

Music Whole School Overview

Autumn	Spring	Summer
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EYFS	In Early Years, children sing a range of well-known nursery rhymes and songs together. They move to music, developing a sense of beat and rhythm. Exploring a wide range of percussion instruments, children begin to make and change sounds and respond to simple musical directions. They create soundscapes and begin to make simple musical choices. Children prepare and rehearse music for performance to a variety of audiences, including family and friends.
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Year 1	<p>Exploring Sounds Children explore vocal and body percussion sounds through movement, song and musical games. They listen carefully to, recognise and identify classroom percussion instruments, and explore the different ways that instruments can make sounds (e.g. tap, scrape, shake, pluck, blow). Children handle and play musical instruments with increasing control, responding to visual signals when performing (e.g. play/stop symbols). They form a class band, accompanying their singing with a variety of percussion instruments.</p> <p>Singing Focus Preparing for a performance in the Winter Show, children find and use their singing voice. Children develop their awareness of pitch, pulse, rhythm and the expressive elements in their singing. They learn to sing with awareness of other performers and to follow simple performance directions.</p>	<p>Duration Through stories, songs, movement and musical games, children develop their ability to recognise long and short sounds in music. They control long and short sounds vocally and on instruments and create sequences of long and short sounds to accompany their singing.</p> <p>Beat and Tempo Listening to works such as Tchaikovsky's <i>Nutcracker Suite</i> and Grieg's <i>In the Hall of the Mountain King</i>, children respond to beat and changes in tempo using movement (including learning how to conduct the beat as an orchestral conductor). Children further develop a sense of steady beat using the voice and body percussion. Using classroom instruments to accompany their singing, they respond to the beat and to tempo changes as a class band. They make musical choices about the sounds and instruments they employ in their performance.</p>	<p>Dynamics Children explore and control dynamic change using the voice and instruments. Using Italian performance terms (<i>piano, forte, crescendo, diminuendo</i>) and their corresponding symbols, children create and perform sequences of sounds. Identifying different musical roles in their groups (composer, performer, conductor, audience), children begin to rehearse independently, making improvements to their own and others' work.</p> <p>Pitch and Structure Children explore pitch through movement, songs and musical games. Examining a variety of pitched instruments, they consider and compare pitch range within and between instruments. Listening to Saint-Saëns' <i>Carnival of the Animals</i>, the children appraise Saint-Saens' use of pitch as a descriptive tool in each movement. They further analyse the <i>Aquarium</i> movement, responding to pitch and structure with body movement. Following pitch symbols on a graphic score, they perform <i>Aquarium</i> on tuned percussion as a class orchestra.</p>
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<p>Year 2</p>	<p>Duration</p> <p>Children make and control long and short sounds with their voices and on classroom instruments with increasing confidence. They identify how sounds can be changed (e.g. making both a long and short sound on the same instrument). Exploring different groups of instruments and their materials, they identify how instrument material affects duration. Singing songs from around the world, including a Caribbean calypso song and a Chilean folk song (in Spanish), children choose and perform long/short sounds to accompany their singing.</p> <p>Singing Focus</p> <p>Preparing for a performance in the Winter Show, children sing with increasing confidence, melodic and rhythmic accuracy and expressive control. Children recognise phrase lengths and know when to breathe, singing with an awareness of other performers and following performance directions.</p>	<p>Programme (Descriptive) Music</p> <p>Exploring timbre, texture and dynamics on classroom instruments, children learn how sound can be descriptive. They listen to and identify contrasting sections of programme (descriptive) music. Using a variety of musical and visual stimuli, children match descriptive sounds to images.</p> <p>Collaborating with musicians from the Musicians' Company in a workshop setting, children create and perform descriptive instrumental music. They choose instruments and make decisions about how they are played, collaborating in groups to create, share and combine musical ideas. They organise and order musical ideas using simple structures and contrasting sections. Performing their compositions in groups and as a whole class to their family and friends, they communicate and respond to each other musically and non-verbally. Throughout the creative journey, the children evaluate and refine their own and others' compositions and performance.</p>	<p>Beat, Tempo and Rhythm</p> <p>Listening to works such as Prokofiev's <i>Dance of the Knights</i>, children recognise and respond to a steady beat with movement, identifying and responding to changing tempi. They further explore the role of a conductor, practising conducting in 2, as well as comparing and contrasting film of orchestral performances of Beethoven's <i>Symphony No. 5</i>, Vaughan Williams' <i>The Lark Ascending</i> and Hans Zimmer's <i>Earth</i>.