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| **EYFS Cycle 1** | **Autumn Term 1** | **Autumn Term 2** | **Spring Term 1** | **Spring Term 2** | **Summer Term 1** | **Summer Term 2** |
| **Topic** | **All About Me** | **Light and Dark** | **Superheroes**  | **Traditional Tales** | **Holidays** | **Growing** |
| **Sky Music Hub** | **All About Me** | **Light and Dark** |  | **Traditional Tales** | **Holidays** |  |
| **Continuous Provision**  | **3-4 years**Remember and sing entire songsSing the pitch of a tone sung by another personSing the melodic shapeCreate own songsPlay instruments with increasing control to express their feelings and ideas**Reception**Explore and engage in music making and dance, performing solo or in groups |
|  | **3-4 years**Respond to what they have heard, expressing their thoughts and feelings | **3-4 years**Respond to what they have heard, expressing their thoughts and feelings**Reception**Sing in a group or on their own, increasingly matching the pitch and following the melodyExplore and engage in music making and dance, performing solo or in groups | **3-4 years**Respond to what they have heard, expressing their thoughts and feelings**Reception**Sing in a group or on their own, increasingly matching the pitch and following the melody | **Reception**Sing in a group or on their own, increasingly matching the pitch and following the melody | **Reception**Sing in a group or on their own, increasingly matching the pitch and following the melody |  |

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| **EYFS Cycle 2** | **Autumn Term 1** | **Autumn Term 2** | **Spring Term 1** | **Spring Term 2** | **Summer Term 1** | **Summer Term 2** |
| **Topic** | **Travel and Transport** | **Pets** | **People who help us** | **Fantasy and adventure** | **Recycling and the environment** | **Dinosaurs** |
| **Sky Hub Units**  | **Travelling Around**  | **Autumn**  |  |  | **Sounds All Around Me** |  |
| **Continuous Provision**  | **3-4 years**Remember and sing entire songsSing the pitch of a tone sung by another personSing the melodic shapeCreate own songsPlay instruments with increasing control to express their feelings and ideas**Reception**Explore and engage in music making and dance, performing solo or in groups |
|  | **3-4 years**Respond to what they have heard, expressing their thoughts and feelings | **3-4 years**Respond to what they have heard, expressing their thoughts and feelings**Reception**Sing in a group or on their own, increasingly matching the pitch and following the melodyExplore and engage in music making and dance, performing solo or in groups | **3-4 years**Respond to what they have heard, expressing their thoughts and feelings**Reception**Sing in a group or on their own, increasingly matching the pitch and following the melody |  | **Reception**Sing in a group or on their own, increasingly matching the pitch and following the melody |  |

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| **Year 1** | **Autumn Term 1** | **Autumn Term 2** | **Spring Term 1** | **Spring Term 2** | **Summer Term 1** | **Summer Term 2** |
| **Topic** | **Electric Drums****Lite 1** | **Ukuleles****Lite 1** | **Percussion Instruments Lite - L1** | **Singing** **Lite L1** | **Songwriting with Glockenspiels** **Lite L1** | **Music Theory Lite with Keyboards** **L1** |
| **National Curriculum Coverage** | Play tuned and untuned instruments musically.Listen with concentration and understanding to arange of high-quality live and recorded music.Experiment with, create, select and combine sounds using the inter-related dimensions of music | Play tuned and untuned instruments musically.Experiment with, create, select and combine sounds using the inter-related dimensions of music | Use their voices expressively and creatively bysinging songs and speaking chants and rhymes.Play tuned and untuned instruments musically. | Use their voices expressively and creatively by singing songs and speaking chants and rhymes.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 | Use their voices expressively and creatively bysinging songs and speaking chants and rhymes.Play tuned and untuned instruments musically.Listen with concentration and understanding to arange of high-quality live and recorded music.Experiment with, create, select and combine sounds using the inter-related dimensions of music. | Play tuned and untuned instruments musically.Listen with concentration and understanding to arange of high-quality live and recorded music.Experiment with, create, select and combine sounds using the inter-related dimensions of music |
| **Singing** |  |  |  | Sing simple songs, chants and rhymes (e.g., Boom Chicka Boom) from memory, singing collectivelyand at the same pitch, responding to simple visual directions (e.g., stop, start, loud or quiet)and counting in.Begin with simple songs with a very small range, mi-so (e.g., Hello, How are You) and then slightlywider (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 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. |  |
