

BEDS Music Long Term Plan

		Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
Beech	Unit						
	Knowledge						
	Skills						
	Vocab						
	EYFS links	communication and language • physical development • personal, social and emotional development literacy • understanding the world • expressive arts and design ELG 06 Self-confidence and self-awareness, ELG 07 Managing feelings and behaviour, ELG 08 Making relationships, ELG 02 Understanding ELG 03 Speaking, ELG 13 People and communities, ELG 14 The world, ELG 17 Being imaginative					
Oak	Unit	<i>Introducing beat.</i>	<i>Adding rhythm and pitch.</i>	<i>Introducing tempo and dynamics.</i>	<i>Combining pulse, rhythm and pitch.</i>	<i>Having fun with improvisation.</i>	<i>Explore sound and create a story.</i>
	Knowledge	<ul style="list-style-type: none"> Feel the pulse and understand what is meant by this. Begin to understand and follow tempo Listen and respond (inc. physically) to different genres of music. Enjoy music. Begin to play simple notes on glockenspiels. 	<ul style="list-style-type: none"> Learn a differentiated instrumental part by ear or from displayed notation (glockenspiels). How to add rhythm and pitch. Listen and respond (inc. physically) to different genres of music. Enjoy music. 	<ul style="list-style-type: none"> Understand that music can make the world a better place. Understand that music may also be divisive. Understand that the dynamics and tempo of the song can convey emotion and atmosphere and plays an important part in the energy of the piece. 	<ul style="list-style-type: none"> Understand that when you add rhythm and pitch, they combine with pulse to create a song (especially if we also add words) or a piece of music. Different cultures use this combination in different ways and that is often how we recognise musical styles. 	<ul style="list-style-type: none"> How can music play a significant part in helping us get through our daily life? Explore music's psychological impact Improvisation is a great way to create music that belongs to YOU, and to express your feelings and ideas. 	<ul style="list-style-type: none"> Understand that music is a very natural aspect of humanity. All our instruments have come from the resources we have around us. We can be inspired by the natural sounds around us. How nature can be considered as having other 'music's' (e.g. birdsong)
	Skills	Improvisation, composition. Playing simple notes. Singing. The children can use the notes: C and D; or C, D and E	Singing. Glockenspiels , improvising, composing. The children can use the notes: C and D; or C, D and E	Singing, Glockenspiels , improvising, composing. The children can use the notes: F and G; or F, G and A	Singing, Glockenspiels , improvising, composing. The children can use the notes: F and G; or F, G and A	Singing, performing, Glockenspiels , improvising, composing. The children can use the notes: C and D; or C, D and E	Singing, performing, Glockenspiels . The children can use the notes: C and D; or C, D and E
	Vocab	Pulse, beat, listen, perform, compose, tempo (speed)	Pulse, rhythm, pitch	Tempo, dynamics, energy, mood, atmosphere	Pulse or beat, rhythm, pitch	Improvisation, composition, performance, melody	Explore, sound, collaboration, structure
	MMC links	<p>Singing: Sing simple songs, chants and rhymes (e.g. Boom Chicka Boom) from memory, singing collectively and at the same pitch, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in. Sing a wide range of call and response songs to control vocal pitch and to match the pitch they hear with accuracy.</p> <p>Listening: enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances complemented by opportunities to experience live music making in and out of school. Songs should not limit the imagination or creativity of the teacher in terms of seeking and using other musical example.</p>					

