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| **MUSIC LONG TERM PLAN** | | | | | | |
| KS1   * Use their voices expressively and creatively by singing songs and speaking chants and rhymes * Play tuned and untuned instruments musically * Listen with concentration and understanding to a range of high-quality live and recorded music * Experiment with, create, select and combine sounds using the interrelated dimensions of music (pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations)   KS2   * Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression * Improvise and compose music for a range of purposes using the interrelated dimensions of music (see above) * Listen with attention to detail and recall sounds with increasing aural memory * Use and understand staff and other musical notations * Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians. * Develop an understanding of the history of music (Ongoing) | | | | | | |
|  | **Autumn** | | **Spring** | | **Summer** | |
| **1st half term** | **2nd half term** | **1st half term** | **2nd half term** | **1st half term** | **2nd half term** |
| **Year 5** | Dancing In the Street | The 3 note Bosa  Ian Grey | Holst: Planets suite  BBC Take 10 | Fresh Prince of Bel Air (Charanga) | Review. Rewind. | Protest songs/ Plastic (Music Express) |
| **Composer/ Group** | Martha & The Vandelas, Four Tops, Marvin Gaye, Stevie Wonder | Ian Grey  Stan Getz  Ben Webster  Woody Herman | Gustav Holst  English composer | Will Smith, De La Soul, Fugees, The Sugar Hill Gang, MC Hammer, Run DMC | Various : review of music across the year, including Compline. Baroque,  Beethoven, Chopin, | Joni Mitchel Big Yellow Taxi (paved paradise), Ben Lee Song for the divine mother of the universe (Sweet Momma I’m coming home WWF) |
| **Musical style** | Motown | Jazz, improvisation and Swing. | Classical, orchestral | Old-school Hip Hop | As above | Protest /Song writing |
| **Year** | 1960s | 1930s/40s | 1918 | 1990 ( Fresh Prince) | 1960s | 1970s to contemporary |
| **Resource** | Charanga | Charanga | BBC Take 10 | Charanga | Charanga | Music Express |
| **Learning Outcomes**  Learners will: | •begin to recognise the basic style indicators of Old School Hip Hop  •Use correct musical language  •Listen to and discuss songs, identifying similarities and differences.  •To improvise using voice/ instruments within a song  •To appraise performance  •Recognise style indicators | Listen and appraise:  ● **Identify the structure (Three note Bossa):** Intro tune, lead tune, lead repeated, improvisation, lead.  ● **Identify the structure: (Five note Swing):** 8-bar intro, 8-bar tune repeated, middle 8, lead, lead.  ● **Identify instruments/voices:** Piano, bass, drums, glockenspiel.  Musical activities:  **The children can play instrumental parts** with the music by ear using the notes G, A + B and D, E,  G, A + B.  **Improvise** in a Bossa Nova style using the notes: G, A + B.  **Improvise** in a swing style using the notes:  D + E.  D, E, G.  **D, E, G, A + B.**  **Perform& share:**  contribute to the performance by singing, playing an instrumental part, improvising or by  performing their composition.  Recognise style indicators | * 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   Recognise style indicators | * begin to recognise the basic style indicators of Old School Hip Hop * Use correct musical language * Listen to and discuss songs, identifying similarities and differences. * To improvise using voice/ instruments within a song * To appraise performance * Recognise style indicators | Consolidate learning throughout the year  Listen and Appraise Classical music  Continue to embed the foundations of the interrelated dimensions of music using voices and instruments  Singing  Play instruments within the song  Improvisation using voices and instruments  Composition  Share and perform the learning that has taken place  Place music within a timeline | * Know and understand the term lyrics and that they can have social and cultural meaning * Know how lyrics can be generated and organised. * Understand that melody reflects the lyrics * Experiment with writing songs * Recognise style indicators |
| **Curriculum checklist** | play and perform in ensemble contexts, using voices and playing musical instruments  • improvise and compose music for a range of purposes using the interrelated dimensions of music  • listen with attention to detail and recall sounds with increasing aural memory  (Use and understand staff and other musical notations ??) | **Most children** will know the pulse, rhythm, pitch,  tempo, dynamics, texture and structure work  together to make a song sound interesting, and  be able to keep the internal pulse. **Others will**  **take on a musical leadership, creating musical**  **ideas for the group to copy or respond to.** | play and perform in ensemble contexts, using voices and playing musical instruments   improvise and compose music for a range of purposes using the interrelated dimensions of music   listen with attention to detail and recall sounds with increasing aural memory  Use and understand staff and other musical notations | play and perform in ensemble contexts, using voices and playing musical instruments   improvise and compose music for a range of purposes using the interrelated dimensions of music   listen with attention to detail and recall sounds with increasing aural memory  (Use and understand staff and other musical notations ??) | play and perform in ensemble contexts, using voices and playing musical instruments  • improvise and compose music for a range of purposes using the interrelated dimensions of music  • listen with attention to detail and recall sounds with increasing aural memory  (Use and understand staff and other musical notations ??) | play and perform in ensemble contexts, using their voices and playing musical instruments   improvise and compose music for a range of purposes using the interrelated dimensions of music   listen with attention to detail and recall sounds with increasing aural memory  Use and understand staff and other musical notations |
| **Vocabulary** | Motown. Soul, label Soul music, rhythm section, laying  down the groove, funky bassline, brass  sections, punchy riff-based rhythms | Appraising, Bossa Nova, syncopation,  structure, Swing, tune/head, note values, note  names, Big bands, improvise, pulse, rhythm, pitch,  tempo, dynamics, riff, hook, solo | Coda  Crescendo  Motif  Ostinato Pitched percussion  Pulse  Unpitched percussion | Hip-hop, Loops, samples, decks, scratching, drums, bass, synthesizer, rapper, |  | Phrase, melody, lyrics, phrase, structure, tempo, melodic phrase repetition, word rhythms, word setting, accompaniment, drone., ostinato |