

Amberley Curriculum Long Term Plan, 2025 – 26

Year	Autumn	Spring	Summer
EYFS	EYFS Curriculum – Musical exploration with tuned and untuned instruments plus Sing Up.		
Year 1	Sing Up - Menu Musical focus: Active listening (movement), beat, progression snapshot 1 (echo singing, showing pitch moving). Musical learning: • Listen and move in time to the song. • Sing this cumulative song from memory, remembering the order of the verses. • Play classroom instruments to accompany the song. • Compose and devise a dramatic group performance using props and kitchen sound-makers. • Listen to a new piece of music and describe what they hear (Using year group's appraisal sheet). Pieces: <i>Menu song</i> (Traditional, arranged by Sarah Watts), 'Be our guest' from <i>Beauty and the beast</i> (Howard Ashman and Alan Menken),	Sing Up – Football Musical focus: Beat, ostinato, pitched/unpitched patterns, mi-re-do (notes E-D-C), progression snapshot 2. Musical learning: • Compose word patterns in groups and melodies in pairs using mi-re-do (E-D-C). • Chant together rhythmically, marking rests accurately. • Play a simple ostinato on untuned percussion. • Sing an echo song while tapping the beat, and clap the rhythm of the words, understanding there is one beat for each syllable. • Recognise the difference between a pattern with notes (pitched) and without (unpitched). • Listen to a new piece of music and describe what they hear (Using year group's appraisal sheet).	Sing Up – Come Dance Musical focus: Call-and-response, echo singing and playing, playing percussion, crotchet, quavers, crotchet rest, developing beat skills, progression snapshot 3. Musical learning: • Create musical phrases from new word rhythms that children invent. • Sing either part of a call-and-response song. • Play the response sections on tuned percussion using the correct beater hold. • Echo sing a line independently with teacher leading, then move on to pair singing in echo format. • Copy call-and-response patterns with voices and instruments. • Listen to a new piece of music and describe what they hear (Using year group's appraisal sheet). Pieces: <i>Come dance with me</i> (Sharon Durant), <i>Rain is falling down</i> (Traditional)

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	'Food, glorious food' from <i>Oliver!</i> (Lionel Bart), <i>The herring song</i> (Traditional, performed by Chris Haslam), <i>Rain is falling down</i> (Traditional)	Pieces: <i>Football</i> (Alison Burns and Tony Bonning), <i>Rain is falling down</i> (Traditional)	
Year 2	Sing Up - Tony Chestnut Musical focus: Beat, rhythm, melody, echo, call and response, tuned and untuned percussion, progression snapshot 1. Musical learning: • Improvise rhythms along to a backing track using the note C or G • Compose call and response music. • Play the melody on a tuned percussion instrument. • Sing with good diction. • Recognise and play echoing phrases be year. • Listen to a new piece of music and describe what they hear (Using year group's appraisal sheet).	Sing Up - Grandma Rap Musical focus: Duration (crotchet, quavers, crotchet rest), unison, round, progression snapshot 2. Musical learning: • Compose 4 beat patterns to create a new rhythmic accompaniment, using a looping app. • Chant <i>Grandma rap</i> rhythmically and perform to an accompaniment that children create. • Chant and play rhythms using the duration of 'walk' (crotchet), 'jogging' (quavers), and 'shh' (crotchet rest) from stick notation. • Learn a clapping game to <i>Hi Lo Chicka Lo</i> that shows the rhythm. • Show the following durations with action 'walk' (crotchet) and 'jogging' (quavers).	Sing Up - Tanczymy Iabada Musical focus: Singing games, traditional Polish dancers, follow a changing beat and tempo, playing percussion accompaniment, body percussion patterns, progression snapshot 3. Musical learning: • Demonstrate and internalized sense of pulse through singing games. • Sing confidently in Polish and play a cumulative game with spoken call and response sections. • Play an accompaniment on tuned percussion and invent a 4-beat body percussion pattern. • Listen and match the beat of others and recorded music, adapting speed accordingly. • Listen to traditional and composed music from Poland. Begin to understand how music helps people share tradition and culture.

