



KS2 Music Curriculum 2026 Year C



	Autumn		Spring		Summer	
Year A	I've been to Harlem	Chilled out Clap Rap	Latin Dance	March from the Nutcracker From a Railway Carriage	What shall we do with a Drunken Sailor?	Why do We Sing? Introduction to Song Writing
Year B	Hey Mr Miller (jazz/hiphop style - Pitch matching, echoing, call and response)	Songs for Protest Exploring Identity through Song	The Doot Doot Song	Theme from the Pink Panther (Film tunes - Listening, improvising and performing) Composing with Colour	Just three notes Samba with Sérgio	Fanfare for the Common Man Spain
Year C LKS2	Exploring beat/rhythm Exploring pitch Call and response Songs for Young Voices		I've been to Harlem Focus: Pitch shape, ostinato, round, pentatonic, call-and-response, progression snapshot 1.	Chilled out clap rap Focus: Beat, rhythm, dynamics, crotchet, paired quavers, notes C-D-E, crotchet rest.	Latin Dance (classroom percussion) Focus: Salsa, beat, clave rhythm, timbre, chords, rhythm pattern, progression snapshot 2.	March from the Nutcracker Focus: Rondo structure, beat, higher/lower, staccato, call-and-response, romantic ballet music From a railway Carriage Focus: Structure (repetition, round, pattern), texture (layers,



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						unison), timbre beat, classical music.
Year C UKS2	Exploring beat/rhythm Exploring pitch Call and response Songs for Young Voices		What Shall we do with a Drunken Sailor Focus: Sea shanties, beat, rhythm, chords, bass, dot notation, progression snapshot 1.	Why we Sing Focus: Gospel music, instruments, structure, texture, vocal decoration. Introduction to Song writing Focus: Structure (verse/chorus), hook, lyric writing, melody.	Madina tun Nabi Focus: Nasheed (Islamic song), drone, melody, harmony, chords (G and D), vocal decoration, microtones, progression snapshot 2.	Building a Groove Focus: Beat, rhythm, basslines, riffs. Época Focus: Texture, articulation, rhythm, tango.
Year D	Ame sau vala tara bal	Favourite song	This little light of mine	Kisne banaaya	Building a groove Época	Shadows Race

Year A

	Key Questions <i>Big Questions</i>	National Curriculum Coverage	Subject specific skills and knowledge development	Key Tasks	Key Vocabulary
Autumn 1: I've Been to Harlem	How can we use a pentatonic scale to create music that tells a story? Why do some musical patterns get stuck in our heads?	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control, and expression.	Compose a pentatonic ostinato. Sing a call-and-response song in groups, holding long notes confidently. Play melodic and rhythmic accompaniments to a song.	Get to know the song. Sing I've been to Harlem showing the shape of the tune with voices and add an accompaniment using notes from the pentatonic scale.	Pitch shape, ostinato, round, pentatonic, call-and-response,



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	Can we create a piece of music using only five notes and a repeating pattern?	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.	Listen and identify where notes in the melody of the song go down and up.	Invent 3-note melodies to accompany I've been to Harlem. Learn cup rhythms to I've been to Harlem. Create and perform a class arrangement of I've been to Harlem.	
Autumn 2: Chilled Out Clap Rap	How can we use rhythm to tell a story or express an emotion? How do rests (silence) change the way we hear and feel a rhythm?		Create rhythm patterns using the durations crotchet, crotchet rest, pair of quavers. Transfer rhythm patterns to tuned instruments to create rising and falling phrases using just three notes. Rap accurately and rhythmically with dynamic contrasts. Perform crotchet and quaver actions ('walk' and 'jogging') on the beat and adapt these actions when the speed of the music changes.	Learn a rap, observing changes in dynamics. Clap a range of different patterns and perform in groups. Explore notation in relation to three durations - crotchets ('walk'), paired quavers ('jogging'), and crotchet rest ('shh'). Create rhythm patterns in pairs. Create rhythm patterns and translate them onto tuned percussion instruments.	Beat, rhythm, dynamics, crotchet, paired quavers, notes C-D-E, crotchet rest.



