). • Sing rhythmically and expressively using a limited range of notes of approximately an octave with increased control.	•Demonstrate awareness of the need for good posture and diction whilst singing in order to maintain a pleasing sound. •Sing and play with an awareness of how the interrelated dimensions of music affect the performance and its impact on the audience. •Perform using conventional rhythmic/melodic notation and/or from graphic notation including crotchet, quaver, minim, semibreve, semiquaver. •Understand and respond to visual cues for starting and stopping, sustaining sounds, ending words with clear consonant sounds and/or fading away. •Maintain a third part in a vocal or instrumental piece showing an understanding of texture (e.g. partner songs, rounds and simple part harmony). •Continue to sing rhythmically and expressively using a range of approximately an octave with increased control	•Demonstrate awareness of the need for good posture, breathing and diction whilst singing in order to maintain a pleasing sound. • Sing and play with an understanding of how the interrelated dimensions of music affect the performance and its impact on the audience. •Perform using conventional rhythmic and melodic notation utilising the inter-related dimensions of music. •Understand and respond to visual cues for starting and stopping, and/or fading away, tempo, dynamics and articulation. •Maintain a third part in a vocal or instrumental piece showing an understanding of texture. •Direct others to start and stop using gestures or counting in, setting tempo and dynamics.	•When singing, show greater mastery and control of tone, diction, posture and breathing consistently. •Use the interrelated dimensions of music when singing and playing. •Maintain a third part in a vocal or instrumental piece with an understanding of harmony and texture. •Perform using conventional rhythmic and melodic notation to play a variety of ostinato and simple pieces or songs, including expression and articulations. •Understands and responds to visual cues for starting and stopping, sustaining sounds, ending words with clear consonant sounds and/or fading away, tempo, dynamics and articulation with greater accuracy. •Can direct others to start and stop using gestures or counting in, setting tempi and dynamics, articulation and show how to change these within a piece.

Key Competencies

Pathway 2	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Composing and Improvising	•Say words/rhymes and clap/play to create simple rhythmic patterns. •Improvise a rhythm/sound over a given number of beats. •Add sound effects to a story. •Make a piece of music to illustrate a character or mood. •Respond to music through movement. •Understand simple graphic notation – one sign for a sound or group of sounds	•Use simple pitch and rhythm patterns to develop a structure for a short piece. • Improvise a rhythm/sound over a given number of beats. •Begin to recognise how music will fit a topic/theme. •Experiment with different timbres to create effects. •Recognise and begin to use contrasts in dynamics, tempo or pitch in a simple composition. •Respond to music through movement. •Notate a composition using simple graphic notation. •Understand that music can be notated in different ways	•Make four-bar rhythms in groups, pairs or individually. • Improvise with increasing confidence. (e.g. using 2 – 3 notes). •Contribute to a group composition which has a definite start, performance and finish and playing own part. •Choose instruments and playing techniques to accurately depict story, mood or character showing an awareness of timbre. •Add pitch names to rhythmic notation to make melodies. •Understand how changes in pitch can be shown on a graphic score. •Understand graphic scores and how more than one sound can play at a time to create texture. • Start to understand simple rhythmic notation including crotchet, quaver, minim, semibreve.	•Construct a piece with a simple structure (e.g. Binary or Ternary). •Improvise with increasing confidence (e.g. using 2 – 3 notes). •Can add own words to an existing tune to make a new song. •Makes soundscapes/descriptive/atmospheric pieces with narrative/through-composed structures. •Add pitch names to rhythmic notation to make more complex melodies •Begin to show an awareness of how changes in pitch can be shown on a stave. •Work independently within a group composition showing thought in selection of instruments and playing techniques and understanding the effect of timbre and texture, including adding a drone.	•Construct a piece with a simple structure (e.g. Binary or Ternary, Verse-Chorus, Intro/Outro). • Improvise with increasing confidence (e.g. using a scale pattern). •Use scale patterns to construct melodies, understanding pitch direction, movement by step and leap and knowing names of notes. •Compositions show sensitivity to mood/time/location through use of interrelated dimensions of music, experimenting with the use of harmony to create texture. •Works independently within a group composition showing thought in selection of instruments and playing techniques, Is beginning to compose using conventional notation for rhythms and/or pitch.	•Construct a piece with a more complex structure (e.g. Rondo, Twelve-bar Blues). •Improvise with increasing confidence. (e.g. using a scale pattern). •Can use different scale patterns to construct melodies (e.g. major, minor, pentatonic). •Compositions show sensitivity to mood/time/location through use of inter-related dimensions of music, including experimenting with harmonies and chords to create texture. •Works independently within a group composition showing thought in selection of instruments and playing techniques, •Notate compositions using a variety of methods, incorporating the inter-related dimensions of music.

Key Competencies

Pathway 3	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Aural Awareness	•Listen to and experiment with vocal and instrumental sounds. •Copy back simple rhythmic patterns and melodies. •Recognise duration as being long or short. •Recognise pitch as high or low. •Recognise different articulations e.g. smooth and detached. •Feel if the tempo is fast or slow by responding to the pulse. •Recognise differences in dynamics as loud or soft.	•Begin to recognise the sounds of different instruments (timbre) with an understanding of how sounds are produced. • Sing and recognise simple melodic shapes and patterns. •Take a lead in activities that involve imitation or call and response. •Continue to develop an awareness of pulse, duration, pitch, tempo, dynamics and articulations in all activities.	•Recognise and describe how sounds are made on different instruments. • Sing and recognise short melodic shapes and rhythmic patterns from memory. •Continue to develop an awareness of pulse, duration, pitch, tempo, dynamics and articulations in all activities. •Recognise different metres (e.g. 3 time and 4 time).	•Recognise and describe how sounds are made and changed on different instruments and how this groups them into different instrumental families. •Memorise rhythmic and melodic phrases and match to conventional/graphic pitch notation. •Continue to develop an awareness of the interrelated dimensions of music, pulse and articulations. •Recognise simple structures in the music that is being performed or listened to (e.g. phrases, Binary, Ternary, Verse-Chorus). •Recognise different metres (e.g. 2, 3 or 4 time).	•Recognise and identify instrumental families aurally. •Memorise more complex rhythmic and melodic patterns and match conventional notation/graphic pitch notation. •Continue to develop an awareness of the interrelated dimensions of music, pulse and articulations. •Recognise simple structures in the music that is being performed or listened to (e.g. Binary, Ternary, Verse-Chorus, Rondo, Variation, 12-Bar Blues) •Compare and discuss differences in performances of the same piece of music. •Recognise a variety of metres.	•Recognise and identify instrumental families aurally, including instruments from different genres, cultures and traditions, comparing and contrasting them with their own musical practices and experiences. •Memorise more complex rhythmic and melodic patterns and match to conventional notation. •Continue to develop an awareness of the inter-related dimensions of music, pulse and articulations. •Recognise structures in the music that is being performed or listened to (Rondo, Variation, Twelve Bar Blues, Ternary, Verse-Chorus, Intro/Outro, through-composed). •Compare and discuss differences in performances of the same piece of music. •Recognise a variety of metres

Key Competencies

Pathway 4	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Reflecting and Evaluating	•Comment on own performances and compositions. •Describe music and sounds in simple terms. •Talk about how the music makes them feel and why	•Talk about own and peers' work and make simple suggestions for improvement. •Begin to recognise how other composers use changes in dynamics, pitch and tempo for effect.	•Make constructive comments on own and others' music to develop compositions and performances. •Make simple connections and comparisons with music being listened to and own compositions and performances. •Begin to recognise how composers use the inter-related dimensions of music to create effects and mood.	•Make constructive comments on own and others' music to develop compositions and performances discussing some of the inter-related dimensions of music. •Make simple connections and comparisons with music being listened to and own compositions and performances. •Identify how composers use the inter-related dimensions of music to create effects and mood. •Ask questions about music in other cultures and traditions.	•Make constructive and comments on own and others' music to develop compositions and performances using the full range of interrelated dimensions of music. •Make simple connections and comparisons with music being listened to and own compositions and performances. •Discuss music in subjective and objective terms using musical vocabulary. •Recognise how music reflects its purpose, place and time including other culture and traditions	•Make constructive and refined comments on own and others' music to develop compositions and performances using the full range of inter-related dimensions of music. •Make connections and comparisons with music being listened to and own compositions and performances, identifying the use of musical devices (e.g. Canon, Ostinato, Repetition, Sequence). •Recognise how music reflects its purpose, place and time, including other cultures and traditions, and relating it to their own cultures, traditions and experiences

Key Competencies

Pathway 5	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Personal and Cultural Development	• Singing songs from other cultures and from the children' own heritage • Turn taking •Performing to an audience	• Use traditional tales as starting points for using pitched sounds. • Extend their repertoire of traditional songs, songs from other cultures and the children's own heritage •Work/perform in smaller groups • Show some confidence performing in groups and individually	• Explore features of music for different purposes and music from other heritages especially if represented in school. • Explore music from the Western Classical tradition. •Perform their own composition piece to an audience.	• Explore popular music genres, music from the western classical tradition and music from other heritages. • To identify the style of a number of different composers •Recognise music from different times and countries and determine how it has such a unique sound. • To perform to an audience with increasing confidence. • To respond to music through movement and dance.	• To understand how music reflects cultural context • To explore songs with knowledge of history and purpose e.g. Gospel and protest songs • To perform a solo or group piece in an assembly • To collaborate with others e.g. play for a dance or drama piece.	• To be able to compare and contrast the impact of different composers from across the ages and their impact on people at the time, across the ages and today. •Understanding what makes a good performance. •Know how to rehearse individually, in small groups or as a class.

Key Competencies

IMPLEMENTATION

TOPIC OVERVIEW EYFS

Year	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
EYFS Reception	All about Me Singing: Theme- All About Me I've Got a Body a Very Busy Body Head shoulders Knees and Toes Main Activity Skills- Exploring sounds all around and identifying instruments. Listening:	People Who Help us Singing: Bruno Mars You Can Count on Me. There was a farmer had a dog Builder builder what do you see Miss Polly Had a Dolly Main Activity Skills-Exploration Duration Use long and short instrumental sounds and body	Keeping healthy Singing: theme Body Animals Emotions Main Activity Skills-Pitch Use high and low sounds on tuned and untuned instruments to	Growth -plants animals and humans Singing: It's a Beautiful day in Springtime Easter songs Out of the Ark Easter Collection of Songs Main Activity Skills Listening: For the Beauty of the Earth Rutter 20th Century	The World Around Us Singing: Songs linked to the world and places Main Activity Skills Listening: World Music	Fact and Fantasy Singing: Songs linked to stories and fairytales Main Activity Skills Listening: Oxygene -Jean Michel Jarre
	Classical before 1940 Beethoven Symphony No 5 How does it make you feel? Is it fast or slow? Loud or soft?	sounds to compose music to represent sounds in the environment Eg emergency vehicles Listening: Popular Music You've got a friend in me from Toy Story With a little help from my friends-Beatles	compose music. Eg recreate Chinese New Year music Listening: Musicals Cats - Matilda – When I grow Up Matilda -A little Bit Naughty		Brazil Samba Fanfarra (Cabua-Le-Le) Sérgio M Argentina Tango Libertango Piazzolla	Tubular Bells- Mike Oldfield Soundtrack Lord of the Rings

TOPIC OVERVIEW Years 1-2

Year	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
1	Singing: Seasonal theme – Autumn Weather Holidays Exploring sounds **Listening:** **Vivaldi The Four Seasons Autumn**	Singing: Winter songs Christmas songs Songs from Sing Up website Exploration Duration **Listening:** **BBC Ten pieces** **Finlandia** **Sibelius (21st century 1900's)**	Singing: theme Body Animals friendship Pulse and rhythm **Listening:** **Opera** **Songs that create feelings and mood.** **EG you raise me up** **Catherine Jenkins** **Nella Fantasia**	Singing: Spring time Easter songs Pitch **Listening:** **Vivaldi- The Four Seasons Spring (Classical)**	Singing: Songs linked to places and Journeys Exploring instruments and symbols **Listening:** **Summer theme (Modern popular)** **In the summer time** **Summer chill out music**	Singing: Songs linked to stories and fairytales. Timbre, tempo and dynamics **Listening:** **BBC Ten Pieces- The Lark Ascending (21st CENTURY)**
2	Singing: Harvest festival songs. Food Exploring sounds. **Listening:** **Handel- The Royal Firework Music (Baroque Era 1600's)**	Singing: Firework Katy Perry London's Burning Exploring pulse and rhythm **Listening:** **Tchaikovsky- Nutcracker (1800)** **Music inspired by Bonfire Night/** **Songs about London in the past**	Singing: Let's Play music project and Music from other cultures-Africa Exploring pitch **Listening:** **Brahms Lullaby (link to the Magical Land of Sleep)** **(Romantic era 1800's)** **Grieg- Hall of the Mountain King**	Singing: Songs from other countries. A keelie Makolay - Africa Music from other cultures – Africa Exploring instruments and symbols **Listening:** **African drumming (world music)** **Saint-Saens Carnival of the Animals** **(Romantic era 1800's music)**	Singing: Music inspired by journeys Exploring timbre, tempo and dynamics. **Listening:: Caribbean music and steel drums (world music)** **BBC Ten Pieces** **Vivaldi -The Four Seasons, Summer (Baroque 1600's)**	Singing: Music inspired by journeys Exploring sounds **Listening:** **Holst- The Planets Suite** **(link to space) (late 1800's music)** **Music with a sea theme** **Debussy La Mer (stormy sea)**

TOPIC OVERVIEW
Years 3-4

3	Make rhythms/describing music and using Stone Age phrases (Stone Age Soup) Singing: Harvest Rock and Roll When the wind blows up Two piles of stone Easy Peasy Harvest **Listening:** **Sergei Prokofiev**	BBC Ten Pieces 'Kerry Andrews – No Place Like' Creating rhythmical Soundscapes Singing: Winter Nights Winter Carol The Christmas Calypso Together at Christmas Time Gather around the Christmas Tree Sing up, It's Christmas! **Listening:** **Kerry Andrews (21st century British composer)**	Sing songs and create accompaniments/Reading and composing simple rhythms. Or Whole class Instrumental programme – recorders Singing: The Animal Fair Animal Song Feeding time! We went to Chester zoo! I once saw an elephant **Listening:** **George Gershwin (20th century film composer)/ John Williams (film composer)**	Learn songs for year group musical 'Eddie the Penguin Saves the World' **Listening to music from musicals/reinforcing knowledge of orchestral instruments.**	Explore The Moldeau and how the composer creates musical pictures. Singing: Row, row, row your boat The Water cycle song River journey Water! The rockpool rock **Listening:** **Bedrich Smetana (late Romantic 1800's Czech composer)**	Sing songs and create accompaniments/Reading and composing simple rhythms. Or Whole class Instrumental programme – recorders Singing: On my way How Far I'll go The Spectrum song Scales and Arpeggios The bare necessities Supercalifragilisticexpialidocious **Listening:** **George Gershwin (20th century film composer)/John Williams (film composer)**
4	Victorian street cries Singing: In the Autumn Two Queens Poverty Knock Creepy Castle **Listening:** **Edward Elgar (Victorian English composer – 1800s)**	Creating a Christmas carol Singing: Playtimes past Consider yourself Remember White Christmas **Listening:** **Felix Mendelssohn (Victorian German composer - 1800s)**	BBC Ten Pieces – John Adams 'Short Ride in a Fast Machine' Singing: Invade! Just like a Roman We have been to Aquae Sulis Researching the Romans Here's to the Romans **Listening:** **John Adams (21st century American composer)**	Whole Class Instrumental programme – Recorders (continuation from year 3) **OR** Learn songs from Let's Play – Emil and the Detectives (2 classes recorders, two classes Emil songs) Singing: Popocatepetl New life has begun New beginning Name rhythms game Do your dooby **Listening:** **1920's music/ Handel (German composer 1600s/1700s)**	Whole Class Instrumental programme – Recorders (continuation from year 3) **OR** Learn songs from Let's Play – Emil and the Detectives (2 classes recorders, two classes Emil songs) Singing: Popocatepetl New life has begun New beginning Name rhythms game Do your dooby **Listening:** **1920's music/ Handel (German composer 1600s/1700s)**	BBC Ten Pieces – Mason Bates 'A Bao A Qu' Singing: Smile: a round Popocatepetl New life has begun New beginning Name rhythms game Do your dooby **Listening:** **Mason Bates – 21st century American composer**

TOPIC OVERVIEW Years 5-6

5	BBC Ten Pieces Hans Zimmer - Earth Singing: Living it up in Greece Thalasa Alphabet of Nations Thank your Lucky Stars Listening: **Hans Zimmer – Earth (link to Space topic)**	Compare new and old composers Singing: Sing Up (Christmas, Wales, Materials Listening: **Compare:** **Mozart** **Ed Sheeran** **Adele** **Chris Martin** **(classical and modern/pop music)**	Create a piece of Anglo Saxon music Singing: Songs from BBC Teach (Anglo Saxon unit) Listening: **Mozart, Vivaldi, Horn, Grieg, Kay, Vicens**	Create a jingle for an advert for a sustainable shop/reading and writing notation Singing: New beginning Butterfly Something inside so strong Les rap de couleurs Alouette Yes I can! Listening: **Tubular Bells (21st Century)**	BBC Ten Pieces – Wagner Ride of the Valkyries Singing: In the Spring Digging the Garden We need plants I love the flowers The Way in which plants grow Listening: **Wagner- Ride of the Valkyries (late 1800)**	World music Singing: Hey Dumba Tue Tue Oleo Siyahamba Listening: **Indian/Asian Music (World Music)** **Visit from Pinki Sharma)** **Link to dance and storytelling.**
6	World unite performance – singing focus Singing: Across the fields Filimioomiaoriay One World Together Listening: **Lewis Armstrong**	Compare songs composed during WW2 - Run Rabbit Run We'll meet again There'll blue birds over the white cliffs of Dover Singing: In Flanders Fields It's a long way to Tipperary Daisy Bell Keep the home fires burning White Christmas Listening: **Glenn Miller (American WW2 composer)** Visitor Beth Berwick Lowe	How music grows (Bolero focus)/composition focus Harmony Singing: In Harmony Rose, Rose New Life Has Begun Listening: **Maurice Ravel (20th century French composer)**	BBC Ten Pieces – Carmina Burana by Carl Orff Singing: Make your own kind of music Mr Blue Sky Don't stop Nobody Knows (The Lumineers) Game of Thrones Listening: **Carl Orff**	Garage band composing and editing music- link with secondary school. Singing: Born to be wild Someone you loved Feeling good Don't stop Reach out (I'll be there) Listening: **Modern Popular music Children to introduce Music that they enjoy listening to.**	End of Year performance- song and dance rehearsals Music extravaganza day- Redhill link.

Reception

Music in the EYFS

The EYFS framework is structured very differently to the national curriculum as it is organised across seven areas of learning rather than subject areas. The aim of this document is to help subject leaders to understand how the skills taught across EYFS feed into national curriculum subjects.

