

**Wrawby Music Curriculum Overview – Long Term Plan**

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b>Class 1</b>	<p><b>I've got a grumpy face.</b></p> <p>Focus: Timbre, beat, pitch contour.</p> <p>Objectives:</p> <ul style="list-style-type: none"> <li>• Make up new words and actions about different emotions and feelings.</li> <li>• Explore making sound with voices and percussion instruments to create different feelings and moods.</li> <li>• Sing with a sense of pitch, following the shape of the melody with voices.</li> <li>• Mark the beat of the song with actions.</li> </ul> <p><b>The Sorcerer's Apprentice</b></p> <p>Focus: Musical storytelling, louder/quieter, faster/slower, higher/lower, timbre.</p> <p>Objectives:</p> <ul style="list-style-type: none"> <li>• Explore storytelling elements in the music and create a class story inspired by the piece.</li> <li>• Identify and describe contrasts in tempo and dynamics.</li> <li>• Begin to use musical terms (louder/quieter, faster/slower, higher/lower).</li> </ul>	<p><b>Witch, Witch</b></p> <p>Focus: Call-and-response, pitch (la-so-mi-do), timbre.</p> <p>Objectives:</p> <ul style="list-style-type: none"> <li>• Make up a simple accompaniment using percussion instruments.</li> <li>• Use the voice to adopt different roles and characters.</li> <li>• Match the pitch of a four-note (la-so-mi-do) call-and-response song</li> </ul> <p><b>Row, row, row your boat</b></p> <p>Focus: Call-and-response, pitch (la-so-mi-do), timbre.</p> <p>Objectives:</p> <ul style="list-style-type: none"> <li>• Make up a simple accompaniment using percussion instruments.</li> <li>• Use the voice to adopt different roles and characters.</li> <li>• Match the pitch of a four-note (la-so-mi-do) call-and-response song</li> </ul>	<p><b>Bird Spotting: Cuckoo polka</b></p> <p>Focus: Active listening, beat, pitch (so-mi), vocal play.</p> <p>Objectives:</p> <ul style="list-style-type: none"> <li>• Explore the range and capabilities of voices through vocal play.</li> <li>• Develop a sense of beat by performing actions to music.</li> <li>• Develop active listening skills by recognising the 'cuckoo call' in a piece of music (so-mi).</li> <li>• Enjoy moving freely and expressively to music.</li> </ul> <p><b>Shake my sillies out</b></p> <p>Focus: Timbre, pitch (higher/lower), tempo (faster/slower), beat.</p> <p>Objectives:</p> <ul style="list-style-type: none"> <li>• Create a sound story using instruments to represent different animal sounds/ movements.</li> <li>• Sing an action song with changes in speed.</li> <li>• Play along with percussion instruments.</li> <li>• Perform the story as a class.</li> </ul>	<p><b>Up and Down</b></p> <p>Focus: Pitch contour rising and falling, classical music.</p> <p>Objectives:</p> <ul style="list-style-type: none"> <li>• Make up new lyrics and accompanying actions.</li> <li>• Sing and play a rising and falling melody, following the shape with voices and on tuned percussion.</li> <li>• Use appropriate hand actions to mark a changing pitch.</li> </ul> <p><b>Five fine bumble bees</b></p> <p>Focus: Timbre, tempo, structure (call-and-response), active listening.</p> <p>Objectives:</p> <ul style="list-style-type: none"> <li>• Improvise a vocal/physical soundscape about minibeasts.</li> <li>• Sing in call-and-response and change voices to make a buzzing sound.</li> <li>• Play an accompaniment using tuned and untuned percussion, and recognise a change in tempo.</li> <li>• Listen to a piece of classical music and respond through dance</li> </ul>	<p><b>Down there under the sea</b></p> <p>Focus: Timbre, structure, active listening, tune moving in step (stepping notes), soundscape.</p> <p>Objectives:</p> <ul style="list-style-type: none"> <li>• Develop a song by composing new words and adding movements and props.</li> <li>• Sing a song using a call-and-response structure.</li> <li>• Play sea sound effects on percussion instruments.</li> <li>• With some support, play a call-and-response phrase comprising a short, stepping tune (C-D-E).</li> <li>• Listen to a range of sea-related pieces of music and respond with movement.</li> </ul> <p><b>It's oh so quiet</b></p> <p>Focus: Dynamics, timbre, musical storytelling, improvising and composing, exploring instruments.</p> <p>Objectives:</p> <ul style="list-style-type: none"> <li>• Improvise music with different instruments, following a conductor.</li> <li>• Compose music based on characters and stories developed through</li> </ul>	<p><b>Slap clap clap</b></p> <p>Focus: Music in 3-time, beat, composing and playing.</p> <p>Objectives:</p> <ul style="list-style-type: none"> <li>• Compose a three-beat body percussion pattern and perform it to a steady beat.</li> <li>• Sing a melody in waltz time and perform the actions.</li> <li>• Transfer actions to sounds played on percussion instruments.</li> <li>• Listen actively to music in 3/4 time.</li> <li>• Find the beat and perform a clapping game with a partner</li> </ul> <p><b>Bow, bow, bow Belinda</b></p> <p>Focus: Beat, active listening, instrumental accompaniment.</p> <p>Objectives:</p> <ul style="list-style-type: none"> <li>• Invent and perform actions for new verses.</li> <li>• Sing a song while performing a sequence of dance steps.</li> <li>• Play a two-note accompaniment, playing the beat, on tuned or untuned percussion.</li> </ul>

