



Music Progression of Knowledge

Disciplinary Overview of Music in Primary School

Music education in primary school, as outlined in the national curriculum, encompasses a broad spectrum of musical experiences, encompassing a range of disciplines and fostering a holistic understanding of music. The primary goals of music education at this stage are to:

1. 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. (National Curriculum, 2014)
2. Learn to sing and to use their voices, to create and compose music on their own and with others. (National Curriculum, 2014)
3. Have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence. (National Curriculum, 2014)

Substantive Overview of Music in Primary School

The substantive aspects of music education in primary school, as aligned with the national curriculum, encompass a variety of musical elements and experiences:

1. **Singing:** Children are encouraged to sing a wide range of songs, from traditional folk songs to contemporary tunes, while developing proper vocal technique and musicianship. (National Curriculum, 2014)
2. **Playing Instruments:** Students are introduced to various instruments, both tuned and unpitched, and gain basic playing skills, fostering an appreciation for instrumental music. (National Curriculum, 2014)
3. **Composing:** Children are encouraged to explore their creativity through composing their own melodies, rhythms, and simple pieces, developing an understanding of musical structure. (National Curriculum, 2014)
4. **Listening:** Students engage in active listening to a diverse range of musical genres, from classical to jazz to world music, developing critical listening skills and an appreciation for different musical styles. (National Curriculum, 2014)
5. **Music Appreciation:** Children are guided in understanding the cultural context and historical significance of music, fostering a broader appreciation for the role of music in society. (National Curriculum, 2014)

Pedagogical Approaches

Music education in primary school should employ a variety of pedagogical approaches to engage and motivate young learners, as encouraged by the national curriculum:

1. **Use of technology:** Music technology can be used to create, record, and manipulate sounds, providing a stimulating and engaging learning environment. (National Curriculum, 2014)
2. **Performance opportunities:** Regular performance opportunities, both formal and informal, encourage children to develop confidence and self-expression through music.
3. **Music in the community:** Engaging with local musicians and music organizations can provide real-world experiences and foster a sense of community engagement.
4. **Music and wellbeing:** Music can be used to promote relaxation, stress reduction, and emotional expression, contributing to overall wellbeing.

Assessment

Assessment in primary school music education focuses on formative and summative evaluations, as outlined in the national curriculum:

1. Formative assessment: Ongoing observations, teacher feedback, and self-reflection provide continuous feedback for students to track their progress and make necessary adjustments.
2. Summative assessment: End-of-unit or term assessments evaluate students' overall understanding of musical concepts and their ability to apply their skills in performance or composition.

Conclusion

Music education in primary school, as guided by the national curriculum, plays a vital role in fostering a lifelong appreciation for music, developing creativity, and enhancing cognitive, social, and emotional development. By integrating music into a holistic learning environment, primary schools provide children with the foundation to explore, express themselves, and connect with the world through the power of music.

Reference

Department for Education. (2014). National curriculum in England: Music programmes of study. Retrieved from <https://www.gov.uk/government/publications/teaching-music-in-schools>

National Curriculum Programmes of Study

KS1

Pupils should be taught to:

- ♣ Use their voices expressively and creatively by singing songs and speaking chants and rhymes
- ♣ Play tuned and untuned instruments musically
- ♣ Listen with concentration and understanding to a range of high-quality live and recorded music
- ♣ Experiment with, create, select and combine sounds using the inter-related dimensions of music.

KS2

Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.

Pupils should be taught to:

- ♣ Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
- ♣ Improvise and compose music for a range of purposes using the inter-related dimensions of music
- ♣ Listen with attention to detail and recall sounds with increasing aural memory
- ♣ Use and understand staff and other musical notations
- ♣ Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
- ♣ Develop an understanding of the history of music

Termly Units

| | A | | B | |
|-----------|--|---------------------------------|--|--------------------------------------|
| | 6 weeks | | 6 weeks | |
| | 3 weeks | 3 weeks | 3 weeks | 3 weeks |
| Term 1 | | | | |
| Nursery | Let's be friends | | Travel and movement | |
| Reception | I've got a grumpy face | The sorcerer's apprentice | Witch, witch | Row, row, row your boat |
| Year 1 | Menu song* | | Colonel Hathi's march | Magical musical aquarium |
| Year 2 | Tony Chestnut* | | Carnival of the animals | Composing music inspired by birdsong |
| Year 3 | I've been to Harlem* | | Nao chariya de/Mingulay boat song | Sound symmetry |
| Year 4 | This little light of mine* | | 'Theme' from The Pink Panther | Composing with colour |
| Year 5 | What shall we do with the drunken sailor?* | | Why we sing | Introduction to songwriting |
| Year 6 | Hey, Mr Miller* | | Shadows | Composing for protest! |
| Term 2 | | | | |
| Nursery | This is me | | Animal tea party | |
| Reception | Bird spotting: Cuckoo polka | Shake my sillies out | Up and down | Five fine bumble bees |
| Year 1 | Football* | | 'Dawn' from Sea interludes | Musical conversations |
| Year 2 | Grandma rap* | | Orawa | Trains |
| Year 3 | Latin dance (Classroom percussion)* | | 'March' from The nutcracker | From a railway carriage |
| Year 4 | The doot doot song (Classroom percussion)* | | Fanfare for the common man | Spain |
| Year 5 | Madina tun nabi* | | Building a groove | Época |
| Year 6 | Dona nobis pacem* | | You to me are everything | Twinkle variations |
| Term 3 | | | | |
| Nursery | I've got feelings | | Let's jam! | |
| Reception | Down there under the sea | It's oh so quiet | Slap clap clap | Bow, bow, bow Belinda |
| Year 1 | Dancing and drawing to Nautilus | Cat and mouse | Come dance with me* | |
| Year 2 | Swing-a-long with Shostakovich | Charlie Chaplin | Tańczymy labada * | |
| Year 3 | Just three notes | Samba with Sérgio | Fly with the stars (Classroom percussion)* | |
| Year 4 | Global pentatonics | The horse in motion | Favourite song (Classroom percussion)* | |
| Year 5 | Balinese gamelan | Composing in ternary form | Kisne banaaya* | |
| Year 6 | Race! | Exploring identity through song | Ame sau vala tara bal* | |

* Progression units

Progression of Skills Year by Year

By the end of Reception pupils should be able to:

- Have an awareness of sound, rhythm, and pitch.
- Sing a variety of songs, including traditional and contemporary songs.
- Explore the use of percussion instruments.
- Move to music and express themselves through dance.

