Music

Vision – 'all things are possible'

At Benedict Biscop we want our children to learn that all things are possible. We want our children to aspire and to achieve highly. We want our children to develop as musicians, developing music knowledge and skills.

Characteristics of Musicians:

- A rapidly widening repertoire which they use to create original, imaginative, fluent and distinctive composing and performance work.
- A musical understanding underpinned by high levels of aural perception, internalisation and knowledge of music, including high or rapidly developing levels of technical expertise.
- Very good awareness and appreciation of different musical traditions and genres.
- The ability to give precise written and verbal explanations, using musical terminology effectively, accurately and appropriately.
- A passion for and commitment to a diverse range of musical activities.

Our pupils begin their Music journey at Benedict Biscop in our Early Years environment. Our provision has been carefully created, to provide a range of opportunities throughout the day to help develop music knowledge and skills.
We continue this creative approach within Key Stage 1 and 2, where we actively encourage cross-curricular learning, to give pupils maximum opportunity to transfer skills and knowledge. Year groups are taught through predominately Historic themes, which inspire and motivate our pupils. Themes in KS2 are arranged in chronological order to further aid pupils understanding of chronology. In every year group, one theme is inspired by the United Nations Rights of a Child, pupils think about 'What I believe?' and learn about how events in History have helped to shape our lives today. Where possible, we link learning to our local context so that pupils gain an awareness of where they are from and how this links to their lives today enabling them to become active Global Citizens.

We try to provide our pupils with numerous opportunities to perform. Music is taught cross-creatively where possible, linking particularly with RE, Dance and Computing. Where possible, we use music that pupils have expressed and personal interest in, whilst also encouraging them to widen their musical repertoire.

EYFS Statutory Framework – Expressive Art and Design

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:

Being imaginative and expressive
Children at the expected level of development will: - 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.

Development Matters progression related to Music:

Birth to Three	Three to Four	Reception
Expressive arts and design -Show attention to sounds and music. -Respond emotionally and physically to music when it changes. -Move and dance to music. Anticipate phrases and actions in rhymes and songs, like 'Peepo'. -Explore their voices and enjoy making sounds. -Join in with songs and rhymes, making some sounds. -Make rhythmical and repetitive sounds. -Explore a range of sound makers and instruments and play them in different ways. -Enjoy and take part in action songs, such as 'Twinkle, Twinkle Little Star'.	**Expressive arts and design** -Use drawing to represent ideas like movement or loud noises. -Listen with increased attention to sounds. -Respond to what they have heard, expressing their thoughts and feelings. -Remember and sing entire songs. -Sing the pitch of a tune sung by another person ('pitch match'). -Sing the melodic shape (moving melody, such as up and down, down, and up) of familiar songs. -Create their own songs or improvise a song around one they know. -Play instruments with increasing control to express their feelings and ideas.	**Expressive arts and design** -Listen attentively, move to, and talk about music, expressing their feelings and responses. -Watch and talk about dance and performance art, expressing their feelings and responses. -Sing in a group or on their own, increasingly matching the pitch and following the melody. -Explore and engage in music making and dance, performing solo or in groups.

NURSERY

Autumn Term	Spring Term	Summer Term
Listen and respond -Listen to sounds in the local school environment **Perform** -Join in with familiar songs -Perform in worships and celebrations e.g. Harvest, Nativity **Explore and create/compose** -Use voice to create different sounds -Gain sounds from untuned percussions instruments	**Listen and respond** -Listen to sounds in the local school environment **Perform** -Join in with familiar songs -Perform in worships and celebrations **Explore and create/compose** -Use voice to create different sounds -Use unturned percussion to keep a rhythm -Used tuned percussion to produce sounds and keep a beat -Use signals to start and stop	**Listen and respond** -Listen to sounds in the local school environment -Sing familiar songs from memory -Know the names of some percussion instruments. **Perform** -Perform in worships and celebrations **Explore and create/compose** -Use voice to create sounds and rhythms -Use untuned and tuned percussion to keep rhythm

RECEPTION

Autumn Term	Spring Term	Summer Term
Listen and respond -To make movements in response to music -To listen to sounds in the wider school environment and comparing high and low sounds **Perform** -To sing songs to retell stories -Perform in worships and celebrations e.g. Harvest, Nativity **Explore and create/compose** -Use untuned percussion to produce sounds -Use voice to produce a number of different sounds	**Listen and respond** -To notice changes of tempo **Perform** -Perform in worships and celebrations **Explore and create/compose** **-**Use body percussion to accompany a rhythm and keep the beat e.g. clap -To experiment with sounds -To represent feelings using tuned percussion	**Listen and respond** -To notice changes of tempo **Perform** -Perform in worships and celebrations -To build a full repertoire of songs **Explore and create/compose** **-**Use body percussion to accompany a rhythm and keep the beat e.g. clap -Use untuned percussion to play songs we sing

National Curriculum Aims

- 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
- learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence. To 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

Key Stage 1 content:

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.

Key Stage 2 content:

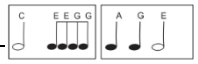
Pupils should be taught to:

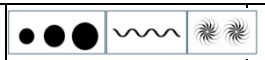
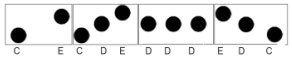
- play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
- improvise and compose music for a range of purposes using the inter-related dimensions of music
- listen with attention to detail and recall 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

PROGRESSION

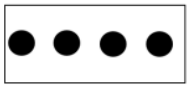
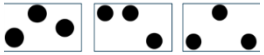
To meet our curriculum aims, we have identified core strands of learning [generic learning objectives] which run throughout our curriculum. We have identified what this should look like at the end of key phases within the school [key skills demonstrated].
The curriculum is taught in a spiral design where learning is revisited and embedded – deepening learning and developing Mastery.

	EYFS	Year One	Year Two	Year Three	Year Four	Year Five	Year Six
Singing	Remember and sing entire songs. Sing the pitch of a tone sung by another person ('pitch match'). Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs. Create their own songs or improvise a song around one they know. Play instruments with increasing control to express their feelings and ideas.	-Sing simple songs, chants and rhymes (e.g. Boom Chicka Boom) from memory -Sing collectively and at the same pitch, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in. -Begin with simple songs with a very small range, mi-so (e.g. Hello, How are You), and then slightly wider (e.g. Bounce High, Bounce Low). -Include pentatonic songs (e.g. Dr Knickerbocker). -Sing a wide range of call and response songs (e.g. Pretty Trees Around the World from Rhythms of Childhood), to control vocal pitch and to match the pitch they hear with accuracy.	-Sing songs regularly with a pitch range of do-so with increasing vocal control. - Sing songs with a small pitch range (e.g. Rain, Rain Go Away), pitching accurately. -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. crescendo, decrescendo, pause)	- Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so (e.g. Extreme Weather), tunefully and with expression. -Perform forte and piano, loud and soft. -Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders). -Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. - Perform as a choir in school assemblies.	-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 (crescendo) and quieter (decrescendo). -Sing rounds and partner songs in different time signatures (2, 3 and 4 time) -Begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony -Perform a range of songs in school assemblies	-Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style. - Sing three-part rounds, partner songs, and songs with a verse and a chorus. -Perform a range of songs in school assemblies and in school performance opportunities.	-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. -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. - Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.
Listening	Sing the pitch of a tone sung by another person ('pitch match'). Sing the melodic shape	-Listen to recorded performances -Listen to live music -develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to	Listen to recorded performances -Listen to live music -develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they	Listen to recorded performances -Listen to live music -develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to	Listen to recorded performances -Listen to live music -develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to	Listen to recorded performances -Listen to live music -develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they	Listen to recorded performances -Listen to live music -develop knowledge and understanding of the stories, origins, traditions, history and social context

	(moving melody, such as up and down, down and up) of familiar songs.		are listening to			are listening to	of the music they are listening to
Composing	Create their own songs or improvise a song around one they know.	-Improvise simple vocal chants, using question and answer phrases. -Create musical sound effects and short sequences of sounds in response to stimuli, e.g. a rainstorm or a train journey. -Combine to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves). -Understand the difference between creating a rhythm pattern and a pitch pattern. -Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns. -Use music technology, if available, to capture, change and combine sounds. -Recognise how graphic notation can represent created sounds. Explore and invent own symbols, for example:	-Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch). -Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation. -Use graphic symbols, dot notation and stick notation, as appropriate; to keep a record of composed pieces. -Use music technology, if available, to capture, change and combine sounds	**Improvise** -Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in whole-class/group/individual/instrumental teaching), inventing short 'on-the-spot' responses using a limited note-range. - 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. **Compose** -Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). -Compose song accompaniments on untuned percussion using known rhythms and note values	**Improvise** -Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato). -Begin to make compositional decisions about the overall structure of improvisations. **Compose** -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. - 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 	**Improvise** -Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. - Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano). **Compose** -Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. - Working in pairs, compose a short ternary piece. - Use chords to compose music to evoke a specific	**Improvise** -Extend improvisation skills through working in small groups to: • Create music with multiple sections that include repetition and contrast. • Use chord changes as part of an improvised sequence. • Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape. Compose • 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. **Compose** -melodies made from pairs of

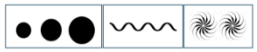
					-Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. - Introduce major and minor chords. -Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work. -Capture and record creative ideas using any of: o graphic symbols o rhythm notation and time signatures o staff notation o technology.	atmosphere, mood or environment -Equally, pupils might create music to accompany a silent film or to set a scene in a play or book. -Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures staff notation and technology	phrases in either G major or E minor or a key suitable for the instrument chosen. -Either of these melodies can be enhanced with rhythmic or chordal accompaniment. -Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.
Musicianship (KS1) Performing (KS2)	Create their own songs or improvise a song around one they know. Play instruments with increasing control to express their feelings and ideas.	**<u>Pulse/Beat</u>** -Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. -Use body percussion, (e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments (e.g. glockenspiels or	**<u>Pulse/Beat</u>** • -Understand that the speed of the beat can change, creating a faster or slower pace (tempo). - Mark the beat of a listening piece) by tapping or clapping and recognising tempo as well as changes in tempo. -Walk in time to the beat of a piece of music or song Know the difference between left and right to	-Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. -Play and perform melodies using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets). - Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi  C E C D E D D D E D C - Individually (solo) copy stepwise melodic phrases with accuracy at	**<u>Instrumental Performance</u>** - Develop facility in the basic skills of a selected musical instrument over a sustained learning period. -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. -Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple	**<u>Instrumental Performance</u>** -Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave and using notes within the Middle C–C′/do–do range. -Understand how triads are formed, and play them on tuned percussion, melodic instruments or	**<u>Instrumental Performance</u>** -Play a melody following staff notation written on one stave and using notes within an octave range (do–do) -make decisions about dynamic range, including very loud ( ), very quiet ( ), moderately loud ( ) and moderately quiet -Accompany this same melody, and

