

St Edward's Music Overview 2020 – 2021 (including Covid related guidelines)

Year Group	EYFS (Nursery & Reception): each Unit of Work comprises the following strands of musical learning: 1.Listen and Respond 2. Explore and Create - initially using voices only, but building to using classroom instruments too 3. Singing - nursery rhymes and action songs - building to singing and playing 4. Share and Perform The following table shows the music strands of the EYFS curriculum:		
EYFS	Development Matters: Expressive Arts & Design <u>0-3</u> Show attention to sounds and music. Respond emotionally and physically to music when it changes. Move and dance to music. Explore their voices and enjoy making sounds. Join in with songs and rhymes. <u>3-4</u> Respond to what they have heard, expressing their thoughts and feelings. Remember and sing entire songs. Sing the pitch of a tone sung by another person. Sing the melodic shape of familiar songs. Create their own songs, or improvise a song around one they know. Play instruments with increasing control to express their feelings and ideas. <u>In Reception</u> Listen attentively, move to and talk about music, 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 - performing solo or in groups. <u>ELG</u> Sing a range of well-known nursery rhymes and songs; Perform songs, rhymes, poems and stories with others, and - when appropriate - try to move in time with music.	Musical Development Matters in the Early Years: The overall purpose of this guidance is to support practitioners, teachers and parents/carers to see the musical attributes of young children and to offer ideas as to how they can support and nurture children's musical development by offering broad musical experiences. Aspects of musical learning and development: *Hearing and Listening *Vocalising and Singing *Moving and Dancing *Exploring and Playing	Letters & Sounds – Phase 1 FS1 There are several music links running through the 7 aspects of Phase 1 of Letters & Sounds, with particular emphasis on sound discrimination, listening, voice sounds, body percussion and using instruments. Charanga Musical learning focus: Reception Listening and responding to different styles of music. Embedding foundations of the interrelated dimensions of music. Learning to sing or sing along with nursery rhymes and action songs. Improvising leading to playing classroom instruments. Share and perform the learning that has taken place
	Autumn	Spring	Summer
Nursery	TVMS: Unit 1 - 4: introducing, exploring & choosing instruments; introducing sway.	TVMS: Unit 9 - 12: Waltz, march, loud & quiet, boogie train.	TVMS: Unit 17 - 20: Shake-tap-ring, shhh!, playing quietly, using flash cards

	<p>TVMS: Unit 5 - 8: introducing march, loud & quiet, contrast, imitation</p> <p>Christmas Nativity - not in 2020 - due to Covid restrictions</p>	<p>TVMS: Unit 13 - 16:</p> <p>Instrument skills, sound & time, playing in a group, directing</p>	<p>TVMS: Unit 21 - 24:</p> <p>Composition, patterns, pulse, pitch</p>
<p>Reception</p>	<p>TVMS Unit: Me!</p> <p>Learn to sing nursery rhymes and action songs: Pat-a-cake; 1, 2, 3, 4, 5, Once I Caught a Fish Alive; This Old Man; Five Little Ducks; Name Song; Things for Fingers</p> <p>TVMS Unit: My Stories:</p> <p>Learn to sing nursery rhymes and action songs:</p> <p>I'm A Little Teapot</p> <p>The Grand Old Duke Of York</p> <p>Ring O' Roses</p> <p>Hickory Dickory Dock</p> <p>Not Too Difficult</p> <p>The ABC Song</p> <p>Christmas Nativity - not in 2020 - due to Covid restrictions</p>	<p>TVMS Unit: Everyone!</p> <p>Learn to sing nursery rhymes and action songs:</p> <p>Wind The Bobbin Up</p> <p>Rock-a-bye Baby</p> <p>Five Little Monkeys Jumping On The Bed</p> <p>Twinkle Twinkle</p> <p>If You're Happy And You Know It</p> <p>Head, Shoulders, Knees and Toes</p> <p>TVMS Unit: Our World</p> <p>Learn to sing nursery rhymes and action songs:</p> <p>Old Macdonald</p> <p>Incy Wincy Spider</p> <p>Baa Baa Black Sheep</p> <p>Row, Row, Row Your Boat</p> <p>The Wheels On The Bus</p> <p>The Hokey Cokey</p> <p>TVMS 'Snappy Classroom' sessions</p>	<p>TVMS Unit: Big Bear Funk (transition to Y1)</p> <p>Listening and appraising Funk music</p> <p>Embedding foundations of the interrelated dimensions of music using voices and instruments</p> <p>Learning to sing Big Bear Funk and revisiting other nursery rhymes and action songs</p> <p>Playing instruments within the song</p> <p>Improvisation using voices and instruments</p> <p>Riff-based composition</p> <p>Share and perform the learning that has taken place</p> <p>TVMS Unit: Reflect, rewind & Replay</p> <p>Listen and Appraise</p> <p>Continue to embed the foundations of the interrelated dimensions of music using voices and instruments</p> <p>Sing and revisit nursery rhymes and action songs</p> <p>Play instruments within the song</p> <p>Improvisation using voices and instruments</p> <p>Riff-based composition</p> <p>Share and perform the learning that has taken place</p> <p><i>This Unit of Work</i> consolidates the learning that has occurred during the year. All the learning is focused around revisiting chosen nursery rhymes and/or songs, a context for the History of Music and the very beginnings of the Language of Music.</p>
<p>Charanga Musical School Units of work overview:</p> <p>KS1</p> <p>KS2</p>	<p>All musical learning in this scheme is built around the Interrelated Dimensions of Music: pulse, rhythm, pitch, tempo, dynamics, timbre, texture, structure and notation. The interrelated dimensions of music weave through the units to encourage the development of musical skills as the learning progresses through listening and appraising, differing musical activities (including creating and exploring) and performing.</p> <p>Each TVMS Unit of Work comprises the strands of musical learning which correspond with the national curriculum for music:</p> <ol style="list-style-type: none"> 1. Listening and Appraising 2. Musical Activities a. Warm-up Games b. Optional Flexible Games c. Singing d. Playing instruments e. Improvisation f. Composition 3. Performing <p>Charanga Musical School Units of Work enable children to understand musical concepts through a repetition-based approach to learning. Learning about the same musical concept through different musical activities enables a more secure, deeper learning and mastery of musical skills.</p>		

