







Music

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LITTLETON GREEN COMMUNITY SCHOOL

Subject Overview



"As Music Lead, my vision is to inspire every child to develop a **lifelong love of music**.
Through an inclusive and progressive curriculum, pupils will grow as **confident performers, composers and listeners,** while appreciating music from **different cultures and traditions.**
I aim to nurture **creativity, confidence and collaboration**, empowering children to express themselves through music."



Music Curriculum Aims

The National Curriculum for Music aims to ensure that all pupils:

- **Perform, listen** to, **review and evaluate** music across a range of **historical** periods, genres, styles and traditions, including the works of the **great composers and musicians.**
- Evolve a **unique understanding of what music means to them** and explore **expression through music** and the arts.
- Learn to **sing** and develop their vocal confidence to perform songs as solo or group, and provide opportunities to explore and **learn a musical instrumen**t.
- To create and **compose music** on their own and with others, with appropriate use of technology and progression to stretch their musical knowledge and skills.
- **Understand and explore how music is created,** produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

EYFS and Music

Expressive arts and design educational programme (taken from the EYFS Framework 2020)

The development of children's artistic and cultural awareness supports their imagination and creativity. It is important that children have regular opportunities to engage with the arts, enabling them to explore and play with a wide range of media and materials.

The quality and variety of what children see, hear and participate in is crucial for developing their understanding, self-expression, vocabulary and ability to communicate through the arts. The frequency, repetition and depth of their experiences are fundamental to their progress in interpreting and appreciating what they hear, respond to and observe.

Early learning goals that link to music:
EYFS Expressive arts and design
ELG Being imaginative and expressive

- *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.*

Curriculum Intent

Our Music Curriculum is designed to...

enable ALL children to **recognise themselves as musicians.**

We want pupils to experience the enjoyment, creativity and sense of achievement that comes from listening to, creating and performing music.

Music supports pupils in developing confidence, self-expression, creativity, collaboration and perseverance while also building a secure body of specifically **musical knowledge and skill.**

We aim for pupils to...



become increasingly confident in:

- **listening and responding to music;**
- **controlling and creating sound;**
- **singing;**
- **playing instruments;**
- **improvising;**
- **composing;**
- **understanding notation;**
- **rehearsing and performing;**
- **discussing and evaluating music using increasingly precise vocabulary.**

Pupils encounter a broad range of musical traditions so that they understand that music is created and enjoyed by people from many different cultures, communities, places and periods of history.

Learning is sequenced so that...

musical knowledge and skills are revisited regularly but with increasing accuracy, complexity, control and independence.

Children first develop an intuitive understanding of music through experience, imitation, listening and exploration. As they progress, this understanding is increasingly supported by explicit technical knowledge and musical vocabulary.

Pupils therefore progress not simply by completing more difficult tasks, but by performing familiar musical processes with **greater control, precision and musicality**.



Curriculum Implementation

We use Kapow Primary Music to provide a progressive curriculum focused on the essential knowledge and skills pupils need and adapt this to our school and community context.

The curriculum brings together five interconnected strands:

Listening and Evaluating • Creating Sound • Notation • Improvising and Composing • Performing – Singing and Playing

These do not operate independently. Pupils combine them when listening, rehearsing, creating and performing music.

Music Learning Journey

UNIT INTRODUCTION

Each unit introduces pupils to a musical context, genre, style, tradition or theme. Teachers identify: relevant prior learning; the principal musical skills being developed; key vocabulary; instruments or vocal techniques required; the relevant inter-related dimensions of music.

Pupils listen to high-quality musical examples so that they develop an understanding of the musical outcome before being expected to create or perform it themselves.

Individual Lesson Sequence

Retrieval Practice

Revisit prior musical knowledge and skills, including:

- key vocabulary;
- rhythm and pulse;
- pitch and notation;
- instrumental or vocal techniques;
- the inter-related dimensions of music.

Pupils make links between previous learning and the new musical focus.

Hook

Listen and respond

Pupils may:

- identify instruments, patterns or musical features;
- move to the pulse;
- compare pieces;
- discuss mood, effect and context.

The hook introduces the musical focus and activates curiosity.

Core Learning - Model and Practice

Teachers explicitly model the new musical skill before pupils practise and apply it through:

- singing or playing;
- rhythm and pitch work;
- notation;
- improvisation and composition;
- rehearsal and performance.

Skills are broken into manageable steps, with pupils developing increasing accuracy, fluency, expression and independence.

Reflection

Pupils listen critically to their own work and that of others.

They:

- identify what was successful;
- explain musical choices;
- consider accuracy and effect;
- identify what could be improved;
- refine their performance or composition.

Each unit culminates in a musical performance product, such as a live or recorded vocal, instrumental, improvised or composed performance, which demonstrates pupils' developing musical knowledge, skills and understanding.

Lessons are adapted so all pupils, including those with SEND, EAL and disadvantaged backgrounds, can access and succeed.

Please see our page on Adaptive teaching for further information.

We Are PURPLE!

Curriculum Impact

We know our Music curriculum is successful when pupils **participate confidently and increasingly independently as musicians.**

Pupils can listen attentively, recognise musical features and explain their responses using increasingly accurate musical vocabulary.

They sing and play with increasing fluency, accuracy, control and expression and understand how rehearsal improves a performance.

Pupils increasingly use their understanding of musical elements when improvising and composing rather than making arbitrary choices.

They understand that notation is a means of recording and communicating musical ideas and become increasingly confident in interpreting age-appropriate musical symbols.

Most importantly, pupils develop positive musical identities: they are willing to participate, create, perform, express preferences and appreciate music beyond the classroom.

The intended outcome of Kapow is for pupils to leave primary school as confident performers, composers and listeners who respect a wide range of musical styles and can continue to enjoy and appreciate music throughout their lives.

Assessment Technique	What this means
 Formative Assessment	Ongoing assessment throughout lessons. This includes opportunities such as: questioning, retrieval practice, and interactive activities. Teachers observe and assess in real-time and adapt accordingly.
 Summative Assessment	End of unit quiz to assess pupils knowledge and understanding. This helps teachers understand knowledge and skills over time.
 Written Outcomes	Learning is shown in different ways, including creative tasks, labelled drawings and, when needed, short pieces of written work.
 Pupil Voice	Our learning sequence encourages children to talk, reflect and explain their thinking. Teachers use these moments to check understanding through questioning, discussion and simple recorded responses.

Inclusion and Adaptation

At Littleton Green, we want **every child to see themselves as musical.**
Musical success is not dependent upon prior instrumental tuition, confident reading or extensive written recording.
Teaching is adapted so that pupils can participate through **listening, singing, movement, playing, composing and performance.**

How We Adapt Music for All Learners

Music lessons are structured so that every child can participate.

Support may include:

- teacher modelling and imitation;
- repeated listening;
- smaller musical chunks;
- visual representations of rhythm and pitch;
- simplified notation where appropriate;
- colour or symbol-supported notation;
- call-and-response teaching;
- slower rehearsal tempos;
- repeated opportunities to practise;
- adapted instrumental parts;
- alternative instruments;
- body percussion;
- additional physical positioning or instrument support;
- pairing pupils strategically within ensembles;
- recordings which pupils can revisit;
- pre-teaching key musical vocabulary;
- flexible ways of demonstrating understanding.
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Adaptation should enable pupils to participate in the **same musical experience** wherever possible rather than routinely separating them from the ensemble.

Challenge is increased through **greater accuracy, complexity, independence, expressive control and leadership in performance and composition.**

Our aim is for every pupil to develop secure musical knowledge and skills, participate confidently in performing, composing and listening, and experience success as a musician.

Pupil Voice



Hayden. Year 6

"I can't believe my first concert was the one I was singing at!"

Leah. Year 3

"We've been learning about Ballads. We learnt that they tell a story. We played different notes on a Glockenspiel to make a piece of music."

Lily. Year 4

"We've been learning the notes to Rock Around the Clock, and I got the music star award!"

Rose. Year 3

"I would want to learn the Piano. My dad is a musician, and he plays the Piano, so I already know how to play Twinkle Twinkle. I want to make a proper tune."

Music Unit Overview



Y1

Keeping the Pulse
(My favourite things)
Tempo
(Snail and mouse)
Dynamics
(Seaside)
Sound Patterns
(Fairy tales)
Pitch
(Superheroes)
Musical symbols
(Under the sea)

Y2

Call and response
(Animals)
Instruments
(Musical Storytelling)
Singing
(On this island)
Contrasting Dynamics
(Space)
Structure
(Myths and legends)
Pitch
(Musical Me)

Y3

Ballads
Creative compositions in response to an animation
(Mountains)
Developing singing techniques
(Vikings)
Pentatonic melodies and composition
(Chinese New Year)
Jazz
Traditional instruments and improvisation *(India)*

Y4

Body and tuned percussion
(Rainforests)
Rock and Roll
Changes in pitch, tempo and dynamics
(Rivers).
Haiku music and performance
(Hanami)
Samba and carnival sounds and instruments
(South America)
Adapting and transposing motifs
(Theme: Romans)

Y5

Ancient Egypt
(Composition notation)
Blues
South and West Africa
Holi
Composition to represent the festival of colour
Looping and remixing
Musical Theatre

Y6

Dynamics, pitch and texture
(Theme: Coast)
Songs of World War 2
Film music
Theme and variations
(Theme: Pop Art)
Baroque
Composing and performing a Leavers' song

Curriculum Design

Our Music curriculum is carefully sequenced so that pupils develop musical understanding, technical control, creativity and confidence progressively from EYFS to Year 6.

The Five Musical Strands

The curriculum is structured through:

Listening and Evaluating • Creating Sound • Notation • Improvising and Composing • Performing – Singing and Playing

The strands are interconnected. For example, listening provides models that pupils can draw upon when composing and performing, while notation enables musical ideas to be communicated and revisited.

The Inter-related Dimensions of Music

The inter-related dimensions are the building blocks of music and are developed across all strands:

Pitch • Duration, including pulse and rhythm • Dynamics • Tempo • Timbre • Texture • Structure • Appropriate Musical Notation

Pupils do not simply learn definitions. They hear, experience, demonstrate and progressively manipulate these elements in their own music.

Three Types of Musical Knowledge



Tacit Knowledge – Knowing Intuitively – This develops through repeated musical experience. It includes, for example:

- feeling a pulse;
- recognising melody;
- responding naturally to music;
- developing an instinct for pitch;
- beginning to control instruments through experience.

This is particularly important in EYFS and Key Stage 1.



Procedural Knowledge – Knowing How – This is the practical knowledge musicians need to perform. Examples include:

- holding an instrument appropriately;
- producing a controlled sound;
- coordinating actions;
- reading notation;
- maintaining a musical part;
- playing a melody in time.



Declarative Knowledge – Knowing That - This is the factual and conceptual knowledge pupils can articulate. It includes:

- instrument names;
- musical terminology;
- notation symbols;
- styles and genres;
- historical and cultural contexts;
- significant composers and musicians.

Curriculum Design

Improvising and Composing
Pupils learn that improvisation and composition are related but different processes. Improvisation allows pupils to create spontaneously, developing confidence and musical flexibility. Composition involves selecting, organising and refining musical ideas into a more deliberate structure. As pupils progress, they increasingly use notation to reduce the demands on working memory and preserve musical ideas while developing longer compositions.

Performing
Performance gives pupils a purposeful reason to apply their musical learning. Pupils progressively learn to:

- practise deliberately;
- repeat challenging sections;
- listen to one another;
- maintain their own musical part;
- respond to a leader or conductor;
- refine accuracy;
- control expression;
- perform confidently to an audience.

Performance therefore develops both technical musicianship and collaboration.



Oracy in Music
Music provides rich opportunities for both learning through talk and learning to talk. Pupils:

- rehearse and sing collaboratively;
- listen attentively and give feedback;
- express musical opinions respectfully;
- discuss compositions;
- justify choices of instruments and sounds;
- use musical vocabulary;
- develop confidence in using their voice.

Diversity and Cultural Capital
Pupils should encounter music as a global human experience, rather than a curriculum dominated by one musical tradition. Our Music curriculum includes music from every continent, contemporary and traditional music, male and female musicians, musicians from diverse ethnic backgrounds and genres including folk, pop, jazz, Baroque, Blues and rock and roll. This helps pupils understand that musical traditions develop within particular social, historical and cultural contexts, while also recognising the influence different musical traditions have upon one another.

Curriculum Design

Spiral Curriculum

The curriculum follows a spiral structure. Pupils repeatedly encounter important musical knowledge and skills, but each revisit requires greater:

- control;
- accuracy;
- complexity;
- understanding;
- independence;
- expression.

PURPLE Values

Our Music curriculum reflects our PURPLE values by encouraging pupils to be:

- **Proud –** performing with confidence and recognising the progress they have made.
- **Unique –** expressing their own musical ideas, responses and preferences.
- **Reflective –** listening critically to performances and using feedback to refine their work.
- **Positive** – persevering when new instrumental, vocal or rhythmic skills initially feel difficult.
- **Loving** – listening respectfully to others and valuing music from different cultures, traditions and communities.
- **Empowered –** developing the musical knowledge and confidence to create, perform and enjoy music independently.

British Values

Music supports British Values by encouraging pupils to:

- respect different cultural traditions and musical preferences;
- listen to the ideas and performances of others;
- collaborate democratically within ensembles;
- make individual creative choices;
- recognise the contribution of different communities to Britain's diverse musical culture;
- perform together as members of a shared community.



Progression of Knowledge and skills

Year 1		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 1 Keeping the Pulse (My favourite things) How can we keep a steady pulse and work together to make music?	Skills	Listening with concentration to short pieces of music or excerpts from longer pieces of music. Engaging with and responding to longer pieces of music. Beginning to move in time with the beat of the music. Recognising simple patterns and repetition in rhythm (e.g. where a pattern of beats is repeated). Recognising simple patterns and repetition in pitch (e.g. do-re-mi). Recognising and naming the following instruments: up to three instruments from Groups A and B. Giving positive feedback relating to the tempo of practices and performances using the vocabulary of fast and slow.	Singing simple songs, chants and rhymes from memory. Competently singing songs with a very small pitch range (two notes that are different but close together). Practising singing songs with a wider pitch range (e.g. pentatonic melodies) which is gradually getting higher or lower. Exploring changing their singing voice in different ways. Breathing at appropriate times when singing. Learning to use instruments to follow the beat, by first observing and then mimicking the teacher's modelling. Maintaining a comfortable position when sitting or standing to sing and play instruments.	Reading different types of notation by moving eyes from left to right as sound occurs. Using pictorial representations to stay in time with the pulse when singing or playing. Confidently reading simple rhythmic patterns comprising of one beat sounds and one beat rests.	Improvising simple question and answer phrases, using untuned percussion or voices.	Starting to maintain a steady beat throughout short performances. Keeping instruments still until their part in the performance. Performing actively as part of a group; keeping in time with the beat. Showing awareness of the leader, particularly when starting or ending a piece.
	Knowledge	To recognise and name the following instruments: up to three instruments from Group A (claves, woodblock, drum, guiro, triangle) and B (tambourine, egg, shakers, maracas, rainstick).		Notation is read from left to right. Pictorial representations of rhythm show sounds and rests.		