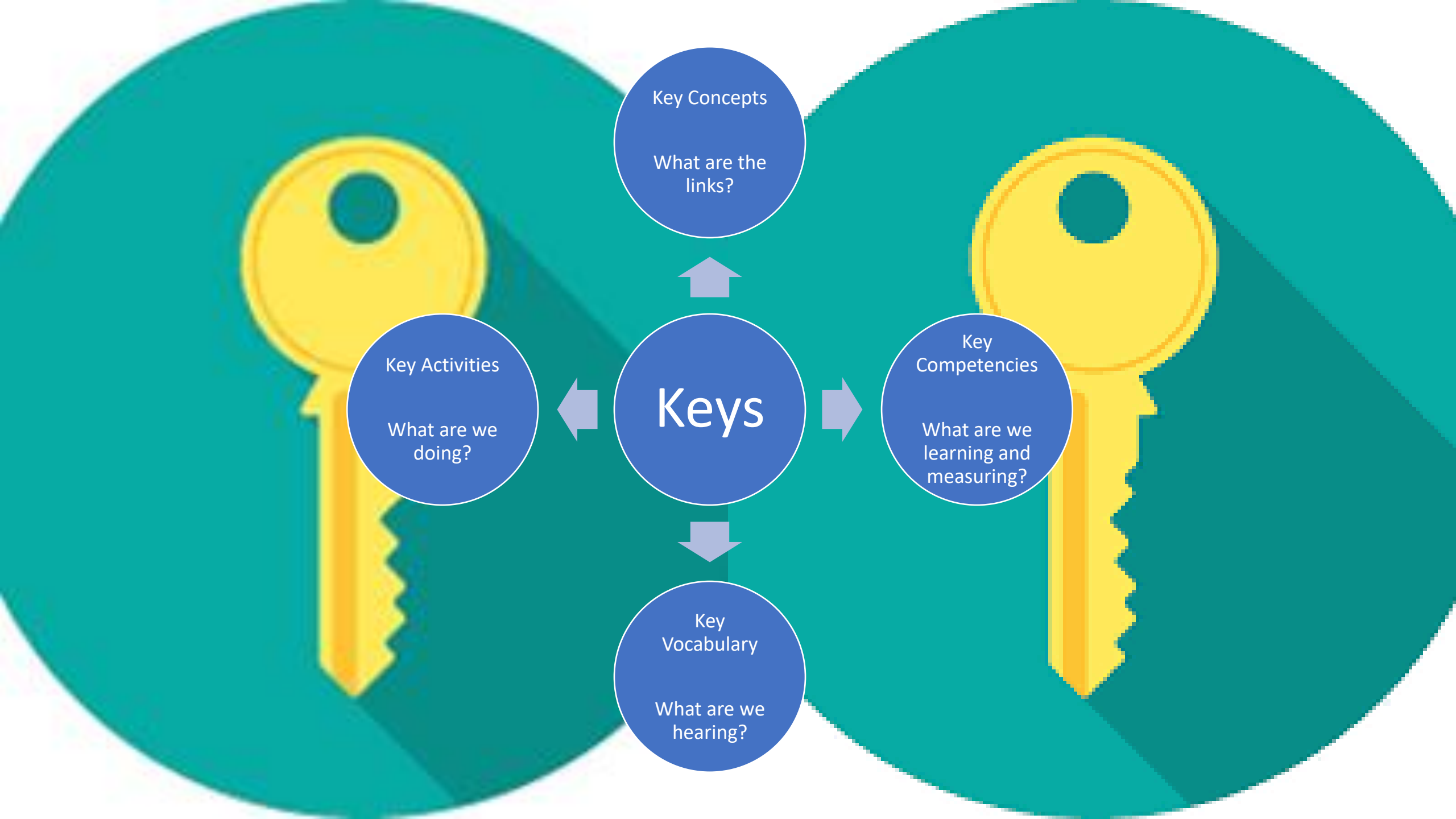
This document demonstrates which statements from the 2020 Development Matters are prerequisite skills for music within the national curriculum. The table below outlines the most relevant statements taken from the Early Learning Goals in the EYFS statutory framework and the Development Matters age ranges for Three and Four-Year-Olds and Reception to match the programme of study for music.

The most relevant statements for music are taken from the following areas of learning:

- Communication and Language
- Physical Development
- Expressive Arts and Design

Music		
Three and Four-Year-Olds	Communication and Language	• Sing a large repertoire of songs.
	Physical Development	• Use large-muscle movements to wave flags and streamers, paint and make marks.
	Expressive Arts and Design	• Listen with increased attention to sounds. Respond to what they have heard, expressing their thoughts and feelings. Remember and sing entire songs. Sing the pitch of a tone sung by another person ('pitch match'). Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs. Create their own songs, or improvise a song around one they know. Play instruments with increasing control to express their feelings and ideas.
Reception	Communication and Language	• Listen carefully to rhymes and songs, paying attention to how they sound. Learn rhymes, poems and songs.
	Physical Development	• Combine different movements with ease and fluency.
	Expressive Arts and Design	• Explore, use and refine a variety of artistic effects to express their ideas and feelings. Return to and build on their previous learning, refining ideas and developing their ability to represent them. Create collaboratively, sharing ideas, resources and skills. Listen attentively, move to and talk about music, expressing their feelings and responses. Sing in a group or on their own, increasingly matching the pitch and following the melody. Explore and engage in music making and dance, performing solo or in groups.

ELG	Expressive Arts and Design	Being Imaginative and Expressive	• Sing a range of well-known nursery rhymes and songs. Perform songs, rhymes, poems and stories with others, and (when appropriate) try to move in time with music.


Key Concepts
What are the links?
Key Activities
What are we doing?
Keys
Key Competencies
What are we learning and measuring?
Key Vocabulary
What are we hearing?

Year 1

Music -Year 1 Autumn 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Singing: Songs on the theme of Autumn , weather, Creation Main Activities: Music Express Unit 1 Exploring sound , Sounds Interesting Listening: Vivaldi The Four Seasons Winter				
Pupils should be taught to: • use their voices expressively and creatively by singing songs and speaking chants and rhymes • play tuned and untuned instruments musically • listen with concentration and understanding to a range of high-quality live and recorded music • Experiment with, create, select and combine sounds using the interrelated dimensions of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.	Pathway 1 Explore making different sounds with the voice and instruments. Show an understanding of pulse. Sing and chant songs and rhymes in unison. Begin to sing in tune using melodies that move mainly by step and include small intervals. Start and stop at the appropriate time. Follow a leader when performing as a group. Recognise visual signs for start, stop, mime actions, sing in your head. Pathway 2 Say words/rhymes and clap/play to create simple rhythmic patterns. Improvise a rhythm/sound over a given number of beats. Add sound effects to a story. Make a piece of music to illustrate a character or mood. Respond to music through movement. Understand simple graphic notation – one sign for a sound or group of sounds Pathway 3 Listen to and experiment with vocal and instrumental sounds. Copy back simple rhythmic patterns and melodies. Recognise duration as being long or short. Recognise pitch as high or low. Recognise different articulations e.g. smooth and detached. Feel if the tempo is fast or slow by responding to the pulse. Recognise differences in dynamics as loud or soft Pathway 4 Comment on own performances and compositions. Describe music and sounds in simple terms. Talk about how the music makes them feel and why Pathway 5 Singing songs from other cultures and from the children' own heritage Turn taking Performing to an audience	**Tempo**- Fast or slow Slow **Pitch**- are the sounds high or low **Dynamics**- Loud or soft **Mood**- How does it make you feel? **Vivaldi** -A composer from 1800's. **Composer** – someone who writes music **Silence** – When there is no sound **Graphic score**- an order of symbols or pictures to represent sound.	**Week 1. Which sounds can you explore which are high and low pitch?** **Singing** Counting and weather song **Main Activity Exploring Sound** Activity 1 Identify Sounds around us focusing on pitch. Activity 2 Create different sounds using hands and body. Activity 3 Apply knowledge of symbols to Follow a graphic score to perform the written symbols **Listening** **Listen to Vivaldi the Four Seasons – Autumn** Identify , compare and contrast different sounds and moods of the music **Week 2. Can you explore and identify which sounds are around you?** **Singing** Counting and weather songs **Main Activity Exploring Sound** Activity 1. Sing a song and add body sounds or vocal sounds. Explain why they are suitable choices. Activity 2 Look at a selection of objects and instruments. Play the same object or instrument behind a screen. Can they identify which one is being played?

Music – Year 1 Autumn 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
	We are committed to ensuring children understand the value and importance of music in the wider community, and are able to use their musical skills, knowledge, and experiences to involve themselves in music, in a variety of different contexts, both in school and out.			Activity 3. Listen to pre recorded sounds. Can they identify what is making the sound. Eg boiling kettle, doorbell. and Justify their choice **Listening** **Listen to Vivaldi the Four Seasons – Autumn** Identify , compare and contrast different sounds and moods of the music **Week 3 How can you control instruments to make different sounds ?** **Singing** counting songs and weather songs **Main Activity Exploring Sound** Activity 1. Sing a song and choose an instrument to play. Activity 2 Explore and identify the different ways of playing an instrument and compare the different sounds it can make. Activity 3. Play games behind a screen to identify which instrument is being played. **Listening** **Listen to Vivaldi the Four Seasons – Autumn** Identify , compare and contrast different sounds and moods of the music

Music – Year 1 Autumn 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
				Week 4 How do you control when to play or stop? **Singing** counting , weather, Autumn and Harvest songs **Main Activity Exploring Sound** Activity 1. Sing a song or listen to a piece of music and recognise the silence to start to play . Activity 2 Play an instrument and stop on the direction of a conductor. Activity 3. Listen to a story and create a sound journey by adding instrumental sounds. **Listening** **Listen to Vivaldi the Four Seasons – Autumn** Identify , compare and contrast different sounds and moods of the music **Week 5 How do you control these instruments to play with a song?** **How will you know when to play or stop in the performance?** **Singing** weather, Autumn, Harvest songs **Main Activity Exploring Sound** Activity 1. Recall learnt songs to Sing andf create expressive ways of using the voice Activity 2 Perform a song with instruments added. Rehearse with each group of instruments being directed to play or not play at a specific time.

Music – Year 1 Autumn 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
				Listening **Listen to Vivaldi the Four Seasons – Autumn** Identify , compare and contrast different sounds and moods of the music **Week 6** **Which sounds can you use to compose music for a journey ?** **Singing** **Main Activity Exploring Sound** Activity 1. Listen to a piece of music that represents a story or a journey Eg The Little Train of Capira composed by Villa Lobos 1897-1959 https://www.youtube.com/watch?v=8mZSm1TfQHM Discuss what they think happens on the journey of the rain. What might they see out of the train window? Is the train going fast or slow? Does the speed of the train change? Add vocal or body sounds and actions to add to the story.to create a composition. Activity 2 Follow a graphic/pictorial score of a journey. Plan which sounds for each object/transport along the way using vocal sounds, body sounds and percussion instruments. Activity 3. Listen to a song and add sounds to represent things in the song like people, animals or transport.

Music – Year 1 Autumn 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
				Listening **Listen to Vivaldi the Four Seasons –Autumn** **Final Week Assessment Task This task is set and can be found in the Music whole school curriculum folder**

Music - Year 1 Autumn 2

Singing: Songs on the theme of Seasons, Christmas, Counting
Main Activities: Music Express Unit 2
Listening: Sibelius- Finlandia **BBC Ten Pieces Finlandia by Sibelius –1900's**

NC PoS

Pupils should be taught to:

- use their voices expressively and creatively by singing songs and speaking chants and rhymes
- play tuned and untuned instruments musically
- listen with concentration and understanding to a range of high-quality live and recorded music
- Experiment with, create, select and combine sounds using the interrelated dimensions of music

Key Concepts

The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres.

We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.

Key Competencies

Pathway 1
Explore making different sounds with the voice and instruments.
Show an understanding of pulse.
Sing and chant songs and rhymes in unison.
Begin to sing in tune using melodies that move mainly by step and include small intervals.
Start and stop at the appropriate time.
Follow a leader when performing as a group.
Recognise visual signs for start, stop, mime actions, sing in your head.

Pathway 2
Say words/rhymes and clap/play to create simple rhythmic patterns.
Improvise a rhythm/sound over a given number of beats.
Add sound effects to a story.
Make a piece of music to illustrate a character or mood.
Respond to music through movement.
Understand simple graphic notation – one sign for a sound or group of sounds

Pathway 3
Listen to and experiment with vocal and instrumental sounds.
Copy back simple rhythmic patterns and melodies. Recognise duration as being long or short.
Recognise pitch as high or low.
Recognise different articulations e.g. smooth and detached.
Feel if the tempo is fast or slow by responding to the pulse.
Recognise differences in dynamics as loud or soft

Pathway 4
Comment on own performances and compositions.
Describe music and sounds in simple terms.
Talk about how the music makes them feel and why

Pathway 5
Singing songs from other cultures and from the children' own heritage
Turn taking
Performing to an audience

Key Vocabulary

Tempo- Fast or slow
Slow

Pitch- are the sounds high or low

Dynamics- Loud or soft

Mood- How does it make you feel?

Vivaldi -A composer from 1800's.

Composer – someone who writes music

Silence – When there is no sound

Graphic score- an order of symbols or pictures to represent sound.

Key Activity

Week 1. Who is Sibelius and what did he write?
Singing Counting and weather songs
Main Activity Exploring Sound
Activity 1
Describe and analyse features of Finlandia

"I wonder how this music makes you feel?"
"Do you think it's daytime or nighttime?"
"Is the weather cold or hot

"Does the music feel angry or happy?"
"What animal does this music make you think of?"

Activity 2
Identify and Create loud and soft sounds

Activity 3
Sing songs using loud and soft

Listening
Listen to Sibelius –Finlandia
Describe what you like and dislike
Compare loud and soft dynamics

Week 2. How can you organise sounds to compose weather music?
Singing Counting and weather songs
Main Activity Exploring Sound
Activity 1.
Create body and vocal sounds to represent weather.

Music – Year 1 Autumn 2

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
	We are committed to ensuring children understand the value and importance of music in the wider community, and are able to use their musical skills, knowledge, and experiences to involve themselves in music, in a variety of different contexts, both in school and out.		**Tempo**- Fast or slow Slow **Pitch**- are the sounds high or low **Dynamics**- Loud or soft **Mood**- How does it make you feel? **Sibelius** -A composer from 1900's. **Composer** – someone who writes music **Silence** – When there is no sound **Graphic score**- an order of symbols or pictures to represent sound.	Activity 2 Apply knowledge of graphic score pictures to represent sounds Activity 3 Construct a graphic score to compose a short piece to perform. **Listening** **Listen to Sibelius –Finlandia** **Week 3 Which songs would you sing in other countries?** **Singing** Counting and weather songs and Christmas songs **Main Activity Exploring Sound** Activity 1 Listen to sections of Finlandia and identify features of the music. Activity 2 Identify songs from different countries Activity 3 Perform songs from different countries **Listening** **Listen to Sibelius –Finlandia**

Music – Year 1 Autumn 2

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Pupils should be taught to: * master basic moveme nts including running, j umping, throwing and catching, as well as developing balance, agility and co- ordination, and begin t o apply these in a range of activities * Participate in team ga mes, developing simpl e tactics for attacking and defending * Perform dances using simple moveme nt patterns.				**Week 4 What is the tempo?** **Singing** Counting and weather songs and Christmas songs **Main Activity Exploring Sound** Activity 1 Respond to changes in tempo by moving to the beat Activity 2 Listen to contrasting sections of Finlandia and compare and contrast the tempo and mood. Activity 3 Describe how characters might move to the music and show by responding and moving to the music. **Listening** **Listen to Sibelius –Finlandia** **Week 5 How can you create sounds to represent the local area?** **Singing** Counting and weather songs and Christmas songs **Main Activity Exploring Sound** Activity 1 Identify features of the local area that you like. Activity 2 Describe and produce a picture of your favourite feature of the local area. Activity 3 Choose instruments to create sounds to represent things in your picture. **Listening Listen to Sibelius –Finlandia**

Music – Year 1 Autumn 2

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
				Week 6 What have you learnt about Finlandia? **Singing** Christmas songs **Main Activity Exploring Sound** Activity 1 Listen to Finlandia and identify the mood of the music. How does it make you feel and why? Activity 2 Identify what you have learnt about the music Finlandia and present what you have found out. Activity 3 Share what you have learnt with the class. **Listening** **Listen to Sibelius –Finlandia** **Week 7 Half Term Assessment** **On sharepoint/Curriculum/ Music /Assessment**

Music - Year 1 Spring 1

Singing: Songs on the theme of Spring, the body, friendship,
Main Activities: Music Express Unit 3 Pulse and Rhythm
Listening: Songs from the operas EG Nella Fantasia focus on mood and feelings created **Nessun Dorma-From the Opera 'Turandot'**
Composer- Puccini

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Pupils should be taught to: • use their voices expressively and creatively by singing songs and speaking chants and rhymes • play tuned and untuned instruments musically • listen with concentration and understanding to a range of high-quality live and recorded music • Experiment with, create, select and combine sounds using the interrelated dimensions of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.	Pathway 1 Explore making different sounds with the voice and instruments. Show an understanding of pulse. Sing and chant songs and rhymes in unison. Begin to sing in tune using melodies that move mainly by step and include small intervals. Start and stop at the appropriate time. Follow a leader when performing as a group. Recognise visual signs for start, stop, mime actions, sing in your head. Pathway 2 Say words/rhymes and clap/play to create simple rhythmic patterns. Improvise a rhythm/sound over a given number of beats. Add sound effects to a story. Make a piece of music to illustrate a character or mood. Respond to music through movement. Understand simple graphic notation – one sign for a sound or group of sounds Pathway 3 Listen to and experiment with vocal and instrumental sounds. Copy back simple rhythmic patterns and melodies. Recognise duration as being long or short. Recognise pitch as high or low. Recognise different articulations e.g. smooth and detached. Feel if the tempo is fast or slow by responding to the pulse. Recognise differences in dynamics as loud or soft Pathway 4 Comment on own performances and compositions. Describe music and sounds in simple terms. Talk about how the music makes them feel and why Pathway 5 Singing songs from other cultures and from the children' own heritage Turn taking Performing to an audience	**Opera –** A drama which is all sung **Tempo**- Fast or slow Slow **Pitch**- are the sounds high or low **Dynamics**- Loud or soft **Mood**- How does it make you feel? **Vivaldi** -A composer from 1800's. **Composer** – someone who writes music **Puccino –** An Italian composer from the 1800's **Silence** – When there is no sound **Graphic score**- an order of symbols or pictures to represent sound. Pulse- a steady beat that you could march to. It always stays the same. Rhythm- made up of short sounds, long sounds and silence.	**Week 1. Can you move to the beat?** **Singing:** Use Sing Up as a resource songs about friendship, new year, new starts, and Springtime **Main Activity Exploring Sound** Activity 1 identify the beat Listen to a song and practise moving a body part to the beat. Clap the beat, move your arm up and down to the beat, march on the spot to the beat. Activity 2 Listen to another piece of music and compare . Draw shapes in the air to the music. Is it smooth or jerky? Is it slow or fast? Does the music have a steady beat? (Raga abhogi) Listen to and compare to another piece of music. (Country Dance) Activity 3 Can you create actions and add to a song to show what is happening in the song. **Listening** Introduction to opera. **Listen to Nessun Dorma-From the Opera 'Turandot'** **Composer- Puccini** Talk to your partner about what you can hear.

Music – Year 1 Spring 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
	We are committed to ensuring children understand the value and importance of music in the wider community, and are able to use their musical skills, knowledge, and experiences to involve themselves in music, in a variety of different contexts, both in school and out.		Ostinato – a rhythm that continues throughout the music without changing or stopping. Notation- a collection of symbols to represent notes in music. Mood- How you feel. Happy, sad, lonely, lively, sleepy, calm	**Week 2. How does the beat change?** **Singing** songs about friendship, new year, new starts, and Spring time I've got a body You've got a friend in me. It's a beautiful day in Springtime **Main Activity Exploring Sound** Activity 1 identify the beat Clap the beat to a song or piece of music then transfer onto a percussion instrument to tap the beat. Activity 2 Identify the beat compare the change in tempo Moving to the beat, stepping or marching . Focus on the speed of the beat getting faster or slower to change tempo Activity 3 Compare another song. How does the tempo change? **Listening** **Listen to Nessun Dorma-From the Opera 'Turandot'** **Composer- Puccini** **Key questions:** How does the music make you feel? Does it make you feel sleepy, lively? How could you move to this music? Find a space and show me how you would move.

Music – Year 1 Spring 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
				Week 3 . Is it the beat or is it the rhythm? **Singing** songs about friendship, new year, new starts, and Spring time I've got a body You've got a friend in me. It's a beautiful day in Springtime **Main Activity Exploring Sound** Activity 1 identify the beat. Learn the song 'I hear thunder. Sing the song again and this time clap the beat. Transfer the clap onto percussion instruments for a group of 8. Activity 2 compare the beat to the rhythm Compare how these claps for the rhythmare different to the steady beat. These claps to pitter patter rain drops is called a rhythm. It is made up of long and short sounds. Activity 3 apply beat and rhythm This time half of the class are going to paddle the beat while the other half clap the rhythm at the same time. Practise it, record it, play it back to evaluate what you can do better to improve it. (Record on ipad and save in sharepoint /Music/Assessment/Class) **Listening** **Listen to Nessun Dorma-From the Opera 'Turandot'** **Composer- Puccini** Nessun Dorma means 'Let no one sleep'. Talk to your partner about the dynamics of the song. Is it loud or soft?