	<ul style="list-style-type: none"> <li>Respond to music in a range of ways e.g. movement, talking, writing</li> </ul>		<ul style="list-style-type: none"> <li>Listen to music and show the beat with actions</li> </ul>		<p>listening to Beethoven's 5th symphony.</p> <ul style="list-style-type: none"> <li>Play different instruments with control.</li> <li>Explore dynamics with voices and instruments.</li> <li>Develop listening skills, identifying dynamics (forte, piano, crescendo, and diminuendo) across a range of different musical styles</li> </ul>	<ul style="list-style-type: none"> <li>Listen to and talk about folk songs from North America.</li> </ul>
<p><b>Why this? Why now?</b></p>	<p>The song <i>I've got a grumpy face</i> explores emotions and feelings using the voice and facial expressions. It provides the starting point for experimenting with timbre using voices and instruments, and composing new verses.</p> <p>The second unit is based around the piece <i>The sorcerer's apprentice</i>, by Paul Dukas. Pupils will explore how music can tell a story and will be supported in identifying elements of music within a piece, such as dynamics (loud/quiet) and tempo (fast/slow). They will have the chance to compose using percussion instruments and respond creatively to music in the form of movement and writing.</p>	<p><i>Witch witch</i> is based around a call-and-response singing game that uses a simple and repetitive four-note tune to support the development of pitch matching. Pupils will also explore a range of voices, adopting different roles, and create simple accompaniments as a group.</p> <p><i>Row, row, row your boat</i> is a traditional song with rowing actions to mark the beat of the music. In this unit, pupils will explore a range of ways in which to experience the beat, identify and sing notes that move in step and leap, compose their own lyrics, and play a range of percussion instruments.</p>	<p>This listening unit is based on the theme of birdsong. Pupils will explore their voices by imitating the sounds of birds. Children will develop their listening skills with a game of bird spotting: listening out for the 'cuckoo call' in Johann Strauss II's <i>Cuckoo polka</i>.</p> <p><i>Shake my sillies out</i> is a catchy, alliterative song with actions, which will be used to develop pulse work. It will also be used to explore tempo, timbre, and playing with sounds.</p>	<p><i>Up and down</i> is a gentle action song with a rising and falling melody ideal for exploring pitch. In this unit, pupils will sing songs in steps using accompanying actions, and will go on to compose new lyrics and play simple melodies on pitched instruments.</p> <p>Children will learn to sing <i>Five fine bumble bees</i> in call-and-response, and there are opportunities for adding percussion and creating minibeast soundscapes. Through the activities in this unit, children will develop their understanding of changes in tempo and go on to responding to music through movement.</p>	<p><i>Down there under the sea</i> paints a musical picture of marine life. The song and unit activities explore sea-themed soundscapes, composing new lyrics, creating instrumental sea accompaniments, and responding to music with movement.</p> <p>This unit will teach dynamics through the song <i>It's oh so quiet</i>. Children will experience dynamics with their bodies, voices, and with instruments.</p>	<p><i>Slap clap clap</i> is a rhythmic action song in waltz time, and will be used for creating body percussion patterns and playing rhythms with untuned instruments in ¾ time.</p> <p>The 2<sup>nd</sup> unit is based around a traditional North American song with accompanying partner dance. Children will learn the song and dance, play an accompaniment on tuned and untuned percussion instruments, and compose and perform new lyrics and actions.</p>