By the end of Year 1 pupils should be able to:

- Have a basic understanding of musical notation.
- Sing in tune and with a range of dynamics and articulations.
- Play simple melodies on tuned and untuned instruments.
- Compose simple pieces using basic musical structures.

By the end of Year 2 pupils should be able to:

- Identify and describe different types of music.
- Sing in a variety of keys and with different vocal techniques.
- Play more complex rhythms and melodies on instruments.
- Compose pieces using a wider range of musical elements.

By the end of Year 3 pupils should be able to:

- Improvise and create music with increasing independence.
- Have an understanding of musical harmony.
- Perform in small ensembles and large groups.
- Use technology to create and manipulate sounds.

By the end of Year 4 pupils should be able to:

- Analyze and evaluate a variety of musical works.
- Understand different musical styles, including classical, folk, and pop.
- Have an understanding of music theory, including notation and chord progressions.
- Compose more sophisticated pieces using a wider range of musical elements.

By the end of Year 5 pupils should be able to:

- Perform music from different cultures and periods.
- Make use of technology in music production.
- Have an understanding of the role of music in society.
- Compose pieces that reflect their own musical interests and ideas.

By the end of Year 6 pupils should be able to:

- Write and arrange music for a variety of ensembles.
- Deliver presentations about different musical topics.
- Conduct and lead musical performances.
- Have a personal passion for music.

Adapting the curriculum for pupils with SEND in Music

- Adaptive teaching takes place.
- For sensory or physically impaired pupils, history learning may necessitate enlarging texts, using clear fonts, using visual overlays, or audio description of images.
- Dyslexic pupils may benefit from well-spaced print.
- Teachers identify and break down the components of the subject curriculum into manageable chunks for pupils who find learning more difficult, particularly those with cognition and learning needs. These may be smaller 'steps' than those taken by other pupils to avoid overloading the working memory.
- A variety of additional scaffolds may be used in lessons, such vocabulary banks, additional visual stimuli or adult support.

Disciplinary and Substantive Knowledge KS1

Reception Key

| National Curriculum for Music KS1 (for Reception) | | |
|--|---|---|
| Programme of study | 1 | Pupils use their voices expressively and creatively by singing songs and speaking chants and rhymes. |
| | 2 | Pupils play tuned and untuned instruments musically. |
| | 3 | Pupils listen with concentration and understanding to a range of high-quality live and recorded music. |
| | 4 | Pupils experiment with, create, select, and combine sounds using the inter-related dimensions of music. |
| Statutory Framework for the Early Years Foundation Stage | | |
| Communication & Language | a | Listen attentively and respond to what they hear with relevant questions, comments, and actions. |
| | b | Participate in small group, class and one-to-one discussions, offering their own ideas, using recently introduced vocabulary. |
| Personal, Social, & Emotional Development | a | Give focused attention to what the teacher says, responding appropriately even when engaged in activity, and show an ability to follow instructions involving several ideas or actions. |
| | b | Work and play cooperatively and take turns with others. |
| Physical Development | a | Negotiate space and obstacles safely, with consideration for themselves and others. |
| | b | Use a range of small tools (e.g. instrument beaters). |
| Literacy | a | Use and understand recently introduced vocabulary during discussions about stories, non-fiction, rhymes, and poems, and during role play. |
| Mathematics | | |
| Understanding the World | | |
| Expressive Arts & Design | a | Perform songs, rhymes, poems, and stories with others, and – when appropriate – try to move in time with music. |

Reception Autumn Term/Term 1

| Title | <i>I've got a grumpy face</i> | <i>The sorcerer's apprentice</i> | <i>Witch, witch</i> | <i>Row, row, row your boat</i> |
|--|-------------------------------|--|---|----------------------------------|
| Number of lessons | 3 | 3 | 3 | 3 |
| Musical focus | Timbre, beat, pitch contour. | Musical storytelling, louder/quieter, faster/slower, higher/lower, timbre. | Call-and-response, pitch (la-so-mi-do), timbre. | Beat, pitch (step/leap), timbre. |
| National Curriculum for Music | | | | |
| Programme of study | ✓ | | ✓ | ✓ |
| | | | ✓ | ✓ |
| | ✓ | ✓ | | |
| | ✓ | | | |
| Statutory Framework for the Early Years Foundation Stage | | | | |
| Communication & Language | a + b | a | a | a + b |
| Personal, Social, & Emotional Development | a + b | a | a + b | a |
| Physical Development | a + b | a | a + b | a + b |
| Literacy | a | a | | a |
| Mathematics | | | | |
| Understanding the World | | | | |
| Expressive Arts & Design | a | | a | a |