Music – Year 1 Spring 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
				Key questions: Is the music loud or soft? Does it stay the same? When does it get louder or softer? Does the mood change? How does the music make you feel at the start? How does the music make you feel near the end? **Week 4 . Can you play the rhythm?** **Singing** songs about friendship, new year, new starts, and Spring time You've got a friend in me. It's a beautiful day in Springtime Pancake day **Main Activity Exploring Sound** Activity 1 I can identify a rhythm Listen a song while the teacher claps the beat. Listen again while the teacher claps the rhythms. Teacher to clap the rhythm. Which words are they clapping the rhythm to?

Music – Year 1 Spring 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
				Activity 2 Look at the rhythms on the pictorial notation of drums. Identify which line of words each rhythm is. Activity 3 Listen to a song. Create clapping and action patterns. **Listening** Nessun Dorma **Key questions:** Is the music loud or soft? Does it stay the same? When does it get louder or softer? Does the mood change? How does the music make you feel at the start? How does the music make you feel near the end? **Week 5 . How can you write a simple rhythm?** **Singing** songs about friendship, new year, spring I hear thunder This old man Five fine bumble bees In the Spring Two little chickens Digging in the garden **Main Activity Exploring Sound** Activity 1 **Look at a score with graphic notation for rhythms.** Practice clapping some of the rhythms. Now let's play some of the rhythms on percussion instruments.

Music – Year 1 Spring 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
				Practise and rehearse the chant or song with the different groups. Record on ipad Play back and evaluate Did the drone keep going? Did the ostinato keep in time to the beat? What could we improve? (record and save in sharepoint/curriculum/music/asessment/class) **Listening** A song from the Marriage of figaro written by a composer called Mozart. https://www.youtube.com/watch?v=1nRObrCLKNs **Key questions:** Do you like the song? What do you like about it? What do you dislike about the song? Can you understand the words? Why not? **Week 7 Half Term Assessment** **On sharepoint/Curriculum/ Music /Assessment**

Music – Year 1 Spring 2

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Singing: Songs on the theme of Springtime, pancake day, Easter Main Activities: Music Express Unit 2 Exploring pitch Listening: Vivaldi Spring from The Four Seasons				
Pupils should be taught to: • use their voices expressively and creatively by singing songs and speaking chants and rhymes • play tuned and untuned instruments musically • listen with concentration and understanding to a range of high-quality live and recorded music • Experiment with , create, select and combine sounds using the inter-related dimensions of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life. We are committed to ensuring children understand the value and importance of music in the wider community, and are able to use their musical skills, knowledge, and experiences to involve themselves in music, in a variety of different contexts, both in school and out.	Pathway 1 Explore making different sounds with the voice and instruments. Show an understanding of pulse. Sing and chant songs and rhymes in unison. Begin to sing in tune using melodies that move mainly by step and include small intervals. Start and stop at the appropriate time. Follow a leader when performing as a group. Recognise visual signs for start, stop, mime actions, sing in your head. Pathway 2 Say words/rhymes and clap/play to create simple rhythmic patterns. Improvise a rhythm/sound over a given number of beats. Add sound effects to a story. Make a piece of music to illustrate a character or mood. Respond to music through movement. Understand simple graphic notation – one sign for a sound or group of sounds Pathway 3 Listen to and experiment with vocal and instrumental sounds. Copy back simple rhythmic patterns and melodies. Recognise duration as being long or short. Recognise pitch as high or low. Recognise different articulations e.g. smooth and detached. Feel if the tempo is fast or slow by responding to the pulse. Recognise differences in dynamics as loud or soft Pathway 4 Comment on own performances and compositions. Describe music and sounds in simple terms. Talk about how the music makes them feel and why Pathway 5 Singing songs from other cultures and from the children' own heritage Turn taking Performing to an audience	**Pitch** how high or low the sound is **Mood** how it makes you feel **Dynamics** how loud or soft **Tuned instruments** instruments that have different notes of different pitch **Untuned instruments** instruments that make only one note of sound **Compose** to create music **Practice** **Rehearse** **Evaluate** **Perform** **Compare** **High** **Low** **Score** music recorded in traditional notes or symbols to show sound and pitch **Notation – named notes**	**Week 1 Can you add sound to a story using your voice?** **Singing** Spring time songs **sing up .** **Main Activity** **Activity** Apply voices to perform pitch at different levels to add sound to a story **Listening** Spring The four seasons Vivaldi Focus – compare dynamics, tempo, pitch **Week 2 Can you use your body to show different levels of pitch?** **Singing** Spring time songs **sing up .** Spring Sing Up songs https://petershilldudley.sharepoint.com/Assemblies/SitePages/Home.aspx Easter songs **Main Activity** Use the body to respond and create different changes in pitch. **Listening** Spring The Four Seasons Vivaldi Focus compare 2 sections of music **Week 3 Can you recognise jumps in pitch?** **Singing** Easter songs **sing up** **Main Activity** Identify and Respond using body and hands to jumps in pitch. Start to recognise jumps on simple pictorial notation. **Listening** Describe and Respond to the mood of the music through art activity

Music – Year 1 Spring 2

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Pupils should be taught to: • use their voices expressively and creatively by singing songs and speaking chants and rhymes • play tuned and untuned instruments musically • listen with concentration and understanding to a range of high-quality live and recorded music • Experiment wit h, create, select and combine sounds using the inter-related dimensions of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life. We are committed to ensuring children understand the value and importance of music in the wider community, and are able to use their musical skills, knowledge, and experiences to involve themselves in music, in a variety of different contexts, both in school and out.			**Week 4. What is pictorial notation?** **Singing** Easter songs out of the ark songs for every season **Activity** Start to create and write very simple pictorial notation to show where the pitch moves up or down to. **Listening** Spring The Four Seasons Vivaldi Focus: Identify the sound of specific instruments. **Week 5 Can you use your voice and untuned instruments to add sounds to a story?** **Singing** Spring songs Easter songs **Activity** Use voices to create and perform using pitch to a story. Add untuned instruments to create a continuous beat **Listening** Spring The Four Seasons Vivaldi Focus: I can respond to the mood of contrasting pieces of music.

Music – Year 1 Spring 2

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Pupils should be taught to: • use their voices expressively and creatively by singing songs and speaking chants and rhymes • play tuned and untuned instruments musically • listen with concentration and understanding to a range of high-quality live and recorded music • Experiment wit h, create, select and combine sounds using the inter-related dimensions of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life. We are committed to ensuring children understand the value and importance of music in the wider community, and are able to use their musical skills, knowledge, and experiences to involve themselves in music, in a variety of different contexts, both in school and out.			**Week 6 Can you perform your story to an audience?** **Singing** Easter songs Songs about new life **Main Activity** Use the voice and instruments to create sound effects to a story using different pitch. **Listening** Winter The Four Seasons Vivaldi Focus: Respond to a contrasting section of music through dance. (Do dance in PE lesson using the weather as a theme) 7. **Half Term Assessment** Specific task on share point and save **On sharepoint/Curriculum/ Music /Assessment**

Music – Year 1 Summer 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Singing: Songs on the theme of Summertime, places, travelling, picnics, seaside Main Activities: Music Express Unit 4 Listening: Songs that represent Summer **Gershwin** – Summertime , Come Fly With Me, I'm Leaving On A Jet Plane, We're All Going On A Summer Holiday				
Pupils should be taught to: • use their voices expressively and creatively by singing songs and speaking chants and rhymes • play tuned and untuned instruments musically • listen with concentration and understanding to a range of high-quality live and recorded music • Experiment with , create, select and combine sounds using the inter-related dimensions of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life. We are committed to ensuring children understand the value and importance of music in the wider community, and are able to use their musical skills, knowledge, and experiences to involve themselves in music, in a variety of different contexts, both in school and out.	Pathway 1 Explore making different sounds with the voice and instruments. Show an understanding of pulse. Sing and chant songs and rhymes in unison. Begin to sing in tune using melodies that move mainly by step and include small intervals. Start and stop at the appropriate time. Follow a leader when performing as a group. Recognise visual signs for start, stop, mime actions, sing in your head. Pathway 2 Say words/rhymes and clap/play to create simple rhythmic patterns. Improvise a rhythm/sound over a given number of beats. Add sound effects to a story. Make a piece of music to illustrate a character or mood. Respond to music through movement. Understand simple graphic notation – one sign for a sound or group of sounds Pathway 3 Listen to and experiment with vocal and instrumental sounds. Copy back simple rhythmic patterns and melodies. Recognise duration as being long or short. Recognise pitch as high or low. Recognise different articulations e.g. smooth and detached. Feel if the tempo is fast or slow by responding to the pulse. Recognise differences in dynamics as loud or soft Pathway 4 Comment on own performances and compositions. Describe music and sounds in simple terms. Talk about how the music makes them feel and why Pathway 5 Singing songs from other cultures and from the children' own heritage Turn taking Performing to an audience	Pitch Mood Dynamics Tuned instruments Untuned instruments Compose Practice Rehearse Evaluate Perform Compare High Low Score Notation – named notes	**Week 1** **What sounds does an instrument make?** **Singing** I can sing songs recognising loud and soft sounds. I can sing songs with actions. I can sing long and short sounds. Summer time songs and songs about places, travelling, picnics, seaside **Main Activity** Children to choose instruments to play to create sound along with a variety of songs to show control of how to tap , shake, scrape Also to show control of dynamics – loud and soft. Children to identify instruments by the sound they make. **Listening** Respond to different moods in music Cliff Richard Summer Holiday **Lesson 2 Can you play a steady beat?** **Singing** sing songs with repeating words and phrases. Songs recognising fast and slow tempos. Summer time songs and songs about places, travelling, picnics, seaside

Music – Year 1 Summer 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Pupils should be taught to: • use their voices expressively and creatively by singing songs and speaking chants and rhymes • play tuned and untuned instruments musically • listen with concentration and understanding to a range of high-quality live and recorded music • Experiment wit h, create, select and combine sounds using the inter-related dimensions of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life. We are committed to ensuring children understand the value and importance of music in the wider community, and are able to use their musical skills, knowledge, and experiences to involve themselves in music, in a variety of different contexts, both in school and out.		Pitch Mood Dynamics Tuned instruments Untuned instruments Compose Practice Rehearse Evaluate Perform Compare High Low Score Notation – named notes	**Main Activity** Play an accompaniment keeping steady beat. Children to listen to pieces of music and songs and identify the beat. Children to compare the beat and rhythm. Children to explore playing the instruments quickly , slowly, loudly, quietly to create suitable sounds for weather, animals, etc. children can recognise sounds in the environment. **Listening Summer music** Say whether I like or dislike a piece of music. Recognise high and low notes. Identify whether a piece of music is loud or soft. Respond to different moods in music Gershwin Summertime Cliff Richard Summer Holiday **Lesson 3** **Which symbols represent a sound?** **Singing** Summer time songs and songs about places, travelling, picnics, seaside **Main Activity** Explore sounds in the environment. Explore instrumental sounds Children to explore using symbols to represent sound. Continue to focus on how to make the sound on the instrument and the dynamics. Children to create sounds using the instruments. **Listening- Summer Music** Respond to different moods in music Gershwin Summertime Cliff Richard Summer Holiday I'm Leaving On A Jet Plane

Music – Year 1 Summer 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Pupils should be taught to: • use their voices expressively and creatively by singing songs and speaking chants and rhymes • play tuned and untuned instruments musically • listen with concentration and understanding to a range of high-quality live and recorded music • Experiment wit h, create, select and combine sounds using the inter-related dimensions of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life. We are committed to ensuring children understand the value and importance of music in the wider community, and are able to use their musical skills, knowledge, and experiences to involve themselves in music, in a variety of different contexts, both in school and out.		Pitch Mood Dynamics Tuned instruments Untuned instruments Compose Practice Rehearse Evaluate Perform Compare High Low Score Notation – named notes	**Week 4** **Which symbols represent a sound?** **Singing** Summer time songs and songs about places, travelling, picnics, seaside **Main Activity** Children to explore playing sounds represented on a graphic score. This must include silence. Children to identify silence. **Listening- Summer Music** Gershwin Summertime Cliff Richard Summer Holiday I'm Leaving On A Jet Plane Caribbean Music **Week 5 What's the score?** **Singing** Summer time songs and songs about places, travelling, picnics, seaside **Main Activity** Children to follow a graphic score which is made up of pictures of sounds in the environment. Children to create their own composition for the score. **Listening- Summer Music** **Week 6 What can you perform?** **Singing** Summer time songs and songs about places, travelling, picnics, seaside **Main Activity** Children to follow a graphic score which is made up of pictures of sounds in the environment. Children to perform their own composition for the score. **Listening- Summer Music** **Assessment Task Half termly task and save on sharepoint**

Music – Year 1 Summer 2

Singing: Songs on the theme of Summer
Main Activities: BBC Ten Pieces The Lark ascending by Vaughan Williams
Listening: The Lark Ascending by Vaughan Williams

NC PoS

Pupils should be taught to:

- use their voices expressively and creatively by singing songs and speaking chants and rhymes
- play tuned and untuned instruments musically
- listen with concentration and understanding to a range of high-quality live and recorded music
- Experiment with , create, select and combine sounds using the inter-related dimensions of music

Key Concepts

The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres.

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Key Competencies

Pathway 1
Explore making different sounds with the voice and instruments.
Show an understanding of pulse.
Sing and chant songs and rhymes in unison.
Begin to sing in tune using melodies that move mainly by step and include small intervals.
Start and stop at the appropriate time.
Follow a leader when performing as a group.
Recognise visual signs for start, stop, mime actions, sing in your head.

Pathway 2
Say words/rhymes and clap/play to create simple rhythmic patterns.
Improvise a rhythm/sound over a given number of beats.
Add sound effects to a story.
Make a piece of music to illustrate a character or mood.
Respond to music through movement.
Understand simple graphic notation – one sign for a sound or group of sounds

Pathway 3
Listen to and experiment with vocal and instrumental sounds.
Copy back simple rhythmic patterns and melodies. Recognise duration as being long or short.
Recognise pitch as high or low.
Recognise different articulations e.g. smooth and detached.
Feel if the tempo is fast or slow by responding to the pulse.
Recognise differences in dynamics as loud or soft

Pathway 4
Comment on own performances and compositions.
Describe music and sounds in simple terms.
Talk about how the music makes them feel and why

Pathway 5
Singing songs from other cultures and from the children' own heritage
Turn taking
Performing to an audience

Key Vocabulary

Dynamics-loud or soft

Tempo – fast or slow

Pitch – High and low sounds

Silence – when you can't hear anything. This is really important in music.

Composer- A person who write music

Pitch
Mood
Dynamics
Tuned instruments
Untuned instruments
Compose
Practice
Rehearse
Evaluate
Perform
Compare
High
Low
Score
Notation – named notes

Key Activity

<u>Sing Up songs for Summer Term</u>
We're going on a picnic
Mummy's sunglass
Happy Sun High Happy Sun Low.
Lazy days - Out of the Ark Summer
Barbecue Blues

Week 1 Is it high or is it low? Show me !
Singing –Summer songs
Main Activity
Listen to The Lark Ascending by Vaughan Williams
Respond to the music
Identify the pitch
Respond to the pitch with actions and movement
Listening The Lark Ascending

Week 2 What can you hear outside?
Singing –Summer Songs
Main Activity
Identify sounds in the environment outside
Use body and instrumental sounds to imitate and create the sounds
Draw pictures to respond to the sounds.
Listening The Lark Ascending

Week 3 How can you make an animal sound?
Singing-Summer Songs
Main Activity
Identify the sounds that animals make.

Music – Year 1 Summer 2

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Pupils should be taught to: • use their voices expressively and creatively by singing songs and speaking chants and rhymes • play tuned and untuned instruments musically • listen with concentration and understanding to a range of high-quality live and recorded music • Experiment wit h, create, select and combine sounds using the inter-related dimensions of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life. We are committed to ensuring children understand the value and importance of music in the wider community, and are able to use their musical skills, knowledge, and experiences to involve themselves in music, in a variety of different contexts, both in school and out.			Represent those sounds using instrumental sounds. Identify which instrument sounds like a specific animal and why Respond to the music by moving **Listening- The Lark Ascending** **Week 4 How can you create a song?** **Singing-**Summer Songs **Main Activity** Sing a well known song Twinkle twinkle little star Sing it in different ways changing the voice Change the words to make a new song **Challenge** use these skills to try a new song to change **Listening The Lark Ascending** **Week 5 Can you create a garden of sound?** **Singing-** Summer songs **Main Activity** Listen to music and create your own bird to visualise what it would look like and respond to the music. Use instruments to represent the sounds that it makes Compose music using percussion instruments to make a garden of sound. **Listening -The Lark Ascending**

Music – Year 1 Summer 2

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Pupils should be taught to: • use their voices expressively and creatively by singing songs and speaking chants and rhymes • play tuned and untuned instruments musically • listen with concentration and understanding to a range of high-quality live and recorded music • Experiment wit h, create, select and combine sounds using the inter-related dimensions of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life. We are committed to ensuring children understand the value and importance of music in the wider community, and are able to use their musical skills, knowledge, and experiences to involve themselves in music, in a variety of different contexts, both in school and out.			**Week 6 What do you know now?** **Singing** Summer songs **Assessment week** Task from share point /curriculum/music/ assessment Year 1 summer 2. **Listening -The Lark Ascending** Week 7&8 Remaining weeks **Challenge** Use this time for the children to compose music of their choice with the theme of animals. Record on ipads. Write/notate as graphic scores with symbols.

Year 2

Music Year 2 Autumn 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity

Singing: Songs on the theme of Harvest, food, counting, songs in a round , call and response
Main Activities: Music Express Unit 1 The long and short of it (Duration of notes)
Listening: Handel- Music for the Royal Fireworks (Baroque Era 1600's) https://www.youtube.com/watch?v=ZuG1t2smdCQ

Pupils should be taught to:

- use their voices expressively and creatively by singing songs and speaking chants and rhymes
- play tuned and untuned instruments musically
- listen with concentration and understanding to a range of high-quality live and recorded music
- Experiment with, create, select and combine sounds using the interrelated dimensions of music

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Pathway 1
Perform a simple melody using voice and/or instruments.
Perform with a strong sense of pulse.
Start to understand the difference between pulse and rhythm.
Perform, demonstrating use of dynamics, pitch and tempo.
Play simple rhythms.
Sing in tune within a limited pitch range up to an octave.
Develop an awareness of diction when singing.
Sing/chant in unison and with a simple second part.
As part of a group, maintain an ostinato/drone with the voice or on instruments.
Perform and interpret a piece using simple notation.
Recognise visual signs for start, stop, mime actions, sing in your head

Pathway 2
Use simple pitch and rhythm patterns to develop a structure for a short piece.
Improvise a rhythm/sound over a given number of beats.
Begin to recognise how music will fit a topic/theme.
Experiment with different timbres to create effects.
Recognise and begin to use contrasts in dynamics, tempo or pitch in a simple composition.
Respond to music through movement.
Notate a composition using simple graphic notation.
Understand that music can be notated in different ways

Pathway 3
•Begin to recognise the sounds of different instruments (timbre) with an understanding of how sounds are produced.
• Sing and recognise simple melodic shapes and patterns.
•Take a lead in activities that involve imitation or call and response. •Continue to develop an awareness of pulse, duration, pitch, tempo, dynamics and articulations in all activities.

Pathway 4
Talk about own and peers' work and make simple suggestions for improvement.
Begin to recognise how other composers use changes in dynamics, pitch and tempo for effect.

Pathway 5
Use traditional tales as starting points for using pitched sounds.
Extend their repertoire of traditional songs, songs from other

Pulse- the beat of the music

Tempo- Fast or slow
Slow

Rhythm – A combination of long and short sounds.

