Music Long Term Planning

Updated April 2021

Detailed Version

Introduction

This curriculum is built on the recognition that children need a variety of approaches to enable them to make outstanding progress in music. These are the main approaches we are using currently:

Kodály – The Kodály approach is based on the philosophy that music is everyone. It is experiential, sequential, repetitive, fun, multisensory and child-led. Children learn music through singing and games. The repertoire is folk songs and children's songs. We adapt the approach to make more use of instruments and props such as lycra, elastic rings etc.

Orff – Using the Orff approach, musical concepts are learned through singing, chanting, dance, movement, drama and the playing of percussion instruments. Improvisation, composition and a child's natural sense of play are encouraged.

Soundabout/Sounds of Intent – A Soundabout approach uses sound and music as starting point, including vocal and body sounds as well as instrumental and found sounds. There is a strong emphasis on Intensive Interaction and using music for communication. Storytelling is a particular feature of this approach and again it aims to facilitate playfulness. There should also be lots of opportunity to link music to other multisensory input.

All approaches recognise that the main building blocks of music are pitch and rhythm/beat. These elements are the focus for skills based learning throughout. The other elements, eg. dynamics, tempo etc. are taught alongside, to enhance learning experiences. Singing should be modelled at child-friendly pitch (ie, higher than adults).

When starting to teach a new group of children, ensure you look at their achievements so far on the Music assessment framework, then spend some time trying things out and considering what will be the best approach for the particular group. You might need to use a few different approaches within each session.

All pupils should access:

1 hour weekly music lesson to develop musical skills as well as opportunities for improvisation and composition using topic if appropriate.

An additional 1 hour of using music to teach other curriculum areas. Below are some ideas:

	SLD	CLDD	SCERTS
Using music to give instructions	Use songs for routine and to cue in to time of day/particular sessions	Use songs to give instructions/routine/ help with transition	Use songs to give instructions/routine/help with transition
Emotional regulation	Personal to the child rather than department		
Teach curriculum content	Phonics – recognise sounds, phase 1 phonics, Jolly Phonics songs, everyday sounds and diy instruments English – Swiggle Wiggle/Dough Disco Maths – times table songs/counting songs/Use of instruments or body percussion to teach pattern/ counting/calculation PBL – making own instruments Science – songs to teach concepts/learning about sound and senses Geography – listening and appreciating music from other cultures PE – dance – link to Orff approach	In CLDD department everything we do is musical – helps the children to engage Communication — intensive interaction/vocalisation/PECS teaching sentence structure PSED – relaxation/ Tac Pac/link to other multisensory stimuli Cognition – dough disco/PBL/ science/everyday sounds PD – dance or using songs to encourage movement. Use instruments to develop gross and fine motor skills	Communication — intensive interaction/ vocalisation/PECS teaching sentence structure Social development – awareness of others, taking turns with another person Phonics – recognise sounds, phase 1 phonics, Jolly Phonics songs, everyday sounds and diy instruments English – Swiggle Wiggle/Dough Disco Maths – times table songs/counting songs/ instruments or body percussion to teach pattern/counting/ calculation Science – songs to teach concepts/learning about sound and senses Geography – listening and appreciating music from other cultures PE – dance – link to Orff approach

15 min daily singing to prepare for Kodály lesson (using Jolly Music Player, set up a playlist of songs you are currently using, then these can be accessed easily at any point, perhaps consider adding some to your morning routine or TAs could lead singing between 1pm-1.15pm – ELF classes do this).

Regular performances at class assemblies.

Books for each level

SOI level	Books
1 and 2	Singing Games and Rhymes for Tiny Tots
3	Singing Games and Rhymes for Tiny Tots Singing Games and Rhymes for Early Years Jolly Music beginner level
4	Jolly Music beginner level Singing Games and Rhymes for Early Years
5	Jolly Music levels 1,2,3 Singing Games for Middle Years How can I keep from singing?

There are also some videos of songs and games on Sharepoint in Resources and Training folder.