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				Play a part in a group performance.	
Spring 1: Latin Dance	How did African rhythms and instruments shape Cuban music? How does Cuban music connect people? How does music help people feel part of a community? How has Cuban music influenced other styles around the world? Can music tell a story about a country's history?	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.	Compose a 4-beat rhythm pattern to play during instrumental sections. Working in small groups, sing a call-and-response song with an invented drone accompaniment. Sing the syncopated rhythms in Latin dance and recognise a verse/chorus structure. Play a one-note part contributing to the chords accompanying the verses. Listen to a range of Cuban pieces, understanding influences on the music and recognising some of its musical features.	Begin to learn the song Latin dance. Get the rhythms of salsa into their bodies through movement. Learn to play the chords of A minor and F major. Practise the basic step and side basic steps of salsa dance. Extend learning about the music of Cuba by listening to further tracks. Invent short rhythm patterns to add to the instrumental sections.	Salsa, beat, clave rhythm, timbre, chords, rhythm pattern



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Spring 2: The March From Nutcracker	Why do composers return to the same theme in rondo form? How does the 'A' section help us recognize the structure of a piece? What effect does the contrast between sections have on the listener?	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.	Develop active listening skills by responding to musical themes through movement. Understand the structure of rondo form (A-B-A-C-A). Develop a sense of beat and rhythmic pattern through movement. Experience call-and-response patterns through moving with a partner.	Invite the children to draw an imaginary picture in the air with their finger, as if drawing with a sparkler. Draw in the air with different body parts leading e.g. knee Explore different rules e.g. straight lines only. Play the opening 27 seconds of the 'March' from The Nutcracker. Class draw a picture in the air, moving with the music to fit with the trumpet melody. Revisit the trumpet melody listen to discover how many short, sharp movements you can fit in to move to the beat in a spiky and detached way before the melody reaches a long, held note. Establish the trumpet melody to be structured by rigid and robotic movements in the upper body. Use your arms, head and back. Make sure you move in time to the beat.	Rondo structure, beat, higher/lower, staccato, call-and-response, romantic ballet music
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From a Railway Carriage	How can music paint a picture in your mind? Can you draw what you hear?	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.	Describe the relationship between the sounds and images in an audio-visual clip. Use appropriate musical language to describe a piece of music. Explore dynamics, timbre, tempo, and structure to improvise ideas. Use words from a poem to create a piece.	Watch the clip of Night mail by Benjamin Britten (up to about 1:20). Talk about what pupils can hear and what the clip is about. Use the first line of the poem - 'This is the night mail crossing the border' - to explore how we can use dynamics, tempo, vocal sounds, and body percussion to create atmosphere. Read the first verse of From a railway carriage by Robert Louis Stevenson and display the Van Gogh painting Bridges across the Seine at Asnières. Make comparisons. Decide on 4 ideas or images from the painting. Discuss them together and create sounds to represent these images. Listen to Geographical Fugue. In groups of 4 choose 4 place names and clap out the rhythm to each in turn.	Structure (repetition, round, pattern), texture (layers, unison), timbre beat, classical music.
Summer 1: What Shall we do With a	Why did sailors sing sea shanties? How can music help people work together?	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing	Compose body percussion patterns to accompany a sea shanty. Write these out using rhythm grids.	Sing a sea shanty expressively and with a strong beat. Learn a cup rhythm game, keeping to the beat of the song.	Sea shanties, beat, rhythm, chords, bass, dot notation,