		<p>Composing: Improvise simple vocal chants, using question and answer phrases. Create musical sound effects and short sequences of sounds in response to stimuli, e.g. a rainstorm or a train journey. Combine to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves). Understand the difference between creating a rhythm pattern and a pitch pattern. Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns. Use music technology, if available, to capture, change and combine sounds. Recognise how graphic notation can represent created sounds. Explore and invent new symbols.</p> <p>Musicianship: <i>Pulse/Beat:</i> Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. Use body percussion, (e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments (e.g. glockenspiels or chime bars) to maintain a steady beat. Respond to the pulse in recorded/live music through movement and dance. <i>Rhythm:</i> Perform short copycat rhythm patterns accurately, led by the teacher. Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat. Perform word-pattern chants (e.g. ca-ter-pil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns. Ca-ter- pil- lar crawl. <i>Pitch:</i> Listen to sounds in the local school environment, comparing high and low sounds. Sing familiar songs in both low and high voices and talk about the difference in sound. Explore percussion sounds to enhance storytelling, e.g. ascending xylophone notes to suggest Jack climbing the beanstalk, quiet sounds created on a rainstick/shakers to depict a shower, regular strong beats played on a drum to replicate menacing footsteps. Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum.</p>					
Elm	Unit	<i>Exploring simple patterns.</i>	<i>Focus on dynamics and tempo.</i>	<i>Blown away recorder book 1</i>	<i>Inventing a musical story.</i>	<i>Music that makes you dance.</i>	<i>Exploring improvisation.</i>
	Knowledge	<ul style="list-style-type: none"> The central role of listening in music (even when performing) is a key skill in paying attention to others, which leads to caring and aiding the development of empathy. How music can bring people closer together by sharing what we like and listen to. 	<ul style="list-style-type: none"> How music has always helped us tell stories and still does today, in many different ways! How music often IS the story, or carries the story within it. How whenever we create something new in music, we do so by building on all the music that has come before it. 	<ul style="list-style-type: none"> How to hold a recorder – correct finger placement. Basic notation. Exploring an instrument. 	<ul style="list-style-type: none"> Understand that the ancient origins of music having arisen in ceremonies and stories (compare to its role in today's films and shows!). Music is intimately linked to how humans build community, identity, friendship, kinship and peace. The role of music and musicians as 'history book'. 	<ul style="list-style-type: none"> How music can play a significant part in improving our quality of life. Understand music's psychological impact. Every step of the way, music is there. How songs that are a part of our identity and history are often very consoling and reassuring in times of need. 	<ul style="list-style-type: none"> Music is a natural phenomenon – it comes from nature: a natural resource! Musicians and music often copy or are inspired by the natural sounds around us. Music can play an active role in protecting our planet.
	Skills	Exploring and focussing on simple patterns. Singing, glockenspiels, improvising, composing The children can use the notes: C and D; or C, D and E	Focus on dynamics and tempo. Singing, glockenspiels, improvising, composing The children can use the notes: C and D; or C, D and E.	Learn an instrument, understand basic notation. recorders Recorders (chn to buy own?). The children can use the notes: A,B,C,D,E,F and G	Focus on storytelling through music. Exploring other people's values and identities through music. glockenspiels, recorders The children can use the notes: A and B or A, B and C	Discover and share our music favourites. glockenspiels, recorders The children can use the notes: G, A and B or G, A, B, C and D	Exploring improvisation, listening, glockenspiels, recorders. The children can use the notes: G, A and B or G, A, B, C and D
	Vocab	Patterns, chorus	Dynamics, tempo	Notation	Timbre, rhythm	duration, pulse, rhythm, pitch	Improvisation
	MMC links	<p>Singing: Sing songs regularly with a pitch range of do-so with increasing vocal control. Sing songs with a small pitch range (e.g. Rain, Rain Go Away), pitching accurately. Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause)</p>					