MUSIC LONG TERM PLANNING – Detailed Version

	YEAR 1 OF CYCLE (2021-2022)			YEAR 2 OF CYCLE (2022-2023)			YEAR 3 OF CYCLE (2023-2024)		
	TERM 1	TERM 2	TERM 3	TERM 1	TERM 2	TERM 3	TERM 1	TERM 2	TERM 3
Lower School	All About Me	Dinosaurs	Different Environments	Holidays & Transport	Weather	Life Cycles	Recreation and Leisure	The World Around Us	People Who Help Us
Skills based – Kodaly, Orff, Sounda bout	ELF • Pupils are assessed using Early Years ages and stages. Baseline pupils on Music Assessment framework when they leave ELF department. • Beat development - use of props, eg. Lycra or elastic rings, and instruments, especially resonant ones like big drums and the resonance board. All of this will be experienced through the context of simple Kodály songs and rhymes. Bouncing games are especially useful if possible. • Pitch development – Songs should include only 2 or 3 notes and be sung daily at child friendly pitch (similar to Jolly Music tracks) as this is the range children first begin to sing. Listening opportunities should be live singing as much as possible as this is the first music stimuli that children usually respond to. For those with HI, children should be able to feel the music, ie. Using resonance board, singing with a nasel sound. • Children should experience songs through games and whole body movement. Games should include multi sensory props to encourage engagement, eg. Puppets. There should be opportunity to encourage children to sing or vocalise in response to an adult, using an Intensive Interaction approach. • Songs will mostly come from *Songs and Games for Tiny Tots/ Early Years* by Lucinda Geoghegan and some from *Jolly Music Beginner level* • Pupils should have lots of opportunity to respond to and play a wide range of sounds, including found sounds and live music (if possible) • Children should have opportunity to explore instruments, including pitched ones, when in interaction with an adult.								

	SLD • Consider the best approach for the pupils according to need (see above). • Baseline any new pupils on assessment framework, including those who have just left the ELF department. Track progress termly. • Follow Jolly Music scheme if appropriate – adapted to suit age and need. Think about what is being taught and how it could be taught in a different way if necessary. Supplement the scheme with topic based songs. • Focus on beat recognition, simple rhythm and pitch development through singing, games and instruments. • Beat development - children will develop their awareness and recognition of beat through multisensory props, inc. Lycra, elastic rings, resonant instruments and through whole body movement if possible. • Rhythm development – only teach if children have a strong awareness of beat. Introduce simple rhythms, ie. ta and tete, through experience only at this stage. Do not present visually. Children should have opportunities to use their bodies to respond to and improvise rhythms then transfer this learning to instrumental work. • Pitch development – Children must experience songs being sung to them, live if possible and at child friendly pitch. They can be encouraged to imitate. Songs must be sung at similar pitch to Jolly Music tracks as this is the most natural range children sing. Begin with two note songs (so-mi) and slowly add further notes such as la, do, re. Include opportunities for pupils to use pitched instruments to demonstrate their understanding of pitch, eg. Glockenspiels and desk bells. • Children should experience songs through games and whole body movement. Games should include multi sensory props to encourage engagement. • Pupils should have lots of opportunity to respond to and play a wide range of sounds, including found sounds. Children should have opportunities to improvise and develop their own ideas using their bodies initially then voices and instruments. • Children should have regular opportunities to sing/perform as a whole group and individually. They should regularly perform well known songs or rhymes to others, eg. at class assemblies. • Songs will come from *Jolly Music beginner level* and *Singing Games and Rhymes Early Years 1 and 2*
	CLDD (more able may be able to follow SLD scheme) • Consider the best approach for the pupils according to need (see above). • Baseline and track pupils yearly using Music Assessment framework. • Focus on beat recognition, simple rhythm and pitch development through singing, games and instruments. • Beat development – use of props, eg. Lycra, elastic rings or instruments, especially resonant ones like big drums and resonance board. All of this will be experienced through the context of simple Kodály songs and rhymes. • Pitch development – Songs should include only 2 or 3 notes and be sung daily at child friendly pitch (similar to Jolly Music tracks) as this is the range children first begin to sing. Listening opportunities should be live singing as much as possible as this is the first music stimuli that children usually respond to. For those with HI, children should be able to feel the music as much as possible, ie. Using resonance board, singing with a nasel sound. • Children should experience songs through games and as much whole body movement as possible. Games should include multi sensory props to encourage engagement, eg. Puppets. They should be encouraged to join in with very simple songs with opportunities for vocal response (Intensive Interaction approach) Children will be encouraged to listen actively to music, through the use of lycra, parachutes, scarves and other multisensory props. • Stories can also be told musically by using instruments and other props to enhance them. Support should not be coactive unless it is simply to help a child hold a beater. • Create immersive musical environments, linked to topic if appropriate. Use sound/music as first stimulus then add other multisensory inputs. • Songs will mostly come from *Songs and Games for Tiny Tots/ Early Years 1 and 2* by Lucinda Geoghegan and some from *Jolly Music beginner level*

