

Early Years Foundation Stage:

Expressive Arts and Design– with reference to music.

EYFS: Development Matters and ELGS:

Listen attentively, move to and talk about music, expressing their feelings and responses. ·, Watch and talk about dance and performance art, expressing their feelings and responses. ·, Sing in a group or on their own, increasingly matching the pitch and following the melody.

Explore and engage in music making and dance, performing solo or in groups.

ELGS: Being Imaginative:- with reference to music

Sing a range of well-known nursery rhymes and song ·

Perform songs, rhymes, poems and stories with others, and (when appropriate) try to move in time with music

Communication and Language– with reference to music. Listen carefully to rhymes and songs, paying attention to how they sound., Learn rhymes, songs and poems.

Key Learning Taking place across the Reception Year:

Join in with songs, Sing call-and-response songs, Exploring sounds and how they can be changed, Tapping out of simple rhythms. Keeping a steady beat Provide opportunities to work together to develop and realise creative ideas, Listen to music and make their own dances in response. **Sing songs every day, Sing literacy songs e.g. alphabet, nursery rhymes, alliteration, Sing maths songs, e.g. counting forwards and back, number formation songs, days of the week.** EYFS pupils have a music session on Wed 2.30-3 where the teachers plays the piano, pupils sing and have a music band using untuned percussion. During this, pupils discuss rhythm, steady beat/pulse, dynamics of loud and soft, long and short, high and low. They develop understanding about how to hold the instrument, what their names are, how to play and how to hold 'quietly'! Pupils have a percussion box outside and a stage on which to perform. EYFS pupils take part in the School nativity, attending Whole school singing assemblies and listen to live performances. Opportunities to perform Music eg Skipton Music Festival, Sound wall, Outdoor stage and instrument box

Key Stage 1 Objectives	Year 1	Year 2
Uses their voices expressively and creatively by singing songs and speaking chants and rhymes	<p>Songs including: <i>Hello, How are you?-Can you stretch up high.</i> (placing their voice in certain places.) <i>Twinkle Twinkle</i> in 3 bears voice <i>Copy Copy Me</i>– copy teacher and each other. <i>Going on a bear hunt.</i></p> <p>Key Questioning: What my voice can describe: Can we describe sad/ happy by what we do with our voices?</p> <p>WHAT RHYMNS DO THEY DO IN CLASS</p> <p>Y1 BAND IN THE NATIVITY.</p>	<p>Bring your instruments to the lesson: Expressively using their voices as an instrument.</p> <p>Use voices as a part of body percussion– short and long sound with our voices. Controlling our voice.</p> <p>ADD THE SONGS IN HERE.</p> <p>WHAT RHYMNS DO THEY DO IN CLASS.</p> <p>COULD THEY DO A LITTLE PERFORMANCE USINGTHEIR VOICES AND SINGING?</p> <p>Y2 SINGING LEAD IN NATIVITY Great fire of London Wrap?</p>
Play tuned and untuned instruments musically	<p>Experimenting with instruments -pitched and unpitched- (Scrape/ shake and hit) Different ways of creating sound with the same instrument . Play appropriate instrument for graphic notation examples.</p> <p>Playing Ostinatos in music (repeated rhythmic and melodic patterns)</p>	<p>Year 2– Performing together– Developing the skills required to perform with other people. Pulse/ beat/ the structure of a piece. How to put patterns together to extend a piece. Graphic Notation extended.</p> <p>(A range of instruments including: – boomwhackers/ classroom percussion, glockenspiels)</p> <p>Year 2 performance in Skipton Music festival</p>
Listen with concentration and understanding to a range of high quality live and recorded music.	<p>Developing Listening Ear and Thinking Voice (remember you don't say it out loud when you are performing)</p> <p><u>Developing a listening ear</u>– Have you got your listening ears ready–</p> <p>3 Questions: Can you hear beat? Can you hear tune? What can you hear that is just for you?</p> <p>(This will include: Listening to the teacher performing (Singing and playing) and each other singing/ playing.</p> <p>Listen to this; how does it make you feel?</p> <p>A variety of orchestral pieces, moving to the music– How would we move to this music?</p> <p>LISTENING TO BE CONTINUED IN CLASS USING THE ABOVE VOCABULARY– EG CAN YOU MARCH TO THE NURSERY RHYTHM/ ARE WE SWAYING– THE BEAT IS PART OF THE MOVEMENT– MUSIC FOR Yoga. MATHS/ COUNTING SONGS.– counting backwards and the blast off– chanting part of singing.</p>	<p>Listening for a purpose of putting something together– what has happened to this specific pattern in their piece.</p> <p>Listening ear is developed.</p> <p>More specific questions of what we are hearing– is it going up/ down/ where is this tune/ where is your tune going to be.</p> <p>Listening to teacher performance and each other. Listening with a greater understanding of what the music is for and for the purpose of it (eg baraqoe dances compared to a disco piece)</p> <p>Happy Birthday– celebrator music– why is this nice?</p> <p>Tortoise song and carnival of the animals.</p> <p>SUGGESTED LISTENIING IN CLASS:</p> <p>The frogs and the flight of the bumble bee.</p>
Experiment with create select and combine sounds using the interrelated dimensions of music	<p>What is a pattern in music? Writing down patterns</p> <p>Developing their own ideas for graphic notation for the patterns they want to represent. Composing ostinatos (Rhythmic and melodic)</p> <p>RELATING STRUCTRURE TO WRITING/ POETRY/ CHORUS</p>	<p>How to put patterns together to extend a piece. How to develop a pattern so that it is more complex.</p> <p>Experiment with different structures– eg if we repeated it four time would it work– what is the most successful pattern.</p> <p>RELATING STRUCTRURE TO WRITING/ POETRY/ CHORUS (Middle 8)</p>