Key Stage 1	National Curriculum Key Stage 1 – subject content: Pupils should be taught to: <ul style="list-style-type: none"> 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 inter-related dimensions of music. 		
	Autumn	Spring	Summer
Year 1	<p>TVMS Unit: Hey You! - is written in an old school hip hop style for children to learn about the differences between pulse, rhythm and pitch and to learn how to rap and enjoy it in its original form.</p> <p>As well as learning to sing, play, improvise and compose with this song, children will listen and appraise other old school hip hop tunes.</p> <p>TVMS Unit: Rhythm in the way we walk and the Banana Rap.</p> <p>All the learning is focused around two songs: Rhythm In The Way We Walk (Reggae style) and The Banana Rap (Hip Hop style). You will Listen & Appraise other styles of music and continue to embed the interrelated dimensions of music through games and singing.</p> <p>Christmas Nativity - not in 2020 - due to Covid restrictions</p>	<p>TVMS Unit: In the Groove - is a song that was specially written for classroom use to teach children about different styles of music. This is a very easy song to learn and has been arranged in six different styles; Blues, Baroque, Latin, Bhangra, Folk and Funk. Each week you will listen and learn a different style of In The Groove.</p> <p>TVMS Unit: Round and Round</p> <p>This unit of work builds on previous learning. All the learning is focused around one song: Round and Round, a Bossa Nova Latin style. The material presents an integrated approach to music where games, the dimensions of music (pulse, rhythm, pitch etc), singing and playing instruments are all linked.</p>	<p>TVMS Unit: Your Imagination</p> <p>Create your own lyrics. Mixed styles and listening to songs/music about using your imagination: • Your Imagination by Joanna Mangona and Pete Readman • Supercalifragilisticexpialidocious from Mary Poppins • Pure Imagination from Willy Wonka & The Chocolate Factory soundtrack • Daydream Believer by The Monkees • Rainbow Connection from The Muppet Movie • A Whole New World from Aladdin</p> <p>TVMS Unit: Reflect, rewind & Replay</p> <p>This Unit of Work consolidates the learning that has occurred during the year. All the learning is focused around revisiting songs and musical activities, a context for the History of Music and the beginnings of the Language of Music.</p>
Year 2	<p>TVMS Unit: Hands, Feet, Heart</p> <p>All the learning is focused around one song: Hands, Feet, Heart. The material presents an integrated approach to music where games, the dimensions of music (pulse, rhythm, pitch etc), singing and playing instruments are all linked. As well as learning to sing, play, improvise and compose with this song, children will listen and appraise different styles of South African music.</p> <p>TVMS Unit: Ho Ho Ho</p> <p>This unit of work builds on previous learning. All the learning is focused around one song: Ho Ho Ho - a</p>	<p>TVMS Unit: I Wanna Play in a Band: is a rock song written especially for children. In this song you learn about singing and playing together in an ensemble. As well as learning to sing, play, improvise and compose with this song, children will listen and appraise classic rock songs.</p> <p>TVMS Unit: Zoo Time</p> <p>All the learning is focused around one song: Zootime. The material presents an integrated approach to music</p>	<p>TVMS Unit: Friendship Song</p> <p>Mixed styles: • Friendship Song by Joanna Mangona and Pete Readman • Count On Me by Bruno Mars • We Go Together (from Grease soundtrack) • You Give A Little Love from Bugsy Malone • That's What Friends Are For by Gladys Knight, Stevie Wonder, Dionne Warwick with Elton John • You've Got A Friend In Me by Randy Newman</p> <p>TVMS - 'Snappy Classroom</p> <p>TVMS Unit: Reflect, rewind & Replay</p>