		<p>Listening: Enriched learning by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances complemented by opportunities to experience live music making. Composing: Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch). Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation. Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. Use music technology, if available, to capture, change and combine sounds.</p> <p>Musicianship: <i>Pulse/Beat:</i> Understand that the speed of the beat can change, creating a faster or slower pace (tempo). Mark the beat of a listening piece (e.g. Bolero by Ravel) by tapping or clapping and recognising tempo as well as changes in tempo. Walk in time to the beat of a piece of music or song. Know the difference between left and right to support coordination and shared movement with others. Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats. Identify the beat groupings in familiar music that they sing regularly and listen to. <i>Rhythm:</i> Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. Create rhythms using word phrases as a starting point (e.g. Hel-lo Si-mon or Can you come and play?). Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests. Create and perform their own chanted rhythm patterns with the same stick notation. <i>Pitch:</i> Play a range of singing games based on the cuckoo interval (so-mi, e.g. Little Sally Saucer) matching voices accurately, supported by a leader playing the melody. Sing short phrases independently within a singing game or short song. Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low). Recognise dot notation and match it to 3-note tunes played on tuned percussion.</p>					
Birch	Unit	<i>Developing notation skills.</i>	<i>Enjoying improvisation.</i>	<i>Djembe lessons</i>	<i>Sharing musical experiences.</i>	<i>The Rockstar Ukulele method 1</i>	<i>Recognising different sounds.</i>
	Knowledge	<ul style="list-style-type: none"> The ancient origins of music having arisen in ceremonies and stories (compare to its role in today's films and shows!), meaning it is intimately linked to how humans build community The central role of listening in music is a key skill. Music can bring people closer together by sharing what we like and listen to. 	<ul style="list-style-type: none"> How music has always helped us tell stories and still does today, in many different ways! How music can be both a teacher and a tool for improving our lives and societies. How whenever we create something new in music, we do so by building on all the music that has come before it. 	<ul style="list-style-type: none"> Djembe drums come from West Africa Djembe means 'everyone gather in peace' Use Left and right hands and create high and low tones. Understand rhythm and tempo. 	<ul style="list-style-type: none"> Music is very significant to collective and individual identity. Music can bring people together and can be an expression of their deepest feelings, and personal identity. Listening to and appreciating many different styles and artists, and listening to other people's music, can teach us a lot about respect and values. 	<ul style="list-style-type: none"> Exploring the ukulele. Playing basic chords How to hold a ukulele. Finger/hand positions. 	<ul style="list-style-type: none"> Music is a very natural aspect of humanity – it is a natural resource! How, physically, all our instruments have come from the resources we have around us. The sound of musical instruments is the sound of human creativity How music, particularly the music industry, has some challenges to face itself, in terms of its own environmental and social impact.
	Skills	Developing notation skills, musicianship, Composing, recorder, glockenspiel The children can use the notes: C, D and E or C, D, E, G and A	Enjoying improvisation recorder, glockenspiel The children can use the notes: C, D and E or C, D, E, G and A	Djembe Left and right hands. Tones. Playing in time. Respond to call and response. Improvising rhythmic patterns. Composition. Group work.	Creating simple melodies together, perseverance. recorder, glockenspiel The children can use the notes: C, D and E or C, D, E, G and A	Grow confidence in approaching playing instruments. Reading music. Ukulele	Recognising different sounds recorder, glockenspiel The children can use the notes: F, G and A or F, G, A, C and D

	Vocab	Musicianship, standard notation, sheet music	Improvisation	Djembe, left, right, tones,	Melody	Ukulele, fret, stave, tuning	Composition, performance
	MMC links	<p>Singing: Year 3: Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so tunefully and with expression. Perform forte and piano, loud and soft. Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders). Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. Perform as a choir in school assemblies. Year 4: Continue to sing a broad range of unison songs with the range of an octave (do–do) pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo). Sing rounds and partner songs in different time signatures and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony. Perform a range of songs in school assemblies. Listening: Music is enriched by developing pupils’ shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances complemented by opportunities to experience live music making. Composing: <i>Improvise :</i> Year 3: Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in whole-class/group/individual/instrumental teaching), inventing short ‘on-the-spot’ responses using a limited note-range. Structure musical ideas (e.g. using echo or question and answer phrases) to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources. Year 4: Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato). Begin to make compositional decisions about the overall structure of improvisations. <i>Compose:</i> Year 3: Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). Compose song accompaniments on untuned percussion using known rhythms and note values. Year 4: Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions. Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars. Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. Introduce major and minor chords. Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work. Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation or technology. Performing: Year 3: Develop facility in playing tuned percussion or a melodic instrument. Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets). Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi. Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases. Year 4: Develop facility in the basic skills of a selected musical instrument over a sustained learning period. This can be achieved through whole-class instrumental teaching programmes. Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups. Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts. Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A). Year 3 Reading Notation: Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch. Introduce and understand the differences between crotchets and paired quavers. Apply word chants to rhythms, understanding how to link each syllable to one musical note. Year 4 Reading Notation: Introduce and understand the differences between minims, crotchets, paired quavers and rests. Read and perform pitch notation within a defined range (e.g. C–G/do–so). Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.</p>					
Rowan	Unit	<i>Getting started with music tech.</i>	<i>Developing pulse and groove through improvisation</i>	<i>Blown away recorder book 2</i>	<i>Introducing chords</i>	<i>The Rockstar ukulele method 2</i>	<i>Identifying important musical elements</i>
	Knowledge	<ul style="list-style-type: none"> The central role of listening in music. 	<ul style="list-style-type: none"> Simply by existing, music makes the 	Blown Away Recorder Book 2 follows on from Book 1. It is for players	<ul style="list-style-type: none"> Every piece of popular music has a structure and is built 	<ul style="list-style-type: none"> Follow on from method 1 in Birch. Strumming patterns 	<ul style="list-style-type: none"> Musical elements are features of sound that we can identify