</p> <p>Children learn to differentiate between beat and rhythm, internalising, recalling and performing simple rhythms to a steady beat. They create, perform and notate repeated rhythmic patterns (ostinati), layering these ostinati on instruments to create 2 and 4-part rhythmic performances.</p> <p>Pitch and Structure</p> <p>Children sing songs with a wide range of vocal pitch (including wide pitch leaps), such as <i>The Lion Sleeps Tonight</i> and the Japanese song <i>Sakura</i>, singing with an awareness of the pitch shape of the melody. Performing melodies on tuned percussion, they continue to use graphic notation to identify and respond to pitch shape. They perform and analyse the melodic structure of well-known nursery rhymes such as <i>Twinkle Twinkle Little Star</i>, developing their awareness of simple structures such as ternary form (ABA).</p>
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<p>Year 3</p>	<p>Boomwhackers 1 - Melody and Rhythm</p> <p>Using the Boomwhackers to develop awareness of major/minor scales and stepwise movement of pitch, children perform and compose melodies using the C major scale.</p> <p>They improvise, perform and create simple rhythmic patterns, maintaining a simple part within an ensemble. They recognise and respond to musical symbols, including standard Western rhythmic notation.</p> <p>Singing Focus</p> <p>Preparing for a performance in the Winter Show, children sing in tune with confidence, using a wider vocal range and maintaining independent parts in simple part-singing. With an awareness of how mouth shape can affect voice sounds, they sing with clear diction, control of breathing and appropriate tone. Singing with awareness of pulse and control of rhythm, they sing with clear direction and sense of phrase. They sing expressively with awareness and control of the expressive elements, following and leading simple performance directions.</p>	<p>Finish This... ENO Composing Project</p> <p><i>The children are set the task to compose an ending for an unfinished operatic work from the English National Opera (ENO). At the end of the project, the children perform and record their finished composition for publication on the ENO website.</i></p> <p>Children listen with detail to and appraise operatic extracts and musical stimuli from ENO composers and musicians. Exploring examples of operatic libretti, the children use imaginative colour association to create their own class libretto. They use a range of instruments to create different sounds, portraying different feelings and meaning and notate their ideas using graphic scores. They consider the use of dynamics in their work, annotating their scores with dynamic markings. They perform their creative ideas as a whole class ensemble, with increasing accuracy, fluency, control and expression. They evaluate, improve and refine their ideas throughout the composition journey.</p> <p>Boomwhackers 2 - Pentatonic Music and Rhythm</p> <p>Developing an understanding of the pentatonic scale, children maintain a simple part within an ensemble, performing with control of pulse and awareness of what others are playing. They create simple rhythmic patterns and pentatonic melodies, as well as simple accompaniments for their tunes using drones and melodic ostinato based on a given pentatonic scale. They improvise within given or chosen parameters, using simple rhythm notation to record ideas.</p>	<p>Preparing a Performance</p> <p>Preparing to perform in the Camden Music Cluster Festival, children learn an extended repertoire from memory, rehearsing and refining to develop musical quality. They develop their awareness of their own contribution and the contribution of others when working as a musician. Developing a growing understanding of the relationship between musician and audience, children communicate expressively with their audience. They conform to the etiquette of performance situations as a musician, considering audience and context.</p> <p>Boomwhackers 3 – Harmony and Rhythm</p> <p>Working with several layers of sound, children develop an awareness of the combined effect. They explore harmony, playing and creating simple chord sequences and singing songs in 2-3 parts. Children perform with control of pulse and awareness of what others are playing, maintaining a simple part within the ensemble. Extending their rhythmic skills, they begin to perform off-beat rhythms with accuracy.</p>
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<p>Year 4 and Year 5</p>	<p>The Whole Class Ensemble Teaching (WCET) Programme – Recorder and Violin</p> <p><i>The Year 4 and 5 WCET Programme is delivered as a joint venture between school-based music staff and visiting Camden Music tutors. It is an inclusive instrumental programme, giving every child the opportunity to experience what it is like to be an instrumentalist. The programme happens over six terms, with ten sessions each term. After taking part in a 10 week trial on the recorder and violin, children choose which instrument they would like to continue to learn for the remaining 5 terms. Children have the use of an instrument of their own and arrangements have been made for them to take the instrument home to practice. The four learning strands outlined below run throughout the 2 year programme:</i></p>			