Reception Spring Term/Term 2

| Title | Bird spotting: <i>Cuckoo polka</i> | <i>Shake my sillies out</i> | <i>Up and down</i> | <i>Five fine bumble bees</i> |
|--|--|--|--|---|
| Number of lessons | 3 | 3 | 3 | 3 |
| Musical focus | Active listening, beat, pitch (so-mi), vocal play. | Timbre, pitch (higher/lower), tempo (faster/slower), beat. | Pitch contour rising and falling, classical music. | Timbre, tempo, structure (call-and-response), active listening. |
| National Curriculum for Music | | | | |
| Programme of study | ✓ | ✓ | ✓ | ✓ |
| | | ✓ | ✓ | ✓ |
| | ✓ | ✓ | ✓ | ✓ |
| | | ✓ | | ✓ |
| Statutory Framework for the Early Years Foundation Stage | | | | |
| Communication & Language | a | a + b | a + b | a + b |
| Personal, Social, & Emotional Development | a + b | a + b | a + b | a + b |
| Physical Development | a | b | a | a + b |
| Literacy | | a | a | a |
| Mathematics | | | | |
| Understanding the World | | | | |
| Expressive Arts & Design | a | a | a | a |

Reception Summer Term/Term 3

| Title | <i>Down there under the sea</i> | <i>It's oh so quiet</i> | <i>Slap clap clap</i> | <i>Bow, bow, bow Belinda</i> |
|--|--|---|---|---|
| Number of lessons | 3 | 3 | 3 | 3 |
| Musical focus | Timbre, structure, active listening, tune moving in step (stepping notes), soundscape. | Dynamics, timbre, musical storytelling, improvising and composing, exploring instruments. | Music in 3-time, beat, composing and playing. | Beat, active listening, instrumental accompaniment. |
| National Curriculum for Music | | | | |
| Programme of study | ✓ | ✓ | ✓ | ✓ |
| | ✓ | ✓ | ✓ | ✓ |
| | ✓ | ✓ | ✓ | ✓ |
| | | ✓ | | |
| Statutory Framework for the Early Years Foundation Stage | | | | |
| Communication & Language | a + b | a + b | a + b | a + b |
| Personal, Social, & Emotional Development | a + b | a | a + b | a + b |
| Physical Development | b | a + b | a + b | a + b |
| Literacy | a | a | | |
| Mathematics | | | | |
| Understanding the World | | | | |
| Expressive Arts & Design | a | a | a | a |

Year 1 Key

| National Curriculum KS1 | | |
|-----------------------------------|---|--|
| Programme of study | 1 | Pupils use their voices expressively and creatively by singing songs and speaking chants and rhymes. |
| | 2 | Pupils play tuned and untuned instruments musically. |
| | 3 | Pupils listen with concentration and understanding to a range of high-quality live and recorded music. |
| | 4 | Pupils experiment with, create, select, and combine sounds using the inter-related dimensions of music. |
| Model Music Curriculum Statements | | |
| Singing | a | Sing simple chants and rhymes from memory, singing collectively and at the same pitch, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in. |
| | b | Sing songs with a very small range (mi-so), then slightly wider. Include pentatonic songs |
| | c | Sing a wide range of call-and-response songs to control vocal pitch and to match the pitch they hear with accuracy. |
| Listening | a | Develop knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing. |
| | b | Listen to recorded performances. |
| Composing | a | Improvise simple vocal chants using question-and-answer phrases. |
| | b | Create musical sound effects and short sequences of sounds in response to a stimulus (e.g. a rainstorm or a train journey). Combine to make a story using classroom instruments or sound-makers. |
| | c | Understand the difference between creating a rhythm pattern and a pitch pattern. |
| | d | Invent, retain, and recall rhythm and pitch patterns and perform these for others, taking turns. |
| | e | Use music technology to capture, change, and combine sounds. |
| | f | Recognise how graphic notation can represent created sounds. Explore and invent own symbols. |
| Musicianship: Pulse/beat | a | Walk, move, or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. |
| | b | Use body percussion and classroom percussion, playing repeated patterns (ostinati) and short pitched patterns on tuned instruments to maintain a steady beat. |
| | c | Respond to the pulse in recorded/live music through movement and dance. |
| Musicianship: Rhythm | d | Perform short copycat rhythm patterns accurately, led by the teacher. |
| | e | Perform short repeating rhythm patterns while keeping in time with a steady beat. |
| | f | Perform word-pattern chants; create, retain and perform their own rhythm patterns. |
| Musicianship: Pitch | g | Listen to sounds in the local school environment comparing high and low sounds. |
| | h | Sing familiar songs in both low and high voices and talk about the difference in sound. |
| | i | Explore percussion sounds to explore storytelling. |
| | j | Follow pictures and symbols to guide singing and playing e.g. 4 dots = 4 taps on the drum. |

Year 1 Autumn Term/Term 1

| Title | | <i>Menu song</i> | <i>Colonel Hathi's march</i> | <i>Magical musical aquarium</i> |
|-------------------------------|---|--|--|---|
| Number of lessons | | 6 | 3 | 3 |
| Musical focus | | Active listening (movement), beat, (echo singing, showing pitch moving), progression snapshot 1. | Timbre, tempo, dynamics, pitch, classical music. | Timbre, pitch, structure, graphic symbols, classical music. |
| National Curriculum for Music | | | | |
| Programme of study | 1 | ✓ | | ✓ |
| | 2 | ✓ | ✓ | ✓ |
| | 3 | ✓ | ✓ | ✓ |
| | 4 | ✓ | ✓ | ✓ |
| Model Music Curriculum | | | | |
| Singing | | b + c | | b + c |
| Listening | | b | a + b | b |
| Composing | | b | b | b + f |
| Musicianship: Pulse/beat | | a + b + c | a + c | |
| Musicianship: Rhythm | | | | |
| Musicianship: Pitch | | | | i |