	<ul style="list-style-type: none"> • Music can bring us into closer coordination with other people. • Technology has played an important part in the way music has evolved over time. • That we should not be blinded by new technology at the expense of forgetting more traditional ways of making music, we should similarly not deny the new possibilities offered by the latest digital and manufacturing innovations. 	<ul style="list-style-type: none"> • world a better place for us humans! • Performing, participating in or listening to music has been shown in many ways to improve psychological and cognitive performance and wellbeing, many cultures believe that music can be healing. • As well as being something that brings people together in many diverse ways, music can also be used to divide people. 	<p>who have already made a start on the descant and can play the first octave notes. New notes, including sharps, flats and the upper octave are introduced with a themed song. It provides sophisticated pieces to play and perform with the lively accompaniments as they learn.</p>	<p>around a set of chords.</p> <ul style="list-style-type: none"> • Know that a chord in music is when two (usually three) or more notes are played together • Chords can be played on instruments such as piano, keyboard, organ, harp, guitar, harmonica, ukulele and xylophone. 	<ul style="list-style-type: none"> • 8th notes (quavers) • Syncopation 	<p>everywhere, not just in human-made music.</p> <ul style="list-style-type: none"> • Tempo – essentially how ‘fast’ or ‘slow’ the music is played – plays an important part in the kind of ‘energy’ we sense the music has. • Dynamics – mainly used to describe how loudly or softly music is played – are powerful tools in conveying emotion and atmosphere.
Skills	Getting started with music tech, recorder , glockenspiel , The children can use the notes: A, B, C, D and E or A, B, C, D, E, F# and G	Developing pulse and groove through improvisation. recorder , glockenspiel The children can use the notes: C, D and E or C, D, E, G and A	Blown away recorder book 2 Book 2 introduces the new notes low C, F#, high C#, low C#, Bb, high E and high F. This completes all the notes of the scales of C, D, F and G and you can use these to play a wide range of music.	Introducing chords, recorder , glockenspiel The children can use the notes: F, G, A, Bb and C or F, G, A, Bb, C, D and E	The Rockschoo ukulele method 2	Identifying important musical elements, recorder , glockenspiel The children can use the notes: C, D, E, F and G or C, D, E, F, G, A and B
Vocab	Technology	Pulse and groove	Sharps, flats, upper octave	chords	Strumming, quavers, syncopation	Tempo, dynamics
MMC links	<p>Singing: Year 4: Continue to sing a broad range of unison songs with the range of an octave (do–do) pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo). Sing rounds and partner songs in different time signatures and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony. Perform a range of songs in school assemblies. Year 5: Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style. Sing three-part rounds, partner songs, and songs with a verse and a chorus. Perform a range of songs in school assemblies and in school performance opportunities. Listening: Music is enriched by developing pupils’ shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances complemented by opportunities to experience live music making. Composing:</p>					

