

The background of the image features a variety of musical instruments. In the foreground, there are several xylophone bars in different colors: blue, green, yellow, orange, pink, purple, white, and dark blue. A wooden mallet with a pink head is positioned horizontally across the bars. To the left, there are wooden mallets with light-colored heads. The instruments are set against a background of sheet music with visible staves and notes. The text is overlaid on this scene in a large, black, serif font.

Feniscowles Primary

School

Striving For Excellence

Music Long Term

Planning

<p><u>EYFS</u></p>	<p><u>Autumn 1 and Autumn 2</u></p> <p><u>My musical classroom</u></p> <p><u>Spark yard</u></p> <p><u>Step 1, 2, 3 and 4</u></p> <p>The term begins with activities perfect for getting the class settled into school life. The children will learn simple welcome songs and have fun working as a class to create simple actions to accompany songs and nursery rhymes. They will learn to follow musical instructions and explore creative movements. Active listening activities are used throughout the term and the children will experience a range of music from West African dance to the sound of Norwegian ice instruments. As the term progresses, they will learn to recognise simple classroom percussion instruments and compare their sounds. They will compose simple sound sequences and represent them using objects and pictures.</p>	<p><u>Spring 1 and spring 2</u></p> <p><u>Musical Patterns and Performing</u></p> <p><u>Sparkyard</u></p> <p><u>Step 1, 2 and 3</u></p> <p>Music is full of patterns! This term begins with activities designed to get children recognizing musical patterns in songs and music. They will add actions to match song lyrics, play listening games to develop recall of sound sequences, and have fun exploring music-and-movement patterns through songs such as <i>The Mouse And The Giant</i>.</p> <p>The children will develop their recognition of classroom percussion instruments, using them to play simple accompaniments and simple rhythm patterns. They will also begin to explore ways to change sounds and create simple patterns, e.g. playing loudly, quietly, slowly or quickly.</p> <p>Composing music inspired by transport, machines and robots provides an opportunity to explore descriptive sounds and to develop an understanding of pictorial notations. From 'Fossils' (<i>Carnival Of The Animals</i> by Saint-Saëns) to <i>Don't Stop Me Now</i> (Freddie Mercury), every lesson has an active listening activity, providing the children with regular opportunities to experience music through movement, dance, art or role-play.</p>	<p><u>Summer 1 and summer 2</u></p> <p><u>Sound stories</u></p> <p><u>Sparkyard</u></p> <p><u>Step 3 and 4</u></p> <p>From simple singing games to wiggly snail trails, this term begins with opportunities to tell playful stories using voices and tuned instruments.</p> <p>Heading outdoors is encouraged with musical storytelling inspired by the natural environment. From sound sticks to journey sticks, the children will learn to create musical patterns, using natural objects as a musical score. Listening choices also reflect the outdoors theme – the perfect opportunity to learn about instruments made from wood such as the didgeridoo, the log drum, the courting flute and temple blocks.</p> <p>An introduction to musical timbre is explored through fairy-tale characters as the children learn to associate characters with instruments – they might even meet them at a <i>Fairytale Tea Party</i>! They will explore the effect of layering</p>
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		<p>A simple performance is a fitting way to end the term. From a choice of activities, the children can create their own dances, perform the <i>I Don't Want To Be A Frog's Egg story</i> or learn a playground singing game to share with their school community.</p>	<p>instrumental sounds, developing an understanding of musical texture.</p> <p>The story theme continues as children learn to use simple sound effects and pictorial notation to accompany a story or song. From a choice of activities, the children can retell <i>The Three Billy Goats Gruff</i>, create a fairy-tale sound map, or create a class song box for <i>Come With Me To The Beach</i>.</p>
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Year 1

Autumn 1

Move to the beat – exploring pulse and rhythm

Spark yard

Step 1 and step 2

For children to understand pulse, they need to *feel* it and the songs and activities suggested for this term will help them do just that! This term, the children will **learn to recognize pulse**, matching movements to music. They will **explore percussion instruments** and perform simple instrumental accompaniments to familiar songs.

The children will progress to **copying and creating simple rhythm patterns**, eventually using **simple graphic notations** to represent these sounds. Throughout the term, they will be **introduced to a range of music** and **create simple choreography** for music such as *Radetzky March* by Strauss and *Matachins* by Peter Warlock, as well as learning about **different dance traditions** such as South African Gumboot Dancing and North Indian Kathak Dance.