Pitch- are the sounds high or low

Dynamics- Loud or soft

Mood- How does it make you feel?

Handel -A composer from 1800's.

Composer – someone who writes music

Silence – When there is no sound

Graphic score- an order of symbols or pictures to represent sound.

Percussion instruments- instruments that you hit

Untuned instruments- instruments that don't have a tuned note such as C,D,E

Notation- symbols written down to represent sound to be played.

Week 1. which sounds are long and which sounds are Short?
Singing
London's Burning in a round
Songs from Sing up –
Food, weather
Main Activity
Activity 1
Listen to pre recorded sounds or instrument being played using long and short sounds. Can they identify the long sounds and short sounds. Read graphic symbols Eg lines to represent long sounds and short sounds.
Activity 2
children sing songs with long and short sounds Eg 'Dipidu' children use their hands or actions when they identify and compare long and short sounds. Eg draw an arch in the sky for long sounds.
https://www.youtube.com/watch?v=WcNCtJqQ6t0

Activity 3
Listen to songs and music with long and short sounds and accompany with hand actions to show the contrasting sounds of long and short..

https://www.youtube.com/watch?v=JdpNi1ytTeU

Music Year 2- Autumn 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
	We are committed to ensuring children understand the value and importance of music in the wider community, and are able to use their musical skills, knowledge, and experiences to involve themselves in music, in a variety of different contexts, both in school and out.		**Conductor** A person that leads the players by showing them when to play or not play, loud or soft, and to show the beat and control the tempo to fast and slow. They also show the mood of the music. **Silence** – no sound at all which creates part of the overall sound. **Perform** **Evaluate**	**Listening Handel – Music for the Royal Fireworks.** https://www.youtube.com/watch?v=ZuG1t2smdCQ Explain that the music is written for the royal firework display for the royal family. Listen out for long and short sounds. **Key Questions** What does the music remind you of? Is it relaxed or does it sound like a royal occasion like a king or queen arriving? Would you feel proud and important if you were walking to this music? **Week 2 and 3 . How can you play long and short sounds?** **Singing** London's Burning in a round Songs from Sing up – Food, weather **Main Activity** Activity 1 compare long and short sounds Choose a song or short piece of music Eg the song 'Dipidu' and accompany the long and short sounds with contrasting untuned instrument. Eg Tambourine on th long sounds and wood block on the short sounds. https://www.youtube.com/watch?v=WcNCtJqQ6t0 Activity 2. identify duration notated Children to experiment with percussion instruments that make long and short sounds. Have cards with graphic symbols on the card to represent long and short sounds. Children to play the instrument following what the card displays. Long sounds/short sounds. This is to start to introduce **graphic scores and simple notation.**

Music Year 2- Autumn 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
				Activity 2 How can you sing long and short sounds? Learn the words to the song 'Tinga Layo' and perform. **Activity 3. contrasting sounds** Read the notation – graphic notation for Tinga Layo Long and short sounds on long and short words. Layo – long sound Come little donkey come – short sounds Perform in 2 parts with one half of the class singing the song and the other half of the class chanting a repeating pattern of clip clop **Listening** **Listen to Handel – Music for the Royal Fireworks.** **Listen to contrasting parts of the music** **https://www.youtube.com/watch?v=ZuG1t2smdCQ** **Key Questions** What is different and the same about the 2 sections of the music? Compare and contrast.

Music Year 2- Autumn 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
				Week 4. Which symbols could you use for long and short sounds? **Singing** London's Burning **in a round** Songs from Sing up – Friendship songs Food, Harvest, weather **Main Activity** Activity 1 Children to look at simple written notation (graphic symbols such as horse's hooves) to represent long and short sounds. Look at the different rhythms the long and short sounds make for each line. Key question **create** Which words could they use to represent long and short sounds? For example Pop / wooshhhhhh Clop / donkeyyyy Activity 2 create Accompany a song with instruments playing sequences of long and short sounds. Foe example 'Ting Layo' https://www.youtube.com/watch?v=GTtnvGhyMAU Create different instruments choices for different rhythmic sections of the music. Practise each group playing the instruments in turn through the song. To **extend and challenge** try layering the instruments to play one rhythm over another rhythm.

Music Year 2- Autumn 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
				Practice Evaluate improve Perform again with improvements. **Key Questions** Did the rhythm groups play in time? Do you need a leader/conductor to show when to play and stop? Were the long notes clearly heard? Could you hear the short notes clearly? Activity 3 Listen to a different song with obvious long and short sounds such as 'Mi Cabalo Blanco' Practise clapping the rhythms in the song. Discuss the long and short sounds. Create actions to represent the long and short sounds. **Listening** **Listen to Handel – Music for the Royal Fireworks.** **Listen to contrasting parts of the music** https://www.youtube.com/watch?v=ZuG1t2smdCQ **Key Questions** Can you clap the rhythm to the opening rhythm? Can you clap the rhythm to this part of the music? Can you create pictorial symbols to represent long and short sounds in the music? (flames and fireworks)

Music Year 2- Autumn 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
				Week 5. What's the difference between beat and rhythm? **Singing** London's Burning **in a round** Songs from Sing up – Friendship songs Food, Harvest, weather Thematic songs for year 2. **Main Actvity** Activity 1 Listen to a song with lots of strong rhythms for example 'The Jockeys Dance' Identify the rhythm **Key Questions** What do you think the rhythms represent? Fireworks, animals, sounds at the farm, sounds at the seaside? Practice clapping the rhythms and then playing the rhythms on percussion instruments. . Talk about and compare the long and short sounds. **Activity 2** Practice half the class clapping the rhythms of a familiar song/chorus while a small group play the beat on a drum. **Activity 3** Listen to a song which uses untuned instruments such as wood blocks , tambourines, claves, drums. Ask the children to identify which instruments they hear throughout a small section of the song/music. For example 'Mi Caballo Blanco'

Music Year 2- Autumn 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
				Listening **Listen to Handel – Music for the Royal Fireworks.** **Listen to contrasting parts of the music** **https://www.youtube.com/watch?v=ZuG1t2smdCQ** **Week 6. Singing** London's Burning **in a round** Songs from Sing up – Friendship songs Food, Harvest, weather Thematic songs for year 2. Activity 1 Listen to a song. Create rhythms for each section of the song. Practise performing the rhythms in groups. Activity 2 Practise adding different groups using the beat and different rhythms . Practise, rehearse, record, evaluate, improve and perform again. Activity 3 Give the children time to practise all of the songs they have worked on during the half term **Assessment in the final week Half Termly Asessment This can be found on sharepoint in Music /Assessment**

Music Year 2-Autumn 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
				Week 7 assessment activity Asessment This can be found on sharepoint in Curriculum / Music /Assessment Aseesments to be put into children's curriculum folders. Recordings of songs on ipad to be copied to sharepoint /Curriculum / Music /Assessment

Music – Year 2 Autumn 2

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity

Singing: Songs on the theme of Bonfire Night, Winter, Christmas , London's Burning
Main Activities: Music Express Unit 2 Exploring Pulse and Rhythm
Listening: Tchaikovsky Nutcracker (1800) Music inspired by Bonfire Night/ Songs about London in the past

Pupils should be taught to:

- use their voices expressively and creatively by singing songs and speaking chants and rhymes
- play tuned and untuned instruments musically
- listen with concentration and understanding to a range of high-quality live and recorded music
- Experiment with, create, select and combine sounds using the interrelated dimensions of music

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Pathway 1
Perform a simple melody using voice and/or instruments.
Perform with a strong sense of pulse.
Start to understand the difference between pulse and rhythm.
Perform, demonstrating use of dynamics, pitch and tempo.
Play simple rhythms.
Sing in tune within a limited pitch range up to an octave.
Develop an awareness of diction when singing.
Sing/chant in unison and with a simple second part.
As part of a group, maintain an ostinato/drone with the voice or on instruments.
Perform and interpret a piece using simple notation.
Recognise visual signs for start, stop, mime actions, sing in your head

Pathway 2
Use simple pitch and rhythm patterns to develop a structure for a short piece.
Improvise a rhythm/sound over a given number of beats.
Begin to recognise how music will fit a topic/theme.
Experiment with different timbres to create effects.
Recognise and begin to use contrasts in dynamics, tempo or pitch in a simple composition.
Respond to music through movement.
Notate a composition using simple graphic notation.
Understand that music can be notated in different ways

Pathway 3
•Begin to recognise the sounds of different instruments (timbre) with an understanding of how sounds are produced.
• Sing and recognise simple melodic shapes and patterns.
•Take a lead in activities that involve imitation or call and response.
•Continue to develop an awareness of pulse, duration, pitch, tempo, dynamics and articulations in all activities.

Pathway 4
Talk about own and peers' work and make simple suggestions for improvement.
Begin to recognise how other composers use changes in dynamics, pitch and tempo for effect.

Pathway 5
Use traditional tales as starting points for using pitched sounds.
Extend their repertoire of traditional songs, songs from other cultures and the children's own heritage
Work/perform in smaller groups

Pulse- the beat of the music
Tempo- Fast or slow
Slow
Rhythm – A combination of long and short sounds.
Pitch- are the sounds high or low
Dynamics- Loud or soft
Mood- How does it make you feel?
Handel -A composer from 1800's.
Composer – someone who writes music
Silence – When there is no sound
Graphic score- an order of symbols or pictures to represent sound.
Percussion instruments- instruments that you hit
Untuned instruments- instruments that don't have a tuned note such as C,D,E
Conductor A person that leads the players by showing them when to play or not play, loud or soft, and to show the beat and control the tempo to fast and slow. They also show the mood of the music.

Silence – no sound at all which creates part of the overall sound.

Perform

Evaluate

Week 1. Is it fast or is it slow?
Singing
London's Burning. Sing a song and clap along at different speeds (tempo) Identify whether music is fast, slow, faster, slower. Compare different tempos of the song.

Main Activity
Listen to a short piece of music and identify whether it is fast or slow. Move in time to the beat. Sing a song and create actions to the song moving on the regular beat of the music.

Listening Listen to Handel- Music for the Royal Fireworks. Identify , compare and contrast different sounds and moods of the music Are there quiet and loud sections? Are there fast and slow sections? Does the tempo change?

Week 2. What is the difference inn beat and rhythm?
Singing London's Burning sing in a round to progress from year 1.
Sing up
Main Activity
Sing a song for example ' Someone's in the kitchen with Dinah' Identify the beat and tempo.
Children to add actions to move on the beat. Can they keep the beat? Can they perform at the correct tempo? Are they too fast or too slow? Compare the different tempos. Children listen to a piece of music. Children to perform the beat . Children to then perform the rhythm. Explain that the beat is a constant pulse that doesn't change. The rhythm is the combination of long and short sounds. Children to compare and identify pulse and rhythm.

Listening Listen to a short piece of music and identify whether it starts with the pulse or rhythm.
For example Holst the Planets Suite Mars, Listen to Handel- Music for the Royal Fireworks. Identify , compare and contrast different sounds, tempos , rhythms moods of the music.

Music Year 2 – Autumn 2

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Pupils should be taught to: • use their voices expressively and creatively by singing songs and speaking chants and rhymes • play tuned and untuned instruments musically • listen with concentration and understanding to a range of high-quality live and recorded music • Experiment with, create, select and combine sounds using the interrelated dimensions of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.	***Assessment in the final week Half Termly Asessment*** ***This can be found on sharepoint in Music /Assessment***	**Pulse-** the beat of the music **Tempo**- Fast or slow Slow **Rhythm –** A combination of long and short sounds. **Pitch**- are the sounds high or low **Dynamics**- Loud or soft **Mood**- How does it make you feel? **Handel** -A composer from 1800's. **Composer** – someone who writes music **Silence** – When there is no sound **Graphic score**- an order of symbols or pictures to represent sound. **Percussion instruments-** instruments that you hit **Untuned instruments-** instruments that don't have a tuned note such as C,D,E **Conductor** A person that leads the players by showing them when to play or not play, loud or soft, and to show the beat and control the tempo to fast and slow. They also show the mood of the music. **Silence** – no sound at all which creates part of the overall sound. **Perform** **Evaluate**	**Week 3 Is it beat or rhythm?** **Singing-** Apply skills for quality singing-winter and Christmas songs. Songs from Sing Up account. **Main Activity** Sing a familiar song for example ' Someone's in the kitchen with Dinah' Children to accompany parts of the song following the beat and parts of the song following the rhythm. Use a variety of untuned percussion instruments. Children to identify beat or rhythm. Sing familiar songs. A conductor to hold up the rhythm card or beat card. Children to change following what the conductor is holding up. Identify rhythm or beat. Children to learn different rhythms to a familiar song ' What's the time Mr Wolf? Listen to short extracts from different movements of the music. Compare. **Listening –** Tchaikovsky – The Nutcracker Suite 1800's. Can you clap the beat? Can you clap the rhythms from parts of the music? Is it loud? Is it soft? Is it fast? Is it slow? **Week 4 How do you invent a rhythm?** **Singing** Apply skills to improve the quality of singing. Christmas songs. Sing up song bank of Christmas and Winter songs **Main Activity** Apply skills for performing beat and rhythm. Recall the rhythms learnt in the previous session for What's the time Mr Wolf? Children to beat the pulse on the words. Mr Wolf claps the rhythm to his reply. If he says Dinner Time introduce the concept of **SILENCE.** **Apply** the skills for beat and rhythm and **transfer the skills** to other songs or chants. Activity Create new songs or chants using beat and rhythm. Start to write pictorial notation to record compositions of rhythms and beats. **Listening – Tchaikovsky –** The Nutcracker Suite 1800's. Can you clap the beat? Can you clap the rhythms from parts of the music? Is it loud? Is it soft? Is it fast? Is it slow?

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Music - Year 2 Spring 1

NC PoS	Key Concepts Link	Key Competencies	Key Vocabulary	Key Activity
Singing: Songs on the theme of Spring and places Main Activities: Music Express Unit 3 Exploring Pitch Listening: Brahms Lullaby (1800's Romantic era) Grieg Hall of the Mountain King (Compare contrasting moods)				
Pupils should be taught to: Use their voices expressively and creatively by singing songs and speaking chants and rhymes . Play tuned and untuned instruments musically. Listen with concentration and understanding to a range of high-quality live and recorded music. Experiment with, create, select and combine sounds using the inter-related dimensions of music.	- Gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. - To develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life. - To ensure children understand the value and importance of music in the wider community, and are able to use their musical skills, knowledge, and experiences to involve themselves in music, in a variety of different contexts, both in school and out.	Pathway 1 Perform a simple melody using voice and/or instruments. Perform with a strong sense of pulse. Start to understand the difference between pulse and rhythm. Perform, demonstrating use of dynamics, pitch and tempo. Play simple rhythms. Sing in tune within a limited pitch range up to an octave. Develop an awareness of diction when singing. Sing/chant in unison and with a simple second part. As part of a group, maintain an ostinato/drone with the voice or on instruments. Perform and interpret a piece using simple notation. Recognise visual signs for start, stop, mime actions, sing in your head Pathway 2 Use simple pitch and rhythm patterns to develop a structure for a short piece. Improvise a rhythm/sound over a given number of beats. Begin to recognise how music will fit a topic/theme. Experiment with different timbres to create effects. Recognise and begin to use contrasts in dynamics, tempo or pitch in a simple composition. Respond to music through movement. Notate a composition using simple graphic notation. Understand that music can be notated in different ways Pathway 3 •Begin to recognise the sounds of different instruments (timbre) with an understanding of how sounds are produced. • Sing and recognise simple melodic shapes and patterns. •Take a lead in activities that involve imitation or call and response. •Continue to develop an awareness of pulse, duration, pitch, tempo, dynamics and articulations in all activities. Pathway 4 Talk about own and peers' work and make simple suggestions for improvement. Begin to recognise how other composers use changes in dynamics, pitch and tempo for effect.	Pitch Mood Dynamics Tuned instruments Untuned instruments Compose Practice/rehearse Evaluate Perform Compare Drone High Low Score Noation – named notes	**Week 1 Can you identify high and low notes?** **Singing** – Spring songs or songs about places. (Sing up account) **Main Activity** Listen to a song with clear jumps in pitch. Identify the pitch. Move body to represent the changes in pitch. Compare the pitch of the notes Follow the pitch on notation using named notes. Use voice at different pitches to sing the pitch shown by a pictorial score. Eg pictures of ducks at different heights. **Specific Listening** – Brahms Lullaby (1800's Romantic era) Is the music high or low? Does the pitch jump around or move gradually up and down? Compare high and low pitch **Week 2 – Is it high, low or in the middle?** **Singing** – Spring songs or songs about places. (Sing up account) **Main Activity** Identify and compare pitch Sing song and use body to represent the 3 pitch changes high, medium, low. Repeat using tuned instruments to play the 3 notes for high, medium, low. Follow a score with named notes and identify when the pitch is high, medium, low. Repeat for a song identifying the pitch on a pictorial score. Animal pictures in a line, coming down or going up to show the pitch. **Specific Listening** – Brahms Lullaby (1800's Romantic era)

Music - Year 2 Spring 1

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Music - Year 2 Spring 1

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Music – Year 2 Spring 2

NC PoS	Key Concepts Link	Key Competencies	Key Vocabulary	Key Activity

Singing: Songs on the theme of journeys
Main Activities: Music Express Unit 4 Exploring instruments and symbols
Listening: African drumming (world music) Saint-Saens Carnival of the Animals (Romantic era 1800's music)

Pupils should be taught to:

- use their voices expressively and creatively by singing songs and speaking chants and rhymes
- play tuned and untuned instruments musically
- listen with concentration and understanding to a range of high-quality live and recorded music
- Experiment with, create, select and combine sounds using the interrelated dimensions of music

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Pathway 1
Perform a simple melody using voice and/or instruments.
Perform with a strong sense of pulse.
Start to understand the difference between pulse and rhythm.
Perform, demonstrating use of dynamics, pitch and tempo.
Play simple rhythms.
Sing in tune within a limited pitch range up to an octave.
Develop an awareness of diction when singing.
Sing/chant in unison and with a simple second part.
As part of a group, maintain an ostinato/drone with the voice or on instruments.
Perform and interpret a piece using simple notation.
Recognise visual signs for start, stop, mime actions, sing in your head

Pathway 2
Use simple pitch and rhythm patterns to develop a structure for a short piece.
Improvise a rhythm/sound over a given number of beats.
Begin to recognise how music will fit a topic/theme.
Experiment with different timbres to create effects.
Recognise and begin to use contrasts in dynamics, tempo or pitch in a simple composition.
Respond to music through movement.
Notate a composition using simple graphic notation.
Understand that music can be notated in different ways

Pathway 3
•Begin to recognise the sounds of different instruments (timbre) with an understanding of how sounds are produced.
• Sing and recognise simple melodic shapes and patterns.
•Take a lead in activities that involve imitation or call and response.
•Continue to develop an awareness of pulse, duration, pitch, tempo, dynamics and articulations in all activities.

Pathway 4
Talk about own and peers' work and make simple suggestions for improvement.
Begin to recognise how other composers use changes in dynamics, pitch and tempo for effect.

Pathway 5
Use traditional tales as starting points for using pitched sounds.
Extend their repertoire of traditional songs, songs from other cultures and the children's own heritage
Work/perform in smaller groups

Pulse- the beat of the music
Tempo- Fast or slow
Slow
Rhythm – A combination of long and short sounds.
Pitch- are the sounds high or low
Dynamics- Loud or soft
Mood- How does it make you feel?
Saint Saens -A composer from 1800's.
Composer – someone who writes music
Silence – When there is no sound
Graphic score- an order of symbols or pictures to represent sound.
Percussion instruments- instruments that you hit
Untuned instruments- instruments that don't have a tuned note such as C,D,E
Conductor A person that leads the players by showing them when to play or not play, loud or soft, and to show the beat and control the tempo to fast and slow. They also show the mood of the music.

Polyrhythm Playing two or more different patterns at the same time.

Call and response One person plays a part. Another person responds with a different pattern.

Timbre -characteristic sound quality

Silence – no sound at all which creates part of the overall sound.

Week 1 What does African music sound like?