| **Listening** |  |  | Musical TraditionsStyle Brazil – Samba | Popular Music | Western Classical Tradition and FilmPopular MusicMusical TraditionsStyle Brazil – SambaImprovise simple vocal chants, using question and answer phrases | Western Classical Tradition and Film |
| **Composing** |  | Understand the difference between creating a rhythm pattern and a pitch pattern. | Create musical sound effects and shortsequences of sounds in response to stimuli, e.g.,a rainstorm or a train journey. Combine to makea story, choosing and playing classroominstruments (e.g., rainmaker) or sound-makers (e.g., rustling leaves). |  | Create musical sound effects and shortsequences of sounds in response to stimuli, e.g.,a rainstorm or a train journey. Combine to makea story, choosing and playing classroominstruments (e.g., rainmaker) or sound-makers (e.g., rustling leaves).Recognise how graphic notation can represent created sounds. Explore and invent own symbols, e.g., Graphic Scores. | Understand the difference between creating a rhythm pattern and a pitch pattern.Recognise how graphic notation can represent created sounds. Explore and invent own symbols, e.g., Graphic Scores. |
| **Musicianship** | Respond to the pulse in recorded/live music through movement and dance, e.g., Stepping(e.g., Mattachins from Capriol Suite by Warlock), Jumping (e.g., Trepak from The Nutcracker byTchaikovsky), Walking on tiptoes (e.g., Scherzo from The Firebird Suite by Stravinsky). |  | Explore percussion sounds to enhancestorytelling, e.g.• ascending xylophone notes to suggestJack climbing the beanstalk.• quiet sounds created on a rainstick/shaker to depict a shower.• regular strong beats played on a drum toreplicate menacing footsteps | Respond to the pulse in recorded/live music through movement and dance, e.g., Stepping(e.g., Mattachins from Capriol Suite by Warlock), Jumping (e.g., Trepak from The Nutcracker byTchaikovsky), Walking on tiptoes (e.g., Scherzo from The Firebird Suite by Stravinsky). | Use body percussion (e.g., clapping, tapping or 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 chime bars) to maintain a steady beat.Listen to sounds in the local school environment,comparing high and low sounds. | Use body percussion (e.g., clapping, tapping or 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 chime bars) to maintain a steady beat.Respond to the pulse in recorded/live music through movement and dance, e.g., Stepping(e.g., Mattachins from Capriol Suite by Warlock), Jumping (e.g., Trepak from The Nutcracker byTchaikovsky), Walking on tiptoes (e.g., Scherzo from The Firebird Suite by Stravinsky).Explore percussion sounds to enhance storytelling, e.g. • ascending xylophone notes to suggest Jack climbing the beanstalk. • quiet sounds created on a rain stick/shaker to depict a shower. • regular strong beats played on a drum to replicate menacing footsteps |

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| **Year 2** | **Autumn Term 1** | **Autumn Term 2** | **Spring Term 1** | **Spring Term 2** | **Summer Term 1** | **Summer Term 2** |
| **Topic** | **Electric Drums****Lite 1** | **Ukuleles****Lite 1** | **Percussion Instruments Lite - L1** | **Singing** **Lite L2** | **Songwriting with Glockenspiels** **Lite L2** | **Music Theory Lite with Keyboards** **L2** |
| **National Curriculum Coverage** | 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 | Play tuned and untuned instruments musically.Experiment with, create, select and combine sounds using the inter-related dimensions of music | Use their voices expressively and creatively by singing songs and speaking chants and rhymes.Play tuned and untuned instruments musically.Experiment with, create, select and combine sounds using the inter-related dimensions of music | Use their voices expressively and creatively by singing songs and speaking chants and rhymes.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 | 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 | Play tuned and untuned instruments musically.Listen with concentration and understanding to arange of high-quality live and recorded music.Experiment with, create, select and combine sounds using the inter-related dimensions of music |
| **Singing** |  |  | Follow pictures and symbols to guide singing andplaying, e.g., 4 dots = 4 taps on the drum. | Sing songs regularly with a pitch range of Do-So with increasing vocal controlSing songs with a small pitch range (e.g., Rain, Rain Go Away), pitching accuratelyKnow the meaning of dynamics (loud/quiet) andtempo (fast/slow) and be able to demonstratethese when singing by responding to (a) the leader's directions and (b) visual symbols (e.g.,crescendo, decrescendo and pause). |  |  |
| **Listening** |  |  | Musical Traditions Style Brazil – Samba | Popular Music | Western Classical Tradition and FilmPopular MusicMusical Traditions Style Indonesia –Gamelan | Western Classical Tradition and FilmPopular Music |