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Drunken Sailor?	How does rhythm help us stay in time with others?	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.	Sing a sea shanty expressively, with accurate pitch and a strong beat. Play bass notes, chords, or rhythms to accompany singing. Sing in unison while playing an instrumental beat (untuned). Keep the beat playing a 'cup' game. Talk about the purpose of sea shanties and describe some of the features using music vocabulary.	Create body percussion patterns to accompany a sea shanty. Write the patterns out using a rhythm grid. Create accompaniments with bass notes and chords. Rehearse and perform What shall we do with the drunken sailor?	
Summer 2: Why Do we Sing?	What makes gospel music sound joyful and powerful? Why is gospel music important to the people who sing it? What emotions do you feel when you hear gospel 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.	Develop and practise techniques for singing and performing in a Gospel style. Recognise individual instruments and voices by ear. Listen to a selection of Gospel music and spirituals and identify key elements that give the music its unique sound. Talk about music using appropriate music vocabulary (e.g. the ways the voices	Learn about spirituals and Gospel music. Listen to recordings of spirituals and Gospel music. Learn about Gospel songwriter and artist Kirk Franklin. Watch a performance of Why we sing and discuss the music.	Gospel music, instruments, structure, texture, vocal decoration Structure (verse/chorus), hook, lyric writing, melody.



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Introduction to songwriting	What makes a musical hook catchy and memorable? How can rhythm, melody, and lyrics work together to create a strong hook?	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 understanding a wide range of high-quality live and recorded music drawn from different	are used, the contrasting texture of solo voice and choir, singing in harmony, the lyrics etc.). Improvise and compose, ‘doodling’ with sound, playing around with pitch and rhythm to create a strong hook. Create fragments of songs that can develop into fully fledged songs. Listen and appraise, identifying the structure of songs and analysing them to appreciate the role of metaphor. Understand techniques for creating a song and develop a greater understanding of the song writing process	Work on skills of phrasing and articulation in singing. Compare the features and styles of Gospel pioneers and more contemporary artists. Identify the structure of a song. Identify what a hook is. Identify the texture of a song and its effect. Develop ideas to generate their own hooks. Speak their hooks rhythmically in a variety of different ways. Compose a fragment of a song that can be developed into a fully-fledged song.	
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		traditions and from great composers and musicians.			
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Year B

Autumn 1:	Key Questions	National Curriculum Coverage	Subject specific skills and knowledge development	Key Tasks	Key Vocabulary
Hey Mr Miller	What makes swing music feel so energetic and fun? How does swing music make you want to move or dance? How do rhythm and syncopation create the “swing” feel? What instruments are most common in swing music, and why?	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	Compose a syncopated melody using the notes of the C major scale. Sing a syncopated melody accurately and in tune. Sing and play a class arrangement of the song with a good sense of ensemble. Listen to historical recordings of big band swing and describe features of the music using music vocabulary.	Watch/ listen to In the mood by Glenn Miller, noticing the instruments and how they are played. Rehearse the tune of Sections 1 and 2 of Hey, Mr Miller. Learn Section 3 and introduce the term ‘chromatic’ . Learn about the cultural, social, and historical context of swing music. Learn the melody of Throw, catch.	Swing music, syncopation, swing rhythm, big band instruments, scat singing, social and historical context (WWII, segregation),



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		recorded music drawn from different traditions and from great composers and musicians. Develop an understanding of the history of music.		Learn dance steps to add to the song. Listen to Ella Fitzgerald and Duke Ellington, learn about scat singing and have a go themselves. Invent a rhythmic ostinato using word rhythms from the song and layer them up, directed by a conductor.	
Autumn 2: Songs for Protest	How can music help us express our thoughts and feelings? What makes a melody memorable or catchy? How do lyrics tell a story or share a message?	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	Create their own song lyrics. Fit their lyrics to a pulse, creating a chant. Write a melody and sing it. Structure their ideas into a complete song. Identify ways songwriters convey meaning: through lyrics, the music, and the performance.	Learn about the suffragettes and listen to their anthem. Create a set of lyrics for a protest topic of their choice. Create a melody and sing it. Structure their musical ideas into a song. Listen to Smalltown boy and think about how the singer	lyrics, melody, steady beat, tempo, ostinato, coda. Vocal range, voice change, vocal technique,
Exploring Identity through song					