British Values	Purple Values	Significant Person	Key Vocabulary	Cultural Capital
Mutual Respect Children listen to one another's ideas about their favourite things, take turns, and work collaboratively to keep a steady pulse.	Unique This unit invites children to share their own favourite things and express themselves through music-making.	• Richard Rodgers wrote the music (the tune). • Oscar Hammerstein II wrote the words. • The song is from The Sound of Music, a famous musical and film.	pulse singing voice speaking voice thinking voice	Introduction to Musical Theatre Children gain awareness of The Sound of Music as an important cultural work. This broadens their understanding of how songs exist within stories, theatre, and film.

Oracy opportunities	• Pupils explain how they will keep the pulse • Discuss roles (singer, player, leader) • Plan how to start and stop together
Sentence stems	• "We will keep the pulse by..." • "First we will..., then we will..." • "I will play when..." • "We need to listen because..."
End product	A group musical performance where pupils: • keep a steady pulse together, • sing and chant rhythm patterns, • play simple untuned percussion instruments, • and follow performance instructions as a group

Progression of Knowledge and skills

Year 1		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 2 Tempo (snail and mouse) How can listening carefully help us stay in time?	Skills	Describing the character, mood, or 'story' of music they listen to (verbally or through movement). Describing the differences between two pieces of music. Listening to and repeating short, simple rhythmic patterns. Listening and responding to other performers by playing as part of a group. Beginning to move in time with the beat of the music. Beginning to articulate how a piece of music affects them (eg. It make them feel sleepy, it makes them want to dance, it makes them happy.) Listening with concentration to short pieces of music or excerpts from longer pieces of music. Engaging with and responding to longer pieces of music. Coordinating the speed of their movements to make the speed of the music (not the beat). Talking about tempo of the music using the vocabulary of fast and slow.	Developing an awareness of how sound is affected by the way an instrument in held. Learning to use instruments to follow the beat by first observing and then mimicking the teacher's modelling. Using their voices expressively to speek and chant. Singing short songs from memory, maintaining the overall shape of the melody and keeping in time. Responding to simple musical instructions such as tempo changes. Exploring changing their singing voice in different ways. Breathing at appropriate times when singing. Competently singing songs with a very small pitch range (two notes that are different but close together). Using bilateral and hand wye co-ordination to play/hold instruments using both hands.	Using pictorial representations to stay in time with the pulse when singing or playing. Reading different types of notation by moving eyes from left to right as sound occurs.	Creating sound responses to a variety of physical stimuli such as, nature, artwork and stories.	Starting to maintain a steady beat throughout short singing performances. Keeping head raised when singing. Keeping instruments still until their part in the performance. Performing actively as part of a group; keeping in time with the beat. Showing awareness of leader particularly when starting or ending a piece.
	Knowledge	To know that sections of music can be described as fast or slow and the meaning of these terms. To understand that the pulse of the music can change.	To know that my voice, body and instruments can show fast and slow beats.	To know that notation is read from left to right. To know that pictorial representations of rhythm show sounds and rests.		

British Values	Purple Values	Significant Person	Key Vocabulary	Cultural Capital
Rule of Law In this unit, children learn to follow musical rules such as keeping a steady pulse, responding to musical cues, and following structured patterns. This mirrors the idea that rules help groups work safely and successfully—just as musical rules help a performance stay together.	Reflective Children listen carefully to the "Snail and Mouse" story and reflect on how the characters move, feel, and behave. They also reflect on their own performance—how well they kept the pulse, how they improved, and what they could change next time.	**Camille Saint-Saëns** A classical composer known for "The Carnival of the Animals", which includes movements inspired by animals. His work helps children understand how music can represent creatures' movements and characteristics—just like the snail and mouse in this unit.	beat fast singing voice slow speaking voice warm up	Exploring Animal Music Children listen to famous pieces of music that sound like animals and guess which creature the composer was thinking of. This helps them understand that music can paint pictures and tell stories—just like the snail and mouse in the unit. Examples you could use: • "The Swan" from Carnival of the Animals • "Flight of the Bumblebee" • "Peter and the Wolf" (character themes) This builds cultural knowledge through play, imagination, and listening games.

Oracy opportunities	Oracy focus: explaining, sequencing, using vocabulary (tempo, fast, slow) Opportunities: • Pupils discuss how to represent the snail and mouse • Explain how movement and sound will match tempo • Plan how to change speed together
Sentence stems	• "We will move slowly/quickly because..." • "The snail will be slow because..." • "First we will..., then we will..." • "We need to listen so we can..."
End product	**A class performance combining singing, movement and instruments to show fast and slow tempos through the "Snail and Mouse" story**

Progression of Knowledge and skills

Year 1		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 3 Dynamics (Seaside) How can we use sound to bring the seaside to life?	Skills	Listening with concentration to short pieces of music or excerpts from longer pieces of music. Engaging with and responding to longer pieces of music. Coordinating the speed of their movements to match the speed of the music (not the beat). Beginning to articulate how a piece of music affects them (e.g it makes them feel sleepy, it makes them want to dance, it makes them happy) Identifying some common instruments when listening to music. Relating sounds in music to real-world experiences (e.g. 'It sounds like squelching mud'). Talking about the tempo of music using the vocabulary fast and slow. Talking about the dynamics of the music, using the vocabulary loud, quiet and silent. Talking about the pitch of music, using the vocabulary high and low. Giving positive feedback related to the dynamics of practices and performances, using the vocabulary of loud, quiet and silent. Stating what they enjoyed about their peers' performances. Appreciating music from a wide variety of cultures and historical periods. Recognising and naming the following instruments: up to three instruments from Groups A and B.	Developing an awareness of how sound is affected by the way an instrument is held. (Groups A, B and C.) Using instruments imaginatively to create soundscapes which convey a sense of place. (Group B.) Using bilateral and hand-eye co-ordination to play/hold instruments using both hands. (Group A.) Maintaining a comfortable position when sitting or standing to sing and play instruments.	Reading different types of notation by moving eyes from left to right as sound occurs.	Creating sound responses to a variety of physical stimuli, such as nature, artwork and stories. Experimenting with creating different sounds using a single instrument. Experimenting with creating loud, soft, high and low sounds. Selecting objects and/or instruments to create sounds to represent a given idea or character.	Offering positive feedback on others' performances. Showing awareness of the leader, particularly when starting or ending a piece.
	Knowledge	To recognise and name the following instruments: up to three instruments from Group A and B. To know that sections of music can be described as loud, quiet or silent and the meaning of these Terms. To know that dynamics can change how someone listening feels about music.		To know that notation is read from left to right. To understand that music can be represented by pictures or symbols.		

British Values	Purple Values	Significant Person	Key Vocabulary	Cultural Capital
Mutual Respect Children listen carefully to each other's ideas about how sounds can represent the seaside. They take turns using instruments, respect different creative choices, and work together to create loud/quiet (dynamic) soundscapes.	Empowered Children feel confident experimenting with instruments to create seaside sounds (waves, seagulls, wind). They make independent choices about dynamics and learn that their ideas can shape a piece of music.	**Benjamin Britten** A famous British composer who wrote "Sea Interludes" inspired by the seaside. His music helps children understand how composers use dynamics to show calm waves, crashing storms, and changing moods of the sea.	dynamics instrument seaside soundscape symbol volume	Make Your Own Mini-Beach Sound Experience Children explore real seaside sounds (waves, gulls, wind, footsteps on sand) and then recreate them using instruments. They become sound explorers, discovering how to make: • Soft waves with shakers • Crashing waves with drums • Seagull calls with recorders or voices • Wind with rainmakers or gentle whooshing

Oracy opportunities	Oracy focus: physical oracy + non-verbal communication Opportunities: • Watching the leader • Controlling volume (loud/quiet) • Starting and stopping together
Sentence stems	• "I liked your performance because..." • "You used loud/quiet when..." • "It sounded like the sea because..." • "Next time you could..." • "I agree with ___ because..."
End product	**A collaborative seaside soundscape performance using voices, bodies and instruments to show dynamics, supported by simple musical symbols.**

Progression of Knowledge and skills

Year 1		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 4 Sound Patterns (Fairytales) How can we use sound patterns to tell a story?	Skills	Listening with concentration to short pieces of music or excerpts from longer pieces of music. Engaging with and responding to longer pieces of music. Beginning to articulate how a piece of music affects them (e.g it makes them feel sleepy, it makes them want to dance, it makes them happy). Identifying some common instruments when listening to music. Relating sounds in music to real-world experiences (e.g., "it sounds like squelching mud"). Recognising simple patterns and repetition in rhythm (e.g. where a pattern of beats is repeated). Stating what they enjoyed about their peers' performances.	Developing an awareness of how dynamics are affected by the force with which an instrument is played. Using instruments imaginatively to create soundscapes which convey a sense of place. Using bilateral and hand-eye coordination to play/hold instruments using both hands. Starting to understand how to produce different sounds on pitched instruments. Maintaining a comfortable position when sitting or standing to sing and play instruments.		Creating sound responses to a variety of physical stimuli, such as nature, artwork and stories. Selecting objects and/or instruments to create sounds to represent a given idea or character. Playing and combining sounds under the direction of a leader (the teacher).	Offering positive feedback on others' performances. Keeping instruments still until their part in the performance.
	Knowledge	To know that sections of music can be described as loud, quiet or silent and the meaning of these terms. To know that an instrument or rhythm pattern can represent a character in a story.	To know that the voice can whisper and shout to help tell a story.			

British Values	Purple Values	Significant Person	Key Vocabulary	Cultural Capital
Mutual Respect & Tolerance – Pupils listen carefully to others' musical ideas and respect different interpretations of the same story.	Unique – children express their own ideas by creating different sound patterns to represent fairy tale characters and events.	**Sergei Prokofiev** was a man who told stories using music. In Peter and the Wolf, each character had a different instrument and sound pattern.	character voice sound pattern	Exposure to traditional fairy tales, developing understanding of how stories can be retold through music and rhythm.

Oracy opportunities	Oracy focus: explaining, sequencing, using vocabulary Opportunities: • Discuss characters and events (e.g. wolf, princess, giant) • Decide which sounds represent each character • Plan the order of the story
Sentence stems	• "This sound represents ___ because..." • "We will use ___ to show..." • "First..., then..., finally..." • "The character sounds like..."
End product	**A fairytale-themed musical performance where pupils use:** **• character voices,** **• rhythmic sound patterns,** **• body percussion and instruments,** **• and repeated phrases to help tell a story.**

Progression of Knowledge and skills

Year 1		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 5 Pitch (Superheroes) What do high and low sounds tell us about a character?	Skills	Listening with concentration to short pieces of music or excerpts from longer pieces of music. Engaging with and responding to longer pieces of music. Coordinating the speed of their movements to match the speed of the music (not the beat). Beginning to articulate how a piece of music affects them (e.g it makes them feel sleepy, it makes them want to dance, it makes them happy). Recognising simple patterns and repetition in pitch (e.g. do-re-mi). Talking about the tempo of music using the vocabulary fast and slow. Talking about the pitch of music, using the vocabulary high and low. Stating what they enjoyed about their peers' performances.	Using instruments imaginatively to create soundscapes which convey a sense of place. Using bilateral and hand-eye co-ordination to play/hold instruments using both hands. Maintaining a comfortable position when sitting or standing to sing and play instruments.	Reading different types of notation and understanding they are read by moving eyes from left to right as sound occurs. Recognising pitch patterns using dots.	Creating sound responses to a variety of physical stimuli, such as nature, artwork and stories. Experimenting with creating different sounds using a single instrument. Experimenting with creating loud, soft, high and low sounds. Selecting objects and/or instruments to create sounds to represent a given idea or character. Playing and combining sounds under the direction of a leader (the teacher).	Offering positive feedback on others' performances. Keeping instruments still until their part in the performance. Showing awareness of the leader, particularly when starting or ending a piece.
	Knowledge	To know that sounds within music can be described as high or low sounds and the meaning of these terms.		To know that in all pictorial representations of music, representations further up the page are higher sounds and those further down are lower sounds.		

British Values	Purple Values	Significant Person	Key Vocabulary	Cultural Capital
Individual Liberty – Pupils make creative choices about pitch and sound to express their own ideas about characters.	Positive – children persevere and practise when creating and performing pitch patterns and composing a superhero theme tune.	**John Williams** • Famous composer of superhero and adventure film music. • Created memorable themes for films including: • Superman • Star Wars • Harry Potter and the Philosopher's Stone	high low pattern performance pitch tempo	Exposure to superhero theme music, helping children understand how pitch and tempo are used in film and television to represent characters and create mood.