Singing
A keeley Makolay call and response song

Main Activity
African drumming and call and response. Identify features.
African drumming activities.
https://www.youtube.com/watch?v=n1BbUBuZAcg

Listening
Carnival of the Animals by the composer Saint -Saens

Carnival of the Animals, Camille Saint-Saëns: Introduction and Royal March of the Lion - Bing video

Week 2 Which different rhythms can you play?

Singing
A keeley Makolay

Main Activity
Practise reading and playing simple rhythms notated on a variety of drums. Practise polyrhythms on the drums.

Listening
Carnival of the Animals identify features
Is the tempo fast or slow? Do you know the instrument that is playing the tune? Is the melody high or low pitched?

Music – Year 2 Spring 2

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Music – Year 2 Spring 2

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Music – Year 2 Summer 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity

Singing: Songs on the theme of Journeys
Main Activities: Music Express Unit Exploring timbre, tempo and dynamics
Listening: Caribbean music and steel drums (world music) BBC Ten Pieces Vivaldi -The Four Seasons, Summer (Baroque 1600's)

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Sing/chant in unison and with a simple second part.
As part of a group, maintain an ostinato/drone with the voice or on instruments.
Perform and interpret a piece using simple notation.
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Pathway 2
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Perform

Evaluate

Week 1 How can you use your voice to describe sounds and feelings?
Singing
Songs on the theme of journeys Sing Up account
Main Activity
Activity 1
Listen to a chant such as 'Mahachagogo' chant the words using voices to describe the different feelings.
Sing a different song such as 'Its gonna be hot' using voices in a descriptions. Listen to weather songs to identify and describe sounds.

Listening
Caribbean steel drums for Summer music
How does the music make you feel? Which words would you use to describe the music?

Week 2 Which instruments can you choose to represent the weather?
Singing
Learn songs about the weather . Sing songs using different languages
Eg Maja Pade
Main Activity
Select instruments to accompany a song. Identify and use instruments to represent different weather in a song. Create sounds EG Tambourine for the sun. bells for the rain. Eg Maja Pade song
Listen to songs and identify which instruments are being played.

Listening
Listen to Caribbean steel drums
What weather does it create in your mind? Draw a picture to show how the music makes you feel.

Week 3
Singing
Songs about journeys on holidays and picnics days out.

Music – Year 2 Summer 1

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Music – Year 2 Summer 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Pupils should be taught to: • use their voices expressively and creatively by singing songs and speaking chants and rhymes • play tuned and untuned instruments musically • listen with concentration and understanding to a range of high-quality live and recorded music • Experiment with, create, select and combine sounds using the interrelated dimensions of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.		**Pulse-** the beat of the music **Tempo**- Fast or slow Slow **Rhythm –** A combination of long and short sounds. **Pitch**- are the sounds high or low **Dynamics**- Loud or soft **Mood**- How does it make you feel? **Handel** -A composer from 1800's. **Composer** – someone who writes music **Silence** – When there is no sound **Graphic score**- an order of symbols or pictures to represent sound. **Percussion instruments-** instruments that you hit **Untuned instruments-** instruments that don't have a tuned note such as C,D,E **Conductor** A person that leads the players by showing them when to play or not play, loud or soft, and to show the beat and control the tempo to fast and slow. They also show the mood of the music. **Silence** – no sound at all which creates part of the overall sound. **Perform** **Evaluate**	Show the ch8ildren 6 cards showing different parts of the story. Children to crate and compose music for each picture. Children to follow the story board of pictures to perform the music. After they have successfully done this, swap the picture cards around into a different order for them to follow. Children to practice and rehearse developing dynamics and different speeds. Record and evaluate and improve the performance. **Listening** Listen to different sections of tubular bells by Jean Michel Jarre to listen to how he uses sound to create different moods in the music from busy to calm, loud and soft. **Week 6** **Singing** **S**ongs about weather, Summer, Journeys **Main Activity** Practise and perform their compositions that they have created. Give the children time to improve their work after listening to it and evaluating it. Record the final version. **Listening** Listen all of the music from the term, compare contrasting pieces and identify and discuss how sounds are represented by the instruments and how dynamics and tempo are used to add to the mood. . **Assessment activity from share point**

Music – Year 2 Summer 2

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity

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Main Activities: Music Express Unit
Listening: Holst- The Planets Suite (link to space) (late 1800's music) Music with a sea theme Debussy La Mer (stormy sea)

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Pathway 1
Perform a simple melody using voice and/or instruments.
Perform with a strong sense of pulse.
Start to understand the difference between pulse and rhythm.
Perform, demonstrating use of dynamics, pitch and tempo.
Play simple rhythms.
Sing in tune within a limited pitch range up to an octave.
Develop an awareness of diction when singing.
Sing/chant in unison and with a simple second part.
As part of a group, maintain an ostinato/drone with the voice or on instruments.
Perform and interpret a piece using simple notation.
Recognise visual signs for start, stop, mime actions, sing in your head

Pathway 2
Use simple pitch and rhythm patterns to develop a structure for a short piece.
Improvise a rhythm/sound over a given number of beats.
Begin to recognise how music will fit a topic/theme.
Experiment with different timbres to create effects.
Recognise and begin to use contrasts in dynamics, tempo or pitch in a simple composition.
Respond to music through movement.
Notate a composition using simple graphic notation.
Understand that music can be notated in different ways

Pathway 3
•Begin to recognise the sounds of different instruments (timbre) with an understanding of how sounds are produced.
• Sing and recognise simple melodic shapes and patterns.
•Take a lead in activities that involve imitation or call and response.
•Continue to develop an awareness of pulse, duration, pitch, tempo, dynamics and articulations in all activities.

Pathway 4
Talk about own and peers' work and make simple suggestions for improvement.
Begin to recognise how other composers use changes in dynamics, pitch and tempo for effect.

Pathway 5
Use traditional tales as starting points for using pitched sounds.
Extend their repertoire of traditional songs, songs from other cultures and the children's own heritage
Work/perform in smaller groups

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Perform

Evaluate

Week 1 How can you make sounds in the environment?
Singing
Zoom, Zoom, Zoom
Easy rap to perform with a focus on maintaining a steady beat with actions. Demonstrate then teach 'my turn, your turn'. Perform until all children are keeping a steady beat

Spaceship Jam https://www.singup.org/song-bank/song/190-spaceship-jam/
Listen to the song first and encourage children to join in the 'beep' section. Listen to the opening section and how the layers are built up and the saxophone cue announces the start of every verse. The melody in the verse uses a lot of up-beats (beats that begin before the strong beat). Some have a one syllable upbeat (eg. 'my spaceship's shiny') and some a two-syllable upbeat (eg. 'zooming down the highway'). Establish these two rhythm variations by chanting the words of the verse in rhythm. To make the rhythms more secure, mark the rests by clapping, like this: 'My spaceship's shiny (clap clap) it's really fa-(a)st (clap clap)'. Use beep audio

Main Activity
Lesson 1 Music Express Exploring sounds
Play Sunrise sounds to identify sounds in the environment
Show the class the six sunrise cards and play the audio. Ask the children to identify each of the early morning sounds and match them to the cards. Discuss the details and how well they match the cards. Ask the children to make sounds for each card with their voices and bodies – Did the others think their sounds were as good as the audio?
Play the 2nd audio and ask the children to order the cards to match the track (421365). If finding activity difficult, ask the child to pick one idea from the cards and focus on listening for that.

Music – Year 2 Summer 2

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Perform

Evaluate

Listen and move to Sun arise
Listen to the audio and lead the children to take part in moving to reflect the music.
Sun arise – spread arms in an arc on fluttering, spreading and glistening gesture to left and right with hands and arms.
Second section – stamp on the strong beats in the music; make a pushing motion with hands and arms as if 'driving away the darkness'
Play the Post calypso game to make a variety of sounds using voices Look at the three cards. Ask children to create vocal sounds for each of the pictures, then all copy the suggested sounds.
Draw three more postcards (suggestions from the class). Decide on new sounds for each picture.
Put postcards in bag and choose a postie to move amongst the children as you sing the song. At the end of the song, the child nearest the postie takes a card out the bag and makes a vocal sound to match the picture.
Listening
Holst, The Planets Suite (Mars) Orchestral performance first, then Dick & Dom identify features and compare features
Without introducing the piece, ask the children to close their eyes and listen to Mars. Ask the children to think about what scene it musically describes to them? What can they imagine happening? What part of the music makes them think that? How does it make them feel? Discuss as a class. Then play the introduction to the piece by Dick and Dom and watch the full orchestral performance. Ask the children to think about the following key vocabulary:

Tempo: the speed at which a piece of music is played
Dynamics: the volume of the sound or a note
Ostinato: a repeated pattern of musical notes
Practice clapping out the ostinato pattern and then try to play along with the music (although it is very fast!)

Music – Year 2 Summer 2

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Perform

Evaluate

Week 2 How can you create a sound from the environment?
Singing
Zoom, Zoom, Zoom
Recap rap then when confident, select 10 children to become the ostinato. Explain that an ostinato is a repeated pattern. They will become the rocket ostinato chanting zoom, zoom, zoom whilst rest of class chant the rap. Change groups until all children have performed the rap and ostinato.
Spaceship Jam https://www.singup.org/song-bank/song/190-spaceship-jam/
Listen to song again and all sing along, making sure the 'beep' chorus is secure. Introduce 'honk' chorus. Listen to specific audio. When secure, split class into 2 groups to practise 'beep' and 'honk' in two separate groups. Perform the two parts with audio.
Main Activity
Lesson 2 Music Express Exploring sounds
Sing Just a load of rubbish to explore junk instruments
Teach the song then play the game:
Place a selection of junk soundmakers in a large open box and place the three cards face down beside the box
As you sing the verse, a volunteer comes out, turns up one of the cards and identifies and selects an instrument to play
As everyone sings the chorus, the child plays freely

Play the Junk game
Display the pictured soundmakers and let the children try out their sounds. Give each child a copy of Just Junk photocopiable. The instruments are numbered 1-4. The players use the blank strips to record the order in which the instruments are played by the leader.
The leader takes the instruments behind a screen, and writes on the first strip the order in which they will be played, then plays accordingly.

Music – Year 2 Summer 2

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The leader takes the instruments behind a screen, and writes on the first strip the order in which they will be played, then plays accordingly.
Play the Post calypso game with junk instruments
Using the soundmakers from activity 1, play the Post calypso game. Choose a postie to move amongst the children as you all sing. At the end of the song the child who selects a postcard chooses a soundmaker which they think will match the picture on the card.
Listening Mars from The Planets Suite- Holst
Remind the children of the responses they shared from last week. Display those key words on the A-board. Can they remember the composer, the title of the piece, was it fast or slow etc. Can the children remember the ostinato pattern? When children can remember enough detail, play the orchestral performance again and stop at key points in the piece. Try playing the ostinato pattern with percussion instruments
CBBC - Ten Pieces - 'Mars' from 'The Planets' by Gustav Holst

Week 3
Singing
Spaceship Jam https://www.singup.org/song-bank/song/190-spaceship-jam/
Recap activity from last week (two parts) and introduce third chorus 'parp!'. Using audio, rehearse until confident. Perform all three sections together. Encourage children to perform their section with actions to reinforce rhythm placing.

Music – Year 2 Summer 2

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Year 3

Music Year 3 Autumn 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Singing: **Sing up (Login: belindaferrara@petershillprimary.org Password: petershill) Songs linked to Autumn, Stone Age and Halloween** Main Activities: **Describing music and creating a Stone Age soup** Listening: **Bach (Baroche 1600s)**				
Pupils should be taught to: play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the interrelated dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.	**Pathway 1 – Performing** **Pathway 2 – Composing and improvising** **Pathway 3 – Aural Awareness** **Pathway 4 – Evaluating** **Pathway 5 – Personal and cultural development** LO: To know how to use musical vocabulary to describe a piece of music. LO. To identify duration of different notes to create a rhythm LO: To create repeated patterns with different instruments.	Pulse – a steady beat Pitch – are the sounds high or low Dynamics – loud or soft Duration – how long or short a note is Tempo – fast or slow Rhythm – the placement of sounds in time Timbre – sound or tone quality Texture – the layers of sound Silence – when there is no sound Ostinato – repeated rhythm or tune Graphic score – an order of symbols or pictures to represent sound Composer – someone who writes music Composer focus – Bach (German Baroche composer – 1600s)	**Week 1.** Can you describe music in different ways? **Singing: Harvest Rock and Roll (Sing up)** **Listening: Bach (Baroche 1600s)** **Activity** Learn meanings of musical terminology. Complete a rap split and discuss ostinatos. Listen to the musical introduction of the characters in the story of Peter the Wolf and will stop after each one to try to use our new vocabulary to describe the music. Peter and the Wolf https://www.youtube.com/watch?v=6fBjh42PQdk **Week 2.** Why were certain instruments chosen to represent different characters? **Singing: When the wind blows (Sing up)** **Listening: Bach (Baroche 1600s)** **Activity** Recap last week's lesson as well as rap split. Listen to the music for the bird, duck and wolf. Choose instruments and describe why these instruments were chosen for the characters in Peter and the Wolf. **Week 3.** What is duration? **Singing: Living in the new Stone Age (Sing up)** **Listening: Bach (Baroche 1600s)** **Activity** Recap previous learning (including music terminology, rap split). Look at the character Prokofiev and describe the music. Look at the duration of notes to create rhythm. Practice reading simple rhythms. Jot thoughts words to do with Stone Age ready for next week's lesson. **Week 4.** How can syllables be performed rhythmically? **Singing: Two piles of Stones (Sing up)** **Listening: Bach (Baroche 1600s)** **Activity** **Look at the duration of different notes to create a rhythm. Tell the time rhythms activity as a class. Look at Stone Age phrases from last week – can they mark the syllables? Can we say our phrases rhythmically? Create a Stone Age soup as a class. Show a WAGOLL.** **Week 5.** How can we turn our music phrases into written music? **Singing: Easy Peasy Harvest (Sing up)** **Listening: Bach (Baroche 1600s)** **Activity** **Tell the times rhythm activity to begin. Try** some of their rhythms on instruments. Add a few to our repertoire and find out how we can record the rhythms using musical notation. Point to examples for children to play. Children to record own music by writing the words. Practise and perform.

Music Year 3 Autumn 2

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Singing: **Sing up (Login: belindaferrara@petershillprimary.org Password: petershill) Songs linked to Winter and Christmas** Main Activities: **Create a rhythmic soundscape** Listening: **BBC Ten Pieces (Kerry Andrews 'There's No Place Like'** https://www.bbc.co.uk/programmes/articles/5clQVzSPv8nPJvVQNdCW0rq/no-place-like-by-kerry-andrew				
Pupils should be taught to: play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the interrelated dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.	**Pathway 1 – Performing** **Pathway 2 – Composing and improvising** **Pathway 3 – Aural Awareness** **Pathway 4 – Evaluating** **Pathway 5 – Personal and cultural development** LO: learn to listen to the environment around them and describe what they hear LO: create musical motifs both rhythmically and freely using the environment as stimulus LO: structure their ideas into a piece LO: perform as an ensemble LO: notate their ideas graphically LO: learn musical language appropriate to the task	Pulse – a steady beat Pitch – are the sounds high or low Dynamics – loud or soft Duration – how long or short a note is Tempo – fast or slow Rhythm – the placement of sounds in time Timbre – sound or tone quality Texture – the layers of sound Structure – arrangement and order of music Silence – when there is no sound Graphic score – an order of symbols or pictures to represent sound Composer – someone who writes music Composer focus – Kerry Andrews (English 21st Century composer)	**Week 1** **1.** What can we hear around us? **Singing: Winter Nights (Sing up)** **Listening: BBC Ten Pieces (Kerry Andrews 'There's No Place Like'** **Activity** Introduce composer 'Kerry Andrews' and piece 'No place like'. Discuss sense of home and encourage children to think a little about what 'home' means to them. Watch the Kerry Andrew Ten Pieces film. Discuss piece and make a quick list of different types of place/ home/ things within the home that you saw and heard about. Ask chn to think about their home and what makes their home special? Where do they live? What sounds make up their home. Listen to the piece in full. Give out a sheet of paper to each child. Write down any words or ideas that stand out as they listen/mind map **Week 2.** How can we describe real sounds? **Singing: Winter Carol (Sing up)** **Listening: BBC Ten Pieces (Kerry Andrews 'There's No Place Like'** **Activity** Learn the difference between loud and soft, high and low pitched. Listen, collate and describe real sounds. Make a graphic score or diagram of these sounds. **Week 3.** Can we notate the sounds we hear around us? **Singing: The Christmas Calypso (Sing up)** **Listening: BBC Ten Pieces (Kerry Andrews 'There's No Place Like'** **Activity** Activities: Walk and collect sounds outside of school. Describe / record and begin to notate sounds. **Week 4.** What is a soundscape? Can we create one? **Singing: Together at Christmas Time (Sing Up)** **Listening: BBC Ten Pieces (Kerry Andrews 'There's No Place Like'** **Activity** Devise musical motifs based on previously collected sounds Order these sounds into a structure (free flowing soundscape). Follow/ give musical signals. **Week 5.** How can we layer and structure rhythmic ostinatos? **Singing: Gather around the Christmas tree (Sing Up)** **Listening: BBC Ten Pieces (Kerry Andrews 'There's No Place Like'** **Activity** Understand, perform and use pulse to create rhythmic ostinatos based on collected sounds. Layer and structure rhythmic ostinatos over a pulse. **Week 6.** How do we structure our ideas into a piece of music? **Singing: Sing up, Its Christmas! (Sing up)** **Listening: BBC Ten Pieces (Kerry Andrews 'There's No Place Like'** **Activity** Structure ideas into a piece with a definite structure or shape. Create and follow a diagrammatic presentation of the music. Use technical terminology where appropriate.

Music Year 3 Spring 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Singing: **Animal songs** Main Activities: **Sing songs and create accompaniments** https://johnnyandtheraindrops.bandcamp.com/track/animals-in-danger-2 https://www.youtube.com/watch?v=pkn0B2ZNh8I Listening: **George Gershwin (American 20th century composer)**				
Pupils should be taught to: play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the interrelated dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.	**Pathway 1 – Performing** **Pathway 2 – Composing and improvising** **Pathway 3 – Aural Awareness** **Pathway 4 – Evaluating** **Pathway 5 – Personal and cultural development** **LO: To sing a tune with expression** **LO: To create accompaniments for tunes** **LO: To improve my work, explaining HOW it has been improved** **WHOLE CLASS INSTRUMENTAL PROGRAMME FOR TWO CLASSES. OTHER TWO CLASSES TO BE TAUGHT SUMMER 2.**	Pulse – a steady beat Pitch – are the sounds high or low Dynamics – loud or soft Duration – how long or short a note is Tempo – fast or slow Rhythm – the placement of sounds in time Timbre – sound or tone quality Texture – the layers of sound Structure – arrangement and order of music Graphic score – an order of symbols or pictures to represent sound Composer – someone who writes music Composer focus – George Gershwin (American 20th century composer)	**Week 1** **Singing: Animal songs** **Listening: George Gershwin (American 20th century composer)** **Activity** Children to begin to learn a range of animal songs to sing. https://johnnyandtheraindrops.bandcamp.com/track/animals-in-danger-2 https://www.youtube.com/watch?v=pkn0B2ZNh8I Encourage correct posture for singing – breathing at appropriate times. Consider dynamics of tune, using words to support. **Week 2** **Singing: Animal songs** **Listening: George Gershwin: (American 20th century composer)** **Activity** Continue to learn songs sing with dynamics as last week. Discuss musical terminology – piano (quietly) and forte (loudly) Consider ostinato to accompany – choice of instruments? **Week 3 & 4** **Singing: Animal songs** **Listening: George Gershwin: (American 20th century composer)** **Activity** Children to begin to practise accompaniments for song. Children to notate basic accompaniments – with support – pictorial representation and graphic notation. Recap term ostinato and develop in groups with a range of instruments. RECORD NOTATION IN BOOKS. Record them singing with accompaniments for next week. **Week 5** **Singing: Animal songs** **Listening: George Gershwin: (American 20th century composer)** **Activity** Children to listen to recording of their singing and accompaniment and discuss ways of improving it. Work on the improvements and practise.