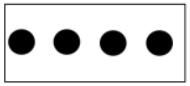
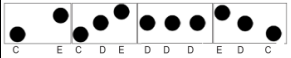
		chime bars) to maintain a steady beat. -Respond to the pulse in recorded/live music through movement and dance **Rhythm** -Perform short copycat rhythm patterns accurately, led by the teacher. -Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat. -Perform word-pattern chants (e.g. ca-ter-pil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns. **Pitch** -Listen to sounds in the local school environment, comparing high and low sounds. -Sing familiar songs in both low and high voices and talk about the difference in sound. -Explore percussion sounds to enhance storytelling, quiet sounds created on a rainstick/shakers to depict a shower, o regular strong beats played on a drum to replicate menacing footsteps. -Follow pictures and symbols to guide singing and playing,	support coordination and shared movement with others. -Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats. -Identify the beat groupings in familiar music that they sing regularly and listen to, **Rhythm** -Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. -Create rhythms using word phrases as a starting point - Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests. -Create and perform their own chanted rhythm patterns with the same stick notation. **Pitch** -Play a range of singing games based on the cuckoo interval,matching voices accurately, supported by a	different speeds; allegro and adagio, fast and slow. -Extend to question-and-answer phrases. **Reading Notation** -Introduce the stave, lines and spaces, and clef. -Use dot notation to show higher or lower pitch. - understand the differences between crotchets and paired quavers. -Apply word chants to rhythms, understanding how to link each syllable to one musical note.	notation using instruments. -Identify static and moving parts. -Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A). **Reading Notation** -Uunderstand the differences between minims, crotchets, paired quavers and rests. - Read and perform pitch notation within a defined range (e.g. C–G/do–so). -Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble	keyboards. -Perform simple, chordal accompaniments to familiar songs -Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra. -Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. **Reading Notation** -Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. -Understand the differences between 2/4, 3/4 and 4/4 time signatures. - Read and perform pitch notation within an octave (e.g. C–C′/do–do). - Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.	others, using block chords or a bass line. -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. **Reading Notation** -Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. - Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do). -Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations. -Read and play from notation a four-bar phrase, confidently identifying note names and durations

		e.g. 4 dots = 4 taps on the drum 	leader playing the melody. -Sing short phrases independently within a singing game or short song. -Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low). -Recognise dot notation and match it to 3-note tunes played on tuned percussion, for example: 				

YEAR ONE
AUTUMN TERM

AUTUMN UNIT	**Key generic learning objectives**	Unit specific learning objectives	KS1 working at the **EXPECTED STANDARD**	KS1 working **ABOVE** the expected standard
Me, My family, My World	Singing	• Sing simple songs, chants and rhymes from memory • Follow simple visual directions (stop, start, loud, quiet) 'My turn, your turn.' Begin with songs using a small range, so-mi (think cuckoo or nee-naw) Then slightly wider range (e.g. Bounce High, Bounce Low). • Sing pentatonic songs (e.g. Dr Knickerbocker). • Sing and response songs to help control vocal pitch and to match the pitch with accuracy	• Sing songs regularly with a pitch range of do-so with increasing vocal control. • Sing songs with a small pitch range, pitching accurately. • 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. crescendo, decrescendo, pause)	• Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so (e.g. Extreme Weather), tunefully and with expression. • Perform forte and piano, loud and soft. • Perform actions confidently and in time to a range of action songs • Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. • Perform as a choir in school assemblies.

	Composing	• Improvise (make up on the spot) simple vocal chants- question and answer phrases. • Create musical sound effects and short sequences of sounds in response to stimuli, e.g. a rainstorm or a train journey. • Combine to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves). • Understand the difference between creating a rhythm pattern and a pitch pattern. • Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns. • Use music technology, if available, to capture, change and combine sounds. • Recognise how graphic notation can represent created sounds. Explore and invent own symbols 	• Create music in response to a non-musical stimulus (e.g. a storm, a car race) • Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation. • Use graphic symbols, dot notation and stick notation, as appropriate; to keep a record of composed pieces. • Use music technology, to capture, change and combine sounds	**Improvise** • Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played) • inventing short 'on-the-spot' responses using a limited note-range. • 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. **Compose** • Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). • Compose song accompaniments on untuned percussion using known rhythms and note values

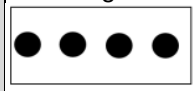
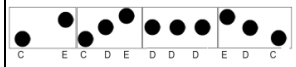
	Musicianship	RHYTMN • Develop opycat rhythm patterns Repeating rhythm patterns (ostinati) Word-pattern chants • Create, retain, perform own rhythm patterns. PULSE • Respond to the pulse in recorded/live music through movement and dance- Stepping, jumping/ tip-toeing • Change the speed of the movement as the tempo of the music changes • Play repeated patterns using body percussion, tuned and untuned classroom percussion (shake, scrape, tap) to maintain a steady beat PITCH • Explore high and low sounds. • Explore percussion sounds to enhance storytelling, • Follow pictures and symbols to guide singing and playing 	**Pulse/Beat** • Understand that the speed of the beat can change, creating a faster or slower pace (tempo). • Mark the beat of a listening piece) by tapping or clapping and recognising tempo as well as changes in tempo. • 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. • Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats. • Identify the beat groupings in familiar music that they sing regularly and listen to, **Rhythm** • Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. • Create rhythms using word phrases as a starting point • Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests. • Create and perform their own chanted rhythm patterns with the same stick notation.	**Performing** • Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. • Play and perform melodies using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets). • Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi  • Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. • Extend to question-and-answer phrases. **Reading Notation** • Introduce the stave, lines and spaces, and clef. • Use dot notation to show higher or lower pitch.

			Pitch • Play a range of singing games based on the cuckoo interval,matching voices accurately, supported by a leader playing the melody. • Sing short phrases independently within a singing game or short song. • Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low). • Recognise dot notation and match it to 3-note tunes played on tuned percussion, for example: 	• understand the differences between crotchets and paired quavers. • Apply word chants to rhythms, understanding how to link each syllable to one musical note.
	Listening	• Develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. • Listening to recorded performances, complemented by opportunities to experience live music making in and out of school	• Listen to recorded performances • Listen to live music • develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to	• Listen to recorded performances • Listen to live music • develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to

YEAR ONE
SPRING TERM

SPRING UNIT	**Key generic learning objectives**	Unit specific learning objectives	KS1 working at the **EXPECTED STANDARD**	KS1 working **ABOVE** the expected standard
Light and Dark: Living in Victorian Sunderland	Singing	• Sing simple songs, chants and rhymes from memory • Follow simple visual directions (stop, start, loud, quiet) 'My turn, your turn.' Begin with songs using a small range, so-mi (think cuckoo or nee-naw) Then slightly wider range (e.g. Bounce High, Bounce Low). • Sing pentatonic songs (e.g. Dr Knickerbocker). • Sing and response songs to help control vocal pitch and to match the pitch with accuracy	• Sing songs regularly with a pitch range of do-so with increasing vocal control. • Sing songs with a small pitch range, pitching accurately. • 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. crescendo, decrescendo, pause)	• Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so (e.g. Extreme Weather), tunefully and with expression. • Perform forte and piano, loud and soft. • Perform actions confidently and in time to a range of action songs • Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. • Perform as a choir in school assemblies.
	Composing	• Improvise (make up on the spot) simple vocal chants- question and answer phrases. • Create musical sound effects and short sequences of sounds in response to stimuli, e.g. a rainstorm or a train journey. • Combine to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves).	• Create music in response to a non-musical stimulus (e.g. a storm, a car race) • Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation. • Use graphic symbols, dot notation and stick notation, as appropriate; to keep a	**Improvise** • Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played) • inventing short 'on-the-spot' responses using a limited note-range. • Structure musical ideas (e.g. using echo or question and answer

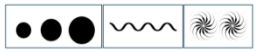
		• Understand the difference between creating a rhythm pattern and a pitch pattern. • Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns. • Use music technology, if available, to capture, change and combine sounds. • Recognise how graphic notation can represent created sounds. Explore and invent own symbols 	record of composed pieces. • Use music technology, to capture, change and combine sounds	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. **<u>Compose</u>** • Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). • Compose song accompaniments on untuned percussion using known rhythms and note values
	Musicianship	RHYTMN • Develop opycat rhythm patterns Repeating rhythm patterns (ostinati) Word-pattern chants • Create, retain, perform own rhythm patterns. PULSE • Respond to the pulse in recorded/live music through movement and dance- Stepping,	**<u>Pulse/Beat</u>** • Understand that the speed of the beat can change, creating a faster or slower pace (tempo). • Mark the beat of a listening piece) by tapping or clapping and recognising tempo as well as changes in tempo. • 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.	**<u>Performing</u>** • Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. • Play and perform melodies using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets). • Use listening skills to correctly order phrases using dot notation,

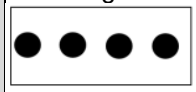
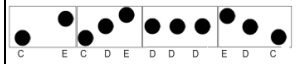
		jumping/ tip-toeing • Change the speed of the movement as the tempo of the music changes • Play repeated patterns using body percussion, tuned and untuned classroom percussion (shake, scrape, tap) to maintain a steady beat PITCH • Explore high and low sounds. • Explore percussion sounds to enhance storytelling, • Follow pictures and symbols to guide singing and playing 	• Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats. • Identify the beat groupings in familiar music that they sing regularly and listen to, **Rhythm** • Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. • Create rhythms using word phrases as a starting point • Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests. • Create and perform their own chanted rhythm patterns with the same stick notation. **Pitch** • Play a range of singing games based on the cuckoo interval,matching voices accurately, supported by a leader playing the melody. • Sing short phrases independently within a singing game or short song. • Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low).	showing different arrangements of notes C-D-E/do-re-mi  • Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. • Extend to question-and-answer phrases. **Reading Notation** • Introduce the stave, lines and spaces, and clef. • Use dot notation to show higher or lower pitch. • understand the differences between crotchets and paired quavers. • Apply word chants to rhythms, understanding how to link each syllable to one musical note.