Spring 1

Mars – Gustav Holst

BBC 10 pieces

Lesson 1 – 6

Learners will:

- listen and reflect on a piece of orchestral music
- learn musical motifs from Holst's Mars and structure them into a piece
- invent their own musical motifs and structure them into a piece
- perform as an ensemble
- learn musical language appropriate to the task

Summer 1

High and low – exploring pitch

Spark yard

Step 1 and 2

This term, the children will be **identifying and describing pitch**. They will explore the sounds created by a variety of **different instruments and voices**, describing their **pitch** and **timbre**. They will play **simple listening games** and identify **simple pitch patterns** in a range of songs and music, recognizing when **the pitch gets higher or lower**. They will use a variety of tuned and untuned percussion instruments and **compose simple sound effects to accompany sections of a story**. They will compose pitch patterns and represent these using **creative graphic notation** tools such as **pipe cleaners and coloured cubes**! They will finish the term by preparing songs and music for a class performance.

Autumn 2

Nativity practise

[See planning](#)

Spring 2

Exploring Sounds

[Sparkyard](#)

Step 2 and 3

This term, the children will be **exploring how sounds can be produced** in different ways using **voices** and **instruments**. They will **listen to a variety of music** including *Flight Of The Bumblebee* and *William Tell Overture*, and will begin to recognize how composers use **dynamics, tempo and timbre** to **bring a character or theme to life!** They will learn to **sing simple songs** as a class, adding **facial expressions and actions** to enhance a performance. The children will **explore song lyrics** and use these as a basis for their **own compositions**. Working as a class and in small groups, they will **compose short sound sequences** to tell a story or reflect a character and **perform these to each other**. They will learn to **follow musical instructions** and **invent their own musical notation** to represent a sequence of sounds.

Summer 2

High and low – exploring pitch continued

[Sparkyard](#)

Step 3, step 4

Representing pitch

Creating music for a performance

<p><u>Year 2</u></p>	<p><u>Autumn 1</u></p> <p><u>Time to play – exploring pulse and rhythmic patterns</u></p> <p><u>sparkyard</u></p> <p><u>Step 1 and 2</u></p> <p>From body percussion to disco music, this term develops children’s understanding of pulse and rhythm. The term begins with songs and activities to get children performing together rhythmically. The children will perform actions and movements to a steady pulse and play simple musical passing games. They will learn songs such as <i>March To The Beat</i> to explore the difference between pulse and rhythm, and investigate different ways to play rhythms, varying instrumental timbre and dynamics.</p> <p>Working as a class and in small groups, the children will learn to play a simple accompaniment to a song or poem, selecting suitable sounds and timbre. They will learn to create simple four-beat rhythms and represent these using graphic notations such as Beat Monsters!</p>	<p><u>Spring 1</u></p> <p><u>Rodeo – Aaron Copland</u></p> <p><u>10 pieces BBC</u></p> <p><u>Lessons 1 – 6</u></p> <p>The children will listen to Rodeo from BBC 10 pieces. They will discuss the story behind the music and begin to put actions to show the meaning of each section. The children will also enjoy learning the song ‘Toes A Twinkling’ and putting cowboy actions to the song to reinforce the pulse of the music.</p> <p>Learners will:</p> <ul style="list-style-type: none"> • Listen and reflect on a piece of orchestral music • create their own piece of music using instruments and voice • perform as an ensemble • learn musical language appropriate to the task 	<p><u>Summer 1</u></p> <p><u>Rockpool rock</u></p> <p><u>sing up</u></p> <p><u>Lesson 1 – 6</u></p> <p>An upbeat song making a real splash, with a spoken second part and rippling blue notes. This song and unit provide an opportunity to create an end of year ‘rockpool inspired’ performance, combining singing, playing, and dancing.</p> <p><u>Learners will:</u></p> <ul style="list-style-type: none"> • Learn an interlocking spoken part. • Sing a rock ‘n’ roll-style song confidently. • Play an introduction on tuned percussion. • Listen actively and learn about rock ‘n’ roll music.
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Autumn 2

Nativity songs to support year 1

[See planning](#)

Spring 2

Musical moods and pictures

[sparkyard](#)

Step 3 and 4

This term, the children will learn how **songs** and **music** can **communicate different moods and emotions**. They will investigate different ways to **express the mood of a song** by adding **facial expressions** and **changing the timbre and dynamics** of their voice. They will develop their understanding of **musical mood** through simple songs, where they will be introduced to **major and minor tonality**.