Year 1 Spring Term/Term 2

| Title | | <i>Football</i> | <i>'Dawn' from Sea interludes</i> | Musical conversations |
|-------------------------------|---|---|---|---|
| Number of lessons | | 6 | 3 | 3 |
| Musical focus | | Beat, ostinato, pitched/unpitched patterns, mi-re-do (notes E-D-C), progression snapshot 2. | Beat, active listening (singing game, musical signals, movement), 20th century classical music. | Question-and-answer, timbre, graphic score. |
| National Curriculum for Music | | | | |
| Programme of study | 1 | ✓ | ✓ | |
| | 2 | ✓ | | ✓ |
| | 3 | ✓ | ✓ | ✓ |
| | 4 | ✓ | | ✓ |
| Model Music Curriculum | | | | |
| Singing | | a + b + c | c | |
| Listening | | | a + b | b |
| Composing | | a + c + d | | b + d + f |
| Musicianship: Pulse/beat | | b | a + c | |
| Musicianship: Rhythm | | d + f | | |
| Musicianship: Pitch | | | | i + j |

Year 1 Summer Term/Term 2

| Title | | Dancing and drawing to <i>Nautilus</i> | Cat and mouse | <i>Come dance with me</i> |
|-------------------------------|---|---|--|--|
| Number of lessons | | 3 | 3 | 6 |
| Musical focus | | Active listening (musical signals, internalising beat, draw to music, movement/actions) electronic music. | Mood, tempo, dynamics, rhythm, timbre, dot notation. | Call-and-response, echo singing and playing, playing percussion, crotchet, quavers, crotchet rest, developing beat skills, progression snapshot 3. |
| National Curriculum for Music | | | | |
| Programme of study | 1 | | ✓ | ✓ |
| | 2 | | ✓ | ✓ |
| | 3 | ✓ | ✓ | ✓ |
| | 4 | | ✓ | ✓ |
| Model Music Curriculum | | | | |
| Singing | | | a + b | b + c |
| Listening | | a + b | b | b |
| Composing | | | d + f | c + d |
| Musicianship: Pulse/beat | | a + c | a + b + c | b |
| Musicianship: Rhythm | | | e + f | d + e + f |
| Musicianship: Pitch | | i | i | |

Year 2 Key

| National Curriculum KS1 | | |
|-----------------------------------|---|---|
| Programme of study | 1 | Pupils use their voices expressively and creatively by singing songs and speaking chants and rhymes. |
| | 2 | Pupils play tuned and untuned instruments musically. |
| | 3 | Pupils listen with concentration and understanding to a range of high-quality live and recorded music. |
| | 4 | Pupils experiment with, create, select, and combine sounds using the inter-related dimensions of music. |
| Model Music Curriculum Statements | | |
| Singing | a | Sing songs regularly with a pitch range of do-so (e.g. C-G) with increasing vocal control. |
| | b | Sing songs with a small pitch range, pitching accurately. |
| | c | Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. <i>crescendo</i> , <i>decrescendo</i> , pause). |
| Listening | a | Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing. |
| | b | Listen to recorded performances. |
| Composing | a | Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch). |
| | b | Work with a partner to improvise simple question-and-answer phrases, to be sung and played on untuned percussion, creating a musical conversation. |
| | c | Use graphic symbols, dot notation, and stick notation, as appropriate, to keep a record of composed pieces. |
| | d | Use music technology to capture, change, and combine sounds. |
| Musicianship: Pulse/beat | a | Understand that the speed of the beat can change, creating a faster or slower pace (tempo). |
| | b | Mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo. |
| | c | Walk in time to the beat of a piece of music or song. Know the difference between left and right to support coordination and shared movement with others. |
| | d | Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats. |
| | e | Identify the beat groupings in familiar music that they sing regularly and listen to. |
| Musicianship: Rhythm | f | Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. |
| | g | Create rhythms using word phrases as a starting point. |
| | h | Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers, and crotchets rests. |
| | i | Create and perform their own chanted rhythm patterns with the same stick notation. |
| Musicianship: Pitch | j | Play a range of singing games based on the cuckoo interval (so-mi) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument, or backing track. |
| | k | Sing short phrases independently within a singing game or short song. |
| | l | Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low). |
| | m | Recognise dot notation and match it to 3-note tunes played on tuned percussion. |

Year 2 Autumn Term/Term 1

| Title | | <i>Tony Chestnut</i> | <i>Carnival of the animals</i> | Composing music inspired by birdsong |
|-------------------------------|---|--|--|---|
| Number of lessons | | 6 | 3 | 3 |
| Musical focus | | Beat, rhythm, melody, echo, call-and-response, tuned and untuned percussion, progression snapshot 1. | Timbre, tempo, dynamics, pitch, classical music. | Composing using a non-musical stimulus, creating music inspired by birds and birdsong, improvising and playing a solo on instruments. |
| National Curriculum for Music | | | | |
| Programme of study | 1 | ✓ | | |
| | 2 | ✓ | ✓ | ✓ |
| | 3 | ✓ | ✓ | ✓ |
| | 4 | ✓ | ✓ | ✓ |
| Model Music Curriculum | | | | |
| Singing | | a + b | | |
| Listening | | | a + b | a + b |
| Composing | | b | a | a |
| Musicianship: Pulse/beat | | b | a | |
| Musicianship: Rhythm | | f | | |
| Musicianship: Pitch | | j + l | l | j + k |

Year 2 Spring Term/Term 2

| Title | | <i>Grandma rap</i> | <i>Orawa</i> | Trains |
|-------------------------------|---|---|--|---|
| Number of lessons | | 6 | 3 | 3 |
| Musical focus | | Duration (crotchet, quavers, crotchet rest), unison, round, progression snapshot 2. | Beat, rhythm, repetition, structure, 20th century classical music. | To create music inspired by train travel, volume/ dynamics (<i>crescendo</i> , <i>diminuendo</i>), speed/ tempo (<i>accelerando</i> , <i>ritenuto</i>). |
| National Curriculum for Music | | | | |
| Programme of study | 1 | ✓ | ✓ | |
| | 2 | ✓ | | ✓ |
| | 3 | ✓ | ✓ | ✓ |
| | 4 | ✓ | ✓ | ✓ |
| Model Music Curriculum | | | | |
| Singing | | a + b | | c |
| Listening | | b | a + b | b |
| Composing | | d | b | a |
| Musicianship: Pulse/beat | | a + b + c + d | a + b | a + b |
| Musicianship: Rhythm | | h + i | f + g | h |
| Musicianship: Pitch | | i | | |