	<p>Christmas song. You will Listen & Appraise other styles of music and continue to embed the interrelated dimensions of music through games, singing and playing.</p> <p>Christmas Nativity - not in 2020 - due to Covid restrictions (Sessions with L Keeley: classroom singing)</p>	<p>where games, the interrelated dimensions of music (pulse, rhythm, pitch etc.), singing and playing instruments are all linked.</p> <p>(Sessions with L Keeley: classroom singing)</p>	<p>Revision and deciding what to perform. Listen to Western Classical Music. The language of music.</p> <p>(Sessions with L Keeley: classroom singing)</p>
<p>Key Stage 2</p>	<p>National Curriculum Key Stage 2 - subject content:</p> <p>Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.</p> <p>Pupils should be taught to:</p> <ul style="list-style-type: none"> ✦ 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 inter-related dimensions of music ✦ 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. 		
<p>Year 3/4</p> <p>Year A</p>	<p>TVMS Unit: Let your spirit fly RnB. Singing in two parts. Mixed styles: • Let Your Spirit Fly by Joanna Mangona (RnB) • Please choose your own song/piece here • Colonel Bogey March by Kenneth Alford (Film) • Consider Yourself from the musical 'Oliver!' (Musicals) • Ain't No Mountain High Enough by Marvin Gaye (Motown) • You're The First, The Last, My Everything by Barry White (Soul)</p> <p>TVMS Unit: Glock Stage 1 This unit of work introduces the children to learning about the language of music through playing the glockenspiel. The learning is focused around exploring and developing playing skills through the glockenspiel.</p> <p>Perhaps start to use the scores provided in this unit. Be aware that not every child will want to, or be able to read notated music but having an understanding of the language of music is important.</p>	<p>TVMS Unit: 3 Little Birds All the learning is focused around one song: Three Little Birds. The material presents an integrated approach to music where games, elements of music (pulse, rhythm, pitch etc.), singing and playing instruments are all linked. As well as learning to sing, play, improvise and compose with this song, children will listen and appraise other reggae songs.</p> <p>TVMS Unit: The Dragon Song Singing in two parts. Music from around the world: • The Dragon Song by Joanna Mangona and Pete Readman • Birdsong - Chinese Folk Music • Vaishnava Java - A Hindu Song • A Turkish Traditional Tune • Aitutaki Drum Dance from Polynesia • Zebaidir Song from Sudan TVMS - African Drumming</p>	<p>TVMS Unit: Bringing us together Disco music: • Bringing Us Together by Joanna Mangona and Pete Readman • Good Times by Nile Rodgers • Ain't Nobody by Chaka Khan • We Are Family by Sister Sledge • Ain't No Stopping Us Now by McFadden and Whitehead • Car Wash by Rose Royce</p> <p>TVMS Unit: Reflect, rewind & Replay 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</p>