		<p><i>Improvise :</i></p> <p>Year 4: Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato). Begin to make compositional decisions about the overall structure of improvisations.</p> <p>Year 5: Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano).</p> <p><i>Compose •</i></p> <p>Year 4: Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions. Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars. Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. Introduce major and minor chords. Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work. Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation or technology.</p> <p>Year 5: Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment. Working in pairs, compose a short ternary piece. Use chords to compose music to evoke a specific atmosphere, mood or environment. Pupils might create music to accompany a silent film or to set a scene in a play or book. Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation or technology.</p> <p>Performing:</p> <p>Year 4: Develop facility in the basic skills of a selected musical instrument over a sustained learning period. This can be achieved through whole-class instrumental teaching programmes. Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups. Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts. Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).</p> <p>Year 5: Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one staff and using notes within the Middle C–C'/do–do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance. Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs (e.g. Yellow Submarine by The Beatles). Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra. Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.</p> <p>Year 4 Reading Notation: Introduce and understand the differences between minims, crotchets, paired quavers and rests. • Read and perform pitch notation within a defined range (e.g. C–G/do–so). Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.</p> <p>Year 5 Reading Notation: Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. Understand the differences between 2/4, 3/4 and 4/4 time signatures. Read and perform pitch notation within an octave (e.g. C–C'/do–do). Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.</p>					
Willow	Unit	<i>Developing melodic phrases.</i>	<i>Understanding structure and form.</i>	<i>Gaining confidence through performing.</i>	<i>Exploring notation further.</i>	<i>Using chords and structure.</i>	Hip Hop
	Knowledge	<ul style="list-style-type: none"> Composing a melody that we then keep and perhaps write down or show to others involves finding a certain combination of pitches and rhythms 	<ul style="list-style-type: none"> Structure or form refers to the order that different parts of a piece of music are played in. Traditional Pop music usually follows a 'verse-chorus-verse' structure. 	<ul style="list-style-type: none"> Musical performance may contribute to building individual confidence. Performance can be a culmination of bettering oneself and of mastery over new skills 	<ul style="list-style-type: none"> The notation we learn in school is the most globally recognised notation, however, there are many recognised types of musical notation around the world. 	<ul style="list-style-type: none"> All human art has structure and form. In its broadest sense, music IS structure and form: it is an organisation of sound by the musician or composer. 	<ul style="list-style-type: none"> Learn to arrange and mix their own composition in a Hip Hop style using YuStudio Have complete creative control and make musical decisions

	<p>that we particularly like.</p> <ul style="list-style-type: none"> Improvising can be a great way to find such a melody. As we improvise, we might suddenly play a few notes together that we want to 'keep' – to use again. Writing our first melodic phrases. One way to do this is to make sure that the first and last notes of your multi-phrase melody are the same note (but it is not essential!). 	<ul style="list-style-type: none"> Classical music has different structures, one example is sonata form. Form tells us that something was done before, in the past. It is a message from earlier and yet still has relevance in the present, like a time capsule Form and structure rely on some kind of repetition and/or selection. This implies human choice, which in turn signifies intention and value to us. 	<ul style="list-style-type: none"> Performance can be a real boost to morale. Giving a performance as part of a broader group of performers. Being part of a team with a common goal is also a very natural motivator for humans. 	<ul style="list-style-type: none"> Each form of notation has evolved to serve a musical purpose and to be efficient and clear. to know about pitch To understand that not all genres of music, and instruments, closely follow standard notation. 	<ul style="list-style-type: none"> Once we lose a sense of organisation behind music or art, we lose a sense of meaning and we no longer see it as a creation. It then sounds like an accident or a random collection of musical elements. Singer-songwriters create a set of chords as a backdrop, or foundation, for the melody and words they will sing. Chords can be compared to background colours (for example, representing the blue sky and the green grass) upon which an artist then paints a (melodic) character in the foreground. 	<ul style="list-style-type: none"> Balance the overall sound of their tracks Create drum beats, melodies and basslines with note guidance, Build chords and melodies based on a chosen musical key and scale Use different instruments in YuStudio Use sound effects eg EQ and delay Experiment with the arrangement as a whole, deleting and duplicating different sections, to create an effective track
Skills	<p>Developing melodic phrases recorder, glockenspiel</p> <p>The children can use the notes: C, D, E, F and G or C, D, E, F, G, A and B</p>	<p>Understanding structure and form, recorder, glockenspiel</p> <p>The children can use the notes: C, D, E, F and G or C, D, E, F, G, A and B</p>	<p>Gaining confidence through performance, recorder, glockenspiel</p> <p>The children can use the notes: C, D, E, F and G or C, D, E, F, G, A and B</p>	<p>Exploring notation further, recorder, glockenspiel</p>	<p>Using chords and structure, recorder, glockenspiel</p> <p>The children can use the notes: G, A, B, C and D or G, A, B, C, D, E and F#</p>	<p>Arrange and mix own Hip Hop compositions</p>
Vocab	Melody, notation	Form, structure, intention	Performance, practice	Standard notation	Chords, structure	Drum beat, bassline, melody
MMC links	<p>Singing: Year 5: Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style. Sing three-part rounds, partner songs, and songs with a verse and a chorus. Perform a range of songs in school assemblies and in school performance opportunities. Year 6: Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style. • Continue to sing three- and four-part or partner songs, and experiment with positioning singers randomly within the group – i.e. no longer in discrete parts – in order to develop greater listening skills, balance between parts and vocal independence. • Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience. Listening: Music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. Listening to recorded performances complemented by opportunities to experience live music making. Composing: <i>Improvise :</i></p>					

Year 5: Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano).