			• Recognise dot notation and match it to 3-note tunes played on tuned percussion, for example:	
	Listening	• Develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. • Listening to recorded performances, complemented by opportunities to experience live music making in and out of school	• Listen to recorded performances • Listen to live music • develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to	• Listen to recorded performances • Listen to live music • develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to

YEAR ONE SUMMER TERM

SUMMER UNIT	**Key generic learning objectives**	Unit specific learning objectives	KS1 working at the **EXPECTED STANDARD**	KS1 working **ABOVE** the expected standard
Sunderland's Heritage: The Seaside	Singing	• Sing simple songs, chants and rhymes from memory • Follow simple visual directions (stop, start, loud, quiet) 'My turn, your turn.' Begin with songs using a small range, so-mi (think cuckoo or nee-naw) Then slightly wider range (e.g. Bounce High, Bounce Low). • Sing pentatonic songs (e.g. Dr Knickerbocker). • Sing and response songs to help control vocal pitch and to match the pitch with accuracy	• Sing songs regularly with a pitch range of do-so with increasing vocal control. • Sing songs with a small pitch range, pitching accurately. • 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. crescendo, decrescendo, pause)	• Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so (e.g. Extreme Weather), tunefully and with expression. • Perform forte and piano, loud and soft. • Perform actions confidently and in time to a range of action songs • Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. • Perform as a choir in school assemblies.
	Composing	• Improvise (make up on the spot) simple vocal chants- question and answer phrases. • Create musical sound effects and short sequences of sounds in response to stimuli, e.g. a rainstorm or a train journey. • Combine to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves). • Understand the difference	• Create music in response to a non-musical stimulus (e.g. a storm, a car race) • Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation. • Use graphic symbols, dot notation and stick notation, as appropriate; to keep a record of composed pieces.	**Improvise** • Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played) • inventing short 'on-the-spot' responses using a limited note-range. • Structure musical ideas (e.g. using echo or question and answer phrases) to create

		between creating a rhythm pattern and a pitch pattern. • Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns. • Use music technology, if available, to capture, change and combine sounds. • Recognise how graphic notation can represent created sounds. Explore and invent own symbols 	• Use music technology, to capture, change and combine sounds	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. **<u>Compose</u>** • Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). • Compose song accompaniments on untuned percussion using known rhythms and note values
	Musicianship	RHYTMN • Develop opycat rhythm patterns Repeating rhythm patterns (ostinati) Word-pattern chants • Create, retain, perform own rhythm patterns. PULSE • Respond to the pulse in recorded/live music through movement and dance- Stepping, jumping/ tip-toeing	**<u>Pulse/Beat</u>** • Understand that the speed of the beat can change, creating a faster or slower pace (tempo). • Mark the beat of a listening piece) by tapping or clapping and recognising tempo as well as changes in tempo. • 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. • Begin to group beats in twos	**<u>Performing</u>** • Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. • Play and perform melodies using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets). • Use listening skills to correctly order phrases using dot notation, showing different

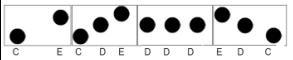
		• Change the speed of the movement as the tempo of the music changes • Play repeated patterns using body percussion, tuned and untuned classroom percussion (shake, scrape, tap) to maintain a steady beat PITCH • Explore high and low sounds. • Explore percussion sounds to enhance storytelling, • Follow pictures and symbols to guide singing and playing 	and threes by tapping knees on the first (strongest) beat and clapping the remaining beats. • Identify the beat groupings in familiar music that they sing regularly and listen to, **Rhythm** • Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. • Create rhythms using word phrases as a starting point • Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests. • Create and perform their own chanted rhythm patterns with the same stick notation. **Pitch** • Play a range of singing games based on the cuckoo interval,matching voices accurately, supported by a leader playing the melody. • Sing short phrases independently within a singing game or short song. • Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low). • Recognise dot notation and	arrangements of notes C-D-E/do-re-mi  • Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. • Extend to question-and-answer phrases. **Reading Notation** • Introduce the stave, lines and spaces, and clef. • Use dot notation to show higher or lower pitch. • understand the differences between crotchets and paired quavers. • Apply word chants to rhythms, understanding how to link each syllable to one musical note.

			match it to 3-note tunes played on tuned percussion, for example:	
	Listening	• Develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. • Listening to recorded performances, complemented by opportunities to experience live music making in and out of school	• Listen to recorded performances • Listen to live music • develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to	• Listen to recorded performances • Listen to live music • develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to

YEAR TWO
AUTUMN TERM

AUTUMN UNIT	**Key generic learning objectives**	Unit specific learning objectives	KS1 working at the **EXPECTED STANDARD**	KS1 working **ABOVE** the expected standard
Homes in Tudor times and the Great Fire of London	Singing	• Sing songs regularly with a pitch range of do-so • Sing short phrases independently Sing songs with a small pitch range (e.g. Rain, Rain Go Away), pitching accurately • Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) • Demonstrate dynamics and tempo when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause) with increasing vocal control (C-G or E-B or F-C) re mi fa so do	• Sing songs regularly with a pitch range of do-so with increasing vocal control. • Sing songs with a small pitch range, pitching accurately. • 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. crescendo, decrescendo, pause)	• Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so (e.g. Extreme Weather), tunefully and with expression. • Perform forte and piano, loud and soft. • Perform actions confidently and in time to a range of action songs • Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. • Perform as a choir in school assemblies.

	Composing	• Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch). • Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation. • Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. • Use music technology, if available, to capture, change and combine sounds	• Create music in response to a non-musical stimulus (e.g. a storm, a car race) • Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation. • Use graphic symbols, dot notation and stick notation, as appropriate; to keep a record of composed pieces. • Use music technology, to capture, change and combine sounds	**Improvise** • Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played) • inventing short 'on-the-spot' responses using a limited note-range. • 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. **Compose** • Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). • Compose song accompaniments on untuned percussion using known rhythms and note values

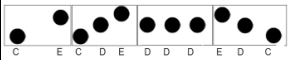
	Musicianship	RHYTMN • Play copycat rhythms Copy a leader, and invent rhythms for others to copy • .Create and perform chanted rhythm patterns • Represent rhythm patterns using stick notation including crotchets quavers crotchets rests PULSE • Walk in time to the beat of a piece of music or song. • Recognise any changes in tempo (faster/slower) • Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats • Identify the beat groupings in familiar music that they sing regularly and listen to, e.g. in 2 Maple Leaf Rag by Joplin in 3 The Elephant from Carnival of the Animals by Saint-Saëns PITCH • Play singing games	**Pulse/Beat** • Understand that the speed of the beat can change, creating a faster or slower pace (tempo). • Mark the beat of a listening piece) by tapping or clapping and recognising tempo as well as changes in tempo. • 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. • Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats. • Identify the beat groupings in familiar music that they sing regularly and listen to, **Rhythm** • Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. • Create rhythms using word phrases as a starting point • Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests. • Create and perform their own chanted rhythm patterns with the same stick notation.	**Performing** • Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. • Play and perform melodies using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets). • Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi  • Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. • Extend to question-and-answer phrases. **Reading Notation** • Introduce the stave, lines and spaces, and clef. • Use dot notation to show higher or lower pitch.

		based on the cuckoo interval (so-mi) • Respond to changes in pitch with actions (e.g. stand up/sit down, hands high/hands low). • Recognise dot notation and match it to 3-note tunes played on tuned percussion	**Pitch** • Play a range of singing games based on the cuckoo interval,matching voices accurately, supported by a leader playing the melody. • Sing short phrases independently within a singing game or short song. • Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low). • Recognise dot notation and match it to 3-note tunes played on tuned percussion, for example: 	• understand the differences between crotchets and paired quavers. • Apply word chants to rhythms, understanding how to link each syllable to one musical note.
	Listening	• Develop pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. • Listening to recorded performances, complemented by opportunities to experience live music making in and out of school	• Listen to recorded performances • Listen to live music • develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to	• Listen to recorded performances • Listen to live music • develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to

YEAR TWO SPRING TERM

SPRING UNIT	**Key generic learning objectives**	Unit specific learning objectives	KS1 working at the **EXPECTED STANDARD**	KS1 working **ABOVE** the expected standard
What I Believe: The Right to a Safe Place to Live	Singing	• Sing songs regularly with a pitch range of do-so • Sing short phrases independently Sing songs with a small pitch range (e.g. Rain, Rain Go Away), pitching accurately • Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) • Demonstrate dynamics and tempo when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause) with increasing vocal control (C-G or E-B or F-C) re mi fa so do	• Sing songs regularly with a pitch range of do-so with increasing vocal control. • Sing songs with a small pitch range, pitching accurately. • 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. crescendo, decrescendo, pause)	• Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so (e.g. Extreme Weather), tunefully and with expression. • Perform forte and piano, loud and soft. • Perform actions confidently and in time to a range of action songs • Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. • Perform as a choir in school assemblies.