	Christmas Nativity - not in 2020 - due to Covid restrictions		
Year 5	<p>TVMS Unit: Livin' on a prayer All the learning is focused around one song: Livin' On A Prayer. The material presents an integrated approach to music where games, the dimensions of music (pulse, rhythm, pitch etc), singing and playing instruments are all linked. As well as learning to sing, play, improvise and compose with this song, children will listen and appraise other classic rock songs.</p> <p>TVMS Unit: Classroom Jazz 1 All the learning is focused around two tunes and improvising: Three Note Bossa and Five Note Swing</p> <p>Christmas Carol Service - not in 2020 - due to Covid restrictions</p>	<p>TVMS Unit: Make you feel my love All the learning is focused around one song: Make You Feel My Love. The material presents an integrated approach to music where games, elements of music (pulse, rhythm, pitch etc), singing and playing instruments are all linked. As well as learning to sing, play, improvise and compose with this song, children will listen and appraise other pop ballads.</p> <p>TVMS Unit: The Fresh Prince of Belair Old School Hip Hop: • Fresh Prince Of Bel-Air by Will Smith • Me, Myself And I by De La Soul • Ready Or Not by The Fugees • Rapper's Delight by The Sugarhill Gang • U Can't Touch This by MC Hammer • It's Like That by Run DMC</p> <p>TVMS - Taiko Drumming</p>	<p>TVMS Unit: Dancing in the street Motown: • Dancing In The Street by Martha And The Vandellas • I Can't Help Myself (Sugar Pie Honey Bunch) by The Four Tops • I Heard It Through The Grapevine by Marvin Gaye • Ain't No Mountain High Enough by Marvin Gaye and Tammi Terrell • You Are The Sunshine Of My Life by Stevie Wonder • The Tracks Of My Tears by Smokey Robinson And The Miracles</p> <p>TVMS Unit: Reflect, rewind & Replay Revision and deciding what to perform. Listen to Western Classical Music. The language of music.</p>
Year 6	<p>TVMS Unit: Happy By Pharell Williams. The material presents an integrated approach to music where games, the dimensions of music (pulse, rhythm, pitch etc), singing and playing instruments are all linked.</p> <p>TVMS Unit: Classroom Jazz 2 This unit of work builds on previous learning. The learning is focused around two tunes and improvising: Bacharach Anorak and Meet The Blues.</p>	<p>TVMS Unit: A new year carol A Friday Afternoons Song by Benjamin Britten. This unit of work builds on previous learning and all the learning is focused around one song from Benjamin Britten's Friday Afternoons: A New Year Carol. Other learning within the unit gives your class the opportunity to research Benjamin Britten's life and to listen to many of his other works through links to Britten100.org and Fridayafternoonsmusic.co.uk</p> <p>TVMS Unit: New Unit In partnership with Brighter Sound, this unit of work aims to embed the role of women in music into the thinking of children and young people of all genders. It includes contextual listening of the artists' work, video interviews and an option for pupils to create their own music based on their learning.</p>	<p>TVMS Unit: You've got a friend Carole King's music - her life as a composer. Friendship: • You've Got A Friend by Carole King • The Loco-Motion sung by Little Eva, written by Carole King • One Fine Day sung by The Chiffons, written by Carole King • Up On The Roof sung by The Drifters, written by Carole King • Will You Still Love Me Tomorrow by Carole King • (You Make Me Feel Like) A Natural Woman by Carole King</p> <p>TVMS Unit: Reflect, rewind & Replay Consolidate your learning and perform This Unit of Work consolidates the learning that has occurred during the year. All the learning is focused around revisiting songs and musical activities, a context for the History of Music and the beginnings of the Language of Music. Musical learning focus: 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</p> <p>TVMS - African Drumming 2</p>

COVID GOVERNMENT GUIDANCE:

Key changes to the message for music in schools:

- A broad and balanced curriculum, including creative subjects, should be taught to all pupils; discretion to reduce exam subjects is expected to be exceptional;
- Visiting teachers can be welcomed into schools; they can teach in multiple schools and across bubbles with mitigations
- Singing and playing of woodwind and brass instruments is no longer limited to groups of 15;
- Extended social distancing for these activities appears to have been lifted, although we continue to recommend it as a mitigation, particularly for singing and playing mouth-blown instruments;
- There is still a risk from cumulative build-up of aerosols, so the need for ventilation is heightened.

Music, dance and drama in school

All pupils should have access to a quality arts education. Music, dance and drama build confidence and help children live happier, more enriched lives, and discover the joy of expressing themselves. There may, however, be an additional risk of infection in environments where singing, chanting, playing wind or brass instruments, dance and drama takes place.

Minimising contact between individuals

You must do everything possible to minimise contacts and mixing. Your overarching objective should be to reduce the number of contacts between pupils/students and staff. This can be achieved through keeping groups separate (in bubbles) and through maintaining the social distance between individuals. These are not alternative options. Both measures will help, but the balance between them will change depending on the age of pupils, the layout of the building, and the feasibility of keeping groups separate from each other while offering a broad curriculum

You should take particular care in music, dance and drama lessons to observe social distancing where possible. This may limit group activity in these subjects in terms of numbers in each group. It will also prevent physical correction by teachers and contact between pupils in dance and drama.