Music Year 3 Spring 2

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Singing: **Songs from the musical 'Eddie the Penguin Saves the World'** Main Activities: **Learn songs for year group musical 'Eddie the Penguin Saves the World** Listening: **Songs from musicals (Andrew Lloyd Webber)**				
Pupils should be taught to: play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the interrelated dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.	**Pathway 1 – Performing** **Pathway 2 – Composing and improvising** **Pathway 3 – Aural Awareness** **Pathway 4 – Evaluating** **Pathway 5 – Personal and cultural development** **LO: To sing a tune from memory, with expression** **LO To sing with an awareness of pulse and control of rhythm** **LO: To choose instruments on the basis of internalised sounds** **LO: To make their own symbols as part of a class score** **LO: To perform in different ways, exploring the way the performers are a musical resource.** **LO: To perform with awareness of different parts.**	Pulse – a steady beat Pitch – are the sounds high or low Dynamics – loud or soft Duration – how long or short a note is Tempo – fast or slow Rhythm – the placement of sounds in time Timbre – sound or tone quality Texture – the layers of sound Structure – arrangement and order of music Silence – when there is no sound Graphic score – an order of symbols or pictures to represent sound Musical Notation i.e. semiquaver, quaver, crotchet, minim, semibreve, stave Composer – someone who writes music	**Year 3 environmental musical by Niki Davies (links to Science and PSHE)** **EDDIE THE PENGUIN SAVES THE WORLD!** • **Listen to songs from existing musicals (focus on Andrew Lloyd Webber Musicals – listen to and watch songs, respond and see how they perform)** • **Learn the songs with accurate pitch and expression.** • **Listen with attention to detail and recall sounds with increasing aural memory** • **Include percussion instruments where appropriate and actions.** • **Can they use graphic notation to help them memorize the songs? (create a class score)** 1. The Melting Song 2. We're great big polar bears 3. The Walking Song 4. The Walking Spng (Reprise) 5. If you're feeling cool, press hot! 6. Trees 7. The Recycling Song 8. One World 9. Turn off the Tap! 10. Use it again ***Songs/backing tracks on Sharepoint.***

Music Year 3 Summer 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Singing: : **Sing up (Login: belindaferrara@petershillprimary.org Password: petershill) Songs linked rivers** Main Activities: **https://www.youtube.com/watch?v=l6kqu2mk-Kw** Listening: **The Moldeau - Bedrich Smetana**				
Pupils should be taught to: play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the interrelated dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.	**Pathway 1 – Performing** **Pathway 2 – Composing and improvising** **Pathway 3 – Aural Awareness** **Pathway 4 – Evaluating** **Pathway 5 – Personal and cultural development** **LO: To use musical terms to describe a piece of music** **LO: To identify ways in which a composer has used instruments to tell a story** **LO: To use musical words to describe what I like and do not like about a piece of music** **LO: To use different elements in my composition** **LO: To compose melodies** **LO: : to combine different sounds to create a specific mood or feeling.**	Pulse – a steady beat Pitch – are the sounds high or low Dynamics – loud or soft Duration – how long or short a note is Tempo – fast or slow Rhythm – the placement of sounds in time Timbre – sound or tone quality Texture – the layers of sound Structure – arrangement and order of music Silence – when there is no sound Graphic score – an order of symbols or pictures to represent sound Musical Notation i.e. semiquaver, quaver, crotchet, minim, semibreve, stave Composer – someone who writes music Composer focus -	**Week 1.** **Singing: Row, Row, Row your boat** **Listening: Bedrich Smetana** **Activity** Listen to the piece of music up to 1:10 initially. Describe elements. Introduce the piece of music and its background. Can they draw/write about what they can hear? What it makes them think of? Explain that the piece is about a winding river, It begins as two small streams which join and grow into a bigger river, what else could happen to it? Where could it go? How might a composer show different ideas in the music? **Week 2** **Singing: The Water Cycle Song** **Listening: Bedrich Smetana** **Activity** Listen again to the piece of music. Put events from the song in order. At 4:10, the music changes. Listen to it carefully. What do you think is happening now? This is when the river flows through a village where a wedding is taking place. The music is dance music. This is a very 'happy' timbre. It is very bright and quite different to the rest of the music. Create a story map to show our ideas. **Week 3.** **Singing: River Journey** **Listening: Bedrich Smetana** **Activity** Make a list of the elements used to represent different parts of the river. Plan out the journey of our own river music. Everyone's river is going to begin with tiny streams joining together. In between special places, your river will run through fields and countryside. At the end, it is going to flow out to sea. Create a story map for our new ideas.

Music Year 3 Summer 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Singing: : **Sing up (Login: belindaferrara@petershillprimary.org Password: petershill) Songs linked rivers** Main Activities: **https://www.youtube.com/watch?v=l6kqu2mk-Kw** Listening: **The Moldeau - Bedrich Smetana**				
Pupils should be taught to: play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the interrelated dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.	**Pathway 1 – Performing** **Pathway 2 – Composing and improvising** **Pathway 3 – Aural Awareness** **Pathway 4 – Evaluating** **Pathway 5 – Personal and cultural development** **LO: To use musical terms to describe a piece of music** **LO: To identify ways in which a composer has used instruments to tell a story** **LO: To use musical words to describe what I like and do not like about a piece of music** **LO: To use different elements in my composition** **LO: To compose melodies** **LO: to combine different sounds to create a specific mood or feeling.**	Pulse – a steady beat Pitch – are the sounds high or low Dynamics – loud or soft Duration – how long or short a note is Tempo – fast or slow Rhythm – the placement of sounds in time Timbre – sound or tone quality Texture – the layers of sound Structure – arrangement and order of music Silence – when there is no sound Graphic score – an order of symbols or pictures to represent sound Musical Notation i.e. semiquaver, quaver, crotchet, minim, semibreve, stave Composer – someone who writes music Composer focus - Bedrich Smetana	**Entry point – The children have all had limited singing and playing of instruments due to restrictions due to Covid.** **Week 4.** **Singing: Water!** **Listening: Bedrich Smetana** **Activity** Begin to create the first part of the composition. Firstly, the rive's source and the development of the streams. Use untuned percussion. Use graphic notation to visualise the introduction. Then we are going to begin to think of a main theme or our composition. This time we are going to use tuned instruments and create a very short tune. Use only the 'white' notes. Begin on a 'c'. If you are using a glockenspiel, the 'c' is written on it. Create a regular beat; 4 lots of 4 beats. Children may want to play an untuned instrument over the top as a pulse. Write down the notes used. **Week 5.** **Singing: The Rockpool rock** **Listening: Bedrich Smetana** **Activity** Create the other sections of the piece thinking about what it is supposed to represent and how we can do that. Perform and evaluate.

Music Year 3 Summer 2

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Singing: **Sing up (Login: belindaferrara@petershillprimary.org Password: petershill)** Main Activities: **Use music apps to compose a song (Loopseque Lite/Sketch a Song)** Listening: **John Williams (Film Composer)**				
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Year 4

Music Year 4 Autumn 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Singing: **Sing Up (login: belindaferrara@petershillprimary.org password: petershill) Songs linked to Victorians, Autumn and Halloween** Main Activities: **Creating a Victorian Street Cry** Listening: **Victorian composer: Edward Elgar**				
Pupils should be taught to: play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the interrelated dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.	**Pathway 1 – Performing** **Pathway 2 – Composing and improvising** **Pathway 3 – Aural Awareness** **Pathway 4 – Evaluating** **Pathway 5 – Personal and cultural development** 1. LO: I can identify and describe the different purposes of Victorian music. 2. LO: I can describe the character of a piece of music and explain how it makes me feel. 3. LO: I can identify the purpose of a street cry and sing with accurate pitch. 4 and 5. LO: I can use repeated patterns to design my own Victorian street cry. (2 lessons) LO: I can evaluate my piece and suggest improvements.	Pulse – a steady beat Pitch – are the sounds high or low Dynamics – loud or soft Duration – how long or short a note is Tempo – fast or slow Rhythm – the placement of sounds in time Texture – the layers of sound Structure – arrangement and order of music Silence – when there is no sound Melody – a sequence of notes/a tune Graphic score – an order of symbols or pictures to represent sound Composer – someone who writes music Composer focus – Edward Elgar (English composer from 20th century)	**Week 1.** Is all music the same? Which venue would you have visited and why? **Singing: In the Autumn (Sing up)** **Listening: Victorian composer: Edward Elgar** **Activity** Chn come in to music playing, can they name any of the songs? Give facts about the 4 different venues where people would listen to music. In envelopes children find pictures and more detailed facts, match the facts to the pictures (parlour, carol, music hall and prom) **Week 2.** Does music make us feel better? Can our mood be changed by listening to music? **Singing: Two Queens (Sing up)** **Listening: Victorian composer: Edward Elgar** **Activity** Spread facts around the classroom, chn should take it in turns to find a fact and bring it back to the table to discuss. Children to listen to three pieces of music from the Victorian period. Talk about the composers. Children to think about how they make them feel. After listening to the music, children to complete mood graphs to show how the pieces make them feel at different points and why using terminology accurately. **Week 3.** Were street cries effective tools of advertisements? How can you change the pitch of your voice to make an effective street cry? **Singing: Poverty Knock (Sing up)** **Listening: Victorian composer: Edward Elgar** **Activity** Play the clip from Oliver where street cries are being performed. Discuss street cries, their purpose and what they are. Listen to some examples and try to decide what they are trying to sell through the film Oliver. Listen again to try and decide what makes them effective. Create a flipchart of what makes an effective street cry. Sing various street cries together and attempt to layer the street cries in groups to mimic a Victorian street. **Week 4 & 5.** What is the purpose of a melody, do all songs have them? **Singing: Creepy Castle (Sing up)** **Listening: Victorian composer: Edward Elgar** **Activity** Show chn pictures of what would have been sold during the Victorian times, as a table they will decide what item they will create a street cry about. Briefly discuss Victorian money so they can use this in their lyrics. Finally, use Loopseque or Loopseque Lite to create a simple yet effective melody for their street cry.

Music Year 4 Autumn 2

Singing: **Sing Up (login: belindaferrara@petershillprimary.org password: petershill) Songs linked to Victorians, Remembrance and Christmas**
Main Activities: **Creating a Christmas carol**
Listening: **Victorian composer: Felix Mendelssohn**

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Pupils should be taught to: play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the interrelated dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.	**Pathway 1 – Performing** **Pathway 2 – Composing and improvising** **Pathway 3 – Aural Awareness** **Pathway 4 – Evaluating** **Pathway 5 – Personal and cultural development** 1. LO: To begin to identify the character of music 2. LO: To construct a set of lyrics based on a theme. 3. LO: To perform a simple part rhythmically 4. LO: To use recorded compositions to practise, perform and evaluate.	Pulse – a steady beat Pitch – are the sounds high or low Dynamics – loud or soft Duration – how long or short a note is Tempo – fast or slow Rhythm – the placement of sounds in time Timbre – sound or tone quality Texture – the layers of sound Structure – arrangement and order of music Silence – when there is no sound Melody – a sequence of notes/a tune Graphic score – an order of symbols or pictures to represent sound Composer – someone who writes music Composer focus – Felix Mendelssohn (German composer from 19th century)	**Week 1.** What distinguishes a minor key from a major? **Singing: Playtimes past (Sing up)** **Listening: Victorian composer: Felix Mendelssohn** **Activity** Look at major and minor keys. Decide on colours that represent major and minor. Listen to major and minor pieces. Can the children decide which is which? Use colour palette to decide which colour best describes the music and why. Look at three Christmas carols. Discuss the character of the pieces through colour choices. Get chn to try and include musical terminology in their explanations. Chn to draw a scene/winter character for each pieces to show the character of the music (using appropriate colours) **Week 2.** What makes successful lyrics? **Singing: Consider yourself (Sing up)** **Listening: Victorian composer: Felix Mendelssohn** **Activity** **Jot thoughts –** What themes can you think of for song lyrics? Come up with the theme for their lyrics in groups. **All write round robin** key words and phrases for that theme. Introduce haiku poems and explain that this will be the structure for our lyrics. Discuss that the syllables are very important. Children to come up with a chorus and two verses – heavily scaffolded. **Week 3.** How can we use our lyrics to help us create the melody? **Singing: Remember (Sing up)** **Listening: Victorian composer: Felix Mendelssohn** **Activity** Introduce the pentatonic scale of C. Children to identify the notes on a glockenspiel. Can they play the notes ascending and descending? Introduce important rules. Start and end notes to be C. 5 notes for line 1, 7 notes for line 2 and 5 notes for line 3 to link with haikus. Children to come up with their melody. **Week 4.** What do you need to do to keep a rhythm steady? **Singing: White Christmas (Sing up)** **Listening: Victorian composer: Felix Mendelssohn** **Activity** Children to practise their Christmas carol using their melody and lyrics. Perform to the class for evaluation and ideas on how to improve. These to be recorded on an iPad. A QR code to then be stuck in books with a simple explanation of what they have done below.

Music Year 4 Spring 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Singing: **Songs from Sing Up with a Roman theme** Main Activities: **John Adams 'Short Ride in a Fast Machine' BBC Ten Pieces** **Https://www.bbc.co.uk/teach/ten-pieces/KS2-3/zkthsrd** Listening: **John Adams (21st Century composer)**				
Pupils should be taught to: play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the interrelated dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.	**Pathway 1 – Performing** **Pathway 2 – Composing and improvising** **Pathway 3 – Aural Awareness** **Pathway 4 – Evaluating** **Pathway 5 – Personal and cultural development** LO: listen and reflect on a piece of orchestral music LO: invent their own musical motifs and structure them into a piece LO: To learn musical language appropriate to the task	Pulse – a steady beat Pitch – are the sounds high or low Dynamics – loud or soft Duration – how long or short a note is Tempo – fast or slow Rhythm – the placement of sounds in time Timbre – sound or tone quality Texture – the layers of sound Structure – arrangement and order of music Graphic score – an order of symbols or pictures to represent sound Composer – someone who writes music Composer focus – John Adams (21st Century composer) Glissando - a 'slide' between notes, i.e. when a beater is swiped over the notes of a xylophone. (The most famous glissandos are played by trombones) Orchestrate - choose which instruments perform which parts of the music Ostinato a repeating pattern Pitched percussion percussion instruments that can play different pitches – xylophones, glockenspiels, chime bars etc Unpitched percussion percussion instruments that can only make a limited number of sounds – drums, shakers woodblocks, tambourine etc.	**Week 1.** **Singing: Invade! (Sing Up)** **Listening: John Adams (21st Century composer)** **Activity** Listen and describe a piece of music Watch the orchestral performance and discuss Create an artwork piece inspired by the music. This lesson can be recorded in books. **Week 2.** **Singing: Just Like a Roman (Sing Up)** **Listening: John Adams (21st Century composer)** **Activity** Use Adam's musical motifs to create an introduction **Week 3.** **Singing: We have been to Aquae Sulis (Sing Up)** **Listening: John Adams (21st Century composer)** **Activity** Create ostinatos and structure them into a piece **Week 4.** **Singing: Researching the Romans (Sing Up)** **Listening: John Adams (21st Century composer)** **Activity** Create a tune (The graphic notation could be recorded in books) **Week 5.** **Singing: Here's to the Romans (Sing Up)** **Listening: John Adams (21st Century composer)** **Activity** Orchestrate the tune and Structure ideas to create a narrative Perform in front of an audience

Music Year 4 Spring 2

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Singing: Songs from Emil and the Detectives Main Activities: Emil and the Detectives Listening: 1920's music				
Pupils should be taught to: play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the interrelated dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.	Pathway 1 – Singing Pathway 2 – Listening Pathway 3 – Controlling Pulse and Rhythm Pathway 4 - Exploring Sounds Pathway 7 – Reading and Writing Notation Pathway 8 – Performance Sing with confidence. Sing in tune with accurate pitch. Sing with awareness of pulse and control of rhythm. Recognise simple structures. (Phrases). Sing expressively with awareness and control at the expressive elements. E.g. timbre, tempo, dynamics. Sing songs from memory and create different vocal effects. **WHOLE CLASS INSTRUMENTAL PROGRAMME FOR TWO CLASSES. OTHER TWO CLASSES TO BE TAUGHT IN SUMMER TERM.**	Pulse – a steady beat Pitch – are the sounds high or low Dynamics – loud or soft Duration – how long or short a note is Tempo – fast or slow Rhythm – the placement of sounds in time Timbre – sound or tone quality Texture – the layers of sound Structure – arrangement and order of music Silence – when there is no sound Graphic score – an order of symbols or pictures to represent sound Musical Notation i.e. semiquaver, quaver, crotchet, minim, semibreve, stave Composer – someone who writes music Composer focus -	Learn songs for Let's Play performance 'Emil and the Detectives' **Once upon a time** **Crystal Salon** **Eyes on every street** **Mister Snow** **Remember how it felt to be a child** Backing tracks/lyrics/scores available on Sharepoint.

Music Year 4 Summer 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Singing: Songs from Emil and the Detectives Main Activities: Emil and the Detectives Listening: 1920's music				
Pupils should be taught to: play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the interrelated dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.	Pathway 1 – Singing Pathway 2 – Listening Pathway 3 – Controlling Pulse and Rhythm Pathway 4 - Exploring Sounds Pathway 7 – Reading and Writing Notation Pathway 8 – Performance Sing with confidence. Sing in tune with accurate pitch. Sing with awareness of pulse and control of rhythm. Recognise simple structures. (Phrases). Sing expressively with awareness and control at the expressive elements. E.g. timbre, tempo, dynamics. Sing songs from memory and create different vocal effects. **WHOLE CLASS INSTRUMENTAL PROGRAMME FOR TWO CLASSES. OTHER TWO CLASSES TO BE TAUGHT IN SPRING TERM.**	Pulse – a steady beat Pitch – are the sounds high or low Dynamics – loud or soft Duration – how long or short a note is Tempo – fast or slow Rhythm – the placement of sounds in time Timbre – sound or tone quality Texture – the layers of sound Structure – arrangement and order of music Silence – when there is no sound Graphic score – an order of symbols or pictures to represent sound Musical Notation i.e. semiquaver, quaver, crotchet, minim, semibreve, stave Composer – someone who writes music Composer focus -	Learn songs for Let's Play performance 'Emil and the Detectives' **Once upon a time** **Crystal Salon** **Eyes on every street** **Mister Snow** **Remember how it felt to be a child** Backing tracks/lyrics/scores available on Sharepoint.

Music Year 4 Summer 2

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Singing: **Sing Up (login: belindaferrara@petershillprimary.org password: petershill)** Main Activities: **Mason Bates – A Bao A Qu (Ten Pieces)** https://www.bbc.co.uk/programmes/articles/5t3vS7Bk966KKlJrGns66RP/sprite-and-a-bao-a-qu-from-anthology-of-fantastic-zoology-by-mason-bates Listening: **Mason Bates (21st Century composer)**				
Pupils should be taught to: play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the interrelated dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.	**Pathway 1 – Performing** **Pathway 2 – Composing and improvising** **Pathway 3 – Aural Awareness** **Pathway 4 – Evaluating** **Pathway 5 – Personal and cultural development** http://downloads.bbc.co.uk/tv/tenpieces/lessonplans/Bates-Primary-PDF.pdf **LO: Create art-work, poetry and music inspired by a piece of orchestral music** **LO: Listen and reflect on a work for orchestra** **LO: Perform as an ensemble**	Pulse – a steady beat Pitch – are the sounds high or low Dynamics – loud or soft Duration – how long or short a note is Tempo – fast or slow Rhythm – the placement of sounds in time Timbre – sound or tone quality Texture – the layers of sound Structure – arrangement and order of music Silence – when there is no sound Graphic score – an order of symbols or pictures to represent sound Musical Notation i.e. semiquaver, quaver, crotchet, minim, semibreve, stave Composer – someone who writes music Composer focus - Mason Bates (21st Century American composer) Motif – a short musical idea Palindrome – same forwards as it is backwards	**Week 1.** **Singing: Popacatapetl (Sing Up)** **Listening: Mason Bates (21st Century composer)** **Activity** Introduce composer. Listen to a piece of music and create art-work to describe it. Watch the film and discuss. **Week 2.** **Singing: New Life has Begun (Sing Up)** **Listening: Mason Bates (21st Century composer)** **Activity** Listen to a piece of music and create art-work to describe it.Watch the film and discuss. **Week 3.** **Singing: New Beginning (Sing Up)** **Listening: Mason Bates (21st Century composer)** **Activity** Invent a poem based on a stimulus. **Week 4.** **Singing: Name rhythms game (Sing Up)** **Listening: Mason Bates (21st Century composer)** **Activity** Create musical motifs for an imaginary animal Select appropriate instruments Structure ideas into a piece. **Week 5.** **Singing: Do your Dooty! (Sing Up)** **Listening: Mason Bates (21st Century composer)** **Activity** Create a musical palindrome **Week 6.** **Singing** **Listening: Mason Bates (21st Century composer)** **Activity** Structure pieces into a concert. Perform in front of an audience.