Oracy opportunities	Oracy focus: describing and refining Practical activity: • Experiment with instruments/voices • Compare high vs low sounds • Decide which works best
Sentence stems	• "This sound is high/low." • "This sounds like a superhero because..." • "That is higher/lower than..." • "Let's change it because..."
End product	**A final superhero music performance where pupils create and perform their own superhero theme tune.**

Progression of Knowledge and skills

Year 1		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 6 Musical symbols (Under the sea) What do musical symbols tell us about sounds?	Skills	Listening with concentration to short pieces of music or excerpts from longer pieces of music. Engaging with and responding to longer pieces of music. Coordinating the speed of their movements to match the speed of the music (not the beat). Beginning to articulate how a piece of music affects them (e.g it makes them feel sleepy, it makes them want to dance, it makes them happy) Identifying some common instruments when listening to music. Relating sounds in music to real-world experiences (e.g. "it sounds like squelching mud"). Talking about the tempo of music using the vocabulary fast and slow. Talking about the dynamics of the music, using the vocabulary loud, quiet and silent. Talking about the pitch of music, using the vocabulary high and low. Stating what they enjoyed about their peers' performances. Recognising and naming the following instruments: up to three instruments from Groups A and B.	Developing an awareness of how sound is affected by the way an instrument is held. Using instruments imaginatively to create soundscapes which convey a sense of place. Using bilateral and hand-eye coordination to play/hold instruments using both hands. Maintaining a comfortable position when sitting or standing to sing and play instruments. Starting to understand how to produce different sounds on pitched instruments.	Reading different types of notation by moving eyes from left to right as sound occurs.	Creating sound responses to a variety of physical stimuli, such as nature, artwork and stories. Experimenting with creating different sounds using a single instrument. Experimenting with creating loud, soft, high and low sounds. Selecting objects and/or instruments to create sounds to represent a given idea or character.	Offering positive feedback on others' performances. Showing awareness of the leader, particularly when starting or ending a piece. Keeping instruments still until their part in the performance.
	Knowledge	To recognise and name the following instruments: up to three instruments from Group A and B. To know that sounds within music can be described as high or low sounds and the meaning of these terms.		Notation is read from left to right.		

British Values	Purple Values	Significant Person	Key Vocabulary	Cultural Capital
Rule of Law – Pupils follow agreed musical notation, symbols and rules when performing and composing.	Empowered Children use learned musical knowledge (symbols → sounds) independently.	**Claude Debussy** • Composed La Mer ("The Sea"). • Good for exploring how orchestral music can paint pictures of waves and water. Cross curricular link: **David Attenborough** • Not a musician, but a powerful cross-curricular "significant person" for ocean exploration and conservation. • Works well if combining music with science/geography themes.	dynamics pitch rest sound pattern tempo	Understanding how music can represent the natural world (sea life) and how symbols are used in music to communicate ideas.

Oracy opportunities	Oracy focus: explaining ideas, using vocabulary Practical activity: • Pupils look at symbols (dots, shapes, pictures) • Discuss what sound each symbol represents
Sentence stems	• "This symbol means..." • "This could be a ___ sound because..." • "I think this shows ___ because..." • "The sound should be loud/quiet/high/low because..."
End product	**A collaborative under-the-sea musical performance using graphic notation, instruments and sound effects to represent sea creatures and underwater scenes.**

Progression of Knowledge and skills

Year 2		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 1 Call and response (Animals) "How can we use call and response to create and perform musical patterns together?"	Skills	Listening with concentration to short pieces of music or excerpts from longer pieces of music. Engaging with and responding to longer pieces of music. Beginning to explain why the music has a certain effect on them, which could be related to the music or a personal experience. Recognising simple patterns and repetition in rhythm. (e.g. where a pattern of beats is repeated). Stating what they enjoyed about their peers' performances. Giving positive feedback relating to the tempo of practices and performances using the vocabulary of fast and slow. Recognising and naming the following instruments: up to three instruments from Groups A and B.	Breathing at appropriate times when singing. Singing a range of call and response chants, matching the dynamic and tempo they hear with accuracy. Singing part of a given song in their head (using their 'thinking voice'). Developing an awareness of how dynamics are affected by the force with which an instrument is played. Learning to use instruments to follow the beat by first observing and then mimicking the teacher's modelling. Maintaining a comfortable position when sitting or standing to sing and play instruments.		Creating sound responses to a variety of physical stimuli such as, nature, artwork and stories. Improvising simple question and answer phrases, using untuned percussion or voices. Experimenting with adapting rhythmic patterns by changing either the dynamics, tempo or instrument. Selecting and creating short sequences of sound with voices or instruments to represent a given idea or character. Working collaboratively to combine different sounds by either turn-taking or by playing sounds at the same time.	Offering positive feedback on others' performances. Starting to maintain a steady beat throughout short singing performances. Standing or sitting appropriately when performing or waiting to perform. Performing actively as a group, clearly keeping in time with the beat.
	Knowledge	To recognise and name the following instruments: up to three instruments from Group A and B. To know that dynamics can change the effect a sound has on the audience.				

British Values	Purple Values	Significant Person	Key Vocabulary	Cultural Capital
Democracy – Pupils share ideas and make decisions together when creating call-and-response patterns	Loving – children listen to and respond respectfully to others when performing call and response patterns.	**Miriam Makeba** • South African singer often called "Mama Africa." • Famous for using African musical traditions including call and response.	call and response sound pattern dynamics	Exposure to West African call and response music, developing understanding of music from different cultures and traditions.

Oracy opportunities	Oracy focus: describing + reasoning Practical opportunity: • Listen to longer patterns • Identify differences between calls
Sentence stems	• "The pattern is similar/different because..." • "I noticed that the rhythm..." • "This pattern is faster/slower than..." • "It repeats because..."
End product	**Final group performance of animal-themed call-and-response rhythms Pupils perform and respond in time using instruments, body percussion, or voice**

Progression of Knowledge and skills

Year 2		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 2 Instruments (Musical Storytelling) "How can we use instruments to tell a story through music?	Skills	Listening with concentration to short pieces of music or excerpts from longer pieces of music. Engaging with and responding to longer pieces of music. Beginning to explain why the music has a certain effect on them, which could be related to the music or a personal experience. Identifying some common instruments when listening to music. Relating sounds in music to real-world experiences (e.g. it sounds like squelching mud'). Talking about the tempo of music using the vocabulary fast and slow. Talking about the dynamics of the music, using the vocabulary loud, quiet and silent. Giving positive feedback relating to the tempo of practices and performances using the vocabulary of fast and slow.	Developing an awareness of how dynamics are affected by the force with which an instrument is played. Using instruments imaginatively to create soundscapes which convey a sense of place. Using bilateral and hand-eye co-ordination to play/hold instruments using both hands. Starting to understand how to produce different sounds on pitched instruments. Maintaining a comfortable position when sitting or standing to sing and play instruments.		Creating sound responses to a variety of physical stimuli such as nature, artwork and stories. Experimenting with adapting rhythmic patterns by changing either the dynamics, tempo or instrument. Selecting and creating short sequences of sound with voices or instruments to represent a given idea or character. Working collaboratively to combine different sounds by either turn-taking or by playing sounds at the same time.	Beginning to acknowledge their own feelings around performance. Offering positive feedback on others' performances and beginning to notice areas for improvement in their own.
	Knowledge	To know that sections of music can be described as fast or slow and the meaning of these terms. To know that sections of music can be described as loud, quiet or silent and the meaning of these terms To know that sounds within music can be described as high or low sounds and the meaning of these terms.				

British Values	Purple Values	Significant Person	Key Vocabulary	Cultural Capital
Mutual Respect & Tolerance – Pupils listen to and value different musical ideas and interpretations.	Reflective – children refine and improve their ideas when creating and performing their musical story.	**Sergei Prokofiev** Composer of Peter and the Wolf. • Each character in the story is represented by a different instrument: • bird = flute, • duck = oboe, • wolf = French horns, • grandfather = bassoon.	dynamics encore instrumental sound sound effect tempo	Understanding how music is used in storytelling, theatre and film to represent events, characters and emotions. "Real Sound Effects Hunt" • Play clips from films or TV (doors creaking, thunder, footsteps) • Children guess: • what is happening • how the sound was made Then recreate using instruments/classroom objects

Oracy opportunities	• Practical opportunity: • Pupils identify characters/events and choose sounds • Link instruments to meaning
Sentence stems	• "This sound represents ___ because..." • "We chose this instrument to show..." • "The character sounds like this because..." • "This will help the audience understand..."
End product	• **A musical story performance** • **Children use instruments to represent characters, actions, and events in a story with structured sound choices**

Progression of Knowledge and skills

Year 2		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 3 Singing (On this island) "What makes a singing performance clear and expressive?"	Skills	Listening with concentration to short pieces of music or excerpts from longer pieces of music. Engaging with and responding to longer pieces of music. Confidently moving in time with the beat of the music when modelled. Beginning to explain why the music has a certain effect on them, which could be related to the music or a personal experience. Identifying some common instruments when listening to music. Talking about the tempo of music using the vocabulary fast and slow. Talking about the dynamics of the music, using the vocabulary loud, quiet and silent. Talking about the pitch of music, using the vocabulary high and low. Stating what they enjoyed about their peers' performances. Appreciating music from a wide variety of cultures and historical periods.	Singing simple songs, chants and rhymes from memory. Practising singing songs with a wider pitch range (e.g pentatonic melodies) which is gradually getting higher or lower. Breathing at appropriate times when singing. Singing part of a given song in their head (using their "thinking voice"). Using instruments imaginatively to create soundscapes which convey a sense of place. Maintaining a comfortable position when sitting or standing to sing and play instruments.	Reading different types of notation are read by moving eyes from left to right as sound occurs.	Creating sound responses to a variety of physical stimuli such as, nature, artwork and stories. Selecting and creating short sequences of sound with voices or instruments to represent a given idea or character. Working collaboratively to combine different sounds by either turn-taking or by playing sounds at the same time.	Offering positive feedback on others' performances. Standing or sitting appropriately when performing or waiting to perform. Beginning to acknowledge their own feelings around performance. Following a leader to start and end a piece appropriately. .
	Knowledge	To know that sections of music can be described as fast or low and the meaning of these terms. To know that sections of music can be described as loud, quiet or silent and the meaning of these terms. To know sounds within music can be described as high or low sounds and the meaning of these terms.		To know in all pictorial representations of music, representations further up the page are higher sounds and those further down are lower sounds. To know that notation is read from left to right.		

British Values	Purple Values	Significant Person	Key Vocabulary	Cultural Capital
Individual Liberty – Pupils develop confidence to express themselves through singing and performance.	Proud – children perform confidently and take pride in their singing.	**The Beatles** • Good modern British music link for engagement and singing together. • Useful if you want a more contemporary "British music" focus.	composer composition dynamics inspiration pitch	• Children learn and perform songs from across the British Isles • They explore how music reflects: • places (seaside, countryside, city) • traditions and shared experiences

Oracy opportunities	Oracy focus: collaboration + sequencing • Practical opportunity: • Plan how to perform: • beginning • middle • ending • Decide dynamics and expression
Sentence stems	• "First we will..., then..." • "We will sing this part louder because..." • "Let's make this part slower/faster..." • "I agree because..."
End product	• **A group singing performance** • **Pupils perform songs with control of pitch, rhythm, and dynamics, often with actions or accompaniment**

Progression of Knowledge and skills

Year 2		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 4 Contrasting Dynamics (Space) "What happens when we change loud and quiet sounds in music?"	Skills	Listening with concentration to short pieces of music or excerpts from longer pieces of music. Engaging with and responding to longer pieces of music. Beginning to explain why the music has a certain effect on them, which could be related to the music or a personal experience. Identifying some common instruments when listening to music. Relating sounds in music to real-world experiences (e.g. 'It sounds like squelching mud'). Recognising simple patterns and repetition in rhythm (e.g. where a pattern of beats is repeated). Talking about the tempo of music using the vocabulary fast and slow. Talking about the dynamics of the music using the vocabulary loud, quiet and silent. Stating what they enjoyed about their peers' performances. Giving positive feedback related to the dynamics of practices and performances, using the vocabulary of loud, quiet and silent. Appreciating music from a wide variety of cultures and historical periods.	Using instruments imaginatively to create soundscapes which convey a sense of place. Using bilateral and hand-eye coordination to play/hold instruments using both hands. Starting to understand how to produce different sounds on pitched instruments. Maintaining a comfortable position when sitting or standing to sing and play instruments.	Reading different types of notation by moving eyes from left to right as sound occurs. Confidently reading simple rhythmic patterns comprising of one-beat sounds and one-beat rests.	Improvising simple question and answer phrases, using untuned percussion or voices. Experimenting with adapting rhythmic patterns by changing either the dynamics, tempo or instrument. Selecting and creating short sequences of sound with voices or instruments to represent a given idea or character. Working collaboratively to combine different sounds by either turn-taking or by playing sounds at the same time. Creating sound responses to a variety of physical stimuli, such as nature, artwork and stories.	Offering positive feedback on others' performances. Beginning to acknowledge their own feelings around performance.
	Knowledge	Sounds within music can be described as high or low sounds and the meaning of these terms Sections of music can be described as fast or slow and the meaning of these terms. Sections of music can be described as loud, quiet or silent and the meaning of these terms.		Notation is read from left to right.		

British Values	Purple Values	Significant Person	Key Vocabulary	Cultural Capital
Rule of Law – pupils follow agreed musical cues and instructions, developing control and awareness when changing dynamics.	Empowered – children apply their knowledge of dynamics to create their own composition.	**Gustav Holst** • Composer of The Planets suite. • Each movement represents a different planet (e.g. Mars, Jupiter, Neptune). • Perfect for showing how music can represent space, mood, and atmosphere. • Strong links to: • contrasting dynamics (loud/quiet), • orchestral texture, • creating tension and excitement.	composer dynamics pitch pattern planet representation soundscape tempo	Understanding how music is used to create atmosphere in films and media, particularly in representing space and different environments. • Turn your classroom into a space mission control centre

Oracy opportunities	Oracy focus: explaining + reasoning Practical opportunity: • Pupils plan space sounds (rocket, planets, aliens) • Decide where to use loud and quiet
Sentence stems	• "We will use loud sounds to show..." • "This part should be quiet because..." • "Our music represents ___ because..." • "We chose this sound to show..."
End product	**A performance showing loud/quiet contrasts.** **• Children create and perform space-themed soundscapes using dynamics, timbre, and instruments**

Progression of Knowledge and skills

Year 2		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 5 Structure (Myths and legends) "How are musical patterns organised to create structure?"	Skills	Listening with concentration to short pieces of music or excerpts from longer pieces of music. Engaging with and responding to longer pieces of music. Confidently moving in time with the beat of the music when modelled. Beginning to keep movements to the beat of different speeds of music. Beginning to explain why the music is having a certain effect on them: this could be related to the music or related to a personal experience. Identifying some common instruments when listening to music. Stating what they enjoyed about their peers' performances.	Using instruments imaginatively to create soundscapes which convey a sense of place. Using bilateral and hand-eye coordination to play/hold instruments using both hands. Starting to understand how to produce different sounds on tuned instruments. Maintaining a comfortable position when sitting or standing to sing and play instruments.	Reading different types of notation by moving eyes from left to right as sound occurs. Using pictorial representations to stay in time with the pulse when singing or playing. Beginning to read simple rhythmic patterns which include paired half beats (quavers).	Creating sound responses to a variety of physical stimuli, such as nature, artwork and stories. Selecting and creating short sequences of sound with voices or instruments to represent a given idea or character. Working collaboratively to combine different sounds by either turn-taking or by playing sounds at the same time.	Offering positive feedback on others' performances. Starting to maintain a steady beat throughout short performances. Standing or sitting appropriately when performing or waiting to perform. Following a leader to start and end a piece appropriately.
	Knowledge			To know that pictorial representations of rhythm show sounds and rests.		