	Composing	• Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch). • Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation. • Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. • Use music technology, if available, to capture, change and combine sounds	• Create music in response to a non-musical stimulus (e.g. a storm, a car race) • Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation. • Use graphic symbols, dot notation and stick notation, as appropriate; to keep a record of composed pieces. • Use music technology, to capture, change and combine sounds	**Improvise** • Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played) • inventing short 'on-the-spot' responses using a limited note-range. • 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. **Compose** • Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). • Compose song accompaniments on untuned percussion using known rhythms and note values

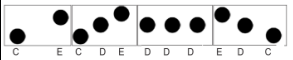
	Musicianship	RHYTMN • Play copycat rhythms Copy a leader, and invent rhythms for others to copy • .Create and perform chanted rhythm patterns • Represent rhythm patterns using stick notation including crotchets quavers crotchets rests PULSE • Walk in time to the beat of a piece of music or song. • Recognise any changes in tempo (faster/slower) • Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats • Identify the beat groupings in familiar music that they sing regularly and listen to, e.g. in 2 Maple Leaf Rag by Joplin in 3 The Elephant from Carnival of the Animals by Saint-Saëns PITCH • Play singing games	**Pulse/Beat** • Understand that the speed of the beat can change, creating a faster or slower pace (tempo). • Mark the beat of a listening piece) by tapping or clapping and recognising tempo as well as changes in tempo. • 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. • Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats. • Identify the beat groupings in familiar music that they sing regularly and listen to, **Rhythm** • Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. • Create rhythms using word phrases as a starting point • Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests. • Create and perform their own chanted rhythm patterns with the same stick notation.	**Performing** • Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. • Play and perform melodies using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets). • Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi  • Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. • Extend to question-and-answer phrases. **Reading Notation** • Introduce the stave, lines and spaces, and clef. • Use dot notation to show higher or lower pitch.

		based on the cuckoo interval (so-mi) • Respond to changes in pitch with actions (e.g. stand up/sit down, hands high/hands low). • Recognise dot notation and match it to 3-note tunes played on tuned percussion	**Pitch** • Play a range of singing games based on the cuckoo interval,matching voices accurately, supported by a leader playing the melody. • Sing short phrases independently within a singing game or short song. • Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low). • Recognise dot notation and match it to 3-note tunes played on tuned percussion, for example: 	• understand the differences between crotchets and paired quavers. • Apply word chants to rhythms, understanding how to link each syllable to one musical note.
	Listening	• Develop pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. • Listening to recorded performances, complemented by opportunities to experience live music making in and out of school	• Listen to recorded performances • Listen to live music • develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to	• Listen to recorded performances • Listen to live music • develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to

YEAR TWO
SUMMER TERM

SUMMER UNIT	**Key generic learning objectives**	Unit specific learning objectives	KS1 working at the **EXPECTED STANDARD**	KS1 working **ABOVE** the expected standard
Transport: Planes, Trains and Automobiles	Singing	• Sing songs regularly with a pitch range of do-so • Sing short phrases independently Sing songs with a small pitch range (e.g. Rain, Rain Go Away), pitching accurately • Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) • Demonstrate dynamics and tempo when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause) with increasing vocal control (C-G or E-B or F-C) re mi fa so do	• Sing songs regularly with a pitch range of do-so with increasing vocal control. • Sing songs with a small pitch range, pitching accurately. • 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. crescendo, decrescendo, pause)	• Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so (e.g. Extreme Weather), tunefully and with expression. • Perform forte and piano, loud and soft. • Perform actions confidently and in time to a range of action songs • Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. • Perform as a choir in school assemblies.

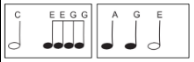
	Composing	• Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch). • Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation. • Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. • Use music technology, if available, to capture, change and combine sounds	• Create music in response to a non-musical stimulus (e.g. a storm, a car race) • Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation. • Use graphic symbols, dot notation and stick notation, as appropriate; to keep a record of composed pieces. • Use music technology, to capture, change and combine sounds	**Improvise** • Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played) • inventing short 'on-the-spot' responses using a limited note-range. • 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. **Compose** • Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). • Compose song accompaniments on untuned percussion using known rhythms and note values

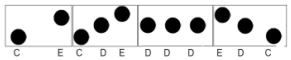
	Musicianship	RHYTMN • Play copycat rhythms Copy a leader, and invent rhythms for others to copy • .Create and perform chanted rhythm patterns • Represent rhythm patterns using stick notation including crotchets quavers crotchets rests PULSE • Walk in time to the beat of a piece of music or song. • Recognise any changes in tempo (faster/slower) • Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats • Identify the beat groupings in familiar music that they sing regularly and listen to, e.g. in 2 Maple Leaf Rag by Joplin in 3 The Elephant from Carnival of the Animals by Saint-Saëns PITCH • Play singing games	**Pulse/Beat** • Understand that the speed of the beat can change, creating a faster or slower pace (tempo). • Mark the beat of a listening piece) by tapping or clapping and recognising tempo as well as changes in tempo. • 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. • Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats. • Identify the beat groupings in familiar music that they sing regularly and listen to, **Rhythm** • Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. • Create rhythms using word phrases as a starting point • Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests. • Create and perform their own chanted rhythm patterns with the same stick notation.	**Performing** • Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. • Play and perform melodies using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets). • Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi  • Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. • Extend to question-and-answer phrases. **Reading Notation** • Introduce the stave, lines and spaces, and clef. • Use dot notation to show higher or lower pitch.

		based on the cuckoo interval (so-mi) • Respond to changes in pitch with actions (e.g. stand up/sit down, hands high/hands low). • Recognise dot notation and match it to 3-note tunes played on tuned percussion	**Pitch** • Play a range of singing games based on the cuckoo interval,matching voices accurately, supported by a leader playing the melody. • Sing short phrases independently within a singing game or short song. • Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low). • Recognise dot notation and match it to 3-note tunes played on tuned percussion, for example: 	• understand the differences between crotchets and paired quavers. • Apply word chants to rhythms, understanding how to link each syllable to one musical note.
	Listening	• Develop pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. • Listening to recorded performances, complemented by opportunities to experience live music making in and out of school	• Listen to recorded performances • Listen to live music • develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to	• Listen to recorded performances • Listen to live music • develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to

YEAR THREE
AUTUMN TERM

AUTUMN UNIT	**Key generic learning objectives**	Unit specific learning objectives	**Lower KS2 working at the EXPECTED STANDARD**	**Lower KS2 working ABOVE the expected standard**
Over 2000 Years Ago: Stone, Bronze and Iron Age	Singing	• Sing variety of unison songs with a pitch range of do-so • Perform forte and piano (loud and soft) with expression • Perform actions confidently and in time to a range of action songs • Perform as a choir in school assemblies	• 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 (crescendo) and quieter (decrescendo). • Sing rounds and partner songs in different time signatures (2, 3 and 4 time) • Begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony • Perform a range of songs in school assemblies	• Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style. • Sing three-part rounds, partner songs, and songs with a verse and a chorus. Perform a range of songs in school assemblies and in school performance opportunities.
	Composing	**Improvise** • Improvise short 'on-the-spot' responses using a limited note-range; do, re, mi (E, F, G or C, D, E, etc) • Structure musical ideas (eg using echo; copy back and question and answer; 2 distinct phrases that operate like	**Improvise** • Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato). • Begin to make compositional decisions about the overall structure of improvisations. **Compose**	**Improvise** • Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. • Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment

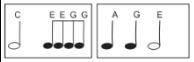
		a conversation) to create music that has a beginning, middle and end **Compose** • Create short up and down phrases using rhythmic notation and letter names (3 note range) • Compose song accompaniments on untuned percussion using known rhythms and note values.	• Combine known rhythmic notation with letter 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. • 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  • Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. • Introduce major and minor chords. • Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work. • Capture and record creative ideas using any of: o graphic symbols o rhythm	with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano). **Compose** • Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. • Working in pairs, compose a short ternary piece. • 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. • Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures staff notation and technology

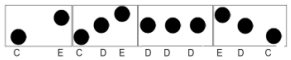
			notation and time signatures o staff notation o technology.	
	Performing	**Instrumental Performance** • Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. • Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups. • Individually copy back stepwise melodic phrases with accuracy at different speeds; allegro and adagio (fast and slow.). • Extend to question-and-answer phrases. • Listen to and correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi  C E C D E D D D E D C **Reading Notation** • Introduce the stave, lines and spaces, and clef. • Use dot notation to show higher	• **Instrumental Performance** - Develop facility in the basic skills of a selected musical instrument over a sustained learning period. • 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. • Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments. • Identify static and moving parts. • Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A). **Reading Notation** • Understand the differences between minims, crotchets, paired quavers and rests. • Read and perform pitch notation within a defined	**Instrumental Performance** • Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave and using notes within the Middle C–C′/do–do range. • Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. • Perform simple, chordal accompaniments to familiar songs • Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra.

		or lower pitch. • understand the differences between crotchets and paired quavers. • Apply word chants to rhythms, understanding how to link each syllable to one musical note.	range (e.g. C–G/do–so). • Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble	• Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. **Reading Notation** • Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. • Understand the differences between 2/4, 3/4 and 4/4 time signatures. • Read and perform pitch notation within an octave (e.g. CC′/do–do). • Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.
	Listening	• Develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. • Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.	• Listen to recorded performances • Listen to live music • develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to	• Listen to recorded performances • Listen to live music • develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to

YEAR THREE
SPRING TERM

SPRING UNIT	**Key generic learning objectives**	Unit specific learning objectives	**Lower KS2 working at the EXPECTED STANDARD**	**Lower KS2 working ABOVE the expected standard**
Along the River: Ancient Egyptians	Singing	• Sing variety of unison songs with a pitch range of do-so • Perform forte and piano (loud and soft) with expression • Perform actions confidently and in time to a range of action songs • Perform as a choir in school assemblies	• 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 (crescendo) and quieter (decrescendo). • Sing rounds and partner songs in different time signatures (2, 3 and 4 time) • Begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony • Perform a range of songs in school assemblies	• Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style. • Sing three-part rounds, partner songs, and songs with a verse and a chorus. Perform a range of songs in school assemblies and in school performance opportunities.
	Composing	**Improvise** • Improvise short 'on-the-spot' responses using a limited note-range; do, re, mi (E, F, G or C, D, E, etc) • Structure musical ideas (eg using echo; copy back and question and answer; 2 distinct phrases that operate like	**Improvise** • Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato). • Begin to make compositional decisions about the overall structure of improvisations. **Compose**	**Improvise** • Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. • Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment

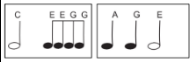
		a conversation) to create music that has a beginning, middle and end **Compose** • Create short up and down phrases using rhythmic notation and letter names (3 note range) • Compose song accompaniments on untuned percussion using known rhythms and note values.	• Combine known rhythmic notation with letter 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. • 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  • Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. • Introduce major and minor chords. • Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work. • Capture and record creative ideas using any of: o graphic symbols o rhythm	with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano). **Compose** • Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. • Working in pairs, compose a short ternary piece. • 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. • Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures staff notation and technology

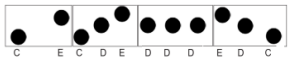
			notation and time signatures o staff notation o technology.	
	Performing	**Instrumental Performance** • Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. • Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups. • Individually copy back stepwise melodic phrases with accuracy at different speeds; allegro and adagio (fast and slow.). • Extend to question-and-answer phrases. • Listen to and correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi  C E C D E D D D E D C **Reading Notation** • Introduce the stave, lines and spaces, and clef. • Use dot notation to show higher	• **Instrumental Performance** - Develop facility in the basic skills of a selected musical instrument over a sustained learning period. • 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. • Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments. • Identify static and moving parts. • Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A). **Reading Notation** • Understand the differences between minims, crotchets, paired quavers and rests. • Read and perform pitch notation within a defined	**Instrumental Performance** • Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave and using notes within the Middle C–C′/do–do range. • Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. • Perform simple, chordal accompaniments to familiar songs • Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra.