Year 5

Music Year 5 Autumn 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Singing: **Sing Up (Login: belindaferrara@petershillprimary.org Password: petershill) Songs linked to World music/Ancient Greeks and Harvest** Main Activities: **Create a dance and Space themed piece** Listening: **Hans Zimmer (German film score composer 20th/21st century)**				
Pupils should be taught to: play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the interrelated dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.	**Pathway 1 – Performing** **Pathway 2 – Composing and improvising** **Pathway 3 – Aural Awareness** **Pathway 4 – Evaluating** **Pathway 5 – Personal and cultural development** LO: To analyse ostinatos and play on percussion instruments. LO: To deconstruct a piece of music and create dances which reflect the piece. LO: To analyse different moods and textures within a piece. LO: To construct my own piece of music using musical notation.	Pulse – a steady beat Pitch – are the sounds high or low Dynamics – loud or soft Duration – how long or short a note is Tempo – fast or slow Rhythm – the placement of sounds in time Timbre – sound or tone quality Texture – the layers of sound Structure – arrangement and order of music Silence – when there is no sound Ostinato – a repeated pattern Musical Notation i.e. semiquaver, quaver, crotchet, minim, semibreve, stave Composer – someone who writes music Composer focus – Hans Zimmer (German film score composer 20th/21st century)	**Week 1.** How does music make you feel? **Singing: Living it up in Greece (Sing Up)** **Listening: Hans Zimmer (German film score composer 20th/21st century)** **Activity** Children to listen to Ten pieces- *Earth by Hans Zimmer.* Start by identifying how the music starts and how it builds throughout the piece. Children to record how the music makes them feel and what they picture (link to art) Children to then focus on the ostinato and perform this ostinato in a variety of ways e.g. by singing or humming and then using percussion instruments. Children to try and play this by ear by the end of the lesson. **Week 2.** How can we use dance to reflect a piece of a music? **Singing: Thalasa (Sing Up)** **Listening: Hans Zimmer (German film score composer 20th/21st century)** **Activity** Children to use the piece of music from last week to create a dance linking to the musical features. Deconstruct the piece into its different parts and discuss how dances could reflect each part of the piece. Children to perform their dances with and then without the music. **Week 3.** How do composers create different moods in music? **Singing: Alphabet of Nations (Sing Up)** **Listening: Hans Zimmer (German film score composer 20th/21st century)** **Activity** Children to analyse how the mood of the piece is created using the musical features. Debate how this is effective and whether it could be improved. **Week 4.** Can we become a composer and write our own music? **Singing: Thank your Lucky Stars (Sing Up)** **Listening: Hans Zimmer (German film score composer 20th/21st century)** **Activity** Children to record their own ostinato for a space themed piece and record their piece as written notation. Swap pieces and see whether another group can perform the ostinato using either singing or percussion.

Music Year 5 Autumn 2

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Singing: **Sing Up (Login: belindaferarra@petershillprimary.org Password: petershill) Songs linked to Wales, Materials and Christmas** Main Activities: **Compare new and old composers/songwriters and create Christmas songs** Listening: **Mozart (Austrian composer 1700s)**				
Pupils should be taught to: play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the interrelated dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.	**Pathway 1 – Performing** **Pathway 2 – Composing and improvising** **Pathway 3 – Aural Awareness** **Pathway 4 – Evaluating** **Pathway 5 – Personal and cultural development** LO: I can internalise short ostinatos and play these on pitched percussion. LO: I can analyse and compare different moods and textures generated by music. LO: I can analyse how mood is created through music and lyrics. LO: I can use music as a stimuli for a dance. LO: I can compare and contrast different types of music.	Pulse – a steady beat Pitch – are the sounds high or low Dynamics – loud or soft Duration – how long or short a note is Tempo – fast or slow Rhythm – the placement of sounds in time Timbre – sound or tone quality Texture – the layers of sound Structure – arrangement and order of music Silence – when there is no sound Mood – atmosphere or feeling Ostinato – repeated rhythm or phrase Composer – someone who writes music Composer focus – Mozart (Austrian composer 1700s)	**Week 1.** **Singing: Heno, Heno (Sing Up)** **Listening: Mozart (Austrian composer 1700s)** **Activity** One-off music lesson on the theme of Diwali and Fireworks – Children learn vocal warm up to create imaginary firework display. Learn to sing a round in Hindi – 'Patake!' and 'Happy Diwali'. Listen to Classical (Handel) and popular music (Katy Perry) and learn pop song on the theme of Fireworks. **Week 2.** **Singing: What is this stuff? (Sing Up)** **Listening: Mozart (Austrian composer 1700s)** **Activity** Children to learn what an ostinato is and identify ostinatos in various pieces of music (e.g. Mozart, Ed Sheeran, Beethoven, Hans Zimmer from last term). Children to learn why ostinatos are used in music and what their impact is on the listener. Children to recreate an ostinato using pitched percussion. Learn how to conduct a 4/4 and 3/4 beat pattern to a well known Christmas song (Twelve day of Christmas). **Week 3.** **Singing: Plastic Soup (Sing Up)** **Listening: Mozart (Austrian composer 1700s)** **Activity** Listen to a range of music from Beethoven, Mozart and classical styles to modern pop songs by Ed Sheeran, Chris Martin and Adele. Ask children to analyse the different moods of each piece. Discuss textures. What are the similarities and differences between the moods and textures in the classical music and the modern music? What has changed over time? What has stayed the same? Sing in tune and as an ensemble. Sing a part-song with an ostinato – (Christmas is Coming). Sing a familiar Christmas song with increasing texture, adding percussion (Twelve days of Christmas).

Music Year 5 Autumn 2

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Singing: **Sing Up (Login: belindaferrara@petershillprimary.org Password: petershill) Songs linked to Wales, Materials and Christmas** Main Activities: **Compare new and old composers/songwriters and create Christmas songs** Listening: **Mozart (Austrian composer 1700s)**				
Pupils should be taught to: play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the interrelated dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.	**Pathway 1 – Performing** **Pathway 2 – Composing and improvising** **Pathway 3 – Aural Awareness** **Pathway 4 – Evaluating** **Pathway 5 – Personal and cultural development** LO: I can internalise short ostinatos and play these on pitched percussion. LO: I can analyse and compare different moods and textures generated by music. LO: I can analyse how mood is created through music and lyrics. LO: I can use music as a stimuli for a dance. LO: I can compare and contrast different types of music.	Pulse – a steady beat Pitch – are the sounds high or low Dynamics – loud or soft Duration – how long or short a note is Tempo – fast or slow Rhythm – the placement of sounds in time Timbre – sound or tone quality Texture – the layers of sound Structure – arrangement and order of music Silence – when there is no sound Mood – atmosphere or feeling Ostinato – repeated rhythm or phrase Composer – someone who writes music Composer focus – Mozart (Austrian composer 1700s)	**Week 4.** **Singing: White Christmas (Sing Up)** **Listening: Mozart (Austrian composer 1700s)** **Activity** Focus on two of the modern pieces of music from last lesson. Look at the lyrics and discuss the meaning behind the lyrics and the mood that they generate. Analyse if the music and lyrics match, do they both create the same mood? What is the link between the two? Sing a part song with an ostinato and as a canon. Write alternative lyrics for a song they already know (Christmas is coming) focussing on rhythm and rhyme. **Week 5.** **Singing: Christmas Song (Merry Christmas to you!) (Sing Up)** **Listening: Mozart (Austrian composer 1700s)** **Activity** Link to PE- create a dance to one of the pieces of music, children's choice. Focus on the mood of the piece they chose and how they will demonstrate this in their dance. Include features from music in their dance. Learn and Sing a part-song with an ostinato (Noel Noel/Happy Christmas) **Week 6.** **Singing: Counting down to Christmas (Sing up)** **Listening: Mozart (Austrian composer 1700s)** **Activity** Overall comparison about what we have been learning about texture, mood and lyrics. Children compare each piece of music that has been focused on and pick their favourite. Children to use their favourite piece as inspiration for their own piece. Children to use everything they have learnt to compose their own piece of music using different textures and a chosen mood, with an ostinato using pitched percussion (keyboards). Sing a song in canon focussing on rhythm and singing in pitch – (Hey Father Christmas!) **Assessment** – perform 'Noel Noel' part song with ostinato. Perform group raps or songs based on 'Christmas is coming'. Play texture compositions using keyboards – video as evidence.

Music Year 5 Spring 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Singing: **Songs from BBC Teach (Anglo Saxons)** Main Activities: **https://www.bbc.co.uk/teach/school-radio/music-ks2-anglo-saxons-index/zv43382 (teacher notes, lyrics, music and transcripts available)** Listening: **Mozart, Antonio Vivaldi, Peter Horn, Edvard Grieg, Brian Kay, Catalina Vicens**				
Pupils should be taught to: play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the interrelated dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.	**Pathway 1 – Performing** **Pathway 2 – Composing and improvising** **Pathway 3 – Aural Awareness** **Pathway 4 – Evaluating** **Pathway 5 – Personal and cultural development** . LO: To explore the Anglo Saxons through stories, music activities and songs LO: To sing songs in tune, with expression and with an awareness of other parts. LO: To identify how mood is created by music and lyrics LO: To identify different speeds of pulse by clapping and moving. LO: To sing songs with staff notation as a support	Pulse – a steady beat Pitch – are the sounds high or low Dynamics – loud or soft Duration – how long or short a note is Tempo – fast or slow Rhythm – the placement of sounds in time Timbre – sound or tone quality Texture – the layers of sound Structure – arrangement and order of music Silence – when there is no sound Graphic score – an order of symbols or pictures to represent sound Musical Notation i.e. semiquaver, quaver, crotchet, minim, semibreve, stave Composer – someone who writes music Composer focus – Mozart, Vivaldi, Horn, Grieg, Kay, Vicens	**Entry point – The children have all had limited singing and playing of instruments due to restrictions due to Covid.** **Week 1.** **Singing: We are Anglo Saxons!** **Listening: Mozart** **Activity:** Introduce the Anglo Saxons with a video. Listen to the song 'We are the Anglo Saxons!' and respond in various ways. Discuss key elements of the songs. Drama and music activity including pulse and singing in a round. End by listening to music by Mozart 'Horn Concerto' and how it relates to the Anglo Saxons **Week 2.** **Singing: 'Alfred the Great'** **Listening: Vivaldi** **Activity** Introduce new song 'Alfred the Great'. Discuss sections, pulse, notes etc. Drama and music activity: Focus: Rhythms - fast and slow / Long notes and short notes / Dividing into two parts / Call and response. Listen to Antonio Vivaldi: Concerto for recorder and discuss how it relates to the Anglo Saxons. **Week 3.** **Singing: 'Grendel'** **Listening: Peter Horn** **Activity** Identify rests, tones, sing in parts, look at the structure of the song 'Grendel'. Watch drama clip. Music activity: Focus: Note patterns - changing the order of the notes / Call and response / Rhythms - changing the rhythm of the notes. Finish by listening to the Anglo-Saxon harp played by Peter Horn. **Week 4.** **Singing: 'Beowulf'** **Listening: Edvard Grieg** **Activity** Introduce Beowulf's song and its key elements. Explore the tone, tempo, mood and pitch. Drama and music activity: Focus: Pulse / Clapping, tapping and clicking along to the beat / Making up your own clapping, tapping and clicking sequences. End by listening to 'In the Hall of the Mountain King' - by Edvard Grieg **Week 5.** **Singing: 'The revenge of Grendel's mother'** **Listening: Brian Kay** **Activity** Introduce the song 'The revenge of Grendel's mother'. Discuss introduction, verse, chorus and coda. Sing with expression. Drama and music activity: Focus: Dynamics - loud and soft / Dynamics - getting louder - *crescendo* / Dynamics - getting softer - *decrescendo* / Rhythm - clapping the long and short word rhythms / Singing in two parts. Finish by listening to 'Blow Northerne wynd'. **Week 6.** **Singing: The End of the Anglo-Saxon Dynasty'** **Listening: Catalina Vicens** **Activity** Introduce song 'The end of the Anglo-Saxon dynasty'. Drama and music activity: Focus: Pulse - or strong beat - that runs through a piece of music / Clapping a rhythmic pattern. Finish by listening to a medieval portable organ by Catalina Vicens.

Music Year 5 Spring 2

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Singing: **Sing Up (Login: belindaferrara@petershillprimary.org Password: petershill) Songs linked to Easter and Europe** Main Activities: **Creating a jingle for an advert for a sustainable shop** Listening: **Tubular Bells (21st Century)**				
Pupils should be taught to: play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the interrelated dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.	**Pathway 1 – Performing** **Pathway 2 – Composing and improvising** **Pathway 3 – Aural Awareness** **Pathway 4 – Evaluating** **Pathway 5 – Personal and cultural development**	Pulse – a steady beat Pitch – are the sounds high or low Dynamics – loud or soft Duration – how long or short a note is Tempo – fast or slow Rhythm – the placement of sounds in time Timbre – sound or tone quality Texture – the layers of sound Structure – arrangement and order of music Silence – when there is no sound Graphic score – an order of symbols or pictures to represent sound Musical Notation i.e. semiquaver, quaver, crotchet, minim, semibreve, stave Composer – someone who writes music	**Week 1** **Singing: New Beginning (Sing Up)** **Listening: Tubular Bells (21st Century)** **Activity** Listen to adverts/jingles and discuss key elements/features. Discuss what a jingle is. Discuss the word 'sustainable'. Identify key concepts for a sustainable shop. What are tubular bells? How are they played? **Week 2.** **Singing: Butterfly (Sing Up – to be sang in a round)** **Listening: Tubular Bells (21st Century)** **Activity** Gather ideas for creating a jingle (lyrics and theme) **Week 3.** **Singing: Something inside so strong** **Listening: Tubular Bells (21st Century)** **Activity** Explore sounds on instruments to compliment lyrics created week before. Evaluating effectiveness of lyrics. This could be notated as a graphic score. Look at Tubular bells used in classical **Week 4: Les rap de couleurs (Sing Up)** **Singing** **Listening: Tubular Bells (21st Century)** **Activity** Tubular bells in pop and how this can relate to our jingle. Can we edit and improve our jingle? **Week 5: Alouette (Sing Up)** **Singing** **Listening: Tubular Bells (21st Century)** **Activity** Practice, perform and record our class jingle **Week 6: Yes I can! (Sing Up)** **Singing** **Listening: Tubular Bells (21st Century)** **Activity** Evaluate jingle and complete assessment sheet

Music Year 5 Summer 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Singing: **Sing Up (Login: belindaferrara@petershillprimary.org Password: petershill) Songs linked to growth** Main Activities: **BBC Ten Pieces Wagner- Ride of the Valkyries (late 1800)** Listening: **Wagner- Ride of the Valkyries (late 1800)**				
Pupils should be taught to: play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the interrelated dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.	**Pathway 1 – Performing** **Pathway 2 – Composing and improvising** **Pathway 3 – Aural Awareness** **Pathway 4 – Evaluating** **Pathway 5 – Personal and cultural development** **LO: To compose music which meets specific criteria** **LO: To learn about musical notes and identify the names of given notes** **LO: To choose the most appropriate tempo for a piece of music** **LO: To use a music diary to record aspects of the composition piece** **LO: To perform using simple notations** **LO: To evaluate my composition against the criteria**	Pulse – a steady beat Pitch – are the sounds high or low Dynamics – loud or soft Duration – how long or short a note is Tempo – fast or slow Rhythm – the placement of sounds in time Timbre – sound or tone quality Texture – the layers of sound Structure – arrangement and order of music Silence – when there is no sound Graphic score – an order of symbols or pictures to represent sound Musical Notation i.e. semiquaver, quaver, crotchet, minim, semibreve, stave Composer – someone who writes music Composer focus - Wagner	**Week 1.** **Singing: In the Spring** **Listening: Wagner- Ride of the Valkyries (late 1800)** **Activity** **Week 2.** **Singing: Digging the Garden** **Listening: Wagner- Ride of the Valkyries (late 1800)** **Activity** **Week 3.** **Singing: We need plants** **Listening: Wagner- Ride of the Valkyries (late 1800)** **Activity** **Week 4.** **Singing: I love the flowers** **Listening: Wagner- Ride of the Valkyries (late 1800)** **Activity** **Week 5.** **Singing: The Way in which plants grow** **Listening: Wagner- Ride of the Valkyries (late 1800)** **Activity**

Music Year 5 Summer 2

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Singing: **Sing Up (Login: belindaferrara@petershillprimary.org Password: petershill) Songs linked to growth** Main Activities: **Create music for a holiday advert using GarageBand** Listening: **World music**				
Pupils should be taught to: play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the interrelated dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.	**Pathway 1 – Performing** **Pathway 2 – Composing and improvising** **Pathway 3 – Aural Awareness** **Pathway 4 – Evaluating** **Pathway 5 – Personal and cultural development** **LO: To improvise using melodic and rhythmic phrases** **LO: To record aspects of the composition process** **LO: To evaluate a piece of music and explain reasons**	Pulse – a steady beat Pitch – are the sounds high or low Dynamics – loud or soft Duration – how long or short a note is Tempo – fast or slow Rhythm – the placement of sounds in time Timbre – sound or tone quality Texture – the layers of sound Structure – arrangement and order of music Silence – when there is no sound Graphic score – an order of symbols or pictures to represent sound Musical Notation i.e. semiquaver, quaver, crotchet, minim, semibreve, stave Composer – someone who writes music Composer focus – N/A	**Week 1.** **Singing: Sing Up** **Listening: World Music** **Activity** Watch some existing holiday adverts to think about features. Play around with Garageband to work out different aspects of the app, **Week 2.** **Singing: Sing Up** **Listening: World Music** **Activity** Create short musical pieces by improvising melodies and rhythmic phrases within groups. Use Garageband. **Week 3 & 4** **Singing: Sing Up** **Listening: World Music** **Activity** Record initial ideas for composition in a music diary (could go in curriculum books). Use Garageband to compose and record activities. **Week 5** **Singing: Sing Up** **Listening: World Music** **Activity** Evaluate pieces of music and suggest improvements

Year 6

Music Year 6 Autumn 1

Singing: **Sing Up (Login: belindaferrara@petershillprimary.org Password: petershill) Songs linked to different cultures**
Main Activities: **World Unite Performance**
Listening: **Beethoven (German composer 1700s)**

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Pupils should be taught to: play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the interrelated dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.	Pathway 1 – Singing Pathway 2 – Listening Pathway 3 – Controlling Pulse and Rhythm Pathway 4 - Exploring Sounds Pathway 5 – Control of Instruments Pathway 6 – Composition Pathway 7 – Reading and Writing Notation Pathway 8 – Performance Pathway 9 – Evaluating LO: To analyse beat patterns through syncopation and body beat within different pieces of music LO: To perform from memory a rhythmic sequence to a piece of music LO: To recognise pitch in a piece of music and be able to replicate sections of music with a given pitch/ style. LO: To analyse rhythm through dance and to combine different rhythms. LO: To explore rhythm through dance and to combine different rhythms. LO: To generate ways of combining and structuring rhythms through dance	Pulse – a steady beat Pitch – are the sounds high or low Dynamics – loud or soft Duration – how long or short a note is Tempo – fast or slow Rhythm – the placement of sounds in time Timbre – sound or tone quality Texture – the layers of sound Structure – arrangement and order of music Silence – when there is no sound Graphic score – an order of symbols or pictures to represent sound Musical Notation i.e. semiquaver, quaver, crotchet, minim, semibreve, stave Composer – someone who writes music Composer focus – Beethoven (German composer 1700s)	**Entry point – The children have all had limited singing and playing of instruments due to restrictions due to Covid.** **Week 1.** What is syncopation? **Singing: Across the fields (Sing Up)** **Listening: Beethoven (German composer 1700s)** **Activity** Listen to **World unite performance** audio, noticing that: After the introduction three sung choruses alternate with two instrumental verses. There is an underlying steady beat throughout. The steady beat supports **syncopated** (off-beat) rhythms and melodies. Listen to **World unite body parts.** Children to join in patting knees to the steady beat of the claves. Second time round children perform this pattern to the beat: tap knees, clap, tap knees, clap. Listen to **World Unite chorus.** Notice how some of the words and syllables come in between the beat. This is called **syncopation.** Split class into two. One half will join in with the singer and the second half will join in with the body beat pattern. **Week 2.** Can they perform actions to music? **Singing: Filimioomiooriay** **Listening: Beethoven (German composer 1700s)** **Activity** Explain that the children are going to learn a cup passing game. Children to watch the **World cup passing game actions**. Children to practice the actions then perform alongside video. Can they perform the actions with just the audio? Watch **World Cup passing game**. Give each child a cup and allow them to practice the movements whilst watching the video. Can they perform the actions with just the audio? Children to come up with their own action patterns. **Week 3.** Can they make a vocal arrangement? **Singing: One World Together (Sing up)** **Listening: Beethoven (German composer 1700s)** **Activity** Watch **Latitude moves X, Y and Z**. What is the dancer showing with his body – the pitch shape of each melody. What is **pitch?Basic**: Children join in with the moves using the displays. **Advanced:** Children sing each of the **latitude melodies.** Point out that each note is held for two beats. Give each group a tuned percussion instrument. Using the display children will play X melody. Can they play together as a class? **Deep:** Make a vocal arrangement of **the world unite instrumental verse**. Listen to **latitude scat** teaching audio. Explain that **scat** is a style of jazz singing in which the vocalist uses their voice to imitate instruments.