Year 2 Summer Term/Term 3

| Title | | Swing-a-long with Shostakovich | Charlie Chaplin | <i>Tańczymy labada</i> |
|-------------------------------|---|--|--|---|
| Number of lessons | | 3 | 3 | 6 |
| Musical focus | | 2- and 3-time, beat, beat groupings, 20th century classical music. | To create music to accompany a short film featuring Charlie Chaplin, pitch (high and low), duration (long and short), dynamics/volume (loud and soft). | Singing games, traditional Polish dances, follow a changing beat and tempo, playing a percussion accompaniment, body percussion patterns, progression snapshot 3. |
| National Curriculum for Music | | | | |
| Programme of study | 1 | ✓ | | ✓ |
| | 2 | | | ✓ |
| | 3 | ✓ | | ✓ |
| | 4 | | ✓ | |
| Model Music Curriculum | | | | |
| Singing | | a + b | | a + b |
| Listening | | a + b | a + b | a + b |
| Composing | | | a + c | |
| Musicianship: Pulse/beat | | b + c + d + e | | a + b + c + e |
| Musicianship: Rhythm | | | | f |
| Musicianship: Pitch | | | l | k |

Year 3 Key

| National Curriculum KS2 | | |
|-----------------------------------|---|--|
| Programme of study | 1 | Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. |
| | 2 | Improvise and compose music for a range of purposes using the inter-related dimensions of music. |
| | 3 | Listen with attention to detail and recall sounds with increasing aural memory. |
| | 4 | Use and understand staff and other musical notations. |
| | 5 | Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians. |
| | 6 | Develop an understanding of the history of music. |
| Model Music Curriculum Statements | | |
| Singing | a | Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so, tunefully and with expression. Perform <i>forte and piano</i> , loud and soft. |
| | b | Perform actions confidently and in time to a range of action songs. |
| | c | Walk, move, or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. |
| Listening | a | Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing. |
| | b | Listen to recorded performances. |
| Composing: Improvise | a | Become more skilled in improvising (using voices, tuned and untuned percussion, and other instruments), inventing short ‘on-the-spot’ responses using a limited note-range. |
| | b | Structure musical ideas (e.g. using echo or question-and-answer phrases) to create music that has a beginning, middle, and end. Pupils should compose in response to different stimuli e.g. stories, verse, images (paintings and photographs), and musical sources. |
| Composing: Compose | c | Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re, and mi). |
| | d | Compose song accompaniments on untuned percussion using known rhythms and note values. |
| Performing | a | Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. |
| | b | Play and perform melodies following staff notation using a small range (e.g. do-mi or C-E) as a whole class or in small groups. |
| | c | Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi. |
| | d | Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; <i>allegro</i> and <i>adagio</i> , fast and slow. Extend to question-and-answer phrases. |
| Performing: Reading notation | e | Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch. |
| | f | Introduce and understand the differences between crotchets and paired quavers. |
| | g | Apply word chants to rhythms, understanding how to link each syllable to one musical note. |

Year 3 Autumn Term/Term 1

| Title | | <i>I've been to Harlem</i> | <i>Nao chariya de/Mingulay boat song</i> | Sound symmetry |
|-------------------------------|---|--|--|--|
| Number of lessons | | 6 | 3 | 3 |
| Musical focus | | Pitch shape, ostinato, round, pentatonic, call-and-response, progression snapshot 1. | Bengali/Scottish folk songs, comparing songs from different parts of the world, beat, tempo, 3/4, 4/4. | Structure (symmetry and pattern in melody, ternary form), melody, accompaniment. |
| National Curriculum for Music | | | | |
| Programme of study | 1 | ✓ | | ✓ |
| | 2 | ✓ | | ✓ |
| | 3 | ✓ | ✓ | ✓ |
| | 4 | ✓ | | ✓ |
| | 5 | ✓ | ✓ | |
| | 6 | | ✓ | |
| Model Music Curriculum | | | | |
| Singing | | a + b | | a |
| Listening | | b | a + b | |
| Composing: Improvise | | a | | a + b |
| Composing: Compose | | d | | |
| Performing | | b + d | | |
| Reading notation | | e | | |

Year 3 Spring Term/Term 3

| Title | | <i>Latin dance</i> (Classroom percussion) | <i>'March' from The nutcracker</i> | From a railway carriage |
|-------------------------------|---|--|--|---|
| Number of lessons | | 6 | 3 | 3 |
| Musical focus | | Salsa, beat, clave rhythm, timbre, chords, rhythm pattern, progression snapshot 2. | Rondo structure, beat, higher/lower, staccato, call-and-response, romantic ballet music. | Structure (repetition, round, pattern), texture (layers, unison), timbre beat, classical music. |
| National Curriculum for Music | | | | |
| Programme of study | 1 | ✓ | | ✓ |
| | 2 | ✓ | | ✓ |
| | 3 | ✓ | ✓ | ✓ |
| | 4 | ✓ | | ✓ |
| | 5 | ✓ | ✓ | ✓ |
| | 6 | ✓ | ✓ | |
| Model Music Curriculum | | | | |
| Singing | | a | c | |
| Listening | | a + b | a + b | a + b |
| Composing: Improvise | | | | a + b |
| Composing: Compose | | | | |
| Performing | | a | | |
| Reading notation | | | | |