Year 6: Extend improvisation skills through working in small groups to: create music with multiple sections that include repetition and contrast, use chord changes as part of an improvised sequence and extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.

Compose •

Year 5: Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment. Working in pairs, compose a short ternary piece. Use chords to compose music to evoke a specific atmosphere, mood or environment. Pupils might create music to accompany a silent film or to set a scene in a play or book. Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation or technology.

Year 6: Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody. Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. Either of these melodies can be enhanced with rhythmic or chordal accompaniment. Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.

Performing:

Year 5: Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one staff and using notes within the Middle C–C'/do–do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance. Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs (e.g. Yellow Submarine by The Beatles). Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra. Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.

Year 6: Play a melody following staff notation written on one staff and using notes within an octave range (do–do); make decisions about dynamic range, including very loud, very quiet, moderately loud and moderately quiet. Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion or tablets, or demonstrated at the board using an online keyboard. Engage with others through ensemble playing (e.g. school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.

Year 5 Reading Notation: Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. Understand the differences between 2/4, 3/4 and 4/4 time signatures. Read and perform pitch notation within an octave (e.g. C–C'/do–do). Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.

Year 6 Reading Notation: Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. • Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do). • Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations. • Read and play from notation a four-bar phrase, confidently identifying note names and durations.

Primary Music

Planning Inclusive Lessons

Music is a unique and powerful form of communication that can change the way people feel, think and act. It combines creativity with emotion, enabling personal expression, reflection and development. As well as creating a sense of group identity and togetherness, music enables personal expression, encourages emotional development, and can foster links with the wider world.

Through the primary phase, music teaching and learning should offer a progression of skills and include opportunities to appraise, compose and perform. In order for music education to be accessible and inclusive for all, teachers need to anticipate potential barriers for individual learners and consider ways of minimising these to ensure participation.

For some learners, music can be a medium to break down barriers that may exist in other curriculum subjects. The nature of the subject allows freedom and flexibility in musical expression, preferences and performance. This is beneficial, not only for musical development, but for the growth of self-confidence and for the fostering of creative flair in all learners.



Creating an Inclusive Environment

Where possible, music should form part of the culture of a learner's primary school experience. Beyond discrete music lessons, assemblies, performances, and other curriculum areas can provide opportunities for exposure to a wealth of musical experiences.

Considering this, ensuring that all aspects of learners' involvement in music education is as inclusive as possible, is paramount. Music can form an effective method of communication, so including it as part of repetitive routines such as the attendance register, number and phonics learning, as well as other daily routines, can provide predictable, reassuring and memorable experiences for learners.

At times, music can create challenges for learners with sensory issues. This needs to be considered when creating an effective learning environment. Consider the practical layout of the room and the position of the learners. Will they be working with a large class or a smaller group? Although music-making opportunities, such as playing instruments together or singing, lend themselves to groups, some learners may benefit from working individually, with or without the support of an adult and/or ICT.

Consider the physical layout of the workspace. Will all learners, especially those with physical disabilities, be able to access resources and have the space to play an active part in the lesson? If there is the opportunity to alter visual and/or auditory stimuli to respond to individual needs, then this should be considered.

Music and ICT

- [Chrome Music Lab](#)
- [BBC – Bring the Noise](#) – free interactive musical games to support learners
- [BBC Ten Pieces](#)
- [Soundbeam](#) – software for learners with physical disabilities
- [AudioMulch](#) and [Garage Band](#) – interactive composition tools

Curriculum Considerations

Across both key stages, learners should be encouraged to perform, listen to, review, and evaluate a wide range of music from different genres. This is a key part of their primary experience as it supports the development of personal preferences, respect for the opinions of others and appreciation of the impact that music can have on mood.

All learners should have the opportunity to sing, to learn an instrument and compose their own music with or without the use of ICT.¹ Understanding and exploring how music is created, considering inter-related dimensions, is something that can be achievable and is adaptable to all learners, regardless of individual needs.