Throughout the term, the children will listen and talk about a **wide variety of music** including *Can-Can* from *Orpheus in the Underworld* by Offenbach and *Fanfarra Cabua-Le-Le* by Sergio Mendes/Carlinhos Brown. They will learn to represent the sounds they hear using **graphic symbols and musical doodles!**

Working as a class and in small groups, they will **compose and improvise music** on the theme of weather. They will learn to **give musical instructions**, taking the role of a **conductor** in a **small group performance**. They will **create descriptive sounds** inspired by a song and **create a simple soundscape**.

Summer 2

Grandma rap

[sing up](#)

Lessons 1 – 6

This unit explores beat and rhythm work using crotchets and quavers. Beginning with on-the-spot actions, followed by stepping the durations, stick notation is introduced and pupils go on to create their own 4-beat patterns, which they will loop creating an accompaniment to perform the rap to.

Learners will:

- Show the following durations with actions: 'walk' (crotchet) and 'jogging' (quavers).
- Chant and play rhythms using the durations of 'walk' (crotchet), 'jogging' (quavers), and 'shh' (crotchet rest) from stick notation.
- Learn a clapping game to *Hi lo chicka lo* that shows the rhythm.
- Compose 4-beat patterns to create a new rhythmic accompaniment, using a looping app.
- Chant *Grandma rap* rhythmically and perform

			to an accompaniment child create.
<p><u>Year 3</u></p> <ul style="list-style-type: none"> • Learning a section of a recorder piece for a mini performance. • Learning a part ready for recorder club practice. • Learning the lyrics of a song or vocal line. • Practising their recorder using the teaching video. • Watching a video. • Listening to a recording and answering questions. 	<p><u>Autumn 1 and 2</u></p> <p>Recorder</p> <p>Sing up</p>	<p><u>Spring 1 and 2</u></p> <p>Recorder</p> <p>Sing up</p>	<p><u>Summer 1 and 2</u></p> <p>Recorder</p> <p>Sing up</p>

Year 4

Autumn 1

This Little Light of Mine

Sing Up

Lessons 1 – 6

This little light of mine is an expressive call-and-response Gospel song based on a pentatonic scale. The origin of the song is not 100% clear – some believe that it was written in the 1920s as a song for children by Harry Dixon Loes, but he never claimed the credit for it. Some believe the lyrics are taken from one of Jesus's speeches to his followers in the Bible. The song has links with the civil rights movement in the United States and became an anthem in the 1950s and 1960s. Famous versions have been recorded by many artists including Sister Rosetta Tharpe, Ray Charles, The Everly Brothers, and The Seekers.

Learners will:

- Improvise with the voice on the notes of the pentatonic scale D-E-G-A-B (and B flat if you have one).
- Sing in a Gospel style with expression and dynamics.
- Sing Part 1 of a partner song rhythmically.
- Play a bass part and rhythm ostinato along with *This little light of mine*.

Spring 1

Musical Contrasts

Sparkyard

Step 1 and 2

Staccato or legato, forte or piano, major or minor - this term is all about **musical contrasts**. Beginning with songs and activities which explore different **instrumental timbres**, the children will **learn how instruments can be grouped and classified** in different ways. They will **listen** to music such as *The Young Person's Guide To The Orchestra* by Benjamin Britten and **identify orchestral families**(i.e. string, woodwind, brass, percussion).

As well as comparing instrumental timbre, they will also **learn to identify changes in tonality** through singing songs such as *The King's Feelings*, as well as developing recognition of **major and minor chords** through **simple listening games**.

Playing together as an ensemble is a key focus for the term. The children will learn to **lead and follow musical instructions** and understand the importance of **keeping an eye on the conductor!** They will **explore contrasts** between **staccato and legato articulation** when singing and playing and learn to **vary dynamics, tempo, timbre** and **pitch** through a **Kandinsky-inspired improvisation!**

Summer 1

Favourite Song

Sing Up

Lessons 1 – 6

Favourite song is in a fast, folk-rock style with a driving rhythm, reminiscent of the style of Mumford and Sons. With a simple verse/chorus structure and easy to follow chord pattern, the song builds on from the unit *The doot doot song*, introducing G major to previously learnt chords C, F, and A minor.