Year 3 Summer Term/Term 3

| Title | | Just three notes | Samba with Sérgio | <i>Fly with the stars</i> (Classroom percussion) |
|-------------------------------|---|--|---|---|
| Number of lessons | | 3 | 3 | 6 |
| Musical focus | | Pitch (notes C-D-E), durations (crotchet, quaver, semiquaver, crotchet rest), rhythm patterns, structure, minimalism, score, dot notation. | Samba, carnival, fanfare, call-and-response, beat, percussion, word rhythms, music and community. | Minor and major chords (A minor, C major), chord, dot notation, durations (crotchet, quavers, crotchet rest), progression snapshot 3. |
| National Curriculum for Music | | | | |
| Programme of study | 1 | ✓ | ✓ | ✓ |
| | 2 | ✓ | | ✓ |
| | 3 | ✓ | ✓ | ✓ |
| | 4 | ✓ | ✓ | ✓ |
| | 5 | ✓ | ✓ | |
| | 6 | ✓ | ✓ | |
| Model Music Curriculum | | | | |
| Singing | | | b + c | a + b |
| Listening | | a + b | a + b | |
| Composing: Improvise | | | | |
| Composing: Compose | | c | | c |
| Performing | | a + b + c | | a |
| Reading notation | | e + f + g | | f + g |

Year 4 Key

| National Curriculum KS2 | | |
|-----------------------------------|---|---|
| Programme of study | 1 | Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. |
| | 2 | Improvise and compose music for a range of purposes using the inter-related dimensions of music. |
| | 3 | Listen with attention to detail and recall sounds with increasing aural memory. |
| | 4 | Use and understand staff and other musical notations. |
| | 5 | Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians. |
| | 6 | Develop an understanding of the history of music. |
| Model Music Curriculum Statements | | |
| Singing | a | Continue to sing a broad range of unison songs with the range of an octave (do–do), pitching the voice accurately and following directions for getting louder (<i>crescendo</i>) and quieter (<i>decrescendo</i>). |
| | b | Sing rounds and partner songs in different time signatures (2, 3 and 4 time) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony. |
| Listening | a | Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing. |
| | b | Listen to recorded performances. |
| Composing: Improvise | a | Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (<i>legato</i>) and detached (<i>staccato</i>). |
| | b | Begin to make compositional decisions about the overall structure of improvisations and continue this process in composition tasks. |
| Composing: Compose | c | Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions. |
| | d | Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest, and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars. |
| | e | Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. |
| | f | Introduce major and minor chords. |
| | g | Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work. |
| | h | Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, technology. |
| Performing | a | Develop facility in the basic skills of a selected musical instrument over a sustained learning period. |
| | b | Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups. |
| | c | Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts. |
| | d | Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A). |
| Performing: Reading notation | e | Introduce and understand the differences between minims, crotchets, paired quavers, and rests. |
| | f | Read and perform pitch notation within a defined range (e.g. C–G/do–so). |
| | g | Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble. |

Year 4 Autumn Term/Term 1

| Title | | <i>This little light of mine</i> | <i>The Pink Panther theme</i> | Composing with colour |
|-------------------------------|---|--|---|---|
| Number of lessons | | 6 | 3 | 3 |
| Musical focus | | Pentatonic scale, Gospel music, off-beat, rhythm, call-and-response, progression snapshot 1. | Timbre, tempo, rhythm, dynamics, atmosphere, music from a film. | Creating music inspired by colour and art, composing using a non-musical stimulus, timbre, dynamics, rhythm, texture, suite, graphic score. |
| National Curriculum for Music | | | | |
| Programme of study | 1 | ✓ | | ✓ |
| | 2 | ✓ | ✓ | ✓ |
| | 3 | ✓ | ✓ | ✓ |
| | 4 | | | ✓ |
| | 5 | ✓ | ✓ | ✓ |
| | 6 | ✓ | | |
| Model Music Curriculum | | | | |
| Singing | | a | | |
| Listening | | a + b | a + b | b |
| Composing: Improvise | | a | | |
| Composing: Compose | | | e + h | e + g + h |
| Instrumental performance | | | | |
| Reading notation | | | | |

Year 4 Spring Term/Term 2

| Title | | <i>The doot doot song</i> (Classroom percussion) | <i>Fanfare for the common man</i> | Spain |
|-------------------------------|---|--|--|---|
| Number of lessons | | 6 | 3 | 3 |
| Musical focus | | Chords (A minor, C and F major), acoustic guitar style, song structure, relaxed swing feel, 2-bar phrases, progression snapshot 2. | Fanfare, timbre, dynamics, texture, silence. | To create music inspired by Spain, habanera rhythm, triplet rhythm, fitting two rhythms together, count musically, structure ideas. |
| National Curriculum for Music | | | | |
| Programme of study | 1 | ✓ | ✓ | ✓ |
| | 2 | ✓ | ✓ | ✓ |
| | 3 | ✓ | ✓ | ✓ |
| | 4 | ✓ | ✓ | ✓ |
| | 5 | ✓ | ✓ | ✓ |
| | 6 | ✓ | | ✓ |
| Model Music Curriculum | | | | |
| Singing | | a + b | b | |
| Listening | | a + b | b | a + b |
| Composing: Improvise | | | a + b | a |
| Composing: Compose | | | e + g | c + e |
| Instrumental performance | | a + c | | b + c + d |
| Reading notation | | | | f + g |