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		different traditions and from great composers and musicians. Develop an understanding of the history of music.	Understand different ways that rhymes work in songs. Identify different elements of a song's structure. Understand the concept of identity and how you can express that in songs.	tells their story through lyrics and use of their voice. Explore the range of their own voices. Listen to examples of music with men singing in high registers and low registers. Investigate features of anthemic songs and share examples of songs they already know that fall into this category.	lyrics (internal rhymes), anthems.
Spring 1 The Doot Doot Song	What does "structure" mean in music? Why do composers use different sections in a piece of music? How does the structure of a song affect how we feel when we listen to it?	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.	'Doodle' with voices over the chords in the song. Sing swung rhythms lightly and accurately. Learn a part on tuned percussion and play as part of a whole-class performance. Sing Part 2 of a partner song rhythmically. Adopt a rhythmic accompaniment while singing. Listen and identify similarities and differences between acoustic guitar styles.	Listen to The Doot Doot song, recognise and talk about the structure of the music using appropriate vocabulary: verse, chorus and middle 8. Learn to play the chords A minor, C major and F major. Listen to a selection of music in an acoustic style and make comparisons. 'Doodle' (improvise) call-and-response melodies with voices over the backing track.	Chords (A minor, C and F major), acoustic guitar style, song structure, relaxed swing feel, 2-bar phrases,



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		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.		Make decisions about how to create an arrangement of The doot doot song.	
Spring 2 Theme from the Pink Panther	How can music create a mood or feeling without using words? What musical elements help build atmosphere (e.g. tempo, dynamics, instruments)?	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.	Improvise and compose, creating atmospheric music for a scene with a given set of instruments. Listen and appraise, recognising elements of the music that establishes the mood and character e.g. the rhythm. Talk about the effect of particular instrument sounds (timbre).	Listen for elements in music that establish mood and character. Explore sounds on classroom instruments to create a desired effect. sound effects to accompany a cartoon clip. Compose a short storyboard and the accompanying soundtrack.	Timbre, tempo, rhythm, dynamics, atmosphere
Composing with Colour	Can colours be turned into sounds? How?	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing	Create short sounds inspired by colours and shapes. Structure musical ideas into a composition.	Listen to and analyse four pieces of music, all related to/inspired by colour.	stimulus, timbre, dynamics, rhythm, texture, suite, graphic score.



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	How do different colours make us feel—and can music do the same?	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.	Create and read graphic scores. Understand that instruments can be used individually and in combination to create different effects of timbre and texture.	Create their own sounds inspired by colour. Learn about timbre. Invent short motifs inspired by Mark Rothko's paintings and use of colour. Combine and structure their motifs to make short pieces. Learn about Wassily Kandinsky and synaesthesia. Make music inspired by Kandinsky's art.	
Summer 1 Just Three Notes	Can we make interesting music using only three notes? How do rhythm and repetition help us build a tune?	Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing, and playing. Listen to recorded performances. Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re, and mi).	Invent simple patterns using rhythms and notes C-D-E. Compose music, structuring short ideas into a bigger piece. Notate, read, follow and create a 'score'. Recognise and copy rhythms and pitches C-D-E.	Compose rhythm patterns using rhythm notation. Recognise, copy, sing and play three pitches – C-D-E. Create and perform rhythmic patterns on pitched instruments. Compose and perform ostinatos using three pitches.	Pitch (notes C-D-E), durations (crotchet, quaver, semiquaver, crotchet rest), rhythm patterns, structure, minimalism, score, dot notation.