During the unit, pupils will learn to sing and play the song, develop technical skills on tuned percussion, and experience playing in a class band. Playing and singing activity is supported by listening to range of music in a folk and folk-rock style, comparing and contrasting different artists' styles.

Learners will:

- Sing with expression and a sense of the style of the music.
- Identify similarities and differences between pieces

	<ul style="list-style-type: none">• Listen and move in time to songs in a Gospel style.		<p>of music in a folk/folk-rock style.</p> <ul style="list-style-type: none">• Understand triads and play C, F, G major, and A minor.• Play an instrumental part as part of a whole-class performance.• Sing a part in a partner song, rhythmically and from memory.
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Autumn 2

My fantasy football team

Sing up

Lessons 1 - 6

A fun, rhythmic song about football-playing animals in the style of a football chant, My fantasy football team provides inspiration for recognising, playing from, and composing with crotchets, quavers, and minims. There are opportunities for movement, improvisation, and group performance.

Learners will:

- Sing a stepping melody accurately and with clear articulation and diction.
- Move to music, marking the pulse with action durations: 'walk' (crotchets), 'jogging' (quavers), 'stride' (minims), 'skipty' (dotted quaver/semiquaver) and 'shh' (crotchet rest).
- Identify, play from, and combine rhythm patterns to make a sequence using crotchets, quavers, dotted quaver/semiquaver, minims, and crotchet rest.
- Perform a whole-class 'rondo' made up of playing and singing.

Spring 2

Musical contrasts continued

spark yard

Step 3 and 4

Summer 2

Reena Esmail – Sun Sundar Sargam

BBC ten pieces

Lesson 1 – 4

Learners will:

- Listen to and reflect on the piece Sun Sundar Sargam
- Create their own piece of music using instruments and voice
- Perform as an ensemble
- Learn musical language appropriate to the task

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Year 5

Autumn 1

Why We Sing

Sing Up

Lessons 1 - 3

This listening unit is based around the Gospel song *Why we sing* by Kirk Franklin. The song originally comes from the album *Kirk Franklin and the Family* from 1993, however this activity is based around a live video recording from inside a church, with a congregation. The video is a good starting point for talking about the places where we make music, and the differences between performing for an audience and singing as a part of worship or celebration. Activity in the unit will explore other examples of Gospel music and gives opportunities for developing singing in a Gospel style.

Introduction to Song Writing

Lessons 1 – 3

- Identify structure and analyse song lyrics
- Writing the lyrics of a hook
- Create a tune for your hook

Spring 1

Song Ingredients – Exploring melody, Harmony and Lyrics

Sparkyard

Step 3 and 4

This term, the children will learn about the key ingredients used in songs: **rhythm, melody, harmony and lyrics!** They will begin to learn rounds and part songs such as *School Is Nearly Over* and *I Got A Little Dog* and identify how **layers of melody can be combined** to create a **polyphonic texture**. They will identify these features in music from the past and present, listening to **traditional songs** such as *Frère Jacques* and *Three Country Dances In One*, alongside **contemporary music** created and performed with a loop pedal!

As the term progresses, they will **develop their understanding of intervals, scales and chords** and learn to **notate pitches** using staff and letter notation. **Playing together as an ensemble remains a key focus** and they will accompany song melodies using **chords, drones and basslines**

The term ends with a chance to **explore the songwriting process**. The children will learn how songs can reflect the time and place in which they are written, and may be sung to mark a social or cultural occasion. With a selection of activities to choose from,

Summer 1

Madina Tun Nabi

Sing Up

Lesson 1 – 6

Madina tun Nabi is a catchy modern Nasheed (Islamic song) with a chorus in two parts. Pupils will learn to sing the song, develop their own accompaniment with a drone, chords, and improvisation, and play together with a percussion backing track. On the way, they will be developing their 'ear' with lots of echo singing and playing by ear. They'll find out about the type of song called a Nasheed and its connection with the Islamic faith.