| **Composing**  |  | Understand the difference between creating a rhythm pattern and a pitch pattern. | Create musical sound effects and shortsequences of sounds in response to stimuli, e.g.,a rainstorm or a train journey. Combine to makea story, choosing and playing classroominstruments (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 or a rocket launch). |  | 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. |  |
| **Musicianship** | Respond to the pulse in recorded/live music through movement and dance, e.g., Stepping(e.g., Mattachins from Capriol Suite by Warlock), Jumping (e.g., Trepak from The Nutcracker by Tchaikovsky)Walking on tiptoes (e.g., Scherzo from The Firebird Suite by Stravinsky).Mark the beat of a listening piece (e.g., Bolero by Ravel) by tapping or clapping and recognisingtempo as well as changes in tempo.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 (e.g., Hel-lo Si-mon or Can you come and play?). | Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. | Explore percussion sounds to enhance storytelling, e.g.• ascending xylophone notes to suggest Jack climbing the beanstalk. • quiet sounds created on a rain stick/shaker to depict a shower. • regular strong beats played on a drum to replicate menacing footstepsPlay copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. | Understand that the speed of the beat canchange, creating a faster or slower pace(tempo).Walk in time to the beat of a piece of music or song (e.g., La Mourisque by Susato). Know thedifference between left and right to support coordination and shared movement with others.Identify the beat groupings in familiar music that they sing regularly and listen to, e.g., Maple Leaf Rag by Joplin /The Elephant from Carnival of the Animals by Saint-SaënsCreate rhythms using word phrases as a starting point (e.g., Hel-lo Si-mon or Can you come and play?).Play a range of singing games based on the cuckoo interval (so-mi, e.g., Little Sally Saucer) matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track.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 |  | Mark the beat of a listening piece (e.g., Bolero by Ravel) by tapping or clapping and recognisingtempo as well as changes in tempo.Begin to group beats in twos and threes bytapping 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., Maple Leaf Rag by Joplin /The Elephant from Carnival of the Animals by Saint-SaënsRead 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. |

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| **Year 3** | **Autumn Term 1** | **Autumn Term 2** | **Spring Term 1** | **Spring Term 2** | **Summer Term 1** | **Summer Term 2** |
| **Topic** | **Electric Drums****L1** | **Ukuleles****L1** | **Samba Drumming** **L1** | **Singing** **L1** | **Songwriting with Glockenspiels** **L1** | **Music Theory with Keyboards** **L1** |
| **National Curriculum Coverage** | 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.Appreciate and understand a wide range of high quality live and recorded music drawn from different traditions and from great composers and musicians. | 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.Improvise and compose music for a range of purposes using the inter-related dimensions of music.Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency,control and expression. | Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.Listen with attention to detail and recall sounds with increasing aural memory.Appreciate and understand a wide range of high quality live and recorded music drawn from different traditions and from great composers and musicians. | 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.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. | 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. |
| **Singing** |  |  |  | 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.Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.Perform actions confidently and in time to a range of action songs (e.g., Heads and Shoulders). |  |  |
| **Listening** |  |  | Musical TraditionsCountry – BrazilStyle – Samba | Popular Music | Western Classical Tradition and FilmPopular MusicMusical TraditionsCountry – IndonesiaStyle – GamelanMusical TraditionsCountry – IndiaStyle – Indian Classical | Popular Music |
| **Composing** |  | Become more skilled in improvising (using voices, tuned and untuned percussion and instrumentsplayed in whole class/group/individual/instrumental teaching),inventing short ‘on-the-spot’ responses using a limited note range. | Compose song accompaniments on untuned percussion using known rhythms and note values.Become more skilled in improvising (using voices, tuned and untuned percussion and instrumentsplayed in whole class/group/individual/instrumental teaching),inventing short ‘on-the-spot’ responses using a limited note range. | Combine known rhythmic notation with letter names to create rising and falling phrases usingjust three notes (do, re and mi).Structure musical ideas (e.g., using echo or question and answer phrases) to create music that has a beginning, middle