

The teaching of music at The Beacon Centre is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.

Listening to recorded performances is complemented by opportunities to experience live music making in and out of school.

Year	Listening	Singing	Composing	Musicianship
EYFS	<p>Describe musical stories: same and different, happy and sad. Begin to develop shared knowledge and understanding of the stories and social context of the music they are listening to, singing and playing. Listen to recorded performances and experience live music making in school.</p> <p>Celebration music: Hanukkah, Diwali, Christmas, Easter Music from ballets (e.g. The Nutcracker Sweet, Swan Lake)</p> <p>Movement: Stepping - speeding up and down with music, jumping, nodding, clapping, use of actions to show high and low sounds, use of scarves or ribbons to move with the music</p>	<p>Sing familiar songs, chants & rhymes.</p> <p>Chants/ call and response phrases (e.g. Are you listening? Yes we are. Make a circle big and round etc...)</p> <p>Nursery Rhymes</p> <p>Counting Songs</p> <p>Well-known songs with actions</p>	<p>Choose the most appropriate sound to match a theme (such as an animal, weather or event)</p> <p>Recognise and explore how sounds can be made and changed.</p> <p>Explore the different sounds of instruments.</p> <p>Body percussion: Clapping, tapping, walking, marching etc...</p> <p>Classroom percussion: Shakers, sticks, claves, wood blocks, hand drums.</p>	<p>Enjoys joining in with dancing and ring games. Sings a few familiar songs. Begin to move rhythmically. Imitate movement in response to music. Demonstrate some awareness of beat and mood. Tap out simple repeated rhythms. Begins to build a repertoire of songs and dances.</p> <p>Storytelling: Joining in with repeated phrases, copying sounds and clapping back, use of simple instruments to match sounds (e.g. rainstick) or natural objects (e.g. crunching leaves), use of puppets.</p> <p>Movement: Stepping - speeding up and down with music, jumping, nodding, clapping, use of actions to show high and low sounds, use of scarves or ribbons to move with the music</p>

Key Stage 1					
Year	Listening	Singing	Composing	Musicianship	
				Notation	Performing
1	<p>Mars from The Planets – Holst</p> <p>Rondo alla Turca – Mozart</p> <p>Wild Man – Kate Bush</p> <p>Runaway Blues – Ma Rainey</p> <p>Fanfarra (Cabua-Le-Le) – Sergio Mendes</p>	<p>Boom-Chicka-Boom</p> <p>Have You Brought Your Whispering Voice?</p> <p>Dr Knickerbocker</p> <p>Kye Kye Kule</p>	<p>Improvise simple vocal chants using question & answer phrases.</p> <p>Create short sequences of sounds in response to stimuli e.g: the weather / class text</p> <p>Understand the difference between creating a rhythm and pitch pattern and perform these, taking turns.</p> <p>Recognise how graphic notation can represent sounds.</p> <p>Explore & invent own symbols.</p>	<p>Walk, move or clap a steady beat with others</p> <p>Use body percussion and tuned and untuned percussion instruments to maintain a steady beat or ostinati.</p> <p>Respond to the pulse in music through stepping / jumping / walking on tiptoes</p>	<p>Perform short copycat rhythm patterns accurately.</p> <p>Perform short repeating rhythm patterns (ostinato) while keeping in time with a steady beat.</p> <p>Perform word pattern chants</p>
2	<p>Night Ferry – Anna Clyne</p> <p>Bolero – Ravel</p> <p><i>Mars from The Planets – Holst</i></p> <p><i>Rondo alla Turca – Mozart</i></p> <p>Hound Dog – Elvis Presley</p> <p>With A Little Help From My Friends – The Beatles</p> <p><i>Wild Man – Kate Bush</i></p> <p><i>Runaway Blues – Ma Rainey</i></p> <p>Baris – Gong Kebyar of Peliatan</p> <p><i>Fanfarra (Cabua-Le-Le) – Sergio Mendes</i></p>	<p>Rain Rain Go Away</p> <p>Acka Backa</p> <p>Oats and Beans and Barley Grow</p> <p>Built My Lady a Fine Brick House</p> <p>Paintbox</p>	<p>Create music in response to a non-musical stimulus</p> <p>Work with a partner to improvise simple q&a phrases to be sung</p> <p>Use graphic symbols to keep a record of composed pieces</p>	<p>Understand that the speed of the beat can change, creating a faster or slower pace (tempo).</p> <p>Mark the beat of a listening piece by tapping or clapping, recognising tempo & changes in tempo.</p> <p>Walk in time to the beat of a piece of music or song.</p> <p>Know the difference between left and right to support coordination and shared movement with others.</p> <p>Begin to group beats by tapping knees on the first (strongest) beat and clapping the remaining beats.</p>	<p>Play copycat rhythms and invent rhythms for others to copy on untuned percussion.</p> <p>Create rhythms using word phrases as a starting point.</p> <p>Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests.</p> <p>Create and perform their own chanted rhythm patterns with the same stick notation.</p>