		or lower pitch. • understand the differences between crotchets and paired quavers. • Apply word chants to rhythms, understanding how to link each syllable to one musical note.	range (e.g. C–G/do–so). • Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble	• Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. **Reading Notation** • Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. • Understand the differences between 2/4, 3/4 and 4/4 time signatures. • Read and perform pitch notation within an octave (e.g. CC′/do–do). • Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.
	Listening	• Develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. • Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.	• Listen to recorded performances • Listen to live music • develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to	• Listen to recorded performances • Listen to live music • develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to

YEAR THREE
SUMMER TERM

SUMMER UNIT	**Key generic learning objectives**	Unit specific learning objectives	**Lower KS2 working at the EXPECTED STANDARD**	**Lower KS2 working ABOVE the expected standard**
What I Believe: Everyone has the right to choose their own beliefs (religions around the world)	Singing	• Sing variety of unison songs with a pitch range of do-so • Perform forte and piano (loud and soft) with expression • Perform actions confidently and in time to a range of action songs • Perform as a choir in school assemblies	• 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 (crescendo) and quieter (decrescendo). • Sing rounds and partner songs in different time signatures (2, 3 and 4 time) • Begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony • Perform a range of songs in school assemblies	• Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style. • Sing three-part rounds, partner songs, and songs with a verse and a chorus. Perform a range of songs in school assemblies and in school performance opportunities.
	Composing	**Improvise** • Improvise short 'on-the-spot' responses using a limited note-range; do, re, mi (E, F, G or C, D, E, etc) • Structure musical ideas (eg using echo; copy back and question and answer; 2 distinct phrases that operate like	**Improvise** • Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato). • Begin to make compositional decisions about the overall structure of improvisations. **Compose**	**Improvise** • Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. • Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment

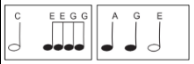
		a conversation) to create music that has a beginning, middle and end **Compose** • Create short up and down phrases using rhythmic notation and letter names (3 note range) • Compose song accompaniments on untuned percussion using known rhythms and note values.	• Combine known rhythmic notation with letter 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. • 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  • Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. • Introduce major and minor chords. • Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work. • Capture and record creative ideas using any of: o graphic symbols o rhythm	with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano). **Compose** • Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. • Working in pairs, compose a short ternary piece. • 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. • Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures staff notation and technology

			notation and time signatures o staff notation o technology.	
	Performing	**Instrumental Performance** • Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. • Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups. • Individually copy back stepwise melodic phrases with accuracy at different speeds; allegro and adagio (fast and slow.). • Extend to question-and-answer phrases. • Listen to and correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi  C E C D E D D D E D C **Reading Notation** • Introduce the stave, lines and spaces, and clef. • Use dot notation to show higher	• **Instrumental Performance** - Develop facility in the basic skills of a selected musical instrument over a sustained learning period. • 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. • Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments. • Identify static and moving parts. • Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A). **Reading Notation** • Understand the differences between minims, crotchets, paired quavers and rests. • Read and perform pitch notation within a defined	**Instrumental Performance** • Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave and using notes within the Middle C–C′/do–do range. • Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. • Perform simple, chordal accompaniments to familiar songs • Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra.

		or lower pitch. • understand the differences between crotchets and paired quavers. • Apply word chants to rhythms, understanding how to link each syllable to one musical note.	range (e.g. C–G/do–so). • Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble	• Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. **Reading Notation** • Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. • Understand the differences between 2/4, 3/4 and 4/4 time signatures. • Read and perform pitch notation within an octave (e.g. CC′/do–do). • Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.
	Listening	• Develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. • Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.	• Listen to recorded performances • Listen to live music • develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to	• Listen to recorded performances • Listen to live music • develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to

YEAR FOUR
AUTUMN TERM

AUTUMN UNIT	**Key generic learning objectives**	Unit specific learning objectives	**Lower KS2 working at the EXPECTED STANDARD**	**Lower KS2 working ABOVE the expected standard**
The Ancient Greeks	Singing	• Sing unison songs with the range of Follow directions for getting louder (crescendo) and (decrescendo) • Sing rounds and partner songs in different time signatures (2, 3 and 4 time) • Sing simple second part introduces vocal harmony Perform a range of songs in school assemblies an octave (do-do), with some leaps in the melody	• 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 (crescendo) and quieter (decrescendo). • Sing rounds and partner songs in different time signatures (2, 3 and 4 time) • Begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony • Perform a range of songs in school assemblies	• Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style. • Sing three-part rounds, partner songs, and songs with a verse and a chorus. Perform a range of songs in school assemblies and in school performance opportunities.

	Composing	**Improvise** • Improvise on the instrument being learnt, making decisions about the structure • Create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. • Use rhythm cards to create sequences of 2-, 3- or 4-beat phrases, arranged into bars Introduce major and minor tonality • **Compose** • Compose music to create a specific mood • Capture and record creative ideas in a variety of ways; graphic symbols, rhythm and staff notation, technology	**Improvise** • Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato). • Begin to make compositional decisions about the overall structure of improvisations. **Compose** • 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. • 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  • Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short	**Improvise** • Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. • Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano). **Compose** • Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. • Working in pairs, compose a short ternary piece. • Use chords to compose music to evoke a specific atmosphere, mood or environment • Equally, pupils might create music to

			film clip. • Introduce major and minor chords. • Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work. • Capture and record creative ideas using any of: o graphic symbols o rhythm notation and time signatures o staff notation o technology.	accompany a silent film or to set a scene in a play or book. • Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures staff notation and technology

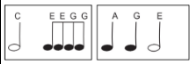
	Performing	• Start to recognise how duration is identified on the stave. • Understand the links between rhythmic vocal phrases and standard notation.	• **Instrumental Performance** - Develop facility in the basic skills of a selected musical instrument over a sustained learning period. • Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups. • Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments. • Identify static and moving parts. • Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A). **Reading Notation** • Understand the differences between minims, crotchets, paired quavers and rests. • Read and perform pitch notation within a defined range (e.g. C–G/do–so). • Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble	**Instrumental Performance** • Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave and using notes within the Middle C–C′/do–do range. • Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. • Perform simple, chordal accompaniments to familiar songs • Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra. • Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. **Reading Notation** • Further understand the differences between semibreves, minims, crotchets and

				crotchet rests, paired quavers and semiquavers. • Understand the differences between 2/4, 3/4 and 4/4 time signatures. • Read and perform pitch notation within an octave (e.g. CC′/do–do). • Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.

	Listening	• Can accurately use complex musical terminology to describe music, for example recognising the difference between pulse and beat. • Identify areas of likes and dislikes using musical vocabulary. • Understand that compositions are the combination of layers of sounds.	• Listen to recorded performances • Listen to live music • develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to	• Listen to recorded performances • Listen to live music • develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to

YEAR FOUR SPRING TERM

SPRING UNIT	**Key generic learning objectives**	Unit specific learning objectives	**Lower KS2 working at the EXPECTED STANDARD**	**Lower KS2 working ABOVE the expected standard**
What the Romans Did for Us	Singing	• Sing unison songs with the range of Follow directions for getting louder (crescendo) and (decrescendo) • Sing rounds and partner songs in different time signatures (2, 3 and 4 time) • Sing simple second part introduces vocal harmony Perform a range of songs in school assemblies an octave (do-do), with some leaps in the melody	• 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 (crescendo) and quieter (decrescendo). • Sing rounds and partner songs in different time signatures (2, 3 and 4 time) • Begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony • Perform a range of songs in school assemblies	• Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style. • Sing three-part rounds, partner songs, and songs with a verse and a chorus. Perform a range of songs in school assemblies and in school performance opportunities.

	Composing	**Improvise** • Improvise on the instrument being learnt, making decisions about the structure • Create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. • Use rhythm cards to create sequences of 2-, 3- or 4-beat phrases, arranged into bars Introduce major and minor tonality • **Compose** • Compose music to create a specific mood • Capture and record creative ideas in a variety of ways; graphic symbols, rhythm and staff notation, technology	**Improvise** • Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato). • Begin to make compositional decisions about the overall structure of improvisations. **Compose** • 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. • 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  • Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short	**Improvise** • Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. • Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano). **Compose** • Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. • Working in pairs, compose a short ternary piece. • Use chords to compose music to evoke a specific atmosphere, mood or environment • Equally, pupils might create music to

			film clip. • Introduce major and minor chords. • Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work. • Capture and record creative ideas using any of: o graphic symbols o rhythm notation and time signatures o staff notation o technology.	accompany a silent film or to set a scene in a play or book. • Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures staff notation and technology

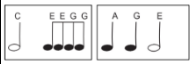
	Performing	• Start to recognise how duration is identified on the stave. • Understand the links between rhythmic vocal phrases and standard notation.	• **Instrumental Performance** - Develop facility in the basic skills of a selected musical instrument over a sustained learning period. • Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups. • Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments. • Identify static and moving parts. • Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A). **Reading Notation** • Understand the differences between minims, crotchets, paired quavers and rests. • Read and perform pitch notation within a defined range (e.g. C–G/do–so). • Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble	**Instrumental Performance** • Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave and using notes within the Middle C–C′/do–do range. • Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. • Perform simple, chordal accompaniments to familiar songs • Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra. • Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. **Reading Notation** • Further understand the differences between semibreves, minims, crotchets and

				crotchet rests, paired quavers and semiquavers. • Understand the differences between 2/4, 3/4 and 4/4 time signatures. • Read and perform pitch notation within an octave (e.g. CC′/do–do). • Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.

	Listening	• Can accurately use complex musical terminology to describe music, for example recognising the difference between pulse and beat. • Identify areas of likes and dislikes using musical vocabulary. • Understand that compositions are the combination of layers of sounds.	• Listen to recorded performances • Listen to live music • develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to	• Listen to recorded performances • Listen to live music • develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to

YEAR FOUR SUMMER TERM

SUMMER UNIT	**Key generic learning objectives**	Unit specific learning objectives	**Lower KS2 working at the EXPECTED STANDARD**	**Lower KS2 working ABOVE the expected standard**
What I Believe: Everyone and Everything has the right to be alive. Life in the rainforest.	Singing	• Sing unison songs with the range of Follow directions for getting louder (crescendo) and (decrescendo) • Sing rounds and partner songs in different time signatures (2, 3 and 4 time) • Sing simple second part introduces vocal harmony Perform a range of songs in school assemblies an octave (do-do), with some leaps in the melody	• 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 (crescendo) and quieter (decrescendo). • Sing rounds and partner songs in different time signatures (2, 3 and 4 time) • Begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony • Perform a range of songs in school assemblies	• Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style. • Sing three-part rounds, partner songs, and songs with a verse and a chorus. Perform a range of songs in school assemblies and in school performance opportunities.