Cross-curricular (topic based)	Listen – Find out what is the children's favourite music, either from home or previous teacher. Engage them in active listening by encouraging them to move to the music. Compose – Listen to sounds of favourite toys or instruments and make recorded collections.	Listen – music with regular beat, inc. *Fossils* from *Carnival of the Animals* by Saint-Saens; *Jurassic Park* theme; Compose – Explore pulse & beat of music through dinosaur movements/ steps; assign different dinosaur characters different instruments; explore dinosaur sounds with voices	Listen – Music from other cultures eg. Hindi music/Samba Compose – Record sounds from environments studied and create sound stories using sounds as well as choosing instruments to represent sounds. Consider how to use found objects as instruments Culture Week activities	Listen – music with regular beat, especially with links to transport, eg. *Sleigh Ride* by Leroy Anderson, *Pleasure Train Polka* by Strauss, *Different Trains* by Steve Reich Compose – consider sounds heard on holiday and the journey on holiday. Choose instruments and voices to represent sounds then create soundscapes using these sounds. Record soundscapes	Listen – music with 1 instrument /small group eg. *Raindrop Prelude* by Chopin, *Snow is dancing* by Debussy. Move to the music, creating movements to represent it. Compose – weather sound music similar to the music listened to. Make use of iPad apps to add sounds	Listen – music from other cultures, eg. African/chinese music. Also English folk music, eg. Kate Rusby, Paul McKenna band, Kathryn Tickell Compose – using Kodály skills learnt or familiar tunes, write simple songs about life cycles Culture Week activities	Listen – music with toy sounds, eg. *Toy Symphony* by Haydn and by Leopold Mozart, *Toy Story soundtrack,* Compose – Choose favourite toy sounds and record. Recreate sounds vocally and with instruments. Write own versions of familiar Kodály songs or games.	Listen – folk music eg. Kate Rusby, Paul McKenna band, Kathryn Tickell Compose – use iPad sampler to record everyday sounds and create music with those sounds.	Listen – music from other cultures eg. Indian/Samba /TV tunes eg. Fireman Sam, Postman Pat, Bob the Builder etc. Compose – use voices and experiment with microphone effects to create emergency sounds. Combine with instruments to create own compositions. Culture Week activities

Upper School	Healthy Me	Famous People	Ancient Egypt	From Farm to Fork	Mission To Mars & Beyond	Keen To Be Green	It's My Life	All Around the World	Eating Out/Ocean exploration
Kodály (Skills based)	SLD • Follow Jolly Music scheme if suitable – adapted to suit age and need. Think about what is being taught and how it could be taught in a different way if necessary. Supplement the scheme with topic based songs. The following activities are ideas to follow but children must be ready for each next step. Other resources could be *Singing Games and Rhymes Early Year 1 and 2/Middle Years.* • Assess children on new assessment framework to track progress • Focus on beat recognition, simple rhythm and pitch development through singing, games, body percussion, dance and instruments. • Beat development – ensure children are able to maintain a beat consistently through use of body percussion and instruments at a variety of tempi. Introduce heart symbol as a way of showing the beat of music. • Rhythm development - children should have a secure sense of beat before beginning to imitate simple rhythms. They should play simple rhythm games with body percussion and instruments, such as call and response and pass the rhythm or create own rhythms to consistent beat. Ensure their responses are secure before introducing rhythm names etc. Introduce different body actions for each rhythm and rhythm names when ready, eg. ta (crotchet) – clap, tete (quavers) – alternate leg taps, rest – tap shoulders, minim – clap then slide up arm. Begin to notate simple familiar rhythms using stick notation, eg. using lollipop sticks. Children should have opportunities to use their bodies to respond to and improvise rhythms then transfer this learning to instrumental work. • Pitch development – Songs must be sung at similar pitch to Jolly Music tracks as this is the most natural range children sing. Gradually begin to build up number of notes in a song to include do-re-mi-so-la. Include opportunities for pupils to use pitched instruments to demonstrate their understanding of pitch, eg. Glockenspiels and desk bells. Once children can sing all these securely or demonstrate their understanding of these, begin to introduce Solfa handsigns. This is particularly useful for children who find singing in tune more difficult. Continue to include games using the whole body while singing. The different actions at the same time as singing help the children to remember the tune. Develop ability to internalise familiar melodies using games and whole body actions. Consider canon (round) singing with most able. • Children should experience songs through games and whole body movement. Games should include multi sensory props to encourage engagement. • Pupils should have lots of opportunity to respond to and play a wide range of sounds, including found sounds. Children should have opportunities to improvise and develop their own ideas using their bodies initially then voices and instruments. Use a variety of stimuli including pieces of music, stories, pictures etc. • Children should have regular opportunities to perform as a whole group and individually. They should regularly perform well known songs or rhymes or to others, eg. at class assemblies. • Composition – children should have plenty of opportunity to use skills learnt to write own rhythms and melodies.								
	CLDD (more able may be able to follow SLD scheme) • Consider the best approach for the pupils according to need (see above). • Baseline and track pupils yearly using Music Assessment framework. • Focus on beat recognition, simple rhythm and pitch development through singing, games, body percussion, dance and instruments. • Beat development – use of props, eg. Lycra, elastic rings or instruments, especially resonant ones like big drums and resonance board. All of this will be experienced through the context of simple Kodály songs and rhymes. • Pitch development – Songs should include only 2 or 3 notes and be sung daily at child friendly pitch (similar to Jolly Music tracks) as this is the range children first begin to sing. Listening opportunities should be live singing as much as possible as this is the first music stimuli that children usually respond to. For those with HI, children should be able to feel the music as much as possible, ie. Using resonance board, singing with a nasel sound.								