Key Stage 1

Singing, chanting and rhyming form significant parts of the Key Stage 1 curriculum, as does the playing of tuned and untuned instruments, musically. Carefully selecting instruments ensures that all learners can access this element of the curriculum and be successful at it. They will begin to develop the foundational knowledge and skills to enable them to explore sound. Correct terminology can be used, but there are ways of simplifying this, using pictorial or visual aids to support understanding. Learners should be regularly listening to and appreciating a range of live and recorded music, e.g., [Classical 100](#). This can be incorporated into other areas of school life, including assemblies.

Key Stage 2

The skills previously acquired in Key Stage 1 will be developed further to encourage singing and playing musically with increased confidence and control. There is a greater emphasis on composition, including improvisation, for a range of purposes. Although the National Curriculum mentions using and understanding musical notation, this can be represented in different ways to meet the needs of all learners. Regular exposure to a range of high-quality live and recorded music will help to build a familiar and recognisable repertoire for learners.

Primary Music

Strategies to Scaffold Learning

How can I support learners who struggle with attention?

- Carefully consider the layout of the learning environment to engage all learners and maximise access to resources, bearing in mind that circles and grouped tables can be a barrier to attention on learning.
- Pre-expose learners to the content of the lesson, e.g., show them particular instruments and how they are played, share snippets of music and pre-teach musical elements and terminology.
- Consider potential unhelpful sources of distraction, such as over-frequent changes of task or unstructured group work.
- Give learners a particular role in the lesson to keep them engaged and promote active participation.
- Arrange movement breaks or short 'time out' breaks away from the learning environment when and if necessary.

How can I support learners who have sensory issues?

- Consider the size of the group and allow for the fact that learners may benefit from smaller groups or individual work.
- Music lessons can be challenging for learners with auditory sensitivity. Pre-exposure to music and/or instruments can help to prepare learners, as can the use of a neighbouring room, if space allows. Ear defenders can enable learners to partake in lessons with more confidence.
- Create opportunities for physical contact with instruments and/or sound sources if learners cannot hear sounds clearly. Percussion, stringed, wind and brass instruments all lend themselves well to this.
- Consider the lighting in the learning environment and if learners would benefit from reduced glare on interactive whiteboards and computer screens.

How can I support learners who struggle to access lessons because of literacy difficulties?

- Provide visual aids to enable learners to identify instruments and musical dimensions, such as pitch and tempo.
- Use strategies such as modelling, demonstrating and imitating to help learners understand musical concepts.
- Create a graphic score or pictorial representations of a composition to provide a form of non-verbal communication.

How can I support learners who struggle to retain vocabulary?

- Begin each lesson with a recap of key vocabulary learned to date.
- Provide visual word banks that are accessible throughout, as necessary. For support in identifying different instruments photographs of those learners playing the instruments, can help with retention. For support with the meanings of musical dimensions, pictorial word banks can be effective.
- Drip-feed key vocabulary throughout the school day, rather than limiting references to specific music lessons. Discussions around music listened to during assemblies or in other curriculum areas can help to embed this language.

How can I support learners who need additional time to develop conceptual understanding?

- Break down content into small steps and allow time for guided practice of each step to build up conceptual understanding.
- If resources allow, create a small group opportunity to enable learners to develop understanding with closer adult intervention.
- Maximise opportunities to model, demonstrate and imitate in to encourage active participation through a scaffolded experience.

Case Study

A learner in Year 3 has a range of learning difficulties including gross and fine motor skills delay, low muscle tone, hypermobility and auditory sensitivity. She finds loud noises challenging at times, especially if they are unexpected.

It has taken several years to build her confidence enough to partake in whole school assemblies, especially when large groups are singing, cheering or clapping together. She loves to sing, has gradually built up the confidence to join the school choir and has played a small role in choir performances, with careful and gradual confidence building.

Historically, music lessons have been challenging, at times due to her sensitivity to noise. With an EHCP in place, she has an adult working alongside her and this has enabled flexibility with her involvement in lessons. Pre-exposure to learning environments and instruments has been crucial in Child A's development in music education. Having the opportunity to test out instruments and listen to the sounds they make in advance of lessons, often alongside a trusted friend, has helped with familiarisation, enabling her to take part with more confidence. At times, this has enabled her to be 'the expert' who shows the rest of the class what to do.

On occasions, such as during whole-class lessons using African drums, Child A has used ear defenders to reduce the sound and this has been a successful intervention leading towards full participation in the lesson.