<p>Instrumental Technique</p> <p>Children store, carry and look after their instruments properly. They know about the different parts of the instrument and understand and demonstrate correct posture and hold for playing and a safe 'rest position' for the instrument.</p> <p>Starting with open strings pizzicato, violinists progress to learning correct bow hold and developing increasing bow control on open strings. They understand about up and down bows, developing increasing control of the bow when changing strings. Developing the ability to use first finger on all strings in Year 4, they progress to using second and third fingers in Year 5 with increasing control and confidence.</p> <p>Developing increasingly effective breath control, recorder players develop increasing sound control on their instrument. They understand how the tongue is used to articulate sounds, using the tongue increasingly effectively when playing. Developing the ability to use individual fingers independently and cover / uncover holes successfully, they learn to play the notes G, A, B, C, D', D and E in Year 4 and F# and C# in Year 5, with increasing fluidity and precision.</p>	<p>General Musicianship</p> <p>Children use their voices as instruments, singing and playing with increasing accuracy and musical control. They develop an inner, thinking voice, internalising pitch, melody and pulse/beat of music, as well as feeling beats organised into different metres.</p> <p>Using a limited range of notes and a given structure, children improvise experiment and create melodic phrases on their voices and instruments. Through musical activities, games and instrumental practice, children develop an increasing understanding of the musical elements (tempo, dynamics, pitch, form).</p> <p>Learning to play in an ensemble with others and maintain increasingly challenging parts, they follow and respond to music direction with increasing precision. They reflect on and appraise their performance and consider how they can improve. Listening to recordings / live performances of the instrument they are learning, they develop an understanding of the musical traditions of the instrument.</p>	<p>Music Literacy</p> <p>Understanding how music can be written down using symbols to represent sound, children become increasingly confident and fluent in using five-line stave western music notation over the 2 year-span of the project. This includes following, reading and using:</p> <p>note values and rests; staff pitch; time signatures; clefs; accidentals; ties; key signatures; dynamics, phrasing and other performance markings.</p>	<p>Behaving Like a Musician</p> <p>Children practice at home, taking responsibility for looking after and bringing instruments and music to rehearsal. They are actively involved in their own progress, making their own music decisions.</p> <p>Children are supportive and collaborative band members. They perform in concerts with confidence, taking pride in their performance.</p>	

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<p>Year 6</p>	<p>Introduction to the Ukulele– Strings, Strums and Strokes</p> <p>Children identify the parts of the ukulele, holding the instrument in the correct playing position. They identify and play open strings while singing using the thumb brush strum, employing the Black American blues/rock and roll guitarist Bo Diddley’s trademark rhythm. Influenced by the ragtime work of Black American musician Scott Joplin, children use the thumb rest stroke to accompany <i>Stringalong Rag</i> with open strings.</p> <p>One-Finger Ukulele Chords</p> <p>Using the thumb brush strum and shuffle strum while singing, children play one-finger chords (C and Am) to accompany familiar songs, including the French nursery rhyme <i>Frere Jacques</i> and the Canadian folk song, <i>Land of the Silver Birch</i>. The children learn how to use chord charts to notate ukulele/guitar chords.</p>	<p>Two- and Three- Finger Chords</p> <p>Inspired by listening to wide-ranging examples of marches, such as Prokofiev’s <i>March from The Love for Three Oranges</i> and Sousa’s Liberty Bell March, children sing and play the <i>F Major March</i> using the two-finger chord F.</p> <p>Exploring the reggae genre and examples of music by Bob Marley, children sing and play the song <i>Three Little Birds</i> with the ukulele. They employ a three-finger chord (G) and move between the three different chords in the song (C, F, G) with increasing fluency.</p> <p>Challenge Chords</p> <p>Playing increasingly challenging three-finger chords such as Dm and Em, the children perform more complex chord progressions (moving between six different chords) to accompany their singing of Bruno Mars’, <i>Count on Me</i>.</p> <p>Melody and Tab Notation</p> <p>Following, reading and using tab notation, the children learn to play a range of familiar melodies on the ukulele, including the nursery rhyme London Bridge, the French folk song Au Clair de la Lune and Beethoven’s Ode to Joy.</p>	<p>Song Writing</p> <p>Identifying and evaluating the musical features of a song, children create lyrics for verses/chorus/middle 8 section of a class leavers’ song. Using their ukulele chord skills, children work in groups to compose and notate chord progressions for the verses, chorus and middle 8. They improvise melodies vocally over the chord progressions and word-set them to the lyrics. Children rehearse, improve and refine their song ready for performance.</p> <p>Singing Focus</p> <p>Preparing for the Year 6 musical production, children demonstrate increasing confidence, accuracy, expression and level of musicality in their singing. They sing with increasing control of breathing, posture and sound projection. Singing in harmony, they lead and perform independent parts in the group. They are actively involved in the rehearsal, appraisal, improving and refining of their production, with an awareness and understanding of purpose and audience.</p>
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