British Values	Purple Values	Significant Person	Key Vocabulary	Cultural Capital
Democracy – pupils discuss, negotiate and make shared decisions about how musical patterns are organised to create a structure.	Reflective – children improve and refine their compositions through rehearsal.	**Sergei Prokofiev** is the strongest match because: • pupils can clearly hear narrative structure, • it links directly to character motifs, • and it supports composing their own structured "myth or legend" music.	legend myth composition notation rest rhythm structure temp two half beats one beat	Children take part in a "Storyteller Circle" performance, exploring how myths and legends have been shared through live storytelling and performance, and how music and structure help communicate narratives.

Oracy opportunities	• Oracy focus: describing + explaining • Practical opportunity: • Create rhythmic/melodic patterns • Decide where patterns repeat or change
Sentence stems	• "This pattern repeats because..." • "We changed the pattern to..." • "This part is different because..." • "The pattern sounds like..."
End product	• **A composed and performed structured piece** • **Pupils create music with clear sections (e.g., beginning/middle/end or A/B structure)**

Progression of Knowledge and skills

Year 2		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 6 Pitch (Musical Me) What makes a strong and confident musical performance?"	Skills	Recognising simple patterns and repetition in pitch (e.g. do-re-mi). Talking about the pitch of music, using the vocabulary high and low. Stating what they enjoyed about their peers' performances.	Singing simple songs, chants and rhymes from memory. Competently singing songs or short phrases with a small pitch range (up to five notes that are different but close together). Practising singing songs with a wider pitch range (e.g. pentatonic melodies) which is gradually getting higher or lower. Breathing at appropriate times when singing. Singing part of a given song in their head (using their 'thinking voice'). Developing an awareness of how sound is affected by the way an instrument is held (Group A, B and C). Learning to use instruments to follow the beat, by first observing and then mimicking the teacher's modelling. Starting to understand how to produce different sounds on pitched instruments (Group C). Maintaining a comfortable position when sitting or standing to sing and play instruments.	Reading different types of notation by moving eyes from left to right as sound occurs. Using a simplified version of a stave (three lines) to notate known musical phrases (of two pitches).		Offering positive feedback on others' performances. Beginning to acknowledge their own feelings around performance. Standing or sitting appropriately when performing or waiting to perform.
	Knowledge	To know that sounds within music can be described as high or low sounds and the meaning of these terms.		To know that notation is read from left to right. To know that in all pictorial representations of music, representations further up the page are higher sounds and those further down are lower sounds.		

British Values	Purple Values	Significant Person	Key Vocabulary	Cultural Capital
Individual Liberty – pupils are encouraged to express themselves through music, building confidence and taking ownership of their musical performance.	Empowered – children independently apply their musical knowledge to compose and perform.	**Wolfgang Amadeus Mozart** • One of the most famous composers in Western music. • Wrote very clear, melodic music that is ideal for hearing changes in pitch. • His music often has: • simple, memorable melodies, • clear structure, • expressive high and low sounds.	dot low notation phrase pitch stave	Children take part in a "Recording Studio" experience, developing understanding of how musicians create, write and perform their own music. Understanding songs children hear in everyday life - Children share their favourite songs to connect their learning directly to their own lives.

Oracy opportunities	• Oracy focus: describing + comparing • Practical opportunity: • Listen to short melodies • Identify pitch movement
Sentence stems	• "The melody goes higher/lower when..." • "This part is different because..." • "I noticed that the notes..." • "This sounds smooth/jumpy because..."
End product	• **A short composed melody performance** • **Children create and perform simple pitch patterns or melodies, often representing themselves. They will complete the notation for a short song using a three-line stave.**

Progression of Knowledge and skills

Year 3		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
	Skills	Explaining their preferences for a piece of music using musical vocabulary. Listening and Evaluating. Discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary. Recognising and explaining the changes within a piece of music using musical vocabulary. Describing the timbre, dynamic, and textural details of a piece of music, both verbally, and through movement. Beginning to show an awareness of metre. Beginning to use musical vocabulary (related to the inter-dimensions of music) when discussing improvements to their own and others' work.			Composing a piece of music in a given style with voices and instruments.	Offering constructive feedback on others' performances. Singing songs in a variety of musical styles with accuracy and control, demonstrating developing vocal technique. Singing and playing in time with peers, with some degree of accuracy and awareness of their part in the group performance.
	Knowledge	To know that a ballad tells a story through song. To know that lyrics are the words of a song.			To know that in a ballad, a 'stanza' is a verse.	

	British Values	Purple Values	Significant Person	Key Vocabulary		Cultural Capital
Unit 1 Ballads "What makes a ballad effective at telling a story through music?"	Democracy- We all have a voice within school and society. Rule of law- We understand that rules and laws are there to keep everyone safe and happy and we respect them. Individual liberty- We know our human rights and responsibilities and are aware that we have freedom to make our own choices in life. Mutual respect- We respect others and expect them to show us respect.	Proud – children confidently perform and celebrate their own compositions.	**Bob Dylan** • One of the most influential songwriters of narrative ballads in modern music. • Famous for storytelling songs such as Blowin' in the Wind and The Times They Are A-Changin'. • His music shows how lyrics can: • tell a clear story, • express emotion, • reflect real-life events and themes.	ballads chorus compose dynamics emotions ensemble facial expressions features feelings instrumentals lyrics melody nonsense words	phrases performance poem pop songs rehearse rhyme solo stanza story mountain summarise tune verso vocabulary volume	Children take part in a "Sing Me a Story" performance, learning how songs have historically been used to share stories and events within communities.

Oracy opportunities	• Oracy focus: explaining + analysing • Practical opportunity: • Listen to ballads • Identify story elements (characters, events, emotions)
Sentence stems	• "This song tells a story about..." • "The main event is..." • "The music shows this because..." • "I can tell this is a ballad because..."
End product	• **A performed narrative ballad** • **Pupils create and perform a song that tells a story, using lyrics, melody, and structure to match mood and events**

Progression of Knowledge and skills

Year 3		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 2 Creative compositions in response to an animation (Mountains) "How does music create atmosphere in a story or film?"	Skills	Explaining their preferences for a piece of music using musical vocabulary. Discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary. Understanding that music from different parts of the world, and different times, has different features. Recognising and explaining the changes within a piece of music using musical vocabulary. Describing the timbre, dynamic, and textural details of a piece of music, both verbally, and through movement. Beginning to show an awareness of metre. Beginning to use musical vocabulary (related to the inter-dimensions of music) when discussing improvements to their own and others' work		Using letter name and rhythmic notation (graphic or staff), and key musical vocabulary to label and record their compositions.	Combining melodies and rhythms to compose a multi-layered composition in a given style (pentatonic). Suggesting and implementing improvements to their own work, using musical vocabulary. Offering constructive feedback on others' performances.	Singing and playing in time with peers, with some degree of accuracy and awareness of their part in the group performance.
	Knowledge	To understand that the timbre of instruments played affect the mood and style of a piece of Music. To know that an ensemble is a group of musicians who perform together.				To know that to perform well, it is important to listen to the other members of your ensemble.

British Values	Purple Values	Significant Person	Key Vocabulary		Cultural Capital
Individual Liberty – pupils use their creativity and personal interpretation to make musical choices that communicate atmosphere and emotion.	Reflective – children improve their compositions to better match the story.	**Ludwig van Beethoven** • One of the most influential composers of programme music (music that tells a story or paints a picture). • His music often creates a sense of journey, drama and nature. • Works like the Pastoral Symphony (No. 6) famously depict: • countryside scenes, • storms, • flowing water and landscapes.	atmosphere compose composition dynamics ensemble influence in-time layers letter notation melodic pattern melody opinion notation	pitch repeated rhythm represent sound effect soundscape story tempo timbre tuned percussion untuned percussion	Movie Soundtrack Creator" What children do • Watch a short mountain-themed clip or animation (muted) • Work in groups to: • add sound effects (wind, rocks, climbing) • create music for different moments

Oracy opportunities	Oracy focus: refining + explaining Practical opportunity: • Improve how clearly music matches the scene
Sentence stems	• "We improved this by..." • "The atmosphere is clearer because..." • "We need to change this to show..." • "This part should be louder/quieter/faster/slower because..."
End product	**Children will compose and notate a short melody to accompany a story.**

Progression of Knowledge and skills

Year 3		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 3 Developing singing techniques [Vikings] How does singing technique help us perform with control and expression?	Skills	Understanding that music from different parts of the world, and different times, has different features. Recognising and explaining the changes within a piece of music using musical vocabulary. Beginning to show an awareness of metre. Beginning to use musical vocabulary (related to the inter-dimensions of music) when discussing improvements to their own and others' work.		To understand that 'reading' music means using how the written note symbols look and their position to know what notes to play. Using letter name and rhythmic notation (graphic or staff), and key musical vocabulary to label and record their compositions. Performing from basic staff notation, incorporating rhythm and pitch and able to identify these symbols using musical terminology.	Composing a piece of music in a given style with voices and instruments. Combining melodies and rhythms to compose a multi-layered composition in a given style (pentatonic).	Offering constructive feedback on others' performances. Performing Singing songs in a variety of musical styles with accuracy and control, demonstrating developing vocal technique. Singing and playing in time with peers, with some degree of accuracy and awareness of their part in the group performance.
	Knowledge	To know that the group of pitches in a song is called its 'key' and that a key decides whether a song sounds happy or Sad.		To know that different notes have different durations, and that crotchets are worth one whole beat. To understand that 'reading' music means using how the written note symbols look and their position to know what notes to play. To know that written music tells you how long to play a note for.		

British Values	Purple Values	Significant Person	Key Vocabulary			Cultural Capital
Mutual Respect & Tolerance – pupils listen to and support one another, recognising and valuing different voices while developing their singing skills.	Positive – children improve their singing through practice and perseverance.	**Tuomas Holopainen** (Nightwish) • Finnish composer and songwriter, leader of the symphonic metal band Nightwish. • Much of his work is inspired by Norse mythology, Viking imagery, and epic storytelling. Uses: • powerful group vocals, • chant-like melodies, • dramatic rhythms and dynamics, • story-driven musical structure.	accuracy backing track beat body percussion call and response co-ordinated crotchet discipline duration dynamics	in-time in-tune layer lyrics key change major key minim minor key notation part pulse	quaver rehearse rhythm rhythmic notation sound effects stave notation tempo tension tune vocal warm-up	Children take part in a "Viking Crew Chant" activity, exploring how music was used historically for teamwork and shared experiences. Viking Crew Chant Challenge" What children do • Imagine they are Viking sailors rowing a longship • As a class: • chant or sing in rhythm • add actions (rowing, marching) • Use: • steady beat (like rowing together) • loud/strong voices for energy

Oracy opportunities	Oracy focus: analysing + justifying Practical opportunity: • Evaluate vocal performance and technique
Sentence stems	• "I liked your performance because..." • "Your singing was clear when..." • "The technique improved the performance by..." • "One improvement could be..." • "I agree with ___ because..."
End product	**Developing singing technique (Theme: the Vikings)** • **A confident group singing performance**

Progression of Knowledge and skills

Year 3		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 4 Pentatonic melodies and composition (Chinese New Year) "How does using a pentatonic scale help us create music that represents a culture or celebration?"	Skills	Discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary. Understanding that music from different parts of the world, and different times, has different features. Recognising and explaining the changes within a piece of music using musical vocabulary. Describing the timbre, dynamic, and textural details of a piece of music, both verbally, and through movement. Beginning to show an awareness of metre. Beginning to use musical vocabulary (related to the inter-dimensions of music) when discussing improvements to their own and others' work.		Using letter name and rhythmic notation (graphic or staff) and key musical vocabulary to label and record their compositions. Performing from basic staff notation, incorporating rhythm and pitch and able to identify these symbols using musical terminology	Combining melodies and rhythms to compose a multi-layered composition in a given style (pentatonic). Suggesting and implementing improvements to their own work, using musical vocabulary. Offering constructive feedback on others' performances.	Singing and playing in time with peers, with some degree of accuracy and awareness of their part in the group performance.
	Knowledge	To know that the word 'crescendo' means a sound getting gradually louder.		To know that some traditional music around the world is based on five notes called a 'pentatonic' Scale. To understand that a pentatonic melody uses only the five notes C D E G A.		