				Identify the beat groupings in familiar music that they sing regularly and listen to.	
Key Stage 2					
Year	Listening	Singing	Composing	Notation	Performing
3	<p>Hallelujah from Messiah – Handel</p> <p>Night on a Bare Mountain - Mussorgsky</p> <p><i>Night Ferry – Anna Clyne</i></p> <p><i>Bolero – Ravel</i></p> <p><i>Mars from The Planets – Holst</i></p> <p><i>Rondo alla Turca – Mozart</i></p> <p>I Got You (I Feel Good) – James Brown</p> <p><i>Hound Dog – Elvis Presley</i></p> <p><i>With A Little Help From My Friends – The Beatles</i></p> <p><i>Wild Man – Kate Bush</i></p> <p><i>Runaway Blues – Ma Rainey</i></p> <p>Sahela Re – Kishori Amonkar</p> <p><i>Baris – Gong Kebyar of Peliatan</i></p> <p><i>Fanfarra (Cabua-Le-Le) – Sergio Mendes</i></p>	<p>Listen to the Rain</p> <p>Heads and Shoulders</p> <p>Be Thou My Vision</p> <p>Nao Chariya De</p> <p>To Stop the Train</p>	<p>Invent 'on the spot' responses using a limited note range.</p> <p>Structure music ideas (using echo or question & answer phrases) to create music that has a beginning, middle and end.</p> <p>Compose in response to different stimuli: verse / paintings / photographs</p> <p>Compose song accompaniments on untuned percussion using known rhythms.</p>	<p>Reading Notation</p> <p>Introduce the stave, lines and spaces, and clef.</p> <p>Use dot notation to show higher or lower pitch.</p> <p>Introduce and understand the differences between crotchets and paired quavers.</p> <p>Apply word chants to rhythms, understanding how to link each syllable to one musical note.</p>	<p>Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. Play and perform melodies following staff notation using a small range (e.g Middle C-E/do-mi) as a whole class or in small groups(e.g. trios and quartets).</p> <p>Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes</p> <p>C-D-E/do-re-mi</p> <p>Individually (solo) copy stepwise melodic phrases with accuracy at different speeds;allegro and adagio, fast and slow.</p> <p>Extend to question and answer phrases.</p>