Key Stage 2 Objectives	Year 3	Year 4	Year 5	Year 6
Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression	Using pitched and unpitched percussion. Perform to graphic notation and perform rhythmically using staff notation (Crotchets and minims and silence)	Perform own compositions. Perform own graphic notation. Perform in a variety of different structures (Eg ABA ABACAD) - creating a whole class composition. (crotchet/ quavers/ minims and rests)	Perform using syncopated rhythms. Using poly rhythms (lots at the same time). A variety of instruments all classroom percussion gloc/ samba/ African drums/ own musical skills if they play an instrument)- whole class performance	Performing more extended pieces in 12 bar blues genre. Own compositions to perform as well as whole class.
improvise and compose music for a range of purposes using the interrelated dimensions of music	Compose a beat composition using pitched and unpitched percussion.	Compose pieces in different structures- Journey Round a Haunted house- composed to a graphic stimuli.	Composing a 16 bar melody using balanced phrasing (lglockenspeils) Either compose simple samba or Africa drumming patters. Using improvisation as a composing tool.	To extend improvisation as a composing tool. Improvise around a 12 bar blues structure and compose 12 bar melody. (Samba or African drumming patterns)
listen with attention to detail and recall sounds with increasing aural memory (Listen to at least 2 Pieces associate with style of topic) (See list)	Listening to think about what the sound could describe- feelings/ emotions/ is it a shape a picture a thing? Pitch major minor tempo	Identify through their listening musical elements- listening with an improved understanding of how to hear different musical elements. (eg a rhythm- but what type of rhythm is it?) Timbre/ texture/ silence/ rhythm. Pulse/ tempo / dynamic and pitch)	Using vocabulary such as combination of minims and crotchets . Syncopation. Building of previous learning. (Legato/ staccato)	Answer using the correct musical vocabulary- eg improvisation, base line, dynamic/ texture terms. Layers.
use and understand staff and other musical notations	Increased understating of graphic notation and where staff notation is concerned be able to give crotchets minims and crotchet rest And understand what a staff.	All Y3 developed into Ukulele tab and chords in boxes. Plus quaver	More performance direction- repeat marks/ phrases/ G and T- notes on staff	Also De-capo . Development of chord and triad/ tonic/ dominant and subdominant.
Appreciate and understand a wide range of high quality live and recorded music drawn from different traditions and from great composers and musicians.	<u>Using sound to describe</u> Pictures of an exhibition pieces Drawing shapes/ swirls/ spikes/ playing pieces to represent this sounds- vocal and instrumental. Pierot Lunaire by Schoenberg (how is pain / confusion. depicted) <u>Playing a beat</u> - singing favourite song/ beat stamp and also twinkl twinkl.	Graphic notation. Machine music- by Stephen Chadwick- shapes 20th Century piece- Bird in a cage. Music goes with it- how can this be a depiction of what you hear? Ukulele- Listen to teacher and George Formby. Pieces with and without Ukulele accompaniment.	Composing a melody. Listen and analyse Twinkle Twinkle- steps leaps and repeats. Jingle Bells. Carmina Burama (X factor) Motif how many time can you repeat and repeated motif East Enders- Combining patterns samba- Range of Samba music. Womad traditional music (comparing the instruments- types of drums- Timbre Focus.	12 bar blues. Muddy Waters and other examples. African drumming patterns- Womad traditional music The welly dance- Black Umbasa Lois Armstrong.
Develop and understanding of the history of music.	Pict at an exhibition- romantic Pierot Lunaire- 20th century Experimental music post 1945	Baroque- binary/ ternary / rondo form Post 1945- Machine music George Formby- 2nd war time music.	20th Century and popular music v classical music (Carmina Burama- romantic)	20th Century.- Folk/ blues / jazz