



# KS2 Music Curriculum



	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	Songs for Protest Exploring Identity through Song	The Doot Doot Song	Theme from the Pink Panther Composing with Colour	Just three notes Samba with Sérgio	Fanfare for the Common Man Spain
Year C	Fly with the stars	Madina tun nabi	Baloo baleerie	My fantasy football team	Global Pentatonics The Horse in Motion	Ain't gonna let nobody
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
<b>Autumn 1:</b> <b>I've Been to Harlem</b>	How can we use a pentatonic scale to create music that tells a story?	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing	Compose a pentatonic ostinato. Sing a call-and-response song in groups, holding long notes confidently.	Get to know the song. Sing I've been to Harlem showing the shape of the tune	Pitch shape, ostinato, round, pentatonic, call-and-response,



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	<p>Why do some musical patterns get stuck in our heads?</p> <p>Can we create a piece of music using only five notes and a repeating pattern?</p>	<p>accuracy, fluency, control, and expression.</p> <p>Improvise and compose music for a range of purposes using the inter-related dimensions of music.</p> <p>Listen with attention to detail and recall sounds with increasing aural memory.</p> <p>Use and understand staff and other musical notations.</p> <p>Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.</p>	<p>Play melodic and rhythmic accompaniments to a song.</p> <p>Listen and identify where notes in the melody of the song go down and up.</p>	<p>with voices and add an accompaniment using notes from the pentatonic scale.</p> <p>Invent 3-note melodies to accompany I've been to Harlem.</p> <p>Learn cup rhythms to I've been to Harlem.</p> <p>Create and perform a class arrangement of I've been to Harlem.</p>	
<p><b>Autumn 2:</b></p> <p><b>Chilled Out Clap Rap</b></p>	<p>How can we use rhythm to tell a story or express an emotion?</p> <p>How do rests (silence) change the way we hear and feel a rhythm?</p>		<p>Create rhythm patterns using the durations crotchet, crotchet rest, pair of quavers.</p> <p>Transfer rhythm patterns to tuned instruments to create rising and falling phrases using just three notes.</p> <p>Rap accurately and rhythmically with dynamic contrasts.</p> <p>Perform crotchet and quaver actions ('walk' and 'jogging') on the beat and adapt these actions when the speed of the music changes.</p>	<p>Learn a rap, observing changes in dynamics.</p> <p>Clap a range of different patterns and perform in groups.</p> <p>Explore notation in relation to three durations - crotchets ( 'walk' ), paired quavers ( 'jogging' ), and crotchet rest ( 'shh' ).</p> <p>Create rhythm patterns in pairs.</p> <p>Create rhythm patterns and translate them onto tuned percussion instruments.</p>	<p>Beat, rhythm, dynamics, crotchet, paired quavers, notes C-D-E, crotchet rest.</p>



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				Play a part in a group performance.	
<p><b>Spring 1:</b></p> <p><b>Latin Dance</b></p>	<p>How did African rhythms and instruments shape Cuban music?</p> <p>How does Cuban music connect people?</p> <p>How does music help people feel part of a community?</p> <p>How has Cuban music influenced other styles around the world?</p> <p>Can music tell a story about a country's history?</p>	<p>Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.</p> <p>Improvise and compose music for a range of purposes using the inter-related dimensions of music.</p> <p>Listen with attention to detail and recall sounds with increasing aural memory.</p> <p>Use and understand staff and other musical notations.</p> <p>Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions, and from great composers and musicians.</p> <p>Develop an understanding of the history of music.</p>	<p>Compose a 4-beat rhythm pattern to play during instrumental sections.</p> <p>Working in small groups, sing a call-and-response song with an invented drone accompaniment.</p> <p>Sing the syncopated rhythms in Latin dance and recognise a verse/chorus structure.</p> <p>Play a one-note part contributing to the chords accompanying the verses.</p> <p>Listen to a range of Cuban pieces, understanding influences on the music and recognising some of its musical features.</p>	<p>Begin to learn the song Latin dance.</p> <p>Get the rhythms of salsa into their bodies through movement.</p> <p>Learn to play the chords of A minor and F major.</p> <p>Practise the basic step and side basic steps of salsa dance.</p> <p>Extend learning about the music of Cuba by listening to further tracks.</p> <p>Invent short rhythm patterns to add to the instrumental sections.</p>	<p>Salsa, beat, clave rhythm, timbre, chords, rhythm pattern</p>



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<p><b>Spring 2: The March From Nutcracker</b></p>	<p>Why do composers return to the same theme in rondo form?</p> <p>How does the ‘A’ section help us recognize the structure of a piece?</p> <p>What effect does the contrast between sections have on the listener?</p>	<p>Listen with attention to detail and recall sounds with increasing aural memory.</p> <p>Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.</p> <p>Develop an understanding of the history of music.</p>	<p>Develop active listening skills by responding to musical themes through movement.</p> <p>Understand the structure of rondo form (A-B-A-C-A).</p> <p>Develop a sense of beat and rhythmic pattern through movement.</p> <p>Experience call-and-response patterns through moving with a partner.</p>	<p>Invite the children to draw an imaginary picture in the air with their finger, as if drawing with a sparkler.</p> <p>Draw in the air with different body parts leading e.g. knee</p> <p>Explore different rules e.g. straight lines only.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>Rondo structure, beat, higher/lower, staccato, call-and-response, romantic ballet music</p>
<p><b>From a Railway Carriage</b></p>	<p>How can music paint a picture in your mind?</p>	<p>Play and perform in solo and ensemble contexts, using their voices and playing musical</p>	<p>Describe the relationship between the sounds and images in an audio-visual clip.</p>	<p>Watch the clip of Night mail by Benjamin Britten (up to about 1:20).</p>	<p>Structure (repetition, round, pattern), texture (layers,</p>



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	<p>Can you draw what you hear?</p>	<p>instruments with increasing accuracy, fluency, control, and expression.</p> <p>Improvise and compose music for a range of purposes using the inter-related dimensions of music.</p> <p>Listen with attention to detail and recall sounds with increasing aural memory.</p> <p>Use and understand staff and other musical notations.</p> <p>Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions, and from great composers and musicians.</p>	<p>Use appropriate musical language to describe a piece of music.</p> <p>Explore dynamics, timbre, tempo, and structure to improvise ideas.</p> <p>Use words from a poem to create a piece.</p>	<p>Talk about what pupils can hear and what the clip is about.</p> <p>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.</p> <p>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.</p> <p>Decide on 4 ideas or images from the painting. Discuss them together