Music Year 6 Autumn 2

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Singing: **Sing Up (Login: Belindaferrara@petershillprimary.org Password: petershill) Songs linked to Worlds Wars and Christmas** Main Activities: **Compare, contrast and identify features of WW2 music and perform** Listening: **Glenn Miller (American composer WW2)**				
Pupils should be taught to: play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the interrelated dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.	Pathway 1 – Singing Pathway 2 – Listening Pathway 3 – Controlling Pulse and Rhythm Pathway 4 - Exploring Sounds Pathway 6 – Composition Pathway 8 – Performance Pathway 9 – Evaluating LO: I can **analyse** features within different versions of a piece of music. L.O: I can **compare and contrast** the impact of different composers from different times.	Pulse – a steady beat Pitch – are the sounds high or low Dynamics – loud or soft Duration – how long or short a note is Tempo – fast or slow Rhythm – the placement of sounds in time Timbre – sound or tone quality Texture – the layers of sound Structure – arrangement and order of music Silence – when there is no sound Harmony – a pleasing arrangement of parts Improvisation – doing something unplanned Melody – a sequence of notes/a tune Composer – someone who writes music Composer focus – Glenn Miller (American composer WW2) Verse, chorus	**Entry point – The children have all had limited singing and playing of instruments due to restrictions due to Covid.** **Week 1.** How do songs differ? **Singing: In Flanders Fields (Sing Up)** **Listening: Glenn Miller (American composer WW2)** **Activity** Refer PPT1. **Basic**: Listen to two versions of Run Rabbit Run (Flanagan and Allan and The Andrews Sisters). Compare and contrast the songs – discuss the timbre, texture, pitch and dynamics of the songs. Also, discuss improvisation, scat, speaking parts and harmony sections. Why are the songs different? **Advanced:** Focus on Flanagan and Allan version. Display lyrics. Note which sections are sung by both performers and which are performed individually. Label different sections of the song – verse, chorus and instrumental. **Deep:** Divide children into two groups. Children to sing verse together, then split into groups for choruses – one singing, one speaking **Week 2.** Why were songs made during WW2? **Singing: It's a long way to Tipperary (Sing Up)** **Listening: Glenn Miller (American composer WW2)** **Activity** PPT 2. Basic: Explain to the children that Glenn Miller was a famous American musician and composer during WW2. He recorded many songs with his swing band before joining the US Army. He disappeared whilst travelling from the UK to Paris in 1944. Listen to 'In The Mood', do the children recognise it? Children to clap along to the pulse of the song (beat). Advanced: Listen to Sing Up – Hey Mr Miller. What do they notice about the song? Children to clap along to the rhythm (the words). Is there a difference between the pulse and the rhythm? Children to then practice singing the song. Deep: What do you think songs in WW2 were trying to do?

Music Year 6 Autumn 2

Singing: **Sing Up (Login: Belindaferrara@petershillprimary.org Password: petershill) Songs linked to Worlds Wars and Christmas**
Main Activities: **Compare, contrast and identify features of WW2 music and perform**
Listening: **Glenn Miller (American composer WW2)**

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Pupils should be taught to: play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the interrelated dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.	Pathway 1 – Singing Pathway 2 – Listening Pathway 3 – Controlling Pulse and Rhythm Pathway 4 - Exploring Sounds Pathway 6 – Composition Pathway 8 – Performance Pathway 9 – Evaluating LO: I can **evaluate** how the venue, occasion and purpose affects the way a piece of music is created. L.O: I can **sing** in harmony by **performing** parts from memory. L.O: I can identify and explain different features of a song independently	Pulse – a steady beat Pitch – are the sounds high or low Dynamics – loud or soft Duration – how long or short a note is Tempo – fast or slow Rhythm – the placement of sounds in time Timbre – sound or tone quality Texture – the layers of sound Structure – arrangement and order of music Silence – when there is no sound Harmony – a pleasing arrangement of parts Improvisation – doing something unplanned Melody – a sequence of notes/a tune Composer – someone who writes music Composer focus – Glenn Miller (American composer WW2) Verse, chorus	**Entry point – The children have all had limited singing and playing of instruments due to restrictions due to Covid.** **Week 3.** How does arrangement impact a piece of music? **Singing: Daisy Bell (Sing Up)** **Listening: Glenn Miller (American composer WW2)** **Activity** PPT 3. **Basic:** Children to perform both songs in an arrangement of their choosing. Recap the melody and tempo of each song and have the lyrics available for chn to use/ refer when singing - Runn Rabbit Run and Hey Mr Miller. **Advanced:** Film performances. **Deep:** Children to evaluate their performances – generate key questions with the children for them to discuss and use during their reflections of their performances. **Week 4.** What's the hidden meaning? **Singing: Keep the home fires burning (Sing Up)** **Listening: Glenn Miller (American composer WW2)** **Activity** Refer PPT4. **Basic:** Listen to 'We'll Meet Again" by Vera Lynn. What's the song about? Refer to the purpose of the song. Compare to Glenn Miller. **Advanced:** Discuss the dynamics of the song? How does it change? Why? What about the harmony? **Deep**: Children to sing the song. Split into two groups for final chorus. Can the children sing in harmony? **Week 5.** Can they identify features of music? **Singing: White Christmas (Sing Up)** **Listening: Glenn Miller (American composer WW2)** **Activity** Refer to PPT5. **Basic:** Listen to 'We're Going to Hang Out The Washing on the Siegfried Line'. **Advanced**: All Write Round Robin – Children to write down the different features they can hear the song. **Deep:** Children to annotate a copy of the lyrics in their books, labelling the parts of the song where they can identify the features (dynamics, harmony, solos, groups, pulse, rhythm, timbre, texture). They can write their analysis as a paragraph or as a mind map, whichever they prefer to achieve their LO.

Music Year 6 Spring 1

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Singing: **Sing Up (Login: Belindaferrara@petershillprimary.org Password: petershill) Songs linked to Sing Up and harmonies** Main Activities: **How music grows (Bolero focus)** Listening: **Maurice Ravel (20th century French composer)**				
Pupils should be taught to: play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the interrelated dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.	Pathway 1 – Singing Pathway 2 – Listening Pathway 3 – Controlling Pulse and Rhythm Pathway 4 - Exploring Sounds Pathway 6 – Composition Notation Pathway 8 – Performance L.O: To respond to a three-beat pulse by moving to the beat L.O: To perform and improvise rhythmic and melodic ostinato L.O: To sing in harmony	Pulse – a steady beat Pitch – are the sounds high or low Dynamics – loud or soft Duration – how long or short a note is Tempo – fast or slow Rhythm – the placement of sounds in time Timbre – sound or tone quality Texture – the layers of sound Structure – arrangement and order of music Silence – when there is no sound Composer – someone who writes music Composer focus - Maurice Ravel (20th century French composer)	**Entry point – The children have all had limited singing and playing of instruments due to restrictions due to Covid.** **Week 1: QUESTION** **Singing: In Harmony (Sing Up)** **Listening: Maurice Ravel (20th century French composer)** **Activity** Listen to the excerpt of Bolero. How does the music grow? Join in with the double bass pattern using body percussion. Listen again – how many beats can they hear? Introduce 'a metre of three'. Children to follow the beat using body percussion. Mime street scene actions to the rhythm. Copy the actions with the movie to the Bolero double bass rhythm. Build a texture of rhythmic mimed ostinato. **Week 2: QUESTION** **Singing: Rose, Rose (Sing Up)** **Listening: Maurice Ravel (20th century French composer)** **Activity** Learn to sing and listen to Street Busker – which is based on the Bolero tune. How many sections are there? What instruments are clear? How does the piece grow? Sing the lyrics, learning to sing the song line by line using the teaching audio. Split the children into 2 groups – one performs with flute, one performs with trumpet. The groups then accompany their solo instrument by chanting two counts of three. Perform with the teaching audio piece; each groups plays four times. **Week 3: QUESTION** **Singing: New Life Has Bgeun** **Listening: Maurice Ravel (20th century French composer)** **Activity** Children will listen to "Harmony junction" and identify the two extracts from Bolero. Ask them to identify the texture. Extract 1 – has a thin texture as only one instrument plays the melody with the snare drum. Extract 2 – has a thicker/ richer texture with many instruments playing inharmony with the melody. Teacher to play note C on a tuned instrument and ask children to sing to "la" sound matching the pitch. Divide children into 3 groups: play a C and ask the group 1 to continually sing it. Play an E and ask group 2 to sing it to "la" above group 1. Play a G and ask group 3 to sing it to "la" above groups 1 and 2. Teacher to swap parts for children to experience singing to different pitches and parts. Children use the previous lesson Street busker song to sing in a three-part harmony. Challenge – children can use tuned percussion to then play a chordal accompaniment.

Music Year 6 Spring 2

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Singing: **Sing Up (Login: Belindaferrara@petershillprimary.org Password: petershill) Songs linked to Sing Up and harmonies** Main Activities: **How music grows (Bolero focus)** Listening: **Maurice Ravel (20th century French composer)**				
Pupils should be taught to: play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the interrelated dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.	Pathway 1 – Singing Pathway 2 – Listening Pathway 3 – Controlling Pulse and Rhythm Pathway 4 - Exploring Sounds Pathway 6 – Composition Notation Pathway 8 – Performance L.O: To respond to a three-beat pulse by moving to the beat L.O: To perform and improvise rhythmic and melodic ostinato L.O: To sing in harmony	Pulse – a steady beat Pitch – are the sounds high or low Dynamics – loud or soft Duration – how long or short a note is Tempo – fast or slow Rhythm – the placement of sounds in time Timbre – sound or tone quality Texture – the layers of sound Structure – arrangement and order of music Silence – when there is no sound Composer – someone who writes music Composer focus - Maurice Ravel (20th century French composer)	**Entry point – The children have all had limited singing and playing of instruments due to restrictions due to Covid.** **Week 1: QUESTION** **Singing: In Harmony (Sing Up)** **Listening: Maurice Ravel (20th century French composer)** **Activity** Listen to the excerpt of Bolero. How does the music grow? Join in with the double bass pattern using body percussion. Listen again – how many beats can they hear? Introduce 'a metre of three'. Children to follow the beat using body percussion. Mime street scene actions to the rhythm. Copy the actions with the movie to the Bolero double bass rhythm. Build a texture of rhythmic mimed ostinato. **Week 2: QUESTION** **Singing: Rose, Rose (Sing Up)** **Listening: Maurice Ravel (20th century French composer)** **Activity** Learn to sing and listen to Street Busker – which is based on the Bolero tune. How many sections are there? What instruments are clear? How does the piece grow? Sing the lyrics, learning to sing the song line by line using the teaching audio. Split the children into 2 groups – one performs with flute, one performs with trumpet. The groups then accompany their solo instrument by chanting two counts of three. Perform with the teaching audio piece; each groups plays four times. **Week 3: QUESTION** **Singing: New Life Has Bgeun** **Listening: Maurice Ravel (20th century French composer)** **Activity** Children will listen to "Harmony junction" and identify the two extracts from Bolero. Ask them to identify the texture. Extract 1 – has a thin texture as only one instrument plays the melody with the snare drum. Extract 2 – has a thicker/ richer texture with many instruments playing inharmony with the melody. Teacher to play note C on a tuned instrument and ask children to sing to "la" sound matching the pitch. Divide children into 3 groups: play a C and ask the group 1 to continually sing it. Play an E and ask group 2 to sing it to "la" above group 1. Play a G and ask group 3 to sing it to "la" above groups 1 and 2. Teacher to swap parts for children to experience singing to different pitches and parts. Children use the previous lesson Street busker song to sing in a three-part harmony. Challenge – children can use tuned percussion to then play a chordal accompaniment.

Music Year 6 – Summer 1 continuation of Spring 2 learning

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Singing: **Sing Up (Login: Belindaferrara@petershillprimary.org Password: petershill)** Main Activities: **BBC Ten Piece Carmina Buruna – Carl Orff** Listening: **Carl Orff**				
Pupils should be taught to: play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the interrelated dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.	Pathway 1 – Singing Pathway 2 – Listening Pathway 3 – Controlling Pulse and Rhythm Pathway 4 - Exploring Sounds Pathway 5 – Control of Instruments Pathway 6 – Composition Pathway 7 – Reading and Writing Notation Pathway 8 – Performance Pathway 9 – Evaluating **LO: To appreciate and discuss music from drawn from different traditions** **LO: To learn and perform a pulse** **LO: To Invent and perform repeating rhythmic patterns (ostinatos)** **LO: To create lyrics for my own music** **LO: To invent lyrics and a melody to sing to a pulse** **LO: To perform my final piece to an audience**	Pulse – a steady beat Pitch – are the sounds high or low Dynamics – loud or soft Duration – how long or short a note is Tempo – fast or slow Rhythm – the placement of sounds in time Timbre – sound or tone quality Texture – the layers of sound Structure – arrangement and order of music Silence – when there is no sound Graphic score – an order of symbols or pictures to represent sound Musical Notation i.e. semiquaver, quaver, crotchet, minim, semibreve, stave Composer – someone who writes music Composer focus -	**Entry point – The children have all had limited singing and playing of instruments due to restrictions due to Covid.** **Week 1. QUESTION – Who was the composer, Carl Orff?** **Activity:** Explain further that Orff was a German composer whose life spanned the 20th century. His most famous piece is 'O fortuna'. Warn your children that it might already be strangely familiar to them! Watch the Orff Ten Pieces film and afterwards have a class discussion about what you have just seen. Ask the following questions – Did you like the film?What was your favourite part? Did you find any of it scary? Discuss the concept of 'fate'. This might be something your chn haven't encountered before. Explain that fate is the idea that your life is already mapped out ahead of you no matter what you do and that you can't change it. Ask them: 'do you believe in fate?Pick up also on the idea of a 'Goddess of Fate and Fortune' called "Fortuna" who has the power to decide everyone's fate and her 'wheel of fortune' constantly spinning out good and bad luck. **Give out paper and pens** and ask them to **draw** Fortuna. **Week 2. QUESTION – What is a pulse and can I recognize/ perform one?** **Activity: Warm-up -** clear the classroom and ask your children to stand in a circle. To wake them up, pass a quick clap around the circle. **Remind** them about Fortuna and her 'Wheel of Fortune'. **Explain** that you are going to make your own piece of music based on what they heard in the last lesson. Orff has a steady, slow 'um-pa' rhythm going throughout his piece which sounds like an army marching endlessly forward. Explain this to your children and ask them to join in marching **slowly** on the spot with you (you could even march around the room in time with the music). This is the **pulse** of your piece. **Explain** that you need two slightly contrasting sounds for your pulse. Can they suggest two different sounds on their bodies. *They might suggest a knee-hit and a clap for instance.* Begin by looking at your school's collection of **unpitched** instrument. Again, ask the children to find two slightly contrasting sounds for this 'um-pa' pulse. – end the session with a performance of your piece so far **Week 3. QUESTION – What is an ostinato?** **Activity :** Make a short SLOW piece that includes: The 'um-pa' pulse from last session (pitched or unpitched or both) ONE ostinato that is played by everyone else. *Give your children a short amount of time to work on this.* **Challenge** your children to put all their pieces together to make one big piece. Remind them that Orff's piece begins very, very softly and gradually gets louder and louder. The posh word for this is **crescendo**. Can they structure their piece to make a **crescendo** too? **Week 4.** Activity 3: Children make their own spinning wheel based on the Goddess on Luck., Write a sentence in each segment that is either good luck or bad luck. **Week 5. QUESTION – Can I generate my own lyrics to perform?** **Tell your class** that you are going to make a **melody** (tune) today using the good and bad luck sentences on their spinning wheels. **Week 6. QUESTION – Performance and evaluation** Chn perform their piece with the instruments rehearsed and reflect upon their own piece and that of their peers to complete a productive evaluation of their work and that of others. Chn are encouraged to use subject specific language when completing their work.

Music Year 6 Summer 2 Redhill Music day

NC PoS	Key Concepts	Key Competencies	Key Vocabulary	Key Activity
Singing: **Sing Up (Login: Belindaferrara@petershillprimary.org Password: petershill) Songs linked to pop music** Main Activities: Garage Band – composing and editing music				
Pupils should be taught to: play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression improvise and compose music for a range of purposes using the interrelated dimensions of music listen with attention to detail and recall sounds with increasing aural memory use and understand staff and other musical notations appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians develop an understanding of the history of music	The intention for music at Peters Hill is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres. We intend to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of all types of music, and an unbiased respect for the role that music may wish to be expressed in any person's life.	Pathway 1 – Singing Pathway 2 – Listening Pathway 3 – Controlling Pulse and Rhythm Pathway 4 - Exploring Sounds Pathway 5 – Control of Instruments Pathway 6 – Composition Pathway 7 – Reading and Writing Notation Pathway 8 – Performance Pathway 9 – Evaluating	Pulse – a steady beat Pitch – are the sounds high or low Dynamics – loud or soft Duration – how long or short a note is Tempo – fast or slow Rhythm – the placement of sounds in time Timbre – sound or tone quality Texture – the layers of sound Structure – arrangement and order of music Silence – when there is no sound Graphic score – an order of symbols or pictures to represent sound Musical Notation i.e. semiquaver, quaver, crotchet, minim, semibreve, stave Composer – someone who writes music	**Entry point – The children have all had limited singing and playing of instruments due to restrictions due to Covid.** **Week 1.** **Singing: Born to be wild** **Activity** Introduce GarageBand for iPad and create music using the drums. **Week 2.** **Singing: Someone you loved** **Activity** Learn the basics of creating and recording melodies using they keyboard instrument. **Week 3.** **Singing: Feeling good** **Activity** Extend knowledge and learn to use the Smart drums feature. **Week 4.** **Singing: Don't stop** **Activity** Introduce to the GarageBand guitar and learn how to use to create guitar parts **Week 5.** **Singing: Reach out (I'll be there)** **Activity** Learn to add a bassline to compositions and learn about chord progression.