	Composing	**Improvise** • Improvise on the instrument being learnt, making decisions about the structure • Create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. • Use rhythm cards to create sequences of 2-, 3- or 4-beat phrases, arranged into bars Introduce major and minor tonality • **Compose** • Compose music to create a specific mood • Capture and record creative ideas in a variety of ways; graphic symbols, rhythm and staff notation, technology	**Improvise** • Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato). • Begin to make compositional decisions about the overall structure of improvisations. **Compose** • 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. • 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  • Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short	**Improvise** • Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. • Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano). **Compose** • Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. • Working in pairs, compose a short ternary piece. • Use chords to compose music to evoke a specific atmosphere, mood or environment • Equally, pupils might create music to

			film clip. • Introduce major and minor chords. • Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work. • Capture and record creative ideas using any of: o graphic symbols o rhythm notation and time signatures o staff notation o technology.	accompany a silent film or to set a scene in a play or book. • Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures staff notation and technology

	Performing	• Start to recognise how duration is identified on the stave. • Understand the links between rhythmic vocal phrases and standard notation.	• **Instrumental Performance** - Develop facility in the basic skills of a selected musical instrument over a sustained learning period. • 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. • Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments. • Identify static and moving parts. • Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A). **Reading Notation** • Understand the differences between minims, crotchets, paired quavers and rests. • Read and perform pitch notation within a defined range (e.g. C–G/do–so). • Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble	**Instrumental Performance** • Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave and using notes within the Middle C–C′/do–do range. • Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. • Perform simple, chordal accompaniments to familiar songs • Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra. • Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. **Reading Notation** • Further understand the differences between semibreves, minims, crotchets and

				crotchet rests, paired quavers and semiquavers. • Understand the differences between 2/4, 3/4 and 4/4 time signatures. • Read and perform pitch notation within an octave (e.g. CC′/do–do). • Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.

	Listening	• Can accurately use complex musical terminology to describe music, for example recognising the difference between pulse and beat. • Identify areas of likes and dislikes using musical vocabulary. • Understand that compositions are the combination of layers of sounds.	• Listen to recorded performances • Listen to live music • develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to	• Listen to recorded performances • Listen to live music • develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to

YEAR FIVE AUTUMN TERM

AUTUMN UNIT	**Key generic learning objectives**	Unit specific learning objectives	**Upper KS2 working at the EXPECTED STANDARD**	**Upper KS2 working ABOVE the expected standard**
Settlers and Settlements: Anglo Saxons, Vikings and Scots	Singing	• Sing a broad range of songs from an extended Focus on phrasing (breathing), accurate pitching and appropriate vocal style • Sing three-part rounds, partner songs, and songs with a verse and a chorus. • Perform in assemblies and other opportunities	• 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. • -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. • Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.	• Sing regularly from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and dynamic contrast. • • Sing three- and four-part rounds, transposing music according to the needs of the class. • • Create opportunities for engendering a sense of performance, whether that be in front of an audience, in the community or through recordings to be shared on virtual platforms.

	Composing	**Improvise** • Improvise freely over a drone (a sustained sound; a long note or chord) using tuned percussion and melodic instruments. • Improvise over a simple groove, responding to the beat • Use a wider range of dynamics , including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet) • **Compose** • Compose melodies from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen Compose a short ternary piece (A-B-A) with a partner • Use chords to compose music to evoke a specific atmosphere, mood or environment • Capture and record creative ideas in a variety of ways; graphic symbols, rhythm and staff notation, technology	**Improvise** • Extend improvisation skills through working in small groups to: • Create music with multiple sections that include repetition and contrast. • Use chord changes as part of an improvised sequence. • Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape. Compose • 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. **Compose** • melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. • Either of these melodies can be enhanced with rhythmic or chordal accompaniment. • Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.	**Improvise** • Improvise new musical ideas over (a) a drone, (b) a chord sequence(s) or (c) over a groove within a given key. This can be done in pairs, as a group or using sequencing software via a Digital Audio Workstation. • Explore D minor and the pentatonic minor starting on D. **Compose** Develop understanding of composition through one of/a combination of: 'Song' Writing (with or without lyrics) • Play chord sequences from a range of familiar songs as compositional models. • Compose chords sequences on the keyboard or guitar in C major or A minor using mainly primary chords. Compose bass lines using the root note of each chord. • Create melodic song-lines shaped by lyrics and/or harmonic intention. Programme Music • Play given chord sequences as examples of harmonic effect.

				• Compose chord sequences on the keyboard or guitar in C major or A minor. • Explore melodic line and simple structural ideas, e.g. ABA.66 17 Melody and Accompaniment • Compose melodies using vocal or instrumental improvisation, bearing in mind phrase structure. • Harmonise the cadence points of these phrases.

	Performing	**Instrumental Performance** • Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation (note range C–C /do–do) • Understand how triads are formed, and play them on tuned percussion / melodic instruments. • Perform simple, chordal accompaniments to familiar songs (e.g. Yellow Submarine by The Beatles). G major / D major • Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra. • Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies **Reading Notation** • Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. • Understand the differences between 2/4, 3/4 and 4/4 time signatures. • Read and perform pitch notation within an octave (e.g. C–C′/do–do). • Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.	**Instrumental Performance** • Play a melody following staff notation written on one stave and using notes within an octave range (do–do) • make decisions about dynamic range, including very loud ( ), very quiet ( ), moderately loud ( ) and moderately quiet • Accompany this same melody, and others, using block chords or a bass line. • 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. • **Reading Notation** • Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. • Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do). • Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations. • Read and play from notation a four-bar phrase, confidently identifying note names and durations	**Instrumental Performance** models of progression in instrumental performance as example: Keyboard: • Learn to fi nd notes on the keyboards. • Play rhythmically simple melodies on keyboard instruments, following staff notation n written on one stave. • Use notes within a range of a 5th transposed into C major or A minor. Class Brass Band: Play melodies on brass instruments learnt aurally or using staff notation on one stave. Develop lip flexibility and tonguing, and increase range from a 5th to a 9th using the keys of Bb major and C minor **Reading Notation** Read and play short rhythmic phrases at sight, using conventional symbols for known rhythms and note durations. • Read simple phrases using pitch and rhythmic notation on the treble clef containing melodies that move mostly in step. Semibreves Minims Crotchets Quavers Semiquavers Dotted crotchets/quavers Dotted quavers/semiquavers Treble clef Middle C to F Bass clef G to Middle C 3/4 and 4/4 C major/A minor *f* and *p* Cresc. and Decresc.

	Listening	• Develop pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. • Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.	• Listen to recorded performances • Listen to live music • develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to	• Using music from the list of suggested repertoire or repertoire chosen by each school, Year 7 pupils should be re-introduced to the meaning of the elements: • Tonality Texture/Instrumentation Metre/Rhythm/Tempo Pitch, Harmony, Dynamics • In order for pupils to explore musical meaning, they could answer the following questions: • Where does the music come from? • When was it first written/performed? Do we know? • Was the music written for a particular reason? • What else was going on in the world at the time, and did these factors influence the piece? Etc

YEAR FIVE SPRING TERM

SPRING UNIT	**Key generic learning objectives**	Unit specific learning objectives	**Upper KS2 working at the EXPECTED STANDARD**	**Upper KS2 working ABOVE the expected standard**
What happened after 1066? Tudors and Stuarts	Singing	• Sing a broad range of songs from an extended Focus on phrasing (breathing), accurate pitching and appropriate vocal style • Sing three-part rounds, partner songs, and songs with a verse and a chorus. • Perform in assemblies and other opportunities	• 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. • -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. • Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.	• Sing regularly from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and dynamic contrast. • • Sing three- and four-part rounds, transposing music according to the needs of the class. • Create opportunities for engendering a sense of performance, whether that be in front of an audience, in the community or through recordings to be shared on virtual platforms.

	Composing	**Improvise** • Improvise freely over a drone (a sustained sound; a long note or chord) using tuned percussion and melodic instruments. • Improvise over a simple groove, responding to the beat • Use a wider range of dynamics , including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet) • **Compose** • Compose melodies from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen Compose a short ternary piece (A-B-A) with a partner • Use chords to compose music to evoke a specific atmosphere, mood or environment • Capture and record creative ideas in a variety of ways; graphic symbols, rhythm and staff notation, technology	**Improvise** • Extend improvisation skills through working in small groups to: • Create music with multiple sections that include repetition and contrast. • Use chord changes as part of an improvised sequence. • Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape. Compose • 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. **Compose** • melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. • Either of these melodies can be enhanced with rhythmic or chordal accompaniment. • Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.	**Improvise** • Improvise new musical ideas over (a) a drone, (b) a chord sequence(s) or (c) over a groove within a given key. This can be done in pairs, as a group or using sequencing software via a Digital Audio Workstation. • Explore D minor and the pentatonic minor starting on D. **Compose** Develop understanding of composition through one of/a combination of: 'Song' Writing (with or without lyrics) • Play chord sequences from a range of familiar songs as compositional models. • Compose chords sequences on the keyboard or guitar in C major or A minor using mainly primary chords. Compose bass lines using the root note of each chord. • Create melodic song-lines shaped by lyrics and/or harmonic intention. Programme Music • Play given chord sequences as examples of harmonic effect.

				• Compose chord sequences on the keyboard or guitar in C major or A minor. • Explore melodic line and simple structural ideas, e.g. ABA.71 17 Melody and Accompaniment • Compose melodies using vocal or instrumental improvisation, bearing in mind phrase structure. • Harmonise the cadence points of these phrases.