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Samba Sergio	What makes samba music feel so lively and energetic? How does samba reflect the culture and traditions of Brazil?	Develop facility in playing tuned percussion or a melodic instrument such as a violin or recorder. 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. Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing, and playing. Listen to recorded performances.	Perform call-and-response rhythms vocally, by ear, using word rhythms, then transfer rhythms to body percussion/instruments. Perform vocal percussion as part of a group. Move in time with the beat of the music. Talk about what they have learnt about Brazil and Carnival.	Learn about Brazilian carnival, samba, and Sérgio Mendes. Listen to samba music. Learn the Fanfarra (Cabua-le-le) call-and-response by ear, using word rhythms. Feel the beat and move in time with the music of Magalenha. Coordinate stepping and clapping in time with the music. Discover that using word rhythms, and the voice, are important ways to learn to play percussion instruments.	Samba, carnival, fanfare, call-and-response, beat, percussion, word rhythms, music and community.
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Summer 2 Fanfare for the Common Man		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, exploring how timbre, dynamics, and texture can be used for impact in a fanfare. Compose a fanfare using a small set of notes, and short, repeated rhythms. Listen and appraise, recognising and talking about the musical characteristics of a fanfare using music vocabulary.	Listen to a fanfare and begin to explore the musical features. Improvise fanfare melodies using short, repeated rhythm patterns. Compose a group fanfare melody using texture, melody, and rhythm for impact.	Fanfare, timbre, dynamics, texture, silence.
Spain		Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of the music they are listening to, singing, and playing.	Invent a melody. Fit two patterns together. Structure musical ideas into compositions.	Listen to Chabrier's Habanera and create a simple dance to it. Learn and perform the habanera rhythm.	habanera rhythm, triplet rhythm, fitting two rhythms together, count musically, structure



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		Listen to recorded performances. 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). 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.	Play repeating rhythmic patterns. Count musically.	Learn a rhythmic pattern using triplets. Fit two musical patterns together. Perform as an ensemble.	
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Year C

	Key Questions	National Curriculum Coverage	Subject specific skills and knowledge development	Key Tasks	Key Vocabulary
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Autumn 1 & 2 LKS2/UKS2	How does music make me feel?	• 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	Follow a rhythmic pattern. Follow the melody. Pitch match to each song. Use call and response/echoing for each song. Read musical notation. Feel the meaning of the lyrics.	Begin to learn the structure for each new song. Pitch match and identify the dynamics. Rehearse in unison.	Music notation, pitch, rhythm, beat,
Spring 1 LKS2 I've been to Harlem		• 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	• Compose a pentatonic ostinato. • Sing a call-and-response song in groups, holding long notes confidently. • Play melodic and rhythmic accompaniments to a song. • Listen and identify where notes in the melody of the song go down and up.	• Lesson 1: Get to know the song. • Lesson 2: Sing <i>I've been to Harlem</i> showing the shape of the tune with voices and add an accompaniment using notes from the pentatonic scale. • Lesson 3: Progression snapshot 1. Make a	Pitch shape, ostinato, round, pentatonic, call-and-response



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		• 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		video recording of children singing. • Lesson 4: Invent 3-note melodies to accompany <i>I've been to Harlem</i>. • Lesson 5: Learn cup rhythms to <i>I've been to Harlem</i>. • Lesson 6: Create and perform a class arrangement of <i>I've been to Harlem</i>.	
Spring 1 UKS2 What shall we do with a drunken sailor?	Why did sailors sing sea shanties? How can music help people work together? How does rhythm help us stay in time with others?	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	Compose body percussion patterns to accompany a sea shanty. Write these out using rhythm grids. Sing a sea shanty expressively, with accurate pitch and a strong beat. Play bass notes, chords, or rhythms to accompany singing. Sing in unison while playing an instrumental beat (untuned). Keep the beat playing a 'cup' game. Talk about the purpose of sea shanties and describe some of the features using music vocabulary.	Sing a sea shanty expressively and with a strong beat. Learn a cup rhythm game, keeping to the beat of the song. Create body percussion patterns to accompany a sea shanty. Write the patterns out using a rhythm grid. Create accompaniments with bass notes and chords. Rehearse and perform What shall we do with the drunken sailor?	Sea shanties, beat, rhythm, chords, bass, dot notation,