and end. Pupilsshould compose in response to different stimuli, e.g., stories, verse, images (paintings andphotographs) and musical sources. | Structure musical ideas (e.g., using echo or question and answer phrases) to create music that has a beginning, middle and end. Pupilsshould compose in response to different stimuli, e.g., stories, verse, images (paintings andphotographs) and musical sources. | Combine known rhythmic notation with letter names to create rising and falling phrases usingjust three notes (do, re and mi).Become more skilled in improvising (using voices, tuned and untuned percussion and instrumentsplayed in whole class/group/individual/instrumental teaching),inventing short ‘on-the-spot’ responses using a limited note range. |
| **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 CE/ do-mi) as a whole class or in small groups (e.g., trios and quartets). | 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 CE/ do-mi) as a whole class or in small groups (e.g., trios and quartets). |  | Individually (solo) copy stepwise melodic phrases with accuracy at different speeds such as allegro and adagio, fast and slow. Extend to question-and-answer phrases. | 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 CE/ do-mi) as a whole class or in small groups (e.g., trios and quartets). | 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 CE/ 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 |
| **Reading Notation** |  |  |  | Apply word chants to rhythms understanding how to link each syllable to one musical note. |  | Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch.Introduce and understand the differencesbetween crotchets and paired quavers. |

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| **Year 4** | **Autumn Term 1** | **Autumn Term 2** | **Spring Term 1** | **Spring Term 2** | **Summer Term 1** | **Summer Term 2** |
| **Topic** | **Electric Drums****L1** | **Ukuleles****L1** | **Samba Drumming** **L1** | **Singing** **L2** | **Songwriting with Glockenspiels** **L2** | **Music Theory with Keyboards** **L2** |
| **National Curriculum Coverage** | 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.Appreciate and understand a wide range of high quality live and recorded music drawn from different traditions and from great composers and musicians. | 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.Improvise and compose music for a range of purposes using the inter-related dimensions of music.Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency,control and expression. | Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.Listen with attention to detail and recall sounds with increasing aural memory.Appreciate and understand a wide range of high quality live and recorded music drawn from different traditions and from great composers and musicians. | 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.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. | 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. |
| **Singing** |  |  |  | Continue to sing a broad range of unison songs with the range of an octave (do–do) (e.g., One More Day – a traditional sea shanty) pitching thevoice accurately and following directions for getting louder (crescendo) and quieter (decrescendo)Sing rounds and partner songs in different timesignatures (2, 3 and 4-time) (e.g., Our Dustbin) and begin to sing repertoire with small and largeleaps as well as a simple second part to introduce vocal harmony (e.g., Hear the Wind). |  |  |
| **Listening** |  |  | Musical TraditionsCountry – BrazilStyle – Samba | Popular Music | Western Classical Tradition and FilmPopular MusicMusical Traditions Country – Brazil Style – SambaMusical Traditions Country – Indonesia Style – GamelanMusical Traditions Country – India Style – Indian ClassicalMusical Traditions Country – Punjab/UK Style – BhangraMusical Traditions Country – Trinidad Style – Calypso | Popular Music |
| **Composing** |  | Introduce major and minor chords. |  | Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of five pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions. | 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. Continue this process in the composition tasks below.Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of five pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions.Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip.Capture and record creative ideas using any of: graphic symbols /rhythm notation and time signatures/staff notation/technology. | 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. Continue this process in the composition tasks below.Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of five pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions.Introduce major and minor chords.Capture and record creative ideas using any of: graphic symbols /rhythm notation and time signatures/staff notation/technology. |