British Values	Purple Values	Significant Person	Key Vocabulary			Cultural Capital
Democracy-We all have a voice within school and society. Rule of law- We understand that rules and laws are there to keep everyone safe and happy and we respect them. Individual liberty- We know our human rights and responsibilities and are aware that we have freedom to make our own choices in life. Mutual respect- We respect others and expect them to show us respect. Tolerance of those with different faiths and beliefs- We respect and appreciate diversity and understand that everybody has different views and beliefs.	Empowered – children independently compose and perform their own music.	**Tan Dun** • Contemporary Chinese composer. • Known for blending traditional Chinese music with modern orchestral sounds. • Composed music for films such as Crouching Tiger, Hidden Dragon.	accuracy crescendo control composition duration dynamics expression features fluency folk music glockenspiel grid notation	harmony layered melodies letter notation melody musical terminology notation notes octaves	pentatonic melody pentatonic scale phrases scale timbre tempo untuned percussion	Understanding music from another culture (Chinese music traditions) • Children learn that: • traditional Chinese music often uses a pentatonic scale • music plays an important role in Chinese New Year celebrations Chinese New Year Parade Music" • Create a class parade performance inspired by Chinese New Year: •dragon dance music • steady drum beat • simple pentatonic melodies

Oracy opportunities	• Oracy focus: collaboration + evaluation • Practical opportunity: • Combine ideas into a group composition • Structure the piece
Sentence stems	• "This works well because..." • "I agree/disagree because..." • "We could improve this by..." • "This part should change to..."
End product	• **Children will perform a piece of music about Chinese New Year as part of a group.**

Progression of Knowledge and skills

Year 3		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 5 Jazz How can we use rhythm and improvisation to create jazz music?	Skills	Discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary. Understanding that music from different parts of the world, and different times, has different features. Recognising and explaining the changes within a piece of music using musical vocabulary. Describing the timbre, dynamic, and textural details of a piece of music, both verbally, and through movement. Beginning to show an awareness of metre. Beginning to use musical vocabulary (related to the inter-dimensions of music) when discussing improvements to their own and others' work. Explaining their preferences for a piece of music using musical vocabulary. Understanding that music from different times has different features.		Using letter name and rhythmic notation (graphic or staff), and key musical vocabulary to label and record their compositions.	Composing a piece of music in a given style with voices and instruments. Combining melodies and rhythms to compose a multi-layered composition in a given style (pentatonic).	Singing songs in a variety of musical styles with accuracy and control, demonstrating developing vocal technique. Singing and playing in time with peers, with some degree of accuracy and awareness of their part in the group performance. Performing from basic staff notation, incorporating rhythm and pitch and identifying notation symbols using musical terminology.
	Knowledge	Explaining their preferences for a piece of music using musical vocabulary. Listening and evaluating Discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary. Understanding that music from different parts of the world, and different times, has different features. Recognising and explaining the changes within a piece of music using musical vocabulary. Describing the timbre, dynamic, and textural details of a piece of music, both verbally, and through movement. Beginning to show an awareness of metre. Beginning to use musical vocabulary (related to the inter-dimensions of music) when discussing improvements to their own and others' work. Understanding that music from different times has different features.		Using letter name and rhythmic notation (graphic or staff), and key musical vocabulary to label and record their compositions. Performing from basic staff notation, incorporating rhythm and pitch and able to identify these symbols using musical terminology.	Composing a piece of music in a given style with voices and instruments. Improvising and composing Beginning to improvise musically within a given style using their voice. Combining melodies and rhythms to compose a multi-layered composition in a given style (pentatonic). Beginning to improvise musically within a given style using their voice.	Offering constructive feedback on others' performances. Performing Singing songs in a variety of musical styles with accuracy and control, demonstrating developing vocal technique. Singing and playing in time with peers, with some degree of accuracy and awareness of their part in the group performance. Offering constructive feedback on others' performances.

British Values	Purple Values	Significant Person	Key Vocabulary		Cultural Capital
Individual Liberty – improvisation gives pupils the freedom to experiment, make their own musical choices and express themselves creatively.	Unique – children express individuality through improvisation and composition.	**Louis Armstrong** • One of the most important pioneers of jazz music. • Famous trumpet player and singer who helped shape early jazz. • Known for developing scat singing and expressive improvisation. • His music is a key example of: • swing rhythm, • call and response, • improvisation, • emotional performance.	call and response traditional jazz improvisation jazz off-beat motif pitch ragtime rhythm	scat singing straight quaver strung quaver swung rhythm swing music syncopated rhythm syncopation tune	Children take part in a "Jazz Café" performance, experiencing how music is performed and shared in real-life social settings. Understanding jazz as a global music style • Children learn that: • jazz is a style of music with features like improvisation and syncopation • it has influenced lots of music we hear today

Oracy opportunities	• Oracy focus: analysing + explaining • Practical opportunity: • Listen to jazz music (e.g. Louis Armstrong style) • Identify key features (swing rhythm, improvisation, call and response)
Sentence stems	• "This music sounds like jazz because..." • "I can hear ___ which shows..." • "The rhythm feels..." • "This creates a feeling of..."
End product	• **A simple jazz-style performance** • **Pupils improvise and perform using call-and-response, swing rhythms, and simple improvisation**

Progression of Knowledge and skills

Year 3		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 6 Traditional instruments and improvisation (India) "How do musicians use improvisation and traditional instruments to create expressive music?"	Skills	Discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary. Understanding that music from different parts of the world, and different times, has different features. Recognising and explaining the changes within a piece of music using musical vocabulary. Describing the timbre, dynamic, and textural details of a piece of music, both verbally, and through movement. Beginning to use musical vocabulary (related to the inter-dimensions of music) when discussing improvements to their own and others' work. Explaining their preferences for a piece of music using musical vocabulary.		Using letter name and rhythmic notation (graphic or staff), and key musical vocabulary to label and record their compositions.	Composing a piece of music in a given style with voices and instruments.	Singing and playing in time with peers, with some degree of accuracy and awareness of their part in the group performance. Performing from basic staff notation, incorporating rhythm and pitch and able to identify these symbols using musical terminology. Offering constructive feedback on others' performances.
	Knowledge	Explaining their preferences for a piece of music using musical vocabulary. Discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary. Understanding that music from different parts of the world, and different times, has different features. Recognising and explaining the changes within a piece of music using musical vocabulary. Describing the timbre, dynamic, and textural details of a piece of music, both verbally, and through movement. Beginning to use musical vocabulary (related to the inter-dimensions of music) when discussing improvements to their own and others' work.		Using letter name and rhythmic notation (graphic or staff), and key musical vocabulary to label and record their compositions. Performing from basic staff notation, incorporating rhythm and pitch and able to identify these symbols using musical terminology.	Composing a piece of music in a given style with voices and instruments.	Offering constructive feedback on others' Performances. Singing and playing in time with peers, with some degree of accuracy and awareness of their part in the group performance.

British Values	Purple Values	Significant Person	Key Vocabulary		Cultural Capital
Mutual Respect & Tolerance – pupils explore and appreciate the musical traditions of another culture, developing respect for different musical practices and forms of expression.	Unique – children express individuality through improvisation and musical choices.	**Ravi Shankar** • World-famous Indian sitar virtuoso and composer. • Helped bring Indian classical music to global audiences. • Worked with Western musicians (e.g. George Harrison of The Beatles), influencing world music. • His music is based on: • ragas (melodic patterns), • talas (rhythmic cycles), • improvisation within a structured framework.	Bollywood compose drone dynamics harmonium improvise Indian flute lyrics melodic line notation opinion	pitch repeated rhythm rhythm rag sarangi sitar tabla tala tempo	Children take part in an "Indian Music Circle Jam", exploring how music is created and performed collaboratively in different cultures. What children do • Sit in a circle like a traditional music group • Create layered music together: • group 1 → drone (long humming note) • group 2 → rhythm (tal) on percussion • group 3 → melody (rag) on instruments

Oracy opportunities	• Oracy focus: comparing + reasoning • Practical opportunity: • Compare Indian music with Western styles
Sentence stems	• "This is different from ___ because..." • "Both styles use ___, but..." • "This style sounds more ___ because..." • "I prefer this because..."
End product	**• Children will perform a piece of music using musical notation as part of a group.**

Progression of Knowledge and skills

Year 4		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 1: Body and tuned percussion (Rainforests) How do different musical layers work together to create atmosphere?	Skills	Recognising the use and development of motifs in music. Identifying gradual dynamic and tempo changes within a piece of music. Recognising, naming and explaining the effect of the interrelated dimensions of music. Identifying scaled dynamics (crescendo/decrescendo) within a piece of music. Using musical vocabulary to discuss the purpose of a piece of music. Using musical vocabulary when discussing improvements to their own and others' work.			Composing a coherent piece of music in a given style with voices, bodies and instruments. Developing melodies using rhythmic variation, transposition, inversion, and looping. Beginning to improvise musically within a given style. Creating a piece of music with at least four different layers and a clear structure. Composing a coherent piece of music in a given style with voices, bodies and instruments.	
	Knowledge	Recognising the use and development of motifs in music. Identifying gradual dynamic and tempo changes within a piece of music. Recognising, naming and explaining the effect of the interrelated dimensions of music. Identifying scaled dynamics (crescendo/decrescendo) within a piece of music. Using musical vocabulary to discuss the purpose of a piece of music. Using musical vocabulary when discussing improvements to their own and others' work. To know that a 'loop' in music is a repeated melody or rhythm. To know that changing the dynamics of a musical phrase or motif can change the texture of a piece of music.			Developing melodies using rhythmic variation, transposition, inversion, and looping. Creating a piece of music with at least four different layers and a clear structure. To know that deciding the structure of music when composing can help us create interesting music with contrasting sections. To know that combining different instruments and different rhythms when we compose can create layers of sound we call 'texture'.	Singing and playing in time with peers with accuracy and awareness of their part in the group performance. . Playing melody parts on tuned instruments with accuracy and control and developing instrumental technique.

British Values	Purple Values	Significant Person	Key Vocabulary		Cultural Capital
Democracy – Pupils share ideas and make group decisions about how different musical layers should work together.	Empowered – children apply their knowledge to create a structured piece of music.	**Steve Reich** • A leading minimalist composer. • His music is built from repeating rhythmic patterns that gradually change. • Famous works like Clapping Music and Drumming focus on: • interlocking rhythms, • layered textures, • gradual musical development.	body percussion combine compose contrasting rhythms dynamics inspiration layers loop organisation repeated melodies	melody line pitch record rhythm sections structure tempo texture tone tuned percussion	Children take part in a "Rainforest Sound Experience", exploring how music can represent real environments and natural sounds. • Turn the classroom into a rainforest Build the sound together: • Start with dripping rain (finger clicks) • Add heavier rain (claps, tapping) • Add thunder + animals (stomps, instruments) • Add melodies using tuned instruments

Oracy opportunities	• Purpose: Using subject-specific vocabulary to explain musical choices. • Explain how rhythm, pulse and texture create atmosphere. • Discuss how different parts fit together.
Sentence stems	• "This layer creates the sound of..." • "The rhythm helps to show..." • "The texture is effective because..." • "We need this part because..." • "This section contrasts with..."
End product	**• A group rainforest soundscape performance – children will work as part of a group to build the structure of our rainforest inspired composition by considering: the best way to start and end, tempo (speed), dynamics (volume), texture (different layers), structure (organisation of the piece).**

Progression of Knowledge and skills

Year 4		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 2: Rock and Roll How does performance style help bring rock and roll music to life?	Skills	Recognising and discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary. Identifying common features between different genres, styles and traditions of music. Recognising, naming and explaining the effect of the interrelated dimensions of music. Using musical vocabulary to discuss the purpose of a piece of music. Using musical vocabulary when discussing improvements to their own and others' work. Explaining their preferences for a piece of music using musical vocabulary.	Playing melody parts on tuned instruments with accuracy and control and developing instrumental technique.			Singing longer songs in a variety of musical styles from memory, with accuracy, control, fluency and a developing sense of expression including control of subtle dynamic changes. Singing and playing in time with peers with accuracy and awareness of their part in the group performance.
	Knowledge	Explaining their preferences for a piece of music using musical vocabulary. Identifying common features between different genres, styles and traditions of music. Recognising, naming and explaining the effect of the interrelated dimensions of music. Using musical vocabulary to discuss the purpose of a piece of music. Recognising and discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary. Using musical vocabulary when discussing improvements to their own and others' work. To know that rock and roll music uses blues chord structures, with a fast tempo and strong vocals. It was created after the second world war and it was intended to represent happiness. To know that a bass line is the lowest pitch line of notes in a piece of music, and a walking bassline (where patterns of notes go up then down again) is common in rock and roll.				Singing longer songs in a variety of musical styles from memory, with accuracy, control, fluency and a developing sense of expression including control of subtle dynamic changes. To know that playing in time means all performers playing together at the same speed. To know that playing 'in time' requires playing the notes for the correct duration as well as at the correct speed. Singing and playing in time with peers with accuracy and awareness of their part in the group performance. . Playing melody parts on tuned instruments with accuracy and control and developing instrumental technique.

British Values	Purple Values	Significant Person	Key Vocabulary		Cultural Capital
Individual Liberty – rock and roll encourages pupils to express themselves confidently through musical performance, movement and style.	Proud – children perform confidently and celebrate their achievements.	**Elvis Presley** • The most famous rock and roll performer globally. • Helped bring the genre into mainstream culture.	bass line beat chorus dynamics flat notes hand jive in-time in-tune notation originate pitch rhythm	rhythmic pattern rock and roll sections sequence sharp notes style tempo untuned percussion verse vocals walking bass line	Children take part in a "Class Rock Band" performance, experiencing how music is created and performed in bands and popular culture. Watch a Rocksteady band performance in school.

Oracy opportunities	• Purpose • Collaborating and refining performance. • Practical Opportunity • Work in groups to practise singing and performing.
Sentence stems	• "Let's try..." • "We could improve this by..." • "I agree because..." • "This section needs..." • "Building on that idea..."
End product	• **A live rock and roll performance in a class band.**

Progression of Knowledge and skills

Year 4		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 3: Changes in pitch, tempo and dynamics (Rivers). How can composers use pitch, tempo and dynamics to create a musical landscape?	Skills	Recognising the use and development of motifs in music. Identifying gradual dynamic and tempo changes within a piece of music. Recognising and discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary. Recognising, naming and explaining the effect of the interrelated dimensions of music. Identifying scaled dynamics (crescendo/decrescendo) within a piece of music. Using musical vocabulary to discuss the purpose of a piece of music. Explaining their preferences for a piece of music using musical vocabulary. Using musical vocabulary when discussing improvements to their own and others' work.		Using letter name, graphic and rhythmic notation and musical vocabulary to label and record their compositions.	Composing a coherent piece of music in a given style with voices, bodies and instruments. Beginning to improvise musically within a given style. Developing melodies using rhythmic variation, transposition, inversion and looping.	Singing longer songs in a variety of musical styles from memory, with accuracy, control, fluency and a developing sense of expression including control of subtle dynamic changes. Singing and playing in time with peers with accuracy and awareness of their part in the group performance.
	Knowledge	Explaining their preferences for a piece of music using musical vocabulary. Listening and evaluating Recognising the use and development of motifs in music. Identifying gradual dynamic and tempo changes within a piece of music. Recognising, naming and explaining the effect of the interrelated dimensions of music. Identifying scaled dynamics (crescendo/decrescendo) within a piece of music. Using musical vocabulary to discuss the purpose of a piece of music. Recognising and discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary. Using musical vocabulary when discussing improvements to their own and others' work.		To know that 'performance directions' are words added to music notation to tell the performers how to play. Using letter name, graphic and rhythmic notation and musical vocabulary to label and record their compositions.	Composing a coherent piece of music in a given style with voices, bodies and instruments. Beginning to improvise musically within a given style using an instrument. Developing melodies using rhythmic variation, transposition, inversion, and looping.	Singing longer songs in a variety of musical styles from memory, with accuracy, control, fluency and a developing sense of expression including control of subtle dynamic changes. Singing and playing in time with peers with accuracy and awareness of their part in the group performance.