4	<p>Symphony No. 5 Beethoven Classical O Eucharisti Hildegard Early For the Beauty of the Earth Rutter 20th Century Jai Ho from Slumdog Millionaire A.R.Rahman 21st Century Hallelujah from Messiah Handel Baroque Rondo alla Turca Mozart Classical Night on a Bare Mountain Mussorgsky Romantic Mars from the Planets Holst 20th Century Bolero Ravel 20th Century Night Ferry Anna Clyne 21st Century</p> <p>Jazz Take the 'A' Train Duke Ellington Orchestra 90s Indie Wonderwall Oasis Rock n Roll Hound Dog Elvis Presley Pop With a Little Help from My Friends The Beatles Funk I Got You (I Feel Good) Disco Le Freak Chic Art Pop Wild Man Kate Bush Blues Runaway Blues Ma Rainey</p> <p>Punjab/UK Bhangra Bhabiye Akh Larr Gayee Bhujangry Group Trinidad Calypso Tropical Bird Trinidad Steel Band Brazil Samba Fanfarra (Cabula-Le-Le) Sergio Mendes/Carlinhos Brown</p>	<p>Continue to sing a broad range of unison songs with the range of an octave, pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo).</p> <p>Sing rounds and partner songs in different time signatures.</p> <p>Perform a range of songs in school assemblies.</p> <p>Calypso Our Dustbin Hear the Wind Servant King Happy Birthday Long Journey World in Union Just like a Roman Tra. Ghana: Namuma Ghosts Lost in Space</p>	<p>Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato).</p> <p>Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below.</p> <p>Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions.</p> <p>Arrange individual notation cards of known note values (i.e minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.</p> <p>Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip.</p> <p>Introduce major and minor chords.</p> <p>Include instruments played in whole-class/group/individual</p>	<p>Introduce and understand the differences between minims, crotchets, paired quavers and rests.</p> <p>Read and perform pitch notation within a defined range (e.g. C-G/do-so).</p> <p>Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.</p>	<p>Develop facility in the basic skills of selected musical instrument over a sustained learning period. This can be achieved through working closely with your local Music Education Hub who can provide whole-class instrumental teaching programmes.</p> <p>Play and perform melodies following staff notation using a small range (e.g. Middle C-G/do-so) as a whole-class or in small groups.</p> <p>Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts. Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).</p>
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	Indonesia Gamelan Baris Gong Kebyar of Pelaitan India Indian Classical Sahela Re Kishori Amonkar		teaching to expand the scope and range of the sound palette available for composition work. Capture and record creative ideas using any of: graphic symbols rhythm notation and time signatures staff notation technology		
5	English Folk Song Suite Vaughan Williams 20th Century Symphonic Variations on an African Air Coleridge-Taylor 20th Century This little Babe from Ceremony of Carols Britten 20th Century Jai Ho from Slumdog Millionaire A.R. Rahman 21st Century O Eucharist Hildegarde Early Hallelujah from Messiah Handel Baroque Rondo alla Turca Mozart Classical Symphony No 5 Beethoven Classical Night on a Bare Mountain Mussorgsky Romantic Mars from The Planets Holst 20th Century Bolero Ravel 20th Century For the Beauty of the Earth Rutter 20th Century Night Ferry Anna Clyne 21st Century 90s Singer/Songwriter Play Dead Bjork	Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style. Sing three-part rounds, partner songs, and songs with a verse and a chorus. Perform a range of songs in school assemblies and in school performance opportunities. This list of repertoire is intended to give teachers a good start in terms of choosing music for Year 5 and to	Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano). Continue this process in the composition tasks below. Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment.	Reading Notation Further understand the differences between semibreves, minims, crotchets and crochet rests, paired quavers and semiquavers. Understand the differences between 2/4, 3 / 4 and 4/4 time signatures. Read and perform pitch notation within an octave (e.g. C -C/do-do). Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.	Instrumental Performance Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave and using notes within the Middle C-C/do-do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance. Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs (e.g. Yellow Submarine by The Beatles). Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra. Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.

	<p>80s Synth/Pop Smalltown Boy Bronski Beat Jazz Take the 'A' Train Duke Ellington Orchestra Rock n Roll Hound Dog Elvis Presely Pop With a Little Help from My Friends The Beatles Funk I Got You (I Feel Good) James Brown Disco Le Freak Chic Art Pop Wild Man Kate Bush 90s Indie Wonderwall Oasis Blues Runaway Blues Ma Rainey Nigeria Drumming Jin-Go-La-Ba (Drums of Passion) Babatunde Olatunji South Africa Choral Inkanyezi Ladysmith Black Mambazo Indonesia Gamelan Baris Gong Kebyar of Peliatan India Indian Classical Sahela Re Kishori Amonkar Punjab/UK Bhangra Bhabiye Akh Larr Gayee Bhujhangy Group Trinidad Calypso Tropical Bird Trinidad Steel Band</p>	<p>highlight music which is age appropriate. It should not limit the imagination and creativity of the teacher in terms of seeking and using other musical examples.</p> <p>Good repertoire for this age group includes: Trad.Ireland: Danny Boy Kodaly: Rocky Mountain Kodaly: My Paddle High Low Chickalo Ally Ally O Trad. Caribbean: Four White Horses Trad. Uganda: Dipidu Are You Ready? Row, Row, Row your Boat.</p>	<p>Working in pairs, compose a short ternary piece.</p> <p>Use chords to compose music to evoke a specific atmosphere, mood or environment. For example, La Mer by Debussy and The River Flows in You by Yiruma both evoke images of water. Equally, pupils might create music to accompany a silent film or to set a scene in a play or a book.</p> <p>Capture and record creative ideas using any of: graphic symbols rhythm notation and time signatures staff notation tecnology</p>	<p>Read and play from notation a four-bar phrase, confidently identifying note names and durations.</p> <p>Transition Project</p> <p>The end of Year 6 transition project provides a way to bring together what the pupils have learnt about reading notation, playing an instrument, composing melodies and singing as a class. More information can be found in appendix 6.</p>	