<p>Class 2</p> <p>CYCLE A</p>	<p>IDM Focus: Pulse</p> <ul style="list-style-type: none"> <li>• Sing songs regularly with a pitch range of do-so with increasing vocal control.</li> <li>• Understand that the speed of the beat can change, creating a faster or slower pace (tempo).</li> <li>• Mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo.</li> <li>• Walk in time to the beat of a piece of music or song</li> </ul>	<p>IDM Focus: Rhythm and pitch</p> <ul style="list-style-type: none"> <li>• Sing songs with a small pitch range pitching accurately.</li> <li>• Respond independently to pitch changes heard in short melodic phrases, indicating with actions.</li> <li>• Mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo.</li> <li>• Play a range of singing games based on the cuckoo interval (so-mi) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track.</li> </ul>	<p>IDM Focus: Tempo and dynamics</p> <ul style="list-style-type: none"> <li>• Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.</li> <li>• Sing short phrases independently within a singing game or short song.</li> <li>• Create rhythms using word phrases as a starting point.</li> <li>• 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.</li> </ul>	<p>IDM Focus: Pulse, rhythm and pitch</p> <ul style="list-style-type: none"> <li>• 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)</li> <li>• Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests.</li> <li>• Create and perform their own chanted rhythm patterns with the same stick notation.</li> <li>• Create music in response to a non-musical stimulus.</li> </ul>	<p>Skill Focus: Improvisation</p> <ul style="list-style-type: none"> <li>• Know the meaning of dynamics and tempo (using phase-appropriate vocabulary) and be able to demonstrate these when singing by responding to the leader's directions and visual symbols.</li> <li>• Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation.</li> <li>• Begin to group beats in twos and threes by tapping knees on the first beat and clapping the remaining beats.</li> </ul>	<p>Skill Focus: Composition</p> <ul style="list-style-type: none"> <li>• Recognise dot notation and match it to 3-note tunes played on tuned percussion</li> <li>• Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.</li> <li>• Identify the beat groupings in familiar music that they sing regularly and listen to.</li> </ul>
<p>Why this? Why now?</p>	<p>Children will innately wish to move to a beat. They will begin to recognise basic tempo changes and prepare them for learning the difference between pulse and rhythm. They will be encouraged to find the pulse in the music they listen to throughout the year. Year 2 children will be expected to use musical vocabulary.</p>	<p>Children may already be able to distinguish between larger gaps in pitch. By focusing on so-mi melodies, they will improve their pitch matching within a small range. Hand movements will be used to show the shape of the pitch patterns.</p>	<p>Having become accustomed to finding the pulse when listening or singing, children will learn the difference between pulse and rhythm.</p>	<p>Having practiced copycat rhythms, children will have a foundation upon which they can create their own short rhythmic patterns and recognise their relationship with basic notation.</p>	<p>Children will be used to mimicking pitch and rhythm patterns and will now apply this to their own music making.</p>	<p>Having used hand movements to show the patterns of pitch, children will relate this to visual notation.</p>

<p>Class 2</p> <p>CYCLE B</p>	<p>IDM Focus: Pulse and rhythm</p> <ul style="list-style-type: none"> <li>• Sing songs regularly with a pitch range of do-so with increasing vocal control.</li> <li>• Understand that the speed of the beat can change, creating a faster or slower pace (tempo).</li> <li>• Mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo.</li> <li>• Walk in time to the beat of a piece of music or song</li> </ul>	<p>IDM Focus: pitch</p> <ul style="list-style-type: none"> <li>• Sing songs with a small pitch range pitching accurately.</li> <li>• Respond independently to pitch changes heard in short melodic phrases, indicating with actions.</li> <li>• Mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo.</li> <li>• Play a range of singing games based on the cuckoo interval (so-mi) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track.</li> </ul>	<p>IDM Focus: Structure and Texture</p> <ul style="list-style-type: none"> <li>• Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.</li> <li>• Sing short phrases independently within a singing game or short song.</li> <li>• Create rhythms using word phrases as a starting point.</li> <li>• 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.</li> </ul>	<p>IDM Focus: Timbre</p> <ul style="list-style-type: none"> <li>• 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)</li> <li>• Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests.</li> <li>• Create and perform their own chanted rhythm patterns with the same stick notation.</li> <li>• Create music in response to a non-musical stimulus.</li> </ul>	<p>IDM Focus: Dynamics</p> <ul style="list-style-type: none"> <li>• Know the meaning of dynamics and tempo and be able to demonstrate these when singing by responding to the leader's directions and visual symbols.</li> <li>• Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation.</li> <li>• Begin to group beats in twos and threes by tapping knees on the first beat and clapping the remaining beats.</li> </ul>	<p>IDM Focus: Pitch and Melody</p> <ul style="list-style-type: none"> <li>• Recognise dot notation and match it to 3-note tunes played on tuned percussion</li> <li>• Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.</li> <li>• <b>Identify the beat groupings in familiar music that they sing regularly and listen to. (year 2)</b></li> </ul>