British Values	Purple Values	Significant Person	Key Vocabulary		Cultural Capital
Individual Liberty – pupils have the freedom to experiment with musical elements and use their creativity to express their own interpretation of a river landscape	Reflective – children improve and refine their compositions through rehearsal.	**Bedřich Smetana** — the composer of Vltava (The Moldau), one of the most famous river-inspired orchestral works in the world.	acapella breath control cue diction directing dynamics expression harmony line layer melody mood	notation opinion ostinato percussion in the round parts rhythm staff notation tempo texture vocal ostinato	Children take part in a "River Journey" activity, exploring how music can represent real-world processes and tell a story through sound. Act out the journey of a river using music. Links to: • geography • listening to music in films or documentaries • Builds awareness of how composers paint sound pictures

Oracy opportunities	Oracy Focus Interpreting how music can represent real-world processes. Practical Opportunity Listen to river-themed music and discuss how musical elements create an image of a river.
Sentence stems	• "This music reminds me of..." • "I think this represents the river because..." • "The tempo makes me imagine..." • "The dynamics create the feeling of..." • "The change in pitch suggests..."
End product	**Children will compose and perform a piece of music to imitate the sound of a river.**

Progression of Knowledge and skills

Year 4		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 4: Haiku music and performance (Hanami) How can composers use sound to bring words to life?	Skills	Recognising, naming and explaining the effect of the interrelated dimensions of music. Using musical vocabulary to discuss the purpose of a piece of music. Using musical vocabulary when discussing improvements to their own and others' work.		Using letter name, graphic and rhythmic notation and musical vocabulary to label and record their compositions.	Composing a coherent piece of music in a given style with voices, bodies and instruments. Beginning to improvise musically within a given style. Developing melodies using rhythmic variation, transposition, inversion and looping. Creating a piece of music with at least four different layers and a clear structure.	Singing and playing in time with peers with accuracy and awareness of their part in the group performance. Playing melody parts on tuned instruments with accuracy and control and developing instrumental technique.
	Knowledge	Recognising and discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary. Using musical vocabulary when discussing improvements to their own and others' work. Recognising, naming and explaining the effect of the interrelated dimensions of music.		Using letter name, graphic and rhythmic notation and musical vocabulary to label and record their compositions.	Composing a coherent piece of music in a given style with voices, bodies and instruments. Beginning to improvise musically within a given style using an instrument. Developing melodies using rhythmic variation, transposition, inversion, and looping. Creating a piece of music with at least four different layers and a clear structure. To know that expressive language (like a poem) can be used as inspiration for composing music. To understand that both instruments and voices can create audio effects that describe something you can see. To know that grouping instruments according to their timbre can create contrasting 'textures' in music.	Singing and playing in time with peers with accuracy and awareness of their part in the group performance. . Playing melody parts on tuned instruments with accuracy and control and developing instrumental technique. To know that a glissando in music means a sliding effect played on instruments or made by your voice.

British Values	Purple Values	Significant Person	Key Vocabulary			Cultural Capital
Mutual Respect & Tolerance – pupils explore the Japanese tradition of haiku and Hanami while appreciating different cultural perspectives and interpretations.	Unique – children express their own ideas through poetry and music.	**Matsuo Bashō —** Japan's most famous haiku poet. This unit asks pupils to explore Hanami, create haiku, and add percussion, so choosing a figure deeply connected to haiku poetry makes the learning richer and more culturally grounded.	composing col legno descriptive dynamics duration effect forte glissando haiku inspiration	inter-related dimensions of music melody piano pitch pizzicato represent silent sliding pitch	sound sound effects staccato structure syllable tempo texture timbre verse vocabulary	Understanding a global festival (Hanami – Japan) • Children learn about: Hanami, a Japanese festival celebrating cherry blossoms How people gather to enjoy nature and seasonal change • They explore how: music and poetry are used to express feelings about nature Recreate a Hanami celebration in the classroom

Oracy opportunities	• Oracy Focus • Interpreting meaning and discussing themes. • Practical Opportunity • Read and discuss haiku poems. Explore the imagery, mood and connection to nature.
Sentence stems	• "The poem makes me imagine..." • "The poet describes..." • "This creates a feeling of..." • "I think the poem is about..." • "The most important image is..."
End product	**• Children will perform a piece of music to celebrate Hanami as part of a group.**

Progression of Knowledge and skills

Year 4		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 5: Samba and carnival sounds and instruments (South America) What makes samba music so exciting and energetic?	Skills	Recognising and discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary. Identifying common features between different genres, styles and traditions of music. Recognising, naming and explaining the effect of the interrelated dimensions of music. Using musical vocabulary to discuss the purpose of a piece of music.			Beginning to improvise musically within a given style. Creating a piece of music with at least four different layers and a clear structure.	Singing and playing in time with peers with accuracy and awareness of their part in the group performance. Playing syncopated rhythms with accuracy, control and fluency.
	Knowledge	Identifying common features between different genres, styles and traditions of music. Recognising, naming and explaining the effect of the interrelated dimensions of music. Using musical vocabulary to discuss the purpose of a piece of music. Recognising and discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary. To know that samba music originated in Brazil, South America and its main musical feature is syncopated rhythms. To understand that the 'on-beat' is the pulse of a piece of music, and the 'off-beat' falls in between these.			Beginning to improvise musically within a given style using an instrument. Creating a piece of music with at least four different layers and a clear structure.	Singing and playing in time with peers with accuracy and awareness of their part in the group performance. Playing syncopated rhythms with accuracy, control and fluency. To understand that a rhythmic break is a place in the music where some of the instruments play a new rhythm before going back to the original rhythms.

British Values	Purple Values	Significant Person	Key Vocabulary			Cultural Capital
Rule of Law – Pupils follow agreed rhythms, cues and ensemble rules to perform together successfully.	Empowered – children apply their rhythmic skills to perform as part of an ensemble.	**Carmen Miranda** — one of Brazil's most iconic performers and a global ambassador for samba music and dance.	agogo bateria caixa carnival chocalho composition crescendo cowbell dynamics	ensemble features ganza influenced metronome off-beat percussion pulse repique	rhythmic break samba samba breaks structure surdo syncopated rhythms tamborim texture unison untuned percussion	Children take part in a "Carnival Parade" activity, exploring how music is used in celebrations such as Brazilian Carnival.

Oracy opportunities	• Presentational talk. • Practical Opportunity • Pupils explain their samba piece before performing.
Sentence stems	• "Our performance is inspired by..." • "We have used samba rhythms to..." • "Listen for..." • "The different layers represent..." • "We wanted our audience to feel..."
End product	• **A class samba carnival performance** • **Pupils perform layered rhythmic patterns using percussion instruments in a samba ensemble**

Progression of Knowledge and skills

Year 4		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 6: Adapting and transposing motifs (Theme: Romans) What makes a musical motif memorable and effective?	Skills	Recognising the use and development of motifs in music. Identifying gradual dynamic and tempo changes within a piece of music. Identifying common features between different genres, styles and traditions of music. Recognising, naming and explaining the effect of the interrelated dimensions of music. Identifying scaled dynamics (crescendo/decrescendo) within a piece of music. Using musical vocabulary to discuss the purpose of a piece of music. Suggesting improvements to others work, using musical vocabulary.	Developing melodies using rhythmic variation, transposition, inversion, and looping. Playing melody parts on tuned instruments with accuracy and control and developing instrumental technique.	Using letter name, graphic and rhythmic notation and musical vocabulary to label and record their compositions.	Composing a coherent piece of music in a given style with voices, bodies and instruments. Beginning to improvise musically within a given style.	Singing and playing in time with peers with accuracy and awareness of their part in the group performance. Singing longer songs in a variety of musical styles from memory, with accuracy, control, fluency and a developing sense of expression including control of subtle dynamic changes. Playing melody parts on tuned instruments with accuracy and control and developing instrumental technique.
	Knowledge		To know that a motif can be adapted by changing the notes, the rhythm or the order of notes.		To understand that musical motifs (repeating patterns) are used as a building block in many well-known pieces of music for example, Beethoven's fifth symphony (dah dah dah dum!). To know that 'transposing' a melody means changing its key, making it higher or lower pitched.	

British Values	Purple Values	Significant Person	Key Vocabulary			Cultural Capital
Individual Liberty – pupils experiment with and adapt musical motifs, using their creativity to develop their own memorable musical ideas.	Reflective – children refine and improve their compositions through developing motifs.	**Beethoven**	backing track bass line beat call and response compose crotchet dotted minim flats graphic notation in-time key	key signature loop lyrics minim motif notation ostinato pitch quavers repeating patterns repetition rhythm	rhythmic notation riff semibreve sharps tempo transpose tuned instrument vocal warm ups in-tune	Children take part in a "Roman Mosaic Music" activity, exploring patterns in both music and Roman art. Look at images of Roman mosaics (repeating patterns). Then: create a musical motif to match a pattern • Links music to: • history (Romans) • art (mosaics and patterns) • Helps children understand: • how patterns exist across subjects • how music connects to wider culture and creativity

Oracy opportunities	• Reasoning and evaluation. • Practical Opportunity • Discuss how changing pitch, rhythm or structure affects a motif.
Sentence stems	• "The motif changed when..." • "The transposition makes it sound..." • "This variation is more effective because..." • "The rhythm is different because..." • "The audience might notice..."
End product	• **A composed and performed motif-based piece** • **Children create, adapt, and transpose musical motifs and perform them as part of a structured ensemble piece. They will perform their own part in a group performance.**

Progression of Knowledge and skills

Year 5		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 1 Ancient Egypt (Composition notation) What makes music effective at telling a story without words?	Skills	Developing confidence in using detailed musical vocabulary (related to the inter-related dimensions of music) to discuss and evaluate their own and others' work. Representing the features of a piece of music using graphic notation, and colours, justifying their choices with reference to musical vocabulary.		Using staff notation to record rhythms and melodies	Composing a detailed piece of music from a given stimulus with voices, bodies and instruments (remix, colours, stories, drama). Improvising coherently within a given style. Selecting, discussing and refining musical choices both alone and with others, using musical vocabulary with confidence. Suggesting and demonstrating improvements to own and others' work	Singing songs in two or more parts, in a variety of musical styles from memory, with accuracy, fluency, control and expression. Working as a group to perform a piece of music, adjusting dynamics and pitch according to a graphic score, keeping in time with others and communicating with the group. Combining rhythmic patterns (ostinato) into a multi-layered composition using all the inter-realted dimensions of music to add musical interest.
	Knowledge	To understand that a slow tempo and a minor key (pitch) can be sued to make music sound sad.		To know that simple pictures can be used to represent the structure (organisation) of music. To understand that in written staff notation, notes can go on or between lines, and that the lines show the pitch of the note. To understand that in written staff notation, notes can go on or between lines, and that the lines show the pitch of the note.		

British Values	Purple Values	Significant Person	Key Vocabulary			Cultural Capital
Rule of law -We understand that rules and laws are there to keep everyone safe and happy and we respect them. Individual liberty- We know our human rights and responsibilities and are aware that we have freedom to make our own choices in life. Mutual respect- We respect others and expect them to show us respect.	Empowered – children independently apply their musical knowledge to compose and perform.	**Ludwig van Beethoven**	accuracy backing track balance composition control crotchet dotted minim ensemble expression features fluency	lyrics minim minor key notation parts pitch pitch notation quaver repeating rhythm	semibreve sheet music staff notation stave structure tempo tune tuned percussion unison vocal warm-ups	Film Composer Challenge" - What children do • Watch a short clip (e.g. silent animation) • Create their own melody soundtrack • Write it in simple staff notation • Perform it alongside the clip Children experience: • how composers write and share music professionally • Helps them understand: • music as a universal language • Links to careers: • composer • film scorer • musician

Oracy opportunities	Justifying creative decisions. Practical Opportunity Groups decide which Egyptian theme, character, location or event they will represent.
Sentence stems	• "We would like to represent..." • "This musical idea links to our theme because..." • "The audience should imagine..." • "We chose this motif because..." • "This section will show..."
End product	**Children create, notate and perform a composition using staff notation.**

Progression of Knowledge and skills

Year 5		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 2 Blues What makes the blues such a powerful form of musical expression?	Skills	Recognising and confidently discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary. Representing the features of a piece of music using graphic notation, and colours, justifying their choices with reference to musical vocabulary. Comparing, discussing and evaluating music using detailed musical vocabulary Understanding the impact music has on them and starting to articulate the reasons for this effect using musical vocabulary. Confidently discussing the stylistic features of different genres, styles and traditions of music and explaining how these have developed over time.		Using staff notation to record rhythms and melodies.	Improvising coherently within a given style. Selecting, discussing and refining musical choices both alone and with others, using musical vocabulary with confidence. Suggesting and demonstrating improvements to own and others' work.	Singing songs in two or more parts, in a variety of musical styles from memory, with accuracy, fluency, control and expression. Working as a group to perform a piece of music, adjusting dynamics and pitch according to a graphic score, keeping in time with others and communicating with the group. Combining rhythmic patterns (ostinato) into a multi-layered composition using all the inter-related dimensions of music to add musical interest.
	Knowledge	Understanding the impact music has on them and starting to articulate the reasons for this effect using musical vocabulary. To know that 'blues' music aims to share feelings and blues songs tend to be about sadness or worry. Confidently discussing the stylistic features of different genres, styles and traditions of music and explaining how these have developed over time. To know that 12-bar Blues is a sequence of 12 bars of music, made up of three different chords.		Using staff notation to record rhythms and Melodies. To understand that a chord is the layering of several pitches played at the same time. To know that 12-bar Blues is a sequence of 12 bars of music, made up of three different chords. To know that a 'bent note' is a note that varies in its pitch, e.g. the pitch may slide up or down.	Selecting, discussing and refining musical choices both alone and with others, using musical vocabulary with confidence. Suggesting and demonstrating improvements to own and others' work.	Using musical vocabulary to offer constructive and precise feedback on others' performances.