| **Performance** | Develop facility in the basic skills of a selected musical instrument over a sustained learning period. This can be achieved through working closely with your local Music Education Hub who can provide whole-class instrumental teaching programmes. | Develop facility in the basic skills of a selected musical instrument over a sustained learning period. This can be achieved through working closely with your local Music Education Hub who can provide whole-class instrumental teaching programmes.Play and perform melodies following staff notation using a small range (e.g., Middle CG/do-so) as a whole class or in small groups.Follow and perform simple rhythmic scores to a steady beat; maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble. | Develop facility in the basic skills of a selected musical instrument over a sustained learning period. This can be achieved through working closely with your local Music Education Hub who can provide whole-class instrumental teaching programmes.Follow and perform simple rhythmic scores to a steady beat; maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble. |  | Play and perform melodies following staff notation using a small range (e.g., Middle CG/do-so) as a whole class or in small groups. | Develop facility in the basic skills of a selected musical instrument over a sustained learning period. This can be achieved through working closely with your local Music Education Hub who can provide whole-class instrumental teaching programmes.Play and perform melodies following staff notation using a small range (e.g., Middle CG/do-so) as a whole class or in small groups.Copy short melodic phrases including those using the pentatonic scale (e.g., C, D, E, G, A).Introduce and 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. |

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| **Year 5** | **Autumn Term 1** | **Autumn Term 2** | **Spring Term 1** | **Spring Term 2** | **Summer Term 1** | **Summer Term 2** |
| **Topic** | **Electric Drums****L1** | **Ukuleles****L1** | **Samba Drumming** **L1** | **Singing****L3** | **Songwriting with Glockenspiels** **L3** | **Music Theory with Keyboards** **L3** |
| **National Curriculum Coverage** | 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.Appreciate and understand a wide range of high quality live and recorded music drawn from different traditions and from great composers and musicians. | 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.Improvise and compose music for a range of purposes using the inter-related dimensions of music.Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency,control and expression. | 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.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. | 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.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. | 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. |
| **Singing** |  |  |  | Sing a broad range of songs from an extendedrepertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style.Sing three-part rounds, partner songs, and songswith a verse and a chorus.Popular Music |  |  |
| **Listening** |  | Popular Music | Musical Traditions Country – Brazil Style – Samba |  | Western Classical Tradition and FilmPopular MusicMusical Traditions Country – Brazil Style – SambaMusical Traditions Country – Indonesia Style – GamelanMusical Traditions Country – India Style – Indian ClassicalMusical Traditions Country – Punjab/UK Style – BhangraMusical Traditions Country – Trinidad Style – CalypsoMusical Traditions Country – Nigeria Style – DrummingMusical Traditions Country – South Africa Style – Choral | Western Classical Tradition and FilmPopular Music |
| **Composing** |  | Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment. | 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).  |  | Working in pairs, compose a short ternary piece.Use chords to compose music to evoke a specific atmosphere, mood or environment. For example, La Mer by Debussy and The River Flows In You by Yiruma both evoke images of water. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book. | Improvise freely over a drone, developing sense of shape and character, using tuned percussionand 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). Continue this process in the composition tasks below.Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment.Capture and record creative ideas using any of:• Graphic Symbols • Rhythm notation and time signatures • Staff notation • Technology |