Year 4 Summer Term/Term 3

| Title | | Global pentatonics | The horse in motion | <i>Favourite song</i> (Classroom percussion) |
|-------------------------------|---|--|--|--|
| Number of lessons | | 3 | 3 | 6 |
| Musical focus | | Pentatonic scale, different music traditions and cultures, graphic/dot notation. | To create music inspired by one of the first ever motion pictures showing the movement of a horse, composing to a moving image, graphic score, orchestration, ostinatos, dynamics. | Triads, chords: C, F, G major, A minor, chord structure, folk-rock styles, progression snapshot 3. |
| National Curriculum for Music | | | | |
| Programme of study | 1 | ✓ | ✓ | ✓ |
| | 2 | ✓ | ✓ | |
| | 3 | ✓ | ✓ | ✓ |
| | 4 | ✓ | ✓ | ✓ |
| | 5 | ✓ | ✓ | ✓ |
| | 6 | ✓ | ✓ | ✓ |
| Model Music Curriculum | | | | |
| Singing | | a + b | | a + b |
| Listening | | a + b | a | a + b |
| Composing: Improvise | | a | | |
| Composing: Compose | | c + g + h | e + h | |
| Instrumental performance | | d | c | a |
| Reading notation | | e | | |

Year 5 Key

| National Curriculum KS2 | | |
|--------------------------------------|---|---|
| Programme of study | 1 | Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. |
| | 2 | Improvise and compose music for a range of purposes using the inter-related dimensions of music. |
| | 3 | Listen with attention to detail and recall sounds with increasing aural memory. |
| | 4 | Use and understand staff and other musical notations. |
| | 5 | Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians. |
| | 6 | Develop an understanding of the history of music. |
| Model Music Curriculum Statements | | |
| Singing | a | Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching, and appropriate style. |
| | b | Sing three-part rounds, partner songs, and songs with a verse and a chorus. |
| Listening | a | Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing. |
| | b | Listen to recorded performances. |
| Composing: Improvise | a | Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. |
| | b | Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (<i>fortissimo</i>), very quiet (<i>pianissimo</i>), moderately loud (<i>mezzo forte</i>), and moderately quiet (<i>mezzo piano</i>). Continue this process in composition tasks. |
| Composing: Compose | c | Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment. |
| | d | Working in pairs, compose a short ternary piece. |
| | e | Use chords to compose music to evoke a specific atmosphere, mood, or environment. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book. |
| | f | Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, technology. |
| Performing: Instrumental performance | a | Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one staff and using notes within the Middle C–C' /do–do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance. |
| | b | Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs. |
| | c | Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra. |
| | d | Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. |
| Performing: Reading notation | e | Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers, and semiquavers. |
| | f | Understand the differences between 2/4, 3/4, and 4/4 time signatures. |
| | g | Read and perform pitch notation within an octave (e.g. C–C' /do–do). |
| | h | Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations. |

Year 5 Autumn Term/Term 1

| Title | | <i>What shall we do with the drunken sailor?</i> | <i>Why we sing</i> | Introduction to songwriting |
|-------------------------------|---|---|--|--|
| Number of lessons | | 6 | 3 | 3 |
| Musical focus | | Sea shanties, beat, rhythm, chords, bass, dot notation, progression snapshot 1. | Gospel music, instruments, structure, texture, vocal decoration. | Structure (verse/chorus), hook, lyric writing, melody. |
| National Curriculum for Music | | | | |
| Programme of study | 1 | ✓ | ✓ | ✓ |
| | 2 | ✓ | ✓ | ✓ |
| | 3 | ✓ | ✓ | ✓ |
| | 4 | ✓ | | |
| | 5 | ✓ | ✓ | ✓ |
| | 6 | ✓ | ✓ | |
| Model Music Curriculum | | | | |
| Singing | | a + b | a + b | |
| Listening | | a | a + b | b |
| Composing: Improvise | | | b | b |
| Composing: Compose | | f | | c |
| Instrumental performance | | b + c | | |
| Reading notation | | e | | |

Year 5 Spring Term/Term 2

| Title | | <i>Madina tun nabi</i> | Building a groove | <i>Época</i> |
|-------------------------------|---|---|---------------------------------|---------------------------------------|
| Number of lessons | | 6 | 3 | 3 |
| Musical focus | | Nasheed (Islamic song), drone, melody, harmony, chords (G and D), vocal decoration, microtones, progression snapshot 2. | Beat, rhythm, basslines, riffs. | Texture, articulation, rhythm, tango. |
| National Curriculum for Music | | | | |
| Programme of study | 1 | ✓ | ✓ | ✓ |
| | 2 | ✓ | ✓ | |
| | 3 | ✓ | ✓ | ✓ |
| | 4 | | ✓ | |
| | 5 | ✓ | ✓ | ✓ |
| | 6 | ✓ | ✓ | ✓ |
| Model Music Curriculum | | | | |
| Singing | | a + b | a | a |
| Listening | | a + b | a + b | a + b |
| Composing: Improvise | | a | b | |
| Composing: Compose | | f | f | |
| Performing | | c | | |
| Reading notation | | | | |

Year 5 Summer Term/Term 3

| Title | | Balinese gamelan | Composing in ternary form | <i>Kisne banaaya</i> |
|-------------------------------|---|---|---|---|
| Number of lessons | | 3 | 3 | 6 |
| Musical focus | | Gamelan from Bali, interlocking rhythms, vocal chant, structure (musical cycles). | Structure (ternary form/ABA), pentatonic scale, tempo, dynamics, 20th-century orchestral music. | A song from India and Pakistan, melody, accompaniment, four-part singing in a round, creating an arrangement, progression snapshot 3. |
| National Curriculum for Music | | | | |
| Programme of study | 1 | ✓ | ✓ | ✓ |
| | 2 | ✓ | ✓ | ✓ |
| | 3 | ✓ | ✓ | ✓ |
| | 4 | ✓ | ✓ | ✓ |
| | 5 | ✓ | ✓ | ✓ |
| | 6 | ✓ | ✓ | |
| Model Music Curriculum | | | | |
| Singing | | a | | a + b |
| Listening | | a + b | a + b | a + b |
| Composing: Improvise | | | | |
| Composing: Compose | | | d + f | f |
| Performing | | c | a | b |
| Reading notation | | e | | |