British Values	Purple Values	Significant Person	Key Vocabulary		Cultural Capital
Rule of law -We understand that rules and laws are there to keep everyone safe and happy and we respect them. Individual liberty- We know our human rights and responsibilities and are aware that we have freedom to make our own choices in life. Mutual respect- We respect others and expect them to show us respect.	Unique – children create original musical ideas through improvisation.	**B.B. King** • Known as the "King of the Blues", making him a clear, memorable figure for children. • His guitar playing shows classic blues features: bending notes, call-and-response, 12-bar blues, and expressive melody lines.	12-bar blues ascending scale backing track bar bent notes blues blues scale chord convey descending scale expression	features flat impovisation lyrics pitch quavers scale sharp solo staff notation	Children take part in a "Blues Jam Session", experiencing how musicians improvise and perform together in real-life settings. Children experience: • how real musicians perform and improvise together • Helps them understand: • music as a creative and expressive art form Links to real-world: • live music • jazz and blues performances • collaborative music-making

Oracy opportunities	Oracy Focus Discussing style, mood and musical features. Practical Opportunity Listen to a range of blues performances and identify common characteristics.
Sentence stems	• "I can tell this is blues music because..." • "The music creates a feeling of..." • "The performer expresses emotion by..." • "One feature of the blues is..." • "The blues sounds different from other styles because..."
End product	**Pupils create and perform a short-improvised Blues solo over a 12-bar blues backing**

Progression of Knowledge and skills

Year 5		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 3 South and West Africa What makes call and response such an effective musical device?	Skills	Recognising and confidently discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary. Comparing, discussing and evaluating music using detailed musical vocabulary. Developing confidence in using detailed musical vocabulary (related to the inter-related dimensions of music) to discuss and evaluate their own and others' work.		Using staff notation to record rhythms and melodies.	Improvising coherently within a given style. Combining rhythmic patterns (ostinato) into a multi-layered composition using all the inter-related dimensions of music to add musical interest.	Singing songs in two or more parts, in a variety of musical styles from memory, with accuracy, fluency, control and expression. Working as a group to perform a piece of music, adjusting dynamics and pitch according to a graphic score, keeping in time with others and communicating with the group.
	Knowledge	To know that songs sung in other languages can contain sounds that are unfamiliar to us, like the clicks of the Xhosa language. To know that 'The Click Song' is a traditional song sung in the Xhosa language and is believed to bring good luck at weddings. To understand that major chords create a bright, happy sound.			Improvising coherently within a given style. Combining rhythmic patterns (ostinato) into a multi-layered composition using all the inter-related dimensions of music to add musical interest. To know that poly-rhythms means many rhythms played at once.	Singing songs in two or more parts, in a variety of musical styles from memory, with accuracy, fluency, control and expression. Working as a group to perform a piece of music, adjusting dynamics and pitch according to a graphic score, keeping in time with others and communicating with the group. Combining rhythmic patterns (ostinato) into a multi-layered composition using all the inter-related dimensions of music to add musical interest.

British Values	Purple Values	Significant Person	Key Vocabulary			Cultural Capital
Rule of law -We understand that rules and laws are there to keep everyone safe and happy and we respect them. Individual liberty- We know our human rights and responsibilities and are aware that we have freedom to make our own choices in life. Mutual respect- We respect others and expect them to show us respect.	Empowered – children apply their musical knowledge to perform confidently in a group.	Miriam Makeba	acapella break call and response chords chord progression diction djembe duo dynamics eight-beat break	ensemble expression improvisation major chord master drummer metronome performance polyrhythms pronunciation pulse	ostinato rests rhythm soloist syncopation tempo tuned percussion unaccompanied vocals	Children take part in an "African Drum Circle", exploring how music is used collaboratively in South and West African traditions (create music together: teacher or child = leader ("call"), group = "response"). Children experience: • music as a shared, community activity Builds understanding of: • global music traditions • collaborative music-making • Helps children see that music is not just performance—but also: • communication • participation

Oracy opportunities	Listening, analysing and discussing musical features. Practical Opportunity Listen to South and West African music and identify features such as call and response, pulse and layered rhythms.
Sentence stems	• "One feature I noticed was..." • "This music sounds different because..." • "The call and response helps to..." • "The rhythm makes the music feel..." • "I think this music is designed to..."
End product	**Children will create their own eight-beat section of rhythm, which they will play as part of a group performance.**

Progression of Knowledge and skills

Year 5		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 4 Holi Composition to represent the festival of colour What musical choices help represent colour, celebration and emotion?	Skills	Comparing, discussing and evaluating music using detailed musical vocabulary. Representing the features of a piece of music using graphic notation, and colours, justifying their choices with reference to musical vocabulary. Developing confidence in using detailed musical vocabulary (related to the interrelated dimensions of music) to discuss and evaluate their own and others' work.			Composing a detailed piece of music from a given stimulus with voices, bodies and instruments (e.g. remix, colours, stories, drama). Selecting, discussing and refining musical choices both alone and with others, using musical vocabulary with confidence.	Working as a group to perform a piece of music, adjusting dynamics and pitch according to a graphic score, keeping in time with others and communicating with the group. Using musical vocabulary to offer constructive and precise feedback on others' performances. Combining rhythmic patterns (ostinato) into a multi-layered composition using all the interrelated dimensions of music to add musical interest.
	Knowledge	To understand that varying effects can be created using only your voice, for example by changing the pitch, dynamic or tempo of the sound made. To understand that human voices have their own individual timbre, and that this can be adapted by using the voice in different ways.		To know that the duration of a note or phrase in music can be shown using a repeated symbol or the size of a symbol on a graphic score.	To know that a vocal composition is a piece of music created only using voices. To know that a loop is a repeated rhythm or melody and is another word for ostinato.	

British Values	Purple Values	Significant Person	Key Vocabulary		Cultural Capital
Rule of law -We understand that rules and laws are there to keep everyone safe and happy and we respect them. Individual liberty- We know our human rights and responsibilities and are aware that we have freedom to make our own choices in life. Mutual respect- We respect others and expect them to show us respect. Tolerance of those with different faiths and beliefs- We respect and appreciate diversity and understand that everybody has different views and beliefs.	Unique – children express their own ideas creatively through music.	**Ravi Shankar** • His music is built around ragas, each linked to a mood, colour, time of day, or emotion — exactly what the Holi unit explores. • He is one of the most famous Indian musicians in history, making him an accessible and meaningful figure for Year 5.	dynamics graphic score inspiration layering mood pitch represent	soundtrack synesthesia tempo texture timbre visual representation vocal sounds	Children take part in a "Colour to Sound" activity, exploring how music can represent cultural celebrations such as the Holi festival. Children understand: • a real global celebration Links music to: • colour • emotions • cultural traditions Encourages appreciation of: • diversity • how music expresses meaning beyond words

Oracy opportunities	Oracy Focus Interpreting meaning and discussing atmosphere. Practical Opportunity Listen to a range of pieces and discuss how music can represent colour, movement, excitement and celebration.
Sentence stems	• "This music creates a feeling of..." • "The atmosphere changes when..." • "I think this represents celebration because..." • "The composer uses ___ to show..." • "The music reminds me of..."
End product	**Pupils perform their own piece of music in a group ensemble, following a graphic score that they have created across the unit. Children create and perform a composition inspired by the colours and celebration of Holi.**

Progression of Knowledge and skills

Year 5		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
	Skills	Recognising and confidently discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary. Comparing, discussing and evaluating music using detailed musical vocabulary. Developing confidence in using detailed musical vocabulary (related to the inter-related dimensions of music) to discuss and evaluate their own and others' work. Selecting, discussing and refining musical choices both alone and with others, using musical vocabulary with confidence.			Composing a detailed piece of music from a given stimulus with voices, bodies and instruments (Remix, Colours, Stories, Drama). Improvising coherently within a given style. Combining rhythmic patterns (ostinato) into a multi-layered composition using all the inter-related dimensions of music to add musical interest.	Working as a group to perform a piece of music, adjusting dynamics and pitch according to a graphic score, keeping in time with others and communicating with the group. Performing with accuracy and fluency from graphic and simple staff notation.
	Knowledge	To know that dance music is usually produced using electronic percussion sounds, and recordings of the music are played by DJs in clubs or at festivals. To know that a loop is a repeated rhythm or melody, and is another word for ostinato. To know that remix is music that has been changed, usually so it is suitable for dancing to.				

Unit 5 Looping and remixing How can we use loops and layers to create an exciting remix?	British Values	Purple Values	Significant Person	Key Vocabulary		Cultural Capital
	Individual Liberty – pupils have the freedom to experiment, make creative choices and develop their own musical identity through remixing.	Empowered – children independently apply their musical knowledge to create a structured remix.	**Calvin Harris** — one of the most famous electronic dance music (EDM) producers in the world and a perfect match for a scheme exploring beats, loops, structure, and digital composition.	accuracy backbeat body percussion fragment layers loop looped rhythm melody	melody line notation ostinato remix rhythm riff structure	"DJ Remix Challenge" - What children do • Become DJs and producers • Create a class remix: • group 1 → beat loop • group 2 → melody loop • group 3 → sound effects • Layer them together to build a dance track Children take part in a "DJ Remix Challenge", exploring how modern music is created using looping and layering. • Connects directly to music children hear every day (dance, pop, clubs, radio) • Helps them understand: • how modern music is created • real-world roles like DJ, producer, music editor • Makes music learning feel relevant and current

Oracy opportunities	Explaining and justifying creative choices. Practical Opportunity Groups decide which loops, sounds and effects to include.
Sentence stems	• "We chose this loop because..." • "This sound effect helps to..." • "Our remix will represent..." • "The audience will notice..." • "This layer is important because..."
End product	**Pupils create and present a final remix version of "Somewhere Over the Rainbow" using loops and layering.**

Progression of Knowledge and skills

Year 5		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 6 Musical Theatre How does musical theatre tell a story through music, movement and performance?	Skills	Recognising and confidently discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary. Comparing, discussing and evaluating music using detailed musical vocabulary. Developing confidence in using detailed musical vocabulary (related to the inter-related dimensions of music) to discuss and evaluate their own and others' work. Understanding the impact music has on them and starting to articulate the reasons for this effect using musical vocabulary.			Composing a detailed piece of music from a given stimulus with voices, bodies and instruments (Remix, Colours, Stories, Drama). Selecting, discussing and refining musical choices both alone and with others, using musical vocabulary with confidence. Suggesting and demonstrating improvements to own and others' work.	Working as a group to perform a piece of music, adjusting dynamics and pitch according to a graphic score, keeping in time with others and communicating with the group. Using musical vocabulary to offer constructive and precise feedback on others' performances. Singing songs in two or more parts, in a variety of musical styles from memory, with accuracy, fluency, control and expression.
	Knowledge	To understand that musical theatre includes both character and action songs, which explain what is going on and how characters feel.				To know that choreography means the organisation of steps or moves in a dance. To know that musical theatre uses transitions, which are short passages of music used to move between sections of the musical action.

British Values	Purple Values	Significant Person	Key Vocabulary			Cultural Capital
Mutual Respect & Tolerance – Pupils listen to and respect different ideas, performances and interpretations.	Proud – children perform confidently and share their work with others.	**Andrew Lloyd Webber** — the world-famous composer behind many of the biggest musicals ever written.	action song backdrop book musical character song choreographer composer comic opera costumes designer dialogue	director duet ensemble hip-hop musical jukebox musical librettist libretto lyricist musical director musical theatre	opera operetta performers props rock musical scene solo tempo timbre transitions	Children take part in a "Mini West End Show", experiencing how music, drama and dance come together in real-life theatre performances. Children experience: • real-world performance arts (like theatre shows) Links to: • careers (actor, singer, director) • cultural experiences (theatre trips, performances)

Oracy opportunities	Oracy Focus Analysing performance and discussing how stories are communicated. Practical Opportunity Watch and listen to extracts from musical theatre productions and discuss how performers use voice, movement and expression.
Sentence stems	• "I can tell the character is important because..." • "The performers communicate the story by..." • "The music helps the audience understand..." • "This scene is effective because..." • "The performer uses their voice to..."
End product	**Children work in groups to create and perform a short musical theatre scene, combining singing, acting and movement to tell a story.**

Progression of Knowledge and skills

Year 6		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 1 Dynamics, pitch and texture (Theme: Coast)	Skills	Discussing musical eras in context, identifying how they have influenced each other, and discussing the impact of different composers on the development of musical styles. Representing changes in pitch, dynamics and texture using graphic notation, justifying their choices with reference to musical vocabulary. Using musical vocabulary correctly when describing and evaluating the features of a piece of music. Confidently using detailed musical vocabulary (related to the inter-related dimensions of music) to discuss and evaluate their own and others work.		Recording own composition using appropriate forms of notation and/or technology. Performing with accuracy and fluency from graphic and staff notation and from their own notation.	Improvising coherently and creatively within a given style, incorporating given features. Constructively critiquing their own and others' work, using musical vocabulary. Developing melodies using rhythmic variation, transposition and changes in dynamics, pitch and texture. Composing a multi-layered piece of music from a given stimulus with voices, bodies and instruments.	Working as a group to perform a piece of music, adjusting the interrelated dimensions of music as required, keeping in time and communicating with the group. Performing a solo or taking a leadership role within a performance. Performing by following a conductor's cues and directions.
	Knowledge	To know that timbre can also be thought of as 'tone colour' and can be described in many ways e.g. warm or cold, rich or bright. To understand that texture can be created by adding or removing instruments in a piece and can create the effect of dynamic change.			To understand that improvisation means making up music 'on the spot'.	To know that the conductor beats time to help the performers work well together.

How do composers use musical elements to create a picture of a place?