6	<p>At the end of year 6, pupils should be able to identify some of the following pieces of music and their characteristics:</p> <p>1812 Overture Tchaikovsky Romantic Connect It6 Anna Meredith 21st Century O Eucharist Hildegarde Early Baroque Hallelujah from Messiah Handel Baroque rondo alla Turca Mozart Classical Symphony No 5 Beethoven Classical Night on a Bare Mountain Mussorgsky Romantic Mars from the Planets Holst 20th Century Bolero Ravel 20th Century English Folk Song Suite Vaughan Williams 20th Century For the Beauty of the Earth Rutter 20th Century The Little Babe from A Ceremony of Carols Britten 20th Century Night Ferry Anna Clyne 21st Century Jai Ho from Slumdog Millionaire A.R. Rahman 21st Century</p> <p>90s RnB Say My Name Destiny's Child Blues Runaway Blues Ma Rainey Jazz Take the A Train Duke Ellington Orchestra Rock n Roll Hound Dog Elvis Presley</p>	<p>Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include absorbing rhythm, phrasing, accurate pitching and appropriate style.</p> <p>Continue to sing three and four part rounds (e.g. Calypso by Jan Holdstock) or partner songs, and experiment with positioning singers randomly within the group - i.e. no longer in discrete parts - in order to develop greater listening skills, balance between parts and vocal independence.</p> <p>Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.</p> <p>This list of repertoire is intended to give teachers a good start in terms of choosing music for Year 6 and to highlight music which is age appropriate. It</p>	<p>Improvise</p> <p>Extend improvisation skills through working in small groups to: Create music with multiple sections that include repetition and contrast</p> <p>Use chord changes as part of an improvised sequence</p> <p>Extend improvised melodies beyond 5 beats over a fixed groove, creating a satisfying melodic shape.</p> <p>Compose</p> <p>Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C,D,E,G,A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or other orchestral instruments. Notate this melody.</p> <p>Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen.</p> <p>Either of these melodies can be enhanced with rhythmic or chordal accompaniment.</p> <p>Compose a ternary piece: use available music software/apps</p>	<p>Reading Notation</p> <p>Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests.</p> <p>Further develop the skills to read and perform pitch notation within an octave (e</p>	<p>Instrumental Performance</p> <p>Play a melody following staff notation written on one staff and using notes within an octave range (do-do): make decisions about dynamic range, including very loud (ff), very quiet (pp), moderately loud (mf) and moderately quiet (mp).</p> <p>Accompany the same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion or tablets, or demonstrated at the board using an online keyboard.</p> <p>Engage with others through ensemble playing (e.g. school orchestra, band, mixed ensemble) with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.</p>

	<p>Pop With a Little Help from My Friends The Beatles</p> <p>Funk I Got You (I Feel Good) James Brown</p> <p>Disco Le Freak Chic</p> <p>80s Synth/Pop Smalltown Boy Bronski Beat</p> <p>90s Singer/Songwriter Play Dead Bjork</p> <p>Art Pop Wild Man Kare Bush</p> <p>90s Indie Wonderwall Oasis</p> <p>Middle East Folk Sprinting Gazelle Reem Kelani</p> <p>England Folk Sea Shanties Various</p> <p>Poland Folk Mazurkas Op.24 Chopin</p> <p>Argentine Tango Libertango Piazzolla</p> <p>Brazil Samba Fanfarra (Cabua-Le-Le) Sérgio Mendes/Carlinhos Brown</p> <p>Indonesia Gamelan Baris</p> <p>Gong Kebyar of Peliatan</p> <p>India Indian Classical Sahela Re Kishori Amonkar</p> <p>Punjab/UK Bhangra Bhabiye Akh Larr Gayee Bhujhangy Group</p> <p>Trinidad Calypso Tropical Bird</p> <p>Trinidad Steel Band</p> <p>Nigeria Drumming</p> <p>Jin-Go-La-Ba (Drums of Passion) Babatunde Olatunji</p> <p>South Africa Choral Inkanyezi</p> <p>Nezazi Ladysmith Black Mambazo</p>	<p>should not limit the imagination and creativity of the teacher in terms of seeking and using other musical examples.</p> <p>Trad. South Africa: Siyahamba</p> <p>Calypso</p> <p>Touch the Sky</p> <p>Dona Nobis Pacem</p> <p>We are the Champions</p> <p>British National Anthem : God save the Queen</p> <p>We Go Together</p> <p>Trad.Ghana: Senwa de Dende</p> <p>Be the Change</p> <p>One moment, One People</p> <p>There's a Power in the Music</p>	<p>to create and record it, discussing how musical contracts are achieved.</p>		

<https://www.youtube.com/channel/UCYKaohI6NIBUNGSgQK67XyA>