	<p>Children will innately wish to move to a beat. They will begin to recognise basic tempo changes and prepare them for learning the difference between pulse and rhythm. They will be encouraged to find the pulse in the music they listen to throughout the year. Year 2 children will be expected to use musical vocabulary to talk about pulse and tempo</p>	<p>Children may already be able to distinguish between larger gaps in pitch. By focusing on so-mi melodies, they will improve their pitch matching within a small range. Hand movements will be used to show the shape of the pitch patterns.</p>	<p>Having become accustomed to finding the pulse when listening or singing, children will learn the difference between pulse and rhythm. They will begin to recognise structural features in the music they listen to.</p>	<p>Children will already recognise differences in sound through singing (e.g. have you got your speaking voice?). They will recognise this in other sounds (both natural and instrumental). Year 2 will understand this as timbre.</p>	<p>Children will already be able to recognise tempo and dynamic changes. Year 2 will be encouraged to use musical vocabulary to describe these features. Grouping beats will prepare children for future work on time signatures.</p>	<p>Having used hand movements to show the patterns of pitch, children will relate this to visual notation.</p>
<p><b>In Key Stage 2, it is expected that pupils will work on the different elements (or interrelated dimensions) of music on an ongoing basis, constantly revisiting these aspects throughout the curriculum. These include: Rhythm, metre and tempo; Pitch and melody; Harmony; Texture; Dynamics and articulation; Instruments and playing techniques.</b></p>						

Year 3	<p><b>Instrumental focus: Recorder</b></p> <ul style="list-style-type: none"> <li>• Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. Play and perform melodies following staff notation using a small range as a whole class or in small groups.</li> <li>• 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.</li> <li>• Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch.</li> <li>• Introduce and understand the differences between crotchets and paired quavers.</li> <li>• Perform as a choir in school assemblies (Harvest Festival)</li> </ul>	<p><b>Instrumental focus: Recorder</b></p> <ul style="list-style-type: none"> <li>• Perform actions confidently and in time to a range of action songs.</li> <li>• Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</li> <li>• Apply word chants to rhythms, understanding how to link each syllable to one musical note.</li> <li>• 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.</li> </ul>	<p><b>Instrumental focus: recorder</b></p> <ul style="list-style-type: none"> <li>• Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases.</li> <li>• Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi.</li> </ul> <p>Understand the differences between minims, crotchets, paired quavers and rests.</p>	<p><b>Instrumental focus: Recorder</b></p> <ul style="list-style-type: none"> <li>• Structure musical ideas to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli and musical sources.</li> <li>• Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi).</li> </ul>	<p><b>Instrumental focus: recorder</b></p> <ul style="list-style-type: none"> <li>• Structure musical ideas to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli and musical sources.</li> <li>• Apply word chants to rhythms, understanding how to link each syllable to one musical note</li> </ul>	<p><b>Instrumental focus: Recorder</b></p> <ul style="list-style-type: none"> <li>• Structure musical ideas to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli and musical sources.</li> <li>• Compose song accompaniments on untuned percussion using known rhythms and note values.</li> </ul>
Why this? Why now?	After being introduced to simple notations in KS1, children will now learn about western notation through the recorder.	Having been introduced to simple rhythmic notation, children will be able to visually represent their own rhythms.	Children will have been incrementally increasing their note range on the recorder in conjunction with learning to show pitch with Kodaly hand signals. This will help them to	Pupils will already be aware of simple song structures and will be encouraged to recognise different structures when listening to music.	Children will be accustomed to using <i>walk, running and stroll</i> to read rhythms. Using other words/phrases will help them to improvise/compose rhythmic patterns.	Previous work using word rhythms and body percussion will have prepared children to create accompaniments for songs.

			visualise melodies with notation.			