| **Performance** | Play melodies on tuned percussion, melodic instruments or keyboards, following staffnotation written on one stave and using notes within the Middle C–C′/do–do range. This should initially be done as a whole class withgreater independence gained each lesson through smaller group performance. | Play melodies on tuned percussion, melodic instruments or keyboards, following staffnotation written on one stave and using notes within the Middle C–C′/do–do range. This should initially be done as a whole class withgreater independence gained each lesson through smaller group performance.Understand how triads are formed and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs (e.g., Yellow Submarine by The Beatles).Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers |  |  |  | Play melodies on tuned percussion, melodic instruments or keyboards, following staffnotation written on one stave and using notes within the Middle C–C′/do–do range. This should initially be done as a whole class withgreater independence gained each lesson through smaller group performance.Understand how triads are formed and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs (e.g., Yellow Submarine by The Beatles).Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodiesFurther understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquaversUnderstand 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). |

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| **Year 6** | **Autumn Term 1** | **Autumn Term 2** | **Spring Term 1** | **Spring Term 2** | **Summer Term 1** | **Summer Term 2** |
| **Topic** | **Electric Drums****L1** | **Ukuleles****L1** | **Samba Drumming** **L1** | **Singing** **L4** | **Songwriting with Glockenspiels** **L4** | **Music Theory with Keyboards** **L4** |
| **National Curriculum Coverage** | 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.Appreciate and understand a wide range of high quality live and recorded music drawn from different traditions and from great composers and musicians. | 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.Improvise and compose music for a range of purposes using the inter-related dimensions of music.Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency,control and expression. | Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.Listen with attention to detail and recall sounds with increasing aural memory.Appreciate and understand a wide range of high quality live and recorded music drawn from different traditions and from great composers and musicians. | Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.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. | 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. |
| **Singing** | Perform a range of songs as a choir in schoolassemblies, school performance opportunitiesand to a wider audience. | Perform a range of songs as a choir in schoolassemblies, school performance opportunitiesand to a wider audience. | Perform a range of songs as a choir in schoolassemblies, school performance opportunitiesand to a wider audience. | Sing a broad range of songs, including those thatinvolve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. Thisshould include observing rhythm, phrasing, accurate pitching and appropriate style.Continue to sing three- and four-part rounds (e.g., Calypso by Jan Holdstock) or partner songs,and experiment with positioning singersrandomly 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 schoolassemblies, school performance opportunitiesand to a wider audience. | Perform a range of songs as a choir in schoolassemblies, school performance opportunitiesand to a wider audience. | Perform a range of songs as a choir in schoolassemblies, school performance opportunitiesand to a wider audience. |
| **Listening** |  | Popular Music | Musical Traditions Country – Brazil Style – Samba | Popular Music | Western Classical Tradition and FilmPopular MusicMusical Traditions Country – Brazil Style – SambaMusical Traditions Country – Indonesia Style – GamelanMusical Traditions Country – India Style – Indian ClassicalMusical Traditions Country – Punjab/UK Style – BhangraMusical Traditions Country – Trinidad Style – CalypsoMusical Traditions Country – Nigeria Style – DrummingMusical Traditions Country – South Africa Style – ChoralMusical Traditions Country – Middle East/England/Poland Style – FolkMusical Traditions Country – Argentina Style – Tango | Western Classical Tradition and FilmPopular Music |
| **Composing** |  |  |  |  | Create music with multiple sections that include repetition and contrast.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. | Create music with multiple sections that include repetition and contrast.Use chord changes as part of an improvised sequence.Extend improvised melodies beyond eight beats over a fixed groove, creating a satisfying melodic shapeCompose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument. |
| **Performance** | Read and play confidently from rhythm notation cards and rhythmic scores in up to four parts that contain known rhythms and note durations. |  |  |  | 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 (FF), very quiet (PP), moderately loud (MF) and moderately quiet (MP) | 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 (FF), very quiet (PP), moderately loud (MF) and moderately quiet (MP)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 four parts that contain known rhythms and note durations.Read and play from notation a 4-bar phrase, confidently identifying note names and durations. |