	Performing	**Instrumental Performance** • Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation (note range C–C /do–do) • Understand how triads are formed, and play them on tuned percussion / melodic instruments. • Perform simple, chordal accompaniments to familiar songs (e.g. Yellow Submarine by The Beatles). G major / D major • Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra. • Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies **Reading Notation** • Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. • Understand the differences between 2/4, 3/4 and 4/4 time signatures. • Read and perform pitch notation within an octave (e.g. C–C′/do–do). • Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.	**Instrumental Performance** • Play a melody following staff notation written on one stave and using notes within an octave range (do–do) • make decisions about dynamic range, including very loud ( ), very quiet ( ), moderately loud ( ) and moderately quiet • Accompany this same melody, and others, using block chords or a bass line. • 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. • **Reading Notation** • Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. • Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do). • Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations. • Read and play from notation a four-bar phrase, confidently identifying note names and durations	**Instrumental Performance** models of progression in instrumental performance as example: Keyboard: • Learn to fi nd notes on the keyboards. • Play rhythmically simple melodies on keyboard instruments, following staff notation n written on one stave. • Use notes within a range of a 5th transposed into C major or A minor. Class Brass Band: Play melodies on brass instruments learnt aurally or using staff notation on one stave. Develop lip flexibility and tonguing, and increase range from a 5th to a 9th using the keys of Bb major and C minor **Reading Notation** Read and play short rhythmic phrases at sight, using conventional symbols for known rhythms and note durations. • Read simple phrases using pitch and rhythmic notation on the treble clef containing melodies that move mostly in step. Semibreves Minims Crotchets Quavers Semiquavers Dotted crotchets/quavers Dotted quavers/semiquavers Treble clef Middle C to F Bass clef G to Middle C 3/4 and 4/4 C major/A minor *f* and *p* Cresc. and Decresc.

	Listening	• Develop pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. • Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.	• Listen to recorded performances • Listen to live music • develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to	• Using music from the list of suggested repertoire or repertoire chosen by each school, Year 7 pupils should be re-introduced to the meaning of the elements: • Tonality Texture/Instrumentation Metre/Rhythm/Tempo Pitch, Harmony, Dynamics • In order for pupils to explore musical meaning, they could answer the following questions: • Where does the music come from? • When was it first written/performed? Do we know? • Was the music written for a particular reason? • What else was going on in the world at the time, and did these factors influence the piece? Etc

YEAR FIVE SUMMER TERM

SUMMER UNIT	**Key generic learning objectives**	Unit specific learning objectives	**Upper KS2 working at the EXPECTED STANDARD**	**Upper KS2 working ABOVE the expected standard**
What I Believe: No-One can punish you in a cruel or harmful way.	Singing	• Sing a broad range of songs from an extended Focus on phrasing (breathing), accurate pitching and appropriate vocal style • Sing three-part rounds, partner songs, and songs with a verse and a chorus. • Perform in assemblies and other opportunities	• 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. • -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. • Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.	• Sing regularly from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and dynamic contrast. • • Sing three- and four-part rounds, transposing music according to the needs of the class. • Create opportunities for engendering a sense of performance, whether that be in front of an audience, in the community or through recordings to be shared on virtual platforms.

	Composing	**Improvise** • Improvise freely over a drone (a sustained sound; a long note or chord) using tuned percussion and melodic instruments. • Improvise over a simple groove, responding to the beat • Use a wider range of dynamics , including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet) • **Compose** • Compose melodies from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen Compose a short ternary piece (A-B-A) with a partner • Use chords to compose music to evoke a specific atmosphere, mood or environment • Capture and record creative ideas in a variety of ways; graphic symbols, rhythm and staff notation, technology	**Improvise** • Extend improvisation skills through working in small groups to: • Create music with multiple sections that include repetition and contrast. • Use chord changes as part of an improvised sequence. • Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape. Compose • 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. **Compose** • melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. • Either of these melodies can be enhanced with rhythmic or chordal accompaniment. • Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.	**Improvise** • Improvise new musical ideas over (a) a drone, (b) a chord sequence(s) or (c) over a groove within a given key. This can be done in pairs, as a group or using sequencing software via a Digital Audio Workstation. • Explore D minor and the pentatonic minor starting on D. **Compose** Develop understanding of composition through one of/a combination of: 'Song' Writing (with or without lyrics) • Play chord sequences from a range of familiar songs as compositional models. • Compose chords sequences on the keyboard or guitar in C major or A minor using mainly primary chords. Compose bass lines using the root note of each chord. • Create melodic song-lines shaped by lyrics and/or harmonic intention. Programme Music • Play given chord sequences as examples of harmonic effect.

				• Compose chord sequences on the keyboard or guitar in C major or A minor. • Explore melodic line and simple structural ideas, e.g. ABA.76 17 Melody and Accompaniment • Compose melodies using vocal or instrumental improvisation, bearing in mind phrase structure. • Harmonise the cadence points of these phrases.

	Performing	**Instrumental Performance** • Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation (note range C–C /do–do) • Understand how triads are formed, and play them on tuned percussion / melodic instruments. • Perform simple, chordal accompaniments to familiar songs (e.g. Yellow Submarine by The Beatles). G major / D major • Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra. • Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies **Reading Notation** • Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. • Understand the differences between 2/4, 3/4 and 4/4 time signatures. • Read and perform pitch notation within an octave (e.g. C–C′/do–do). • Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.	**Instrumental Performance** • Play a melody following staff notation written on one stave and using notes within an octave range (do–do) • make decisions about dynamic range, including very loud ( ), very quiet ( ), moderately loud ( ) and moderately quiet • Accompany this same melody, and others, using block chords or a bass line. • 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. • **Reading Notation** • Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. • Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do). • Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations. • Read and play from notation a four-bar phrase, confidently identifying note names and durations	**Instrumental Performance** models of progression in instrumental performance as example: Keyboard: • Learn to fi nd notes on the keyboards. • Play rhythmically simple melodies on keyboard instruments, following staff notation n written on one stave. • Use notes within a range of a 5th transposed into C major or A minor. Class Brass Band: Play melodies on brass instruments learnt aurally or using staff notation on one stave. Develop lip flexibility and tonguing, and increase range from a 5th to a 9th using the keys of Bb major and C minor **Reading Notation** Read and play short rhythmic phrases at sight, using conventional symbols for known rhythms and note durations. • Read simple phrases using pitch and rhythmic notation on the treble clef containing melodies that move mostly in step. Semibreves Minims Crotchets Quavers Semiquavers Dotted crotchets/quavers Dotted quavers/semiquavers Treble clef Middle C to F Bass clef G to Middle C 3/4 and 4/4 C major/A minor *f* and *p* Cresc. and Decresc.

	Listening	• Develop pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. • Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.	• Listen to recorded performances • Listen to live music • develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to	• Using music from the list of suggested repertoire or repertoire chosen by each school, Year 7 pupils should be re-introduced to the meaning of the elements: • Tonality Texture/Instrumentation Metre/Rhythm/Tempo Pitch, Harmony, Dynamics • In order for pupils to explore musical meaning, they could answer the following questions: • Where does the music come from? • When was it first written/performed? Do we know? • Was the music written for a particular reason? • What else was going on in the world at the time, and did these factors influence the piece? Etc

YEAR SIX AUTUMN TERM

AUTUMN UNIT	**Key generic learning objectives**	Unit specific learning objectives	**Upper KS2 working at the EXPECTED STANDARD**	**Upper KS2 working ABOVE the expected standard**
The Children of WWII	Singing	• Sing a broad range of songs, including those that have syncopated rhythms; as part of a choir, with a sense of ensemble and performance • Perform to a wider audience. • Observe rhythm, phrasing, accurate pitching and appropriate style. • 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.	• 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. • -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. • Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.	• Sing regularly from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and dynamic contrast. • • Sing three- and four-part rounds, transposing music according to the needs of the class. • Create opportunities for engendering a sense of performance, whether that be in front of an audience, in the community or through recordings to be shared on virtual platforms.

	Composing	**Improvise** • Create music with multiple sections that include repetition and contrast. • Use chord changes as part of an improvised sequence. • Extend improvised melodies beyond 8 beats over a fixed groove **Compose** • Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) • Incorporate rhythmic variety and interest. • Play this melody on available tuned percussion and/or orchestral instruments. • Notate this melody. • Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. • Compose a ternary piece (A-B-A); use available music software/apps to create and record it, discussing how musical contrasts are achieved.	**Improvise** • Extend improvisation skills through working in small groups to: • Create music with multiple sections that include repetition and contrast. • Use chord changes as part of an improvised sequence. • Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape. Compose • 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. **Compose** • melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. • Either of these melodies can be enhanced with rhythmic or chordal accompaniment. • Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.	**Improvise** • Improvise new musical ideas over (a) a drone, (b) a chord sequence(s) or (c) over a groove within a given key. This can be done in pairs, as a group or using sequencing software via a Digital Audio Workstation. • Explore D minor and the pentatonic minor starting on D. **Compose** Develop understanding of composition through one of/a combination of: 'Song' Writing (with or without lyrics) • Play chord sequences from a range of familiar songs as compositional models. • Compose chords sequences on the keyboard or guitar in C major or A minor using mainly primary chords. Compose bass lines using the root note of each chord. • Create melodic song-lines shaped by lyrics and/or harmonic intention. Programme Music • Play given chord sequences as examples of harmonic effect.

				• Compose chord sequences on the keyboard or guitar in C major or A minor. • Explore melodic line and simple structural ideas, e.g. ABA.81 17 Melody and Accompaniment • Compose melodies using vocal or instrumental improvisation, bearing in mind phrase structure. • Harmonise the cadence points of these phrases.