British Values	Purple Values	Significant Person	Key Vocabulary		Cultural Capital
Individual Liberty – pupils use their creativity and personal interpretation to make musical choices that communicate the atmosphere and character of a place.	Reflective – children refine and improve their compositions through rehearsal and evaluation.	**Felix Mendelsohn**	classical characterise composition conductor depict dynamics	ensemble graphic score improvisation notation orchestra pitch texture	Understanding classical music and famous composers • Children listen to and appraise Mendelssohn's Fingal's Cave • They learn that: • it is a classical orchestral piece inspired by a real place (Scotland) • composers use music to depict landscapes and nature

Oracy opportunities	Oracy Focus Interpretation and musical analysis. Practical Opportunity Listen to Fingal's Cave and other sea-inspired pieces. Discuss how the composer creates images of waves, storms and movement.
Sentence stems	• "The music makes me imagine..." • "The composer creates the effect of waves by..." • "The texture changes when..." • "The dynamics suggest..." • "This section represents the sea because..."
End product	**Children collaborate to compose and perform a piece of music that represents waves, using changes in dynamics, pitch and texture inspired by Fingal's Cave.**

Progression of Knowledge and skills

Year 6		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 2 Songs of World War 2 How does music influence people's emotions during important historical events?	Skills	Discussing musical eras in context, identifying how they have influenced each other and discussing the impact of different composers on the development of musical styles. Recognising and confidently discussing the stylistic features of music and relating them to other aspects of the Arts. Representing changes in pitch, dynamics and texture using graphic notation, justifying their choices with reference to musical vocabulary. Identifying the way that features of a song can complement one another to create a coherent overall effect. Evaluating how the venue, occasion and purpose affect the way a piece of music sounds.		Performing with accuracy and fluency from grapgic and staff notation and from their own notation.	Developing melodies using rhythmic variation, transposition and changes in dynamics, pitch and texture.	Singing songs in two or more secure parts from memory, with accuracy, fluency, control and expression. Working as a group to perform a piece of music, adjusting the interrelated dimensions of music as required, keeping in time and communicating with the group. Performing by following a conductor's cues and directions. Using musical vocabulary to offer constructive feedback on others' performances.
	Knowledge	To know that "Pack up your troubles in your old kit bag" and "We'll meet again" are examples of songs popular during WW2. A Counter-subject or counter-melody provides contrast to the main melody. To know that a counter melody is different to harmony because it uses different rhythm as well as complementary notes.		To know that the Solfa syllables represent the pitches in an octave		

British Values	Purple Values	Significant Person	Key Vocabulary			Cultural Capital
Mutual Respect & Tolerance – pupils develop empathy and understanding by exploring the different experiences and emotions represented through wartime music. **Democracy** – Pupils explore how songs reflected people's experiences and shared feelings during World War 2.	Proud – children perform confidently and expressively.	**Vera Lynn** — the iconic singer whose songs became the soundtrack of Britain during the Second World War.	accuracy backing track compare contrast complement control counter-melody diaphragm dynamics era	expression features graphic score harmony harmonise lyrics melody melody line morale notate	octave parts performance technique phrase phrasing pitch purpose score Solfa Solfa ladder tempo	Understanding music linked to historical events (WWII) • Children learn that: • music played an important role in boosting morale during wartime Links music directly to: • real history and people's lived experiences Helps children understand: • how music supports communities in difficult times.

Oracy opportunities	Oracy Focus Using musical vocabulary to evaluate music. Practical Opportunity Identify melody, harmony, dynamics, tempo and mood within The White Cliffs of Dover.
Sentence stems	• "The melody is effective because..." • "The harmony creates..." • "The tempo helps communicate..." • "The dynamics change when..." • "These musical features work together to..."
End product	**Children will follow a notated musical score to perform a counter-melody alongside The White Cliffs of Dover.**

Progression of Knowledge and skills

Year 6		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 3 Film Music How does a soundtrack help bring a film to life?	Skills	Recognising and confidently discussing the stylistic features of music and relating it to other aspects of the Arts. Identifying how features of a song can complement one another to create a coherent overall effect. Understanding the impact music has on them and starting to articulate the reasons for this effect using musical vocabulary. Confidently using detailed musical vocabulary (related to the interrelated dimensions of music) to discuss and evaluate their own and others' work. Evaluating how the venue, occasion and purpose affect the way a piece of music sounds. Use musical vocabulary correctly when describing and evaluating the features of a piece of music. Representing changes in pitch, dynamics and texture using graphic notation, justifying their choices with reference to musical vocabulary.		Recording compositions using an appropriate form of notation and/or technology. Performing with accuracy and fluency from graphic and staff notation and from their own notation.	Improvising coherently and creatively within a given style, incorporating given features. Constructively critique their own and others' work, using musical vocabulary.	Working as a group to perform a piece of music, adjusting the interrelated dimensions of music as required, keeping in time and communicating with the group. Using musical vocabulary to offer constructive and precise feedback on others' performances.
	Knowledge	To know that a film soundtrack includes the background music and any songs in a film. To understand that 'major' key signatures use note pitches that sound cheerful and upbeat. To understand that 'minor' key signatures use note pitches that can suggest sadness and tension.		To know that 'graphic notation' means writing music down using your choice of pictures or symbols but 'staff notation' means music written more formally on the special lines called 'staves'.		

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Rule of law -We understand that rules and laws are there to keep everyone safe and happy and we respect them. Individual liberty- We know our human rights and responsibilities and are aware that we have freedom to make our own choices in life. Mutual respect- We respect others and expect them to show us respect.	Reflective – children refine their compositions to improve how effectively they match the film.	**John Williams** — the composer behind many of the most famous film themes ever written.	chromatics conversation evoke graphic score imagery improvise interval major	minor modulate notate pitch sound effects soundtrack tremolo unison	IChildren experience: • how music is used in films, TV and games Links learning to real-world careers: • composer • film scorer • sound designer Helps children understand: • how music influences emotions and storytelling

Oracy opportunities	Oracy Focus Explaining creative intentions. Practical Opportunity Groups decide how to represent events, characters or emotions within a film clip.
Sentence stems	• "We want the audience to feel..." • "This section will represent..." • "We chose this musical idea because..." • "The mood changes when..." • "This soundtrack will support the scene by..."
End product	**Pupils create and perform their own soundtrack to accompany a film clip, combining musical ideas developed across the unit**

Progression of Knowledge and skills

Year 6		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 4 Theme and Variation [Theme: Pop Art] How does variation help make music more interesting?	Skills	Discussing musical eras in context, identifying how they have influenced each other, and discussing the impact of different composers on the development of musical styles. Recognising and confidently discussing the stylistic features of music and relating it to other aspects of the Arts. Identifying the way that features of a song can complement one another to create a coherent overall effect. Use musical vocabulary correctly when describing and evaluating the features of a piece of music. Representing changes in pitch, dynamics and texture using graphic notation, justifying their choices with reference to musical vocabulary. Confidently using detailed musical vocabulary (related to the inter-related dimensions of music) to discuss and evaluate their own and others' work.		Performing with accuracy and fluency from graphic and staff notation and from their own notation.	Improvising coherently and creatively within a given style, incorporating given features Developing melodies using rhythmic variation, transposition and changes in dynamics, pitch and texture. Constructively critique their own and others' work, using musical vocabulary. Composing a multi-layered piece of music from a given stimulus with voices, bodies and instruments.	Working as a group to perform a piece of music, adjusting the interrelated dimensions of music as required, keeping in time and communicating with the group. Singing songs in two or more secure parts from memory, with accuracy, fluency, control and expression
	Knowledge	To know that a 'theme' is a main melody in a piece of music. To know that 'variations' in music are when a main melody is changed in some way throughout the piece. To know that 'The Young Person's Guide to the Orchestra' was written in 1945 by Benjamin Britten.		To understand that representing beats of silence or 'rests' in written music is important as it helps us play rhythms correctly.		

British Values	Purple Values	Significant Person	Key Vocabulary			Cultural Capital
Individual Liberty – pupils have the freedom to experiment and transform a musical theme, developing their own creative ideas while maintaining its recognisable features.	Reflective – children refine and improve their musical ideas through developing variations.	**The Beatles** — especially because their music and imagery were directly connected to the Pop Art movement.	3/4 time 4/4 time accidentals body percussions diaphragm legato motif orchestra percussion phrases	pitch pizzicato pulse quaver rhythm rhythmic elements section semi-quaver staccato tempo	theme TIKI-TIKI TI-TIKI TIKI-TI translate variations vocal line woodwind	Pop Art Remix Music" 🎶 What children do • Start with one simple rhythm (theme) • Each group creates a different variation: • faster/slower • louder/quieter • different instruments Link to art: • treat each version like a different colour/style (as in Pop Art)

Oracy opportunities	Oracy Focus Analysis and musical discussion. Practical Opportunity Listen to examples of theme and variation and identify what changes and what stays the same.
Sentence stems	• "The theme stays the same because..." • "The composer changes the music by..." • "This variation is different because..." • "I can still recognise the original theme because..." • "The effect of the variation is..."
End product	**Children create and present a visual (Pop Art–inspired) representation of rhythmic patterns (e.g. TIKI-TIKI, TI-TIKI, TIKI-TI) using musical notation.**

Progression of Knowledge and skills

Year 6		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
Unit 5 Baroque How do composers use structure to create complex music?	Skills	Discussing musical eras in context, identifying how they have influenced each other, and discussing the impact of different composers on the development of musical styles. Recognising and confidently discussing the stylistic features of music and relating it to other aspects of the Arts. Identifying the way that features of a song can complement one another to create a coherent overall effect. Use musical vocabulary correctly when describing and evaluating the features of a piece of music. Evaluating how the venue, occasion and purpose affects the way a piece of music sounds. Confidently using detailed musical vocabulary (related to the inter-related dimensions of music) to discuss and evaluate their own and others work. Understanding the impact music has on them and starting to articulate the reasons for this effect using musical vocabulary.		Representing changes in pitch, dynamics and texture using graphic notation, justifying their choices with reference to musical vocabulary. Recording own composition using appropriate forms of notation and/or technology and incorporating. Performing with accuracy and fluency from graphic and staff notation and from their own notation.	Improvising coherently and creatively within a given style, incorporating given features. Constructively critique their own and others' work, using musical vocabulary. Composing a multi-layered piece of music from a given stimulus with voices, bodies and instruments. Developing melodies using rhythmic variation, transposition and changes in dynamics, pitch and texture.	Working as a group to perform a piece of music, adjusting the interrelated dimensions of music as required, keeping in time and communicating with the group. Performing a solo or taking a leadership role within a performance (some children).
	Knowledge	To know that music in which very similar parts are introduced one by one to overlap is called a canon. To know that a canon is a musical structure or 'form' in which an opening melody is imitated by one or more parts coming in one by one. To know that a 'polyphonic' texture means lots of individual melodies layered together, like a canon. To know that a 'counter-subject' or 'counter-melody' provides contrast to the main melody. To know that ground bass is a repeating melody played on a bass instrument in Baroque music. To know that a counter-melody is different to harmony because it uses a different rhythm as well as complementary notes.				

British Values	Purple Values	Significant Person	Key Vocabulary		Cultural Capital
Rule of Law – pupils explore how composers use established musical structures, patterns and conventions to organise complex music.	Reflective – children refine and improve their ensemble performance. Empowered – children apply advanced musical knowledge (notation, structure) confidently.	**George Frideric Handel**	Baroque bass clef bass instrument canon counter melody counter-subject fugue ground bass improvise melodic ostinato melody musical structure	opera ostinato part pitch polyphonic oratorio recitative a round rhythmic ostinato sharp note staff notation subject texture	Children take part in a "Baroque Ensemble" activity, exploring how music was structured and performed in the Baroque period. Children understand: • music from a different historical period Links learning to: • classical concerts • orchestra music they may hear in real life

Oracy opportunities	Oracy Focus Analysis and discussion. Practical Opportunity Listen to Baroque music and identify key features such as polyphony, canon, counter-melody and ground bass.
Sentence stems	• "One feature of Baroque music is..." • "I can hear different parts because..." • "The texture sounds..." • "This piece is characteristic of the Baroque period because..." • "The composer creates interest by..."
End product	**Children perform a Baroque-style piece (e.g. Funky Fugue) in multiple parts.**

Progression of Knowledge and skills

Year 6		Listening and Evaluating	Creating Sounds	Notation	Improvising and Composing	Performing – singing and playing
	Skills	Recognising and confidently discussing the stylistic features of music and relating it to other aspects of the Arts. Identifying the way that features of a song can complement one another to create a coherent overall effect. Use musical vocabulary correctly when describing and evaluating the features of a piece of music. Evaluating how the venue, occasion and purpose affects the way a piece of music sounds.		Recording own composition using appropriate forms of notation and/or technology and incorporating. Performing with accuracy and fluency from graphic and staff notation and from their own notation.	Improvising coherently and creatively within a given style, incorporating given features. Constructively critique their own and others' work, using musical vocabulary. Composing a multi-layered piece of music from a given stimulus with voices, bodies and instruments. Composing an original song, incorporating lyric writing, melody writing and the composition of accompanying features, within a given structure.	Working as a group to perform a piece of music, adjusting the interrelated dimensions of music as required, keeping in time and communicating with the group. Performing a solo or taking a leadership role within a performance. Performing by following a conductor's cues and directions. Using musical vocabulary to offer constructive and precise feedback on others' performances. Singing songs in two or more secure parts from memory, with accuracy, fluency, control and expression.
	Knowledge			To know that chord progressions are represented in music by Roman numerals. To understand that all types of music notation show note duration.	To know that a melody can be adapted by changing its dynamics, pitch or tempo. To know that a chord progression is a sequence of chords that repeats throughout a song.	

Unit 6 Composing and performing a Leavers' song What memories and emotions can music help us share?	British Values	Purple Values	Significant Person	Key Vocabulary			Cultural Capital
	Democracy We all have a voice within school and society. Rule of law -We understand that rules and laws are there to keep everyone safe and happy and we respect them. Individual liberty- We know our human rights and responsibilities and are aware that we have freedom to make our own choices in life. Mutual respect- We respect others and expect them to show us respect.	Reflective – children reflect on their primary school experience through lyrics and composition. Proud – children confidently perform a meaningful final piece.	**Lin-Manuel Miranda** • He writes uplifting, emotional songs that explore themes of change, growth, courage, and moving on — perfect for a Year 6 leavers' context. • His music blends catchy melodies, rhythm, rap, and strong storytelling, which aligns with the creative songwriting pupils do in this unit. • Children already know his work from Moana, Encanto, and Hamilton, making him instantly engaging.	allegro arrangement backing track chorus chord progression compose crescendo diminuendo dynamics	evaluate forte largo lyrics melody mood musical features notation piano	poetic structure repetitive rhyme ritardando tempo sequence stave notation structure upbeat verse	Children take part in a "Leavers' Showcase", understanding how music is used to celebrate important life events. Children experience: • a real performance event with purpose and audience Connects learning to: • real-life celebrations and traditions

Oracy opportunities	Oracy Focus Constructive feedback and improvement. Practical Opportunity Evaluate rehearsals and identify strengths and next steps.
Sentence stems	• "The performance is successful because..." • "We could improve this section by..." • "The lyrics were clear when..." • "The group stayed together because..." • "The strongest feature is..."
End product	**Children compose and perform a complete leavers' song, including lyrics, melody and accompaniment**