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		different traditions and from great composers and musicians. Develop an understanding of the history of music.			
Spring 2: LKS2 Chilled out clap rap	How can we use rhythm to tell a story or express an emotion? How do rests (silence) change the way we hear and feel a rhythm?	• 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	Create rhythm patterns using the durations crotchet, crotchet rest, pair of quavers. Transfer rhythm patterns to tuned instruments to create rising and falling phrases using just three notes. Rap accurately and rhythmically with dynamic contrasts. Perform crotchet and quaver actions ('walk' and 'jogging') on the beat and adapt these actions when the speed of the music changes.	Learn a rap, observing changes in dynamics. Clap a range of different patterns and perform in groups. Explore notation in relation to three durations - crotchets ('walk'), paired quavers ('jogging'), and crotchet rest ('shh'). Create rhythm patterns in pairs. Create rhythm patterns and translate them onto tuned percussion instruments.	Beat, rhythm, dynamics, crotchet, paired quavers, notes C-D-E, crotchet rest.
Spring 2 UKS2 Why we sing	What makes gospel music sound joyful and powerful? Why is gospel music important to the people who sing it?	• play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression	Develop and practise techniques for singing and performing in a Gospel style. Recognise individual instruments and voices by ear. Talk about music using appropriate music vocabulary (e.g. the ways the	Learn about spirituals and Gospel music. Listen to recordings of spirituals and Gospel music. Learn about Gospel songwriter and artist Kirk Franklin.	Gospel music, instruments, structure, texture, vocal decoration Structure (verse/chorus), hook, lyric writing, melody.



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Introduction to song writing	What makes a musical hook catchy and memorable? How can rhythm, melody, and lyrics work together to create a strong hook?	• 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	voices are used, the contrasting texture of solo voice and choir, singing in harmony, the lyrics etc.). Improvise and compose, ‘doodling’ with sound, playing around with pitch and rhythm to create a strong hook. Create fragments of songs that can develop into fully fledged songs. Listen and appraise, identifying the structure of songs and analysing them to appreciate the role of metaphor. Listen to a selection of Gospel music and spirituals and identify key elements that give the music its unique sound. Understand techniques for creating a song and develop a greater understanding of the song writing process	Watch a performance of Why we sing and discuss the music. Work on skills of phrasing and articulation in singing. Compare the features and styles of Gospel pioneers and more contemporary artists. Identify the structure of a song. Identify what a hook is. Identify the texture of a song and its effect. Develop ideas to generate their own hooks. Speak their hooks rhythmically in a variety of different ways. Compose a fragment of a song that can be developed into a fully-fledged song.	
Summer 1 LKS2 Latin Dance	How did African rhythms and instruments shape Cuban music? How does Cuban music connect people?	• 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	Compose a 4-beat rhythm pattern to play during instrumental sections. Working in small groups, sing a call-and-response song with an invented drone accompaniment.	Begin to learn the song Latin dance. Get the rhythms of salsa into their bodies through movement.	Salsa, beat, clave rhythm, timbre, chords, rhythm pattern



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	How does music help people feel part of a community? How has Cuban music influenced other styles around the world? How can music tell a story about a country's history?	• 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	Sing the syncopated rhythms in Latin dance and recognise a verse/chorus structure. Play a one-note part contributing to the chords accompanying the verses. Listen to a range of Cuban pieces, understanding influences on the music and recognising some of its musical features.	Learn to play the chords of A minor and F major. Practise the basic step and side basic steps of salsa dance. Extend learning about the music of Cuba by listening to further tracks. Invent short rhythm patterns to add to the instrumental sections.	
Summer 1 UKS2 Madina tun nabi	How does Islamic music reflect their culture and beliefs?	• 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	Improvise freely over a drone. Sing a song in two parts with expressions and an understanding of its origins. Sing a round and accompany themselves with a beat. Play a drone and chords to accompany singing. Listen and copy back simple rhythmic and melodic patterns.	Get to know the song and where it comes from. Get to know the song and learn more about Islamic music and the Nasheed. Progression snapshot 2. Make a video recording of children singing. Learn to sing Verse 1, play the drone, and improvise. Learn to sing Verse 2 and play the chorus chords. Practise all of the elements, bringing them together in a performance of the piece.	Nasheed (Islamic song), drone, melody, harmony, chords (D and G), vocal decoration, microtones



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Summer 2 LKS2	Why do composers return to the same theme in rondo form?	Listen with attention to detail and recall sounds with increasing aural memory.	Develop active listening skills by responding to musical themes through movement.	Invite the children to draw an imaginary picture in the air with their finger, as if drawing with a sparkler.	Rondo structure, beat, higher/lower, staccato, call-and-response, romantic ballet music
March from the Nutcracker	How does the 'A' section help us recognize the structure of a piece? What effect does the contrast between sections have on the listener?	Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.	Understand the structure of rondo form (A-B-A-C-A). Develop a sense of beat and rhythmic pattern through movement. Experience call-and-response patterns through moving with a partner.	Draw in the air with different body parts leading e.g. knee Explore different rules e.g. straight lines only. Play the opening 27 seconds of the 'March' from The Nutcracker. Class draw a picture in the air, moving with the music to fit with the trumpet melody. Revisit the trumpet melody listen to discover how many short, sharp movements you can fit in to move to the beat in a spiky and detached way before the melody reaches a long, held note.	
	How can music paint a picture in your mind?	Develop an understanding of the history of music.	Describe the relationship between the sounds and images in an audio-visual clip.	Establish the trumpet melody to be structured by rigid and robotic movements in the	Structure (repetition, round, pattern), texture



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From a Railway Carriage	What do you picture when you listen to the 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.	Use appropriate musical language to describe a piece of music. Explore dynamics, timbre, tempo, and structure to improvise ideas. Use words from a poem to create a piece.	upper body. Use your arms, head and back. Make sure you Move in time to the beat. Watch the clip of Night mail by Benjamin Britten (up to about 1:20). Talk about what pupils can hear and what the clip is about. Use the first line of the poem - 'This is the night mail crossing the border' - to explore how we can use dynamics, tempo, vocal sounds, and body percussion to create atmosphere. Read the first verse of From a railway carriage by Robert Louis Stevenson and display the Van Gogh painting Bridges across the Seine at Asnières. Make comparisons. Decide on 4 ideas or images from the painting. Discuss them together and create sounds to represent these images. Listen to Geographical Fugue. In groups of 4 choose 4 place names and clap out the rhythm of each in turn.	(layers, unison), timbre beat, classical music.
Summer 2 UKS2	How does music affect the way I move?	• play and perform in solo and ensemble contexts, using	Show understanding of how a drum pattern, bassline and riff fit together to	Create a drum groove.	Beat, rhythm, basslines, riffs.



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Building a Groove		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	create a memorable and catchy groove. Compose and perform drum patterns, basslines, and riffs on a variety of instruments as part of a group. Identify drum patterns, basslines, and riffs and play them using body percussion and voices.	Create a bassline Create a riff-based melody.	
Época	What is the history behind the music for an Argentine tango?		Engage the imagination, work creatively in movement in small groups, learning to share and develop ideas. Develop listening skills and an understanding of how different instrumental parts interact (timbre) by responding to each part through movement.	Getting to know <i>Época</i>. Exploring the history of Argentine tango. Exploring the accordion, bass, and drum kit.	Texture, articulation, rhythm, tango.



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			Demonstrate an understanding of the history of Argentine tango.		
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Year D

	Key Questions	National Curriculum Coverage	Subject specific skills and knowledge development	Key Tasks	Key Vocabulary
Autumn 1 Ame sau vala tara bal		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.	Create a rhythmic piece for drums and percussion instruments. Sing the chorus of Throw, catch in three-part harmony with dancing. Develop knowledge and understanding of a variety of musical styles from India, talking about them using music vocabulary. Demonstrate coordination and keeping a steady beat by dancing to bhangra music.	Sing the bhairavi raga that features in Ame sau vala tara bal. Listen to and learn about Indian musical instruments. Identify features of Indian music: the instruments, the character, and social context. Learn a variety of bhangra dance steps. Learn to play the bhangra 'chaal' rhythm using 'bols'. Learn to play the chaal rhythm with both hands. Identify rhythm patterns from a bhangra performance.	bhairavi raag, chaal rhythm, bhangra, Bollywood, Indian classical



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Autumn 2 Favourite Song		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. 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.	Sing with expression and a sense of the style of the music. Understand triads and play C, F, G major, and A minor. Play an instrumental part as part of a whole-class performance. Sing a part in a partner song, rhythmically and from memory. Identify similarities and differences between pieces of music in a folk/folk-rock style.	Listen to Favourite song and talk about the structure of the music using appropriate vocabulary. Recap playing chords and triads C major and A minor, and learn G major. Learn about folk-rock and compare two versions of the same song.	Triads, chords: C, F, G major, A minor, chord structure, folk-rock styles
Spring 1 This Little Light of Mine		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). Develop a knowledge and understanding of the stories, origins, traditions, history, and social	Improvise with the voice on the notes of the pentatonic scale D-E-G-A-B (and B flat if you have one). Sing in a Gospel style with expression and dynamics. Play a bass part and rhythm ostinato along with This little light of mine.	Listen to and compare different versions of This little light of mine, identifying features in the music. Invent actions to accompany the singing. Make up a rhythmic ostinato to accompany the song.	Pentatonic scale, Gospel music, off-beat, rhythm, call-and-response



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		context of music they are listening to, singing, and playing. Listen to recorded performances. Improvise on a limited range of pitches of the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato).	Sing Part 1 of a partner song rhythmically. Listen and move in time to songs in a Gospel style.	Create their own arrangement of This little light of mine.	
Spring 2 Kisne Banaaya		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.	Compose a simple accompaniment using tuned instruments. Create and perform their own class arrangement. Sing and play the melody of Kisne banaaya. Sing in a 4-part round accompanied with a pitched ostinato	Sing the notes (Swar) of the Indian Classical scale. Learn choreography to the song. Sing and play the notes (Swar) of the Indian Classical scale. Practise the choreography to the song. Rehearse the song as a four-part round.	melody, accompaniment, four-part singing in a round, creating an arrangement,



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Summer 1: Building a groove		Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing, and playing. Listen to recorded performances. 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 composition tasks. Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, technology.	Show understanding of how a drum pattern, bass line and riff fit together to create a memorable and catchy groove. Identify drum patterns, basslines, and riffs and play them using body percussion and voices.	Recreate one or more drum grooves. Create their own drum patterns as part of a group. Compose a memorable riff-based melody.	Beat, rhythm, basslines, riffs.
Época		Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.	Engage the imagination, work creatively in movement in small groups, learning to share and develop ideas.	Listen actively to Época. Show the character of the music through movement and describe it in words.	Texture, articulation, rhythm, tango.



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		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.	Develop listening skills and an understanding of how different instrumental parts interact (texture) by responding to each part through movement. Demonstrate an understanding of the history of Argentine Tango.	Develop and demonstrate an understanding of the history of Argentine tango. Respond to music, showing legato movement in their bodies. Improvise an 8-beat movement pattern.	
Summer 2: Shadows		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.	Explore the influences on an artist by comparing pieces of music from different genres. Identify features of timbre, instrumentation, and expression in an extract of recorded music. Use musical knowledge and vocabulary to discuss similarities and differences in pieces of music. Create a shadow movement piece in response to music.	Lindsey Stirling by comparing pieces of music from different genres. Identify features of timbre/instrumentation and expression in an extract of recorded music. Develop ideas for a creative response to music.	country, electronic dance music, rock, classical, soul
Race		Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing, and playing.	Create an accompaniment. Create an extended melody with four distinct phrases.	Learn to clap a steady pulse. Fit two ostinatos together.	compose, melody, accompaniment



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		Listen to recorded performances. 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. Enhance improvised/composed melodies with rhythmic or chordal accompaniment. Further develop the skills to read and perform pitch notation within an octave (e.g. C-C' /do-do).	Experiment with harmony. Structure ideas into a full soundtrack.	Create an extended melody and practise it. Create sound effects to fit with an accompaniment.	
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