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	<i>Pieces:</i> <i>Tony Chestnut</i> (Traditional), <i>I want you to be my baby</i> (John Hendricks), <i>Fanfarra</i> (<i>Cabua-le-le</i>) (Sérgio Mendes), <i>Hi lo chicka lo</i> (Traditional)	Listen to a new piece of music and describe what they hear (Using year group's appraisal sheet). <i>Pieces:</i> <i>Grandma rap</i> (Traditional), <i>Hi lo chicka lo</i> (Traditional)	Listen to a new piece of music and describe what they hear (Using year group's appraisal sheet). <i>Pieces:</i> <i>Tańczymy labada</i> (Traditional), <i>Płynie statek</i> (Traditional), <i>Hi lo chicka lo</i> (Traditional)
Year 3	Charlotte Law – Body Percussion.	Sing Up – Latin Dance <i>Musical focus:</i> Salsa, beat, clave rhythm, timbre, chords, rhythms pattern, progression snapshot 2. <i>Musical learning:</i> - Compose a 4-beat rhythm pattern to play during instrumental sections. - Working in small groups, sing in a call-and-response song with an invented drone accompaniment. - Sing the syncopated rhythms in <i>Latin dance</i> and recognise a verse/chorus structure. - Play a one-note part contributing to the chords accompanying the verses. - Listen to a range of Cuban pieces, understanding influences on the music and recognising some of its musical features.	Sing Up – Fly with the stars. <i>Musical focus:</i> Minor and major chords (A minor, C major), chord, dot notation, durations (crotchet, quavers, crotchet rest), progression snapshot 3. <i>Musical learning:</i> - Play the chords of <i>Fly with the stars</i> on tuned percussion as part of a whole-class performance. - Sing solo or in a pair in call-and-response style. - Respond to and recognise crotchets and quavers and make up rhythms using these durations to create accompaniment ideas for the song. - Listen to a new piece of music and describe what they hear (Using year group's appraisal sheet).

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		Listen to a new piece of music and describe what they hear (Using year group's appraisal sheet). <i>Pieces:</i> <i>Latin dance</i> (Dan Almond, Paul James, and Shelly Ambury), <i>El Manisero</i> (The Peanut Vendor) (Version by Don Apiazu & the Havana Casino Orchestra), <i>Despacito</i> (salsa) (performed by Aston Merrygold and Janette Manrara on <i>Strictly Come Dancing</i>), <i>Chan, chan</i> (version by Compay Segundo), <i>Quimbara</i> (version by Celia Cruz & Tito Puente), <i>Tongo</i> (Traditional)	<i>Pieces:</i> <i>Fly with the stars</i> (Dan Almond, Paul James, and Shelly Ambury), <i>Tongo</i> (Traditional)
Year 4	<i>Sing Up - This little Light of Mine</i> <i>Musical focus:</i> Pentatonic scale, Gospel music, off-beat, rhythm, call and response. Progression snapshot 1. <i>Musical learning:</i> - Improvise using the voice on the notes of the pentatonic scale - Sing in a gospel style with expression and dynamics - Play a bass part and rhythm ostinato along with the song - Listen and move in time to songs in a gospel style	Charlotte Law – Recorders	<i>Sing Up - Favourite Song</i> <i>Musical focus:</i> Triads, chords: C,F,G major, A minor, chord structure, folk-rock styles. Progression snapshot 3. <i>Musical learning:</i> - Sing with expression and a sense of the style of the music. - Understand triads and play C,F,G major and A minor. - Play an instrument part as part of a whole-class performance. - Sing a part in a partner song, rhythmically and from memory.

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	- Sing part 1 of a partner song rhythmically - Listen to a new piece of music and describe what they hear (Using year group's appraisal sheet). <i>Pieces: This little light of mine</i> (Traditional, versions by Rosetta Tharpe, and Soweto Gospel Choir), <i>What kind of man is this?</i> (version by Ray Charles & the Voices of Jubilation Choir), <i>I wanna sing scat</i> (Malcolm Abbs)		- Identify similarities and differences between pieces of music in a folk / folk-rock style. - Listen to a new piece of music and describe what they hear (Using year group's appraisal sheet). <i>Pieces: Favourite song</i> (Dan Almond, Paul James, and Shelly Abury), <i>I will wait</i> (version by Mumford & Sons), <i>The times they are a-changing</i> (Bob Dylan, and version by The Byrds), <i>I wanna sing scat</i> (Malcolm Abbs)
Year 5	Sing Up- What shall we do with the drunken sailor? <i>Musical focus:</i> Sea shanties, beat, rhythm, chords, bass, dot notation. Progression snapshot 1. <i>Musical learning:</i> - Compose body percussion patterns to accompany a sea shanty. Write these out using rhythm grids. - Sing a sea shanty expressively, with accurate pitch and a strong beat. - Play bass notes, chords, or rhythms to accompany singing.	Sing Up Music – Year 5: <i>Madina tun Nabi</i> <i>Musical focus:</i> Nasheed (Islamic song), drone, melody, harmony, chords (G and D), vocal decoration, microtones, progression snapshot 2. <i>Musical learning:</i> - Improvise freely over a drone. - Sing a song in two parts with expressions and an understanding of its origins. - Sing a round and accompany themselves with a beat. - Play a drone and chords to accompany singing.	Charlotte Law to lead either ukulele or recorder Sing Up Music – Year 5: <i>Kisne banaaya</i> <i>Musical focus:</i> A song from India and Pakistan, melody, accompaniment, four-part singing in a round, creating an arrangement, progression snapshot 3. <i>Musical learning:</i> - Compose a simple accompaniment using tuned instruments. - Create and perform their own class arrangement. - Sing and play the melody of <i>Kisne banaaya</i>. - Sing in a 4-part accompanied with a pitched ostinato.