Additionally, you should keep any background or accompanying music to levels which do not encourage teachers or other performers to raise their voices unduly. If possible, use microphones to reduce the need for shouting or prolonged periods of loud speaking or singing. If possible, do not share microphones.

Peripatetic teachers

Schools can continue to engage peripatetic teachers during this period, including staff from music education hubs.

Peripatetic teachers can move between schools, for instance, but you should consider how to minimise the number of visitors where possible. They will be expected to comply with arrangements for managing and minimising risk, including taking particular care to maintain distance from other staff and pupils. To minimise the numbers of temporary staff entering the premises, and secure best value, you could consider using longer assignments with peripatetic teachers and agree a minimum number of hours across the academic year.

If a teacher is operating on a peripatetic basis, and operating across multiple groups or individuals, it is important that they do not attend a lesson if they are unwell or are having any symptoms associated with coronavirus (COVID-19) such as fever, a new and sustained cough, loss of sense of taste or smell. In addition, they should:

1. Maintain distancing requirements with each group they teach, where appropriate.
2. Avoid situations where distancing requirements are broken; for an example demonstrating partnering work in dancing.
3. Make efforts to reduce the number of groups taught and locations worked in, to reduce the number of contacts made.

Further information on the music education hubs, including contact details for local hubs, can be found at [music education hub](#), published by the Arts Council England.

Music teaching in schools and colleges, including singing, and playing wind and brass instruments in groups

When planning music provision for the next academic year, schools should consider additional specific safety measures. Although *singing* and playing wind and brass instruments do not currently appear to represent a significantly higher risk than routine speaking and breathing at the same volume, there is now some evidence that additional risk can build from aerosol transmission with volume and with the combined numbers of individuals within a confined space. This is particularly evident for singing and shouting, but with appropriate safety mitigation and consideration, singing, wind and brass teaching can still take place. Measures to take follow in the next sections.

Playing outdoors

Playing instruments and singing in groups should take place outdoors wherever possible. If indoors, consider limiting the numbers in relation to the space.

Playing indoors

If indoors, use a room with as much space as possible, for example, larger rooms; rooms with high ceilings are expected to enable dilution of aerosol transmission. If playing indoors, limiting the numbers to account for ventilation of the space and the ability to social distance. It is important to ensure good ventilation.

Singing, wind and brass playing

Singing, wind and brass playing should not take place in larger groups such as choirs and ensembles, or assemblies unless significant space, natural airflow (at least 10l/s/person for all present, including audiences) and strict social distancing and mitigation as described below can be maintained.

Social distancing

In the smaller groups where these activities can take place, schools should observe strict social distancing between each singer and player, and between singers and players, and any other people such as conductors, other musicians, or accompanists. Current guidance is that if the activity is face-to-face and without mitigating actions, 2 metres is appropriate.

Seating positions

Pupils should be positioned back-to-back or side-to-side when playing or *singing* (rather than face-to-face) whenever possible. Position wind and brass players so that the air from their instrument does not blow into another player.

Microphones

Use microphones where possible or encourage singing quietly.

By considering and adopting these cumulative risk mitigation measures, the overall risk will be reduced.

Handling equipment and instruments

Measures to take when handling equipment, including instruments, include the following.

Handwashing

Requiring increased handwashing before and after handling equipment, especially if being used by more than one person.

Avoiding sharing instruments

Avoid and equipment wherever possible. Place name labels on equipment to help identify the designated user, for example, percussionists' own sticks and mallets.

If instruments and equipment have to be shared, disinfect regularly (including any packing cases, handles, props, chairs, microphones and music stands) and always between users, following government guidance on cleaning and handling equipment available at [hygiene: handwashing, sanitation facilities and toilets](#).

Instruments should be cleaned by the pupils playing them, where possible.

Handling scores, parts and scripts

Limit handling of music scores, parts and scripts to the individual using them.

Suppliers

Consider limiting the number of suppliers when hiring instruments and equipment. Schools should agree whose responsibility cleaning hired instruments is with the suppliers. Clean hire equipment, tools or other equipment on arrival and before first use. Equipment and instruments should be stored in a clean location if you take delivery of them before they are needed, and they should be cleaned before first use and before returning the instrument.

Pick up and drop off points

Pick up and drop off collection points should be created where possible, rather than passing equipment such as props, scripts, scores and microphones hand-to-hand.