Learners will:

- Sing a song in two parts with expression and an understanding of its origins.
- Play a drone and chords to accompany singing.
- Improvise freely over a drone.
- Listen and copy back simple rhythmic and melodic patterns.
- Sing a round and accompany themselves with a beat.

		the children can write their own song inspired by the structure of <i>Take A Major Scale</i> , compose a school jingle or collaborate to write a song to celebrate their school community	
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Autumn 2

Rhythmic builders – exploring rhythmic layers

spark yard

Step 1

Exploring time signatures and performing together

YouTube – kaboom work through tutorials from 1 – 7

Spring 2

No Place Like Home - Kerry Andrew

BBC ten pieces

Lesson 1 – 6

The children will discuss the music, talk about how it is structured and talk about what makes them feel 'At Home'. We will go on listening walks to see what we can hear in our own 'home' environment. These sounds will be the basis of a group composition, where the children will develop layered ostinatos, rhythmic accompaniments, melodic phrases and record in a graphic score.

Learners will:

- learn to listen to the environment around them and describe what they hear
- create musical motifs both rhythmically and freely using the environment as stimulus
- structure their ideas into a piece
- perform as an ensemble
- notate their ideas graphically
- learn musical language appropriate to the task

Summer 2

What shall we do with the drunken sailor?

Sing up

Lessons 1 – 6

What shall we do with the drunken sailor? is a type of song called a sea shanty. Sailors would likely have sung this song while hauling up the sail or the anchor on seafaring vessels. As well as providing an opportunity to find out more about the context, history, and purpose of sea shanties as work songs, the activities in this unit provide inspiration for pupils to create rhythm games (possibly for younger pupils to learn) and a class arrangement using their voices and instruments. This unit also contains the first of three progression snapshots that will be returned to and developed in Terms 2 and 3 to collect evidence of pupils' progress.

Learners will:

- Compose body percussion patterns to accompany a sea shanty. Write these out using rhythm grids.
- Keep the beat playing a 'cup' game.

			<ul style="list-style-type: none">• Sing a sea shanty expressively, with accurate pitch and a strong beat.• Sing in unison while playing an instrumental beat (untuned).• Play bass notes, chords, or rhythms to accompany singing.• Talk about the purpose of sea shanties and describe some of the features using music vocabulary.
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Year 6

Autumn 1

Sing Up

Shadows (3 lessons)

- Who is Lindsey Sterling?
 - Who is Tokio Myers?
- Create a response to music using shadows.

Composing for Protest (3 lessons)

- Protest Song
- Protest Words
- Protest!

Spring 1

Musical effects and moods

Sparkyard

Step 1 and 2

Whether **'Mickey Mousing'**, **singing like a Silly Donkey** or **creating a vocal firework display** inspired by Tchaikovsky's *1812 Overture*, the term begins with **an opportunity to get creative** with vocal and instrumental sounds. The children will **develop improvisation skills**, learning how to make subtle changes to vocal timbre as well as exploring dynamics, pitch, tempo and articulation to achieve effects.

Songs such as *Ear Warm* and *Crying Out For Love* are a great opportunity to **learn about intervals** and through simple tuned percussion activities, the children will **explore how consonant and dissonant sounds** in harmony can **create moods and atmosphere**.

Throughout the term, the children will **explore how composers use music to communicate** characters, settings, and moods, identifying and exploring techniques such as **leitmotifs** used by film composer, John Williams.

As the term moves on, it's time to take to the stage! The children will **learn about key features of musical theatre**, identifying the role of actors, musicians, and audience!

Summer 1

Sing Up

Race (3 lessons)

- Accompaniment
- Extended Melody
- Full Soundtrack

Working in small groups, they will **explore ways to interpret and convey the lyrical meaning of a song** effectively, adding appropriate dynamics, vocal timbre, facial expression, and movement.

The term ends with **an opportunity to compose, notate and perform!** From a choice of activities exploring graphic and standard notations, the children could create film soundtracks, leitmotifs, sound-effect rhythms or perhaps try a musical rollercoaster ride!

Spring 2

Night Ferry – Anna Clyne

BBC ten pieces

Lessons 1 – 6

Year 6 will listen to this piece of music, inspired by poetry. They will create art work in response. They will also improvise and compose, recording the latter on graphic scores.

Listening – look at other music and songs inspired by poetry, in particular songs originating from Indian poetry, such as *Aah ko chaahiye ek umr asar hone tak* by Mirza Ghalib, sung by Jagjit Singh

Learners will:

- listen and reflect on a piece of orchestral music
- invent their own musical motifs and structure them into a piece
- perform as an ensemble
- learn musical language appropriate to the task

Spring 2

Musical effects and moods continued

Sparkyard

Step 3 and 4

Summer 2

Focus on the end of year production