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	- Sing in unison while playing an instrumental beat (untuned). - Keep the beat playing a ‘cup’ game. - Talk about the purpose of sea shanties and describe some of the features using music vocabulary. - Listen to a new piece of music and describe what they hear (Using year group’s appraisal sheet) Pieces: <i>What shall we do with the drunken sailor?</i>(Traditional), <i>Hey, ho! Nobody home</i> (Traditional), <i>Drunken Sailor Mashup</i> (by TikTok use @nathanevans and others), <i>Wellerman</i> (TikTok Sea Shanty mashup 2021), <i>Sea shanty medley</i> (version by Home Free)	- Listen and copy back simple rhythmic and melodic patterns. - Listen to a new piece of music and describe what they hear (Using year group’s appraisal sheet). Pieces: <i>Madina tun Nabi</i> (<i>The city of the prophet</i>)(Aa’shiq al-Rasul), <i>Hey, ho! Nobody home</i> (Traditional), <i>Burdah Maula ya Salli</i> (version by Mesut Kurtis), <i>A is for Allah</i> (version by Zain Bhikha), <i>Ya Thabat Elban</i> (Traditional, version by Youseef Yaseen & Tomos Latorre), <i>Room 310</i>(Lynn Adib), <i>Sastanàqqàm</i> (Abdallah Ag Alhousseyni, version by Tinariwen), <i>Nami nami</i> (Traditional, version by ODO Ensemble).	Listen to a new piece of music and describe what they hear (Using year group’s appraisal sheet). Pieces: <i>Kisne banaaya</i> (Traditional, arranged by Gunwant Kaur), <i>Kis nay banaayaa</i> (Traditional, arranged by Mona Zeidan), <i>Hey, ho! Nobody home</i> (Traditional)
Year 6	Sing Up – Hey, Mr Miller Musical focus: Swing music, syncopation, swing rhythm, big band instruments, scat singin, social and historical context (WWII, segregation), progression snapshot 1. Musical learning:	Sing up Percussion - Calypso Musical focus: Calypso clave rhythm, hand drumming, hand-to-hand sticking, tuned playing within I-IV-I-V chord structure, ensemble performance, learning to play by ear. About the unit: Calypso rhythms are part of our global aural landscape. The clave rhythm can be heard not only in music of the Caribbean, but also in music from South America, Africa, and India, and in afro-beat, dance, and modern rock and pop music.	

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• Compose a syncopated melody using the notes of the C major scale. • Sing a syncopated melody accurately and in tune. • Sing and play a class arrangement of the song with a good sense of ensemble. • Listen to historical recordings of big band swing and describe features of the music using music vocabulary. • Listen to a new piece of music and describe what they hear (Using year group's appraisal sheet). Pieces: <i>Hey, Mr Miller</i> (David Machell, with an excerpt of <i>In the mood</i> by Joe Garland and Andy Razaf), <i>In the mood</i> and <i>Chattanooga choo choo</i> (versions by The Glenn Miller Orchestra), <i>It don't mean a thing (if it ain't got that swing)</i> (version by Ella Fitzgerald & Duke Ellington), <i>St Louis blues</i> (version by Ella Fitzgerald and Count Basie), <i>God bless the child</i> (version by Billie Holliday and Count Basie), <i>Throw, catch</i> (Sikhumbuzo Tshona)	In this unit, we explore a contemporary and popular form of instrumental calypso. It is the sound of the carnival, warming up and a call out to people on the streets to move and smile in joyful anticipation of the carnival fun to come. <i>Calypso solèy levé</i> (pronounced 'lev – ee') is designed as a performance piece, with scope for the use of hand drums and/or cajons in conjunction with tuned and handheld percussion. The piece includes a section of solo phrases and a unison 'break' – both these elements are typical in percussion ensemble playing and give opportunity for shared moments of power and wonder. Musical Learning • To play chords G, C, and D major in the key of G (G-C-G-D). • As an immersive sound world to support learning about calypso. • To practise playing ostinatos over a steady beat (calypso rhythm), using tuned and untuned percussion instruments. • As an introduction to hand drumming patterns. • To explore solo phrases and learn a unison 'break' using body percussion and/or instruments. • To play 2-note chord shapes and broken chords (arpeggios) using the calypso rhythm. • To improvise melodic phrases using notes of a G major pentatonic scale (G-A-B-D-E). • To play more challenging melodies on tuned percussion. • As an ensemble performance piece. • Listen to a new piece of music and describe what they hear (Using year group's appraisal sheet). Pieces: <i>Calypso solèy levé</i> by Lily May, <i>Under the sea</i> by Howard Ashman and Alan Menken, <i>Emmanuel Road</i> (trad. Jamaican), <i>Carnival tabanca</i> by Bunji Garlin, 'Will you be there' (theme from <i>Free Willy</i>) by Michael Jackson. Number of lessons: 12 x 50-minute lessons.
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