	• Children should experience songs through games and as much whole body movement as possible. Games should include multi sensory props to encourage engagement, eg. Puppets. They should be encouraged to join in with simple songs with opportunities for vocal response (Intensive Interaction approach) Children will be encouraged to listen actively to music, through the use of lycra, parachutes, scarves and other multisensory props. • Stories can also be told musically by using instruments and other props to enhance them. Support should not be coactive unless it is simply to help a child hold a beater. • Create immersive musical environments, linked to topic if appropriate. Use sound/music as first stimulus then add other multisensory inputs. • Songs will mostly come from *Songs and Games for Tiny Tots/ Early Years 1 and 2/Middle Years* by Lucinda Geoghegan and some from *Jolly Music beginner level*								
Cross-curricular (topic based)	Listen – music with different tempi/best to keep fit to. Use classical100.org to find classical tracks at different tempi Compose – Consider what made good keep fit music and decide on what we need to include to create our own music to keep fit to. Use Garage Band/drum kit to create drum beats and voices to create melodies.	Listen – music by famous composers, eg. Mozart *Clarinet Concerto,* Haydn *Trumpet Concerto,* Beethoven *Symphony No. 9,* Debussy *Children's Corner* John Williams *Film Scores, eg. Harry Potter, Star Wars, Jurassic Park* Compose – Using skills learnt in *Kodály* sessions, write own songs about famous people studied in theme or	Listen – music from other cultures, eg. Indian music/Samba. Listen to Egyptian music if possible, find instruments which sound similar. Compose – Create own 'Egyptian' music using similar instruments/ Consider sounds of the River Nile and use voices and instruments to recreate sounds. Record then use multi-tracking software, eg.	Listen – Folk music eg. Kate Rusby, Paul McKenna band, Kathryn Tickell Compose – Using skills learnt in *Kodály* sessions, write own songs about food, link to topic or literacy work.	Listen – music with space theme eg. *Star* Wars, *The Planet Suite* by Holst, *Also Sprach Zarathustra* by Strauss (theme from *Space Odyssey)* Compose – Consider what the children liked about the Space Music and what made it effective. How could we recreate it or compose our own? Create own sounds using voices, instruments and Garage band. Record and use Cool	Listen – music from other cultures, eg. African drumming. Also listen to Stomp or Groove Onkel. Compose – after listening to Stomp music, consider what we could use to make music. Using found man-made objects, create own similar music. Also use outdoor environments to compose music.	Listen – Make playlists of tracks children like. Ensure they have opportunities to explain why they like that music. Compose – be a DJ! Using playlists created, use Pacemaker iPad app to experiment with mixing tracks. Record outcomes.	Listen – music from other cultures, eg. African drumming /Samba Compose – Using experience of listening to music, begin to create own African drumming /Samba music, starting with the beat and building up simple rhythms.	Listen – music from different eras, eg. Bach Brandenburg Concertos, Mozart symphony no. 40, Rossini *William Tell Overture,* Vaughan Williams *The Lark Ascending,* Gershwin *Summertime*, The Beatles, Adele Compose – read poem studied in literacy. Consider ways of adding musical sound effects, either with voices or instruments. Create graphic scores to follow.

		literacy sessions.	Cool Edit Pro, to put together. Create graphic scores to follow. Culture Week activities		Edit Pro or iPad sampler to make own space sound stories. Create graphic scores to follow.	Culture Week activities			Perform poem with effects added. Culture Week activities