Year 6 Key

| National Curriculum KS2 | | |
|--------------------------------------|---|---|
| Programme of study | 1 | Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. |
| | 2 | Improvise and compose music for a range of purposes using the inter-related dimensions of music. |
| | 3 | Listen with attention to detail and recall sounds with increasing aural memory. |
| | 4 | Use and understand staff and other musical notations. |
| | 5 | Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians. |
| | 6 | Develop an understanding of the history of music. |
| Model Music Curriculum Statement | | |
| Singing | a | Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching, and appropriate style. |
| | b | Continue to sing three- and four-part rounds or partner songs, and experiment with positioning singers randomly within the group - i.e. no longer in discrete parts - in order to develop greater listening skills, balance between parts, and vocal independence. |
| Listening | a | Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing and playing. |
| | b | Listen to recorded performances. |
| Composing: Improvise | a | Create music with multiple sections that include repetition and contrast. |
| | b | Use chord changes as part of an improvised sequence. |
| | c | Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape. |
| Composing: Compose | d | Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody. |
| | e | Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. |
| | f | Enhance improvised/composed melodies with rhythmic or chordal accompaniment. |
| | g | Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved. |
| Performing: Instrumental performance | a | Play a melody following staff notation written on one staff and using notes within an octave range (do–do); make decisions about dynamic range, including very loud (<i>ff</i>), very quiet (<i>pp</i>), moderately loud (<i>mf</i>), and moderately quiet (<i>mp</i>). |
| | b | Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion or tablets, or demonstrated at the board using an online keyboard. |
| | c | Engage with others through ensemble playing with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line. |
| Performing: Reading notation | d | Further understand the differences between semibreves, minims, crotchets, quavers, and semiquavers, and their equivalent rests. |
| | e | Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do). |
| | f | Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations. |
| | g | Read and play from notation a four-bar phrase, confidently identifying note names and durations. |

Year 6 Autumn Term/Term 1

| Title | | <i>Hey, Mr Miller</i> | <i>Shadows</i> | Composing for protest! |
|-------------------------------|---|---|--|--|
| Number of lessons | | 6 | 3 | 3 |
| Musical focus | | Timbre, beat, pitch contour, swing music, syncopation, swing rhythm, big band instruments, scat singing, social and historical context (WWII, segregation), progression snapshot 1. | Artists and their influences, compare musical genres (country, electronic dance music, rock, classical, soul). | To create music inspired by Ethel Smyth and a picture of the suffragettes. Composing using a non-musical stimulus, lyrics, melody, steady beat, tempo, ostinato, coda. |
| National Curriculum for Music | | | | |
| Programme of study | 1 | ✓ | | ✓ |
| | 2 | ✓ | | ✓ |
| | 3 | ✓ | ✓ | ✓ |
| | 4 | ✓ | | ✓ |
| | 5 | ✓ | ✓ | ✓ |
| | 6 | ✓ | | ✓ |
| Model Music Curriculum | | | | |
| Singing | | a + b | | |
| Listening | | a + b | a + b | a + b |
| Composing: Improvise | | c | | |
| Composing: Compose | | | | d + f |
| Performing | | c | | c |
| Reading notation | | | | d + e |

Year 6 Spring Term/Term 2

| Title | | <i>Dona nobis pacem</i> | <i>You to me are everything</i> | Twinkle variations |
|-------------------------------|---|---|---|--|
| Number of lessons | | 6 | 3 | 3 |
| Musical focus | | Texture (3-part round/polyphonic texture), monophonic, homophonic, 3/4 time, durations (crotchet, rest, quavers, minim, dotted minim, dotted crotchet), sacred vocal music, singing in harmony, progression snapshot 2. | 1970s soul music, comparing cover versions. | To use <i>Twinkle, twinkle little star</i> as a composing tool, theme and variations form, passacaglia, improvisation. |
| National Curriculum for Music | | | | |
| Programme of study | 1 | ✓ | ✓ | ✓ |
| | 2 | ✓ | | ✓ |
| | 3 | ✓ | ✓ | ✓ |
| | 4 | ✓ | | ✓ |
| | 5 | ✓ | ✓ | ✓ |
| | 6 | ✓ | ✓ | ✓ |
| Model Music Curriculum | | | | |
| Singing | | a + b | a | |
| Listening | | a + b | a + b | a + b |
| Composing: Improvise | | | | a + c |
| Composing: Compose | | d + f | | e |
| Performing | | c | | a + b + c |
| Reading notation | | d + f | | e + f + g |

Year 6 Summer Term/Term 3

| Title | | Race! | Exploring identity through song | <i>Ame sau vala tara bal</i> |
|-------------------------------|---|---|--|---|
| Number of lessons | | 3 | 3 | 6 |
| Musical focus | | To create music to accompany a short film about a race, composing an extended melody and accompaniment. | Vocal range, voice change, vocal technique, lyrics (internal rhymes), anthems. | Indian music, bhairavi raag, chaal rhythm, Indian musical instruments, Indian musical styles comparison (bhangra, Bollywood, Indian classical), progression snapshot 3. |
| National Curriculum for Music | | | | |
| Programme of study | 1 | ✓ | ✓ | ✓ |
| | 2 | ✓ | | ✓ |
| | 3 | ✓ | ✓ | ✓ |
| | 4 | ✓ | | ✓ |
| | 5 | ✓ | ✓ | ✓ |
| | 6 | ✓ | ✓ | ✓ |
| Model Music Curriculum | | | | |
| Singing | | | a | a + b |
| Listening | | a + b | a + b | a + b |
| Composing: Improvise | | | | |
| Composing: Compose | | d + f | | |
| Performing | | | | c |
| Reading notation | | e + f + g | | |