	Performing	**Instrumental Performance** • Play a melody following staff notation using notes within an octave range (do–do); make decisions about dynamic range, including very loud, very quiet, moderately loud and moderately quiet. • 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. • Perform a part within an ensemble as part of a transition project **Reading Notation** • Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. • Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do). • Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations. • Read and play from notation a four-bar phrase, confidently identifying note names and durations	**Instrumental Performance** • Play a melody following staff notation written on one stave and using notes within an octave range (do–do) • make decisions about dynamic range, including very loud ( ), very quiet ( ), moderately loud ( ) and moderately quiet • Accompany this same melody, and others, using block chords or a bass line. • 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. • **Reading Notation** • Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. • Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do). • Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations. • Read and play from notation a four-bar phrase, confidently identifying note names and	**Instrumental Performance** models of progression in instrumental performance as example: Keyboard: • Learn to fi nd notes on the keyboards. • Play rhythmically simple melodies on keyboard instruments, following staff notation n written on one stave. • Use notes within a range of a 5th transposed into C major or A minor. Class Brass Band: Play melodies on brass instruments learnt aurally or using staff notation on one stave. Develop lip flexibility and tonguing, and increase range from a 5th to a 9th using the keys of Bb major and C minor **Reading Notation** Read and play short rhythmic phrases at sight, using conventional symbols for known rhythms and note durations. • Read simple phrases using pitch and rhythmic notation on the treble clef containing melodies that move mostly in step. Semibreves Minims Crotchets Quavers Semiquavers Dotted crotchets/quavers Dotted quavers/semiquavers Treble clef Middle C to F Bass clef G to Middle C 3/4 and 4/4 C major/A minor *f* and *p* Cresc. and Decresc.

			durations	

	Listening	• Develop pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. • Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. • be able to identify some of the focused listening pieces of music and their characteristics	• Listen to recorded performances • Listen to live music • develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to	• Using music from the list of suggested repertoire or repertoire chosen by each school, Year 7 pupils should be re-introduced to the meaning of the elements: • Tonality Texture/Instrumentation Metre/Rhythm/Tempo Pitch, Harmony, Dynamics • In order for pupils to explore musical meaning, they could answer the following questions: • Where does the music come from? • When was it first written/performed? Do we know? • Was the music written for a particular reason? • What else was going on in the world at the time, and did these factors influence the piece? Etc

YEAR SIX SPRING TERM

SPRING UNIT	**Key generic learning objectives**	Unit specific learning objectives	**Upper KS2 working at the EXPECTED STANDARD**	**Upper KS2 working ABOVE the expected standard**
Sunderland's Heritage: Coalmining	Singing	• Sing a broad range of songs, including those that have syncopated rhythms; as part of a choir, with a sense of ensemble and performance • Perform to a wider audience. • Observe rhythm, phrasing, accurate pitching and appropriate style. • 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.	• 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. • -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. • Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.	• Sing regularly from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and dynamic contrast. • • Sing three- and four-part rounds, transposing music according to the needs of the class. • Create opportunities for engendering a sense of performance, whether that be in front of an audience, in the community or through recordings to be shared on virtual platforms.

	Composing	**Improvise** • Create music with multiple sections that include repetition and contrast. • Use chord changes as part of an improvised sequence. • Extend improvised melodies beyond 8 beats over a fixed groove **Compose** • Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) • Incorporate rhythmic variety and interest. • Play this melody on available tuned percussion and/or orchestral instruments. • Notate this melody. • Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. • Compose a ternary piece (A-B-A); use available music software/apps to create and record it, discussing how musical contrasts are achieved.	**Improvise** • Extend improvisation skills through working in small groups to: • Create music with multiple sections that include repetition and contrast. • Use chord changes as part of an improvised sequence. • Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape. Compose • 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. **Compose** • melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. • Either of these melodies can be enhanced with rhythmic or chordal accompaniment. • Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.	**Improvise** • Improvise new musical ideas over (a) a drone, (b) a chord sequence(s) or (c) over a groove within a given key. This can be done in pairs, as a group or using sequencing software via a Digital Audio Workstation. • Explore D minor and the pentatonic minor starting on D. **Compose** Develop understanding of composition through one of/a combination of: 'Song' Writing (with or without lyrics) • Play chord sequences from a range of familiar songs as compositional models. • Compose chords sequences on the keyboard or guitar in C major or A minor using mainly primary chords. Compose bass lines using the root note of each chord. • Create melodic song-lines shaped by lyrics and/or harmonic intention. Programme Music • Play given chord sequences as examples of harmonic effect.

				• Compose chord sequences on the keyboard or guitar in C major or A minor. • Explore melodic line and simple structural ideas, e.g. ABA.87 17 Melody and Accompaniment • Compose melodies using vocal or instrumental improvisation, bearing in mind phrase structure. • Harmonise the cadence points of these phrases.

	Performing	**Instrumental Performance** • Play a melody following staff notation using notes within an octave range (do–do); make decisions about dynamic range, including very loud, very quiet, moderately loud and moderately quiet. • 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. • Perform a part within an ensemble as part of a transition project **Reading Notation** • Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. • Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do). • Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations. • Read and play from notation a four-bar phrase, confidently identifying note names and durations	**Instrumental Performance** • Play a melody following staff notation written on one stave and using notes within an octave range (do–do) • make decisions about dynamic range, including very loud ( ), very quiet ( ), moderately loud ( ) and moderately quiet • Accompany this same melody, and others, using block chords or a bass line. • 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. • **Reading Notation** • Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. • Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do). • Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations. • Read and play from notation a four-bar phrase, confidently identifying note names and	**Instrumental Performance** models of progression in instrumental performance as example: Keyboard: • Learn to fi nd notes on the keyboards. • Play rhythmically simple melodies on keyboard instruments, following staff notation n written on one stave. • Use notes within a range of a 5th transposed into C major or A minor. Class Brass Band: Play melodies on brass instruments learnt aurally or using staff notation on one stave. Develop lip flexibility and tonguing, and increase range from a 5th to a 9th using the keys of Bb major and C minor **Reading Notation** Read and play short rhythmic phrases at sight, using conventional symbols for known rhythms and note durations. • Read simple phrases using pitch and rhythmic notation on the treble clef containing melodies that move mostly in step. Semibreves Minims Crotchets Quavers Semiquavers Dotted crotchets/quavers Dotted quavers/semiquavers Treble clef Middle C to F Bass clef G to Middle C 3/4 and 4/4 C major/A minor *f* and *p* Cresc. and Decresc.

			durations	

	Listening	• Develop pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. • Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. • be able to identify some of the focused listening pieces of music and their characteristics	• Listen to recorded performances • Listen to live music • develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to	• Using music from the list of suggested repertoire or repertoire chosen by each school, Year 7 pupils should be re-introduced to the meaning of the elements: • Tonality Texture/Instrumentation Metre/Rhythm/Tempo Pitch, Harmony, Dynamics • In order for pupils to explore musical meaning, they could answer the following questions: • Where does the music come from? • When was it first written/performed? Do we know? • Was the music written for a particular reason? • What else was going on in the world at the time, and did these factors influence the piece? Etc

YEAR SIX SUMMER TERM

SUMMER UNIT	**Key generic learning objectives**	Unit specific learning objectives	**Upper KS2 working at the EXPECTED STANDARD**	**Upper KS2 working ABOVE the expected standard**
What I Believe: I have the right to be protected from any kind of exploitation	Singing	• Sing a broad range of songs, including those that have syncopated rhythms; as part of a choir, with a sense of ensemble and performance • Perform to a wider audience. • Observe rhythm, phrasing, accurate pitching and appropriate style. • 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.	• 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. • -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. • Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.	• Sing regularly from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and dynamic contrast. • • Sing three- and four-part rounds, transposing music according to the needs of the class. • Create opportunities for engendering a sense of performance, whether that be in front of an audience, in the community or through recordings to be shared on virtual platforms.

	Composing	**Improvise** • Create music with multiple sections that include repetition and contrast. • Use chord changes as part of an improvised sequence. • Extend improvised melodies beyond 8 beats over a fixed groove **Compose** • Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) • Incorporate rhythmic variety and interest. • Play this melody on available tuned percussion and/or orchestral instruments. • Notate this melody. • Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. • Compose a ternary piece (A-B-A); use available music software/apps to create and record it, discussing how musical contrasts are achieved.	**Improvise** • Extend improvisation skills through working in small groups to: • Create music with multiple sections that include repetition and contrast. • Use chord changes as part of an improvised sequence. • Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape. Compose • 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. **Compose** • melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. • Either of these melodies can be enhanced with rhythmic or chordal accompaniment. • Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.	**Improvise** • Improvise new musical ideas over (a) a drone, (b) a chord sequence(s) or (c) over a groove within a given key. This can be done in pairs, as a group or using sequencing software via a Digital Audio Workstation. • Explore D minor and the pentatonic minor starting on D. **Compose** Develop understanding of composition through one of/a combination of: 'Song' Writing (with or without lyrics) • Play chord sequences from a range of familiar songs as compositional models. • Compose chords sequences on the keyboard or guitar in C major or A minor using mainly primary chords. Compose bass lines using the root note of each chord. • Create melodic song-lines shaped by lyrics and/or harmonic intention. Programme Music • Play given chord sequences as examples of harmonic effect.

				• Compose chord sequences on the keyboard or guitar in C major or A minor. • Explore melodic line and simple structural ideas, e.g. ABA.93 17 Melody and Accompaniment • Compose melodies using vocal or instrumental improvisation, bearing in mind phrase structure. • Harmonise the cadence points of these phrases.

	Performing	**Instrumental Performance** • Play a melody following staff notation using notes within an octave range (do–do); • make decisions about dynamic range, including very loud, very quiet, moderately loud and moderately quiet. • 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. • Perform a part within an ensemble as part of a transition project **Reading Notation** • Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. • Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do). • Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations. • Read and play from notation a four-bar phrase, confidently identifying note names and durations	**Instrumental Performance** • Play a melody following staff notation written on one stave and using notes within an octave range (do–do) • make decisions about dynamic range, including very loud ( ), very quiet ( ), moderately loud ( ) and moderately quiet • Accompany this same melody, and others, using block chords or a bass line. • 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. • **Reading Notation** • Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. • Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do). • Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations. • Read and play from notation a four-bar phrase, confidently identifying note names and	**Instrumental Performance** models of progression in instrumental performance as example: Keyboard: • Learn to fi nd notes on the keyboards. • Play rhythmically simple melodies on keyboard instruments, following staff notation n written on one stave. • Use notes within a range of a 5th transposed into C major or A minor. Class Brass Band: Play melodies on brass instruments learnt aurally or using staff notation on one stave. Develop lip flexibility and tonguing, and increase range from a 5th to a 9th using the keys of Bb major and C minor **Reading Notation** Read and play short rhythmic phrases at sight, using conventional symbols for known rhythms and note durations. • Read simple phrases using pitch and rhythmic notation on the treble clef containing melodies that move mostly in step. Semibreves Minims Crotchets Quavers Semiquavers Dotted crotchets/quavers Dotted quavers/semiquavers Treble clef Middle C to F Bass clef G to Middle C 3/4 and 4/4 C major/A minor *f* and *p* Cresc. and Decresc.

			durations	

	Listening	• Develop pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing. • Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. • be able to identify some of the focused listening pieces of music and their characteristics	• Listen to recorded performances • Listen to live music • develop knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to	• Using music from the list of suggested repertoire or repertoire chosen by each school, Year 7 pupils should be re-introduced to the meaning of the elements: • Tonality Texture/Instrumentation Metre/Rhythm/Tempo Pitch, Harmony, Dynamics • In order for pupils to explore musical meaning, they could answer the following questions: • Where does the music come from? • When was it first written/performed? Do we know? • Was the music written for a particular reason? • What else was going on in the world at the time, and did these factors influence the piece? Etc