Year 4	<p><b>Instrumental Focus: Recorder</b></p> <ul style="list-style-type: none"> <li>• Develop facility in the basic skills of a selected musical instrument over a sustained learning period.</li> <li>• Consolidate previous learning about minims, crotchets, paired quavers and rests. Introduce the semibreve.</li> <li>• Read and perform pitch notation within a defined range (e.g. C–G/do–so).</li> <li>• Continue to sing a broad range of unison songs with the range of an octave</li> <li>• Perform a range of songs in school assemblies (Harvest Festival)</li> </ul>	<p><b>Instrumental Focus: recorder</b></p> <ul style="list-style-type: none"> <li>• Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.</li> <li>• Continue to sing a broad range of unison songs with the range of an octave pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo).</li> <li>• Sing rounds and partner songs</li> <li>• Arrange individual notation cards of known note values to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.</li> </ul>	<p><b>Instrumental focus: recorder</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Perform a range of songs in school assemblies.</li> <li>• 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).</li> <li>• Begin to make compositional decisions about the overall structure of improvisations. Continue this process in composition tasks in the next unit.</li> </ul>	<p><b>Instrumental focus: recorder</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Sing rounds and partner songs in different time signatures (2, 3 and 4 time) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony (e.g. Hear the Wind).</li> <li>• Copy short melodic phrases including those using the pentatonic scale.</li> <li>• Introduce major and minor tonalities.</li> </ul>	<p><b>Instrumental Focus: Recorder</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Introduce major and minor chords.</li> <li>• 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.</li> </ul>	<p><b>Instrumental Focus: Recorder</b></p> <ul style="list-style-type: none"> <li>• Perform a range of songs in school assemblies.</li> <li>• Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work.</li> <li>• Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip.</li> <li>• Capture and record creative ideas using any of: <ul style="list-style-type: none"> <li>➤ graphic symbols</li> <li>➤ rhythm notation and time signatures</li> <li>➤ staff notation</li> <li>➤ technology.</li> </ul> </li> </ul>

Why this? Why now?	Pupils will use this half term to consolidate their previous learning about notation. They will learn new notes on the recorder and read from notation with more confidence.	Until now, the pupils have mainly sung and played in unison. Now they will begin to explore music that has multiple parts using their voices and instruments to achieve a wider variety of textures and harmonies.	Having developed a secure technique on the recorder, pupils will have a secure foundation to explore new techniques and ways of articulating notes.	Children will already be used to describing music as happy or sad – introducing the concept of major/minor tonalities will help them to understand why the music sounds this way.	Pupils will be expanding the pitch range used for improvising and composing after only using a three or four note range.	Having improvised/composed short melodies, children will have the opportunity to create music based on mood. This music will incorporate elements of soundscape.
Year 5	<p><b>Instrumental Focus: Percussion</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.</li> <li>• Improvise over a simple groove, responding to the beat, creating a satisfying rhythmic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and</li> </ul>	<p><b>Instrumental Focus: Recorder</b></p> <ul style="list-style-type: none"> <li>• Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers, including dotted rhythms.</li> <li>• Understand the differences between 2/4, 3/4 and 4/4 time signatures.</li> <li>• Read and perform pitch notation within an octave (e.g. C–C'/do–do).</li> <li>• 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</li> </ul>	<p><b>Instrumental focus: Recorder and Percussion</b></p> <ul style="list-style-type: none"> <li>• Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.</li> <li>• Create music with multiple sections that include repetition and contrast.</li> <li>• Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.</li> </ul>	<p><b>Instrumental Focus: Recorder and Percussion</b></p> <ul style="list-style-type: none"> <li>• Sing three-part rounds, partner songs, and songs with a verse and a chorus.</li> <li>• Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs.</li> <li>• 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.</li> <li>• Capture and record creative ideas using any of: <ul style="list-style-type: none"> <li>➤ graphic symbols</li> </ul> </li> </ul>	<p><b>Instrumental Focus: Recorder and Percussion</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Working in pairs, compose a short ternary piece.</li> <li>• Capture and record creative ideas using any of: <ul style="list-style-type: none"> <li>➤ graphic symbols</li> <li>➤ rhythm notation and time signatures</li> <li>➤ staff notation</li> <li>➤ technology.</li> </ul> </li> </ul>	<p><b>Instrumental Focus: Recorder and Percussion</b></p> <ul style="list-style-type: none"> <li>• Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra.</li> <li>• Perform a range of songs in school assemblies and in school performance opportunities.</li> </ul>

	<p>moderately quiet (mezzo piano). Continue this process in composition tasks.</p> <ul style="list-style-type: none"> <li>• Create music with multiple sections that include repetition and contrast.</li> <li>• Perform a range of songs in school assemblies and in school performance opportunities (Harvest festival)</li> </ul>	<p>moderately quiet (mezzo piano). Continue this process in composition tasks.</p> <ul style="list-style-type: none"> <li>• Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave 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.</li> </ul>		<ul style="list-style-type: none"> <li>➤ rhythm notation and time signatures</li> <li>➤ staff notation</li> <li>➤ technology.</li> </ul>		
Why this? Why now?	After two years of focusing on the recorder, pupils will now spend half a term learning the djembe. They will apply previous learning to perform a polyrhythmic texture, incorporating solos based on improvisations.	Pupils will use this half term to consolidate their previous learning about notation. They will learn new notes on the recorder and read from notation with more confidence.	Concepts from Autumn 1 will be applied this term but in a melodic context.	Learning about triads will reinforce and give more context to previous learning about major and minor chords.	Learning about keys will give more meaning to previous learning about major and minor tonalities and give the pupils more tools for their own compositions.	Chn to be given opportunity to work towards a performance using a variety of instruments showcasing their learning.
Year 6	<p><b>Instrumental Focus: Djembe</b></p> <ul style="list-style-type: none"> <li>• Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests.</li> </ul>	<p><b>Instrumental Focus: Recorder</b></p> <ul style="list-style-type: none"> <li>• 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</li> </ul>	<p><b>Instrumental focus: Recorder and Percussion</b></p> <ul style="list-style-type: none"> <li>• Play a melody following staff notation written on one stave and using notes within an octave range (do–do); make decisions about dynamic range, including very</li> </ul>	<p><b>Instrumental Focus: Recorder and Percussion</b></p> <ul style="list-style-type: none"> <li>• Continue to sing three- and four-part rounds or partner songs, and experiment with positioning singers randomly within the group in order to develop greater listening skills, balance</li> </ul>	<p><b>Instrumental Focus: Recorder and percussion</b></p> <ul style="list-style-type: none"> <li>• Engage with others through ensemble playing with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.</li> </ul>	<p><b>Moving on/Transition</b></p> <p>The end of Year 6 transition project provides a way to bring together what the pupils have learnt about reading notation, playing an</p>

	<ul style="list-style-type: none"> <li>• Further develop the skills to read and perform pitch notation within an octave.</li> <li>• 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 (<i>ff</i>), very quiet (<i>pp</i>), moderately loud (<i>mf</i>) and moderately quiet (<i>mp</i>).</li> <li>• Read and play from notation a four-bar phrase, confidently identifying note names and durations.</li> </ul>	<p>pitching and appropriate style.</p> <ul style="list-style-type: none"> <li>• Continue to sing three- and four-part rounds or partner songs, and experiment with positioning singers randomly within the group in order to develop greater listening skills, balance between parts and vocal independence.</li> <li>• Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.</li> </ul>	<p>loud (<i>ff</i>), very quiet (<i>pp</i>), moderately loud (<i>mf</i>) and moderately quiet (<i>mp</i>).</p> <ul style="list-style-type: none"> <li>• Accompany this same melody, and others, using block chords or a bass line.</li> <li>• Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody.</li> <li>• Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.</li> </ul>	<p>between parts and vocal independence.</p> <ul style="list-style-type: none"> <li>• Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.</li> <li>• Use chord changes as part of an improvised sequence.</li> </ul>	<ul style="list-style-type: none"> <li>• Use chord changes as part of an improvised sequence.</li> <li>• Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape.</li> <li>• Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen.</li> <li>• Either of these melodies can be enhanced with rhythmic or chordal accompaniment.</li> </ul>	<p>instrument, composing melodies and singing as a class.</p>
<p>Why this? Why now?</p>	<p>Pupils have previously learned some African drumming in year 5. This time, extra parts will be added, including a part that has an anacrusis, and another with syncopation.</p>	<p>Pupils will be more confident about using their voices/instruments and by now will be used to performing more complex songs/pieces in and out of school.</p>	<p>Building on previous notation/composition work, pupils will be able to make choices about their melodies and incorporate dynamic contrasts.</p>	<p>Children will already have performed 3- or 4-part polyrhythmic textures as part of their work on djembes – this will consolidate that work by applying notation.</p>	<p>Pupils will be able to bring together various elements of what they have learned into an ensemble format.</p>	<p>Pupils will celebrate the culmination of their musical journey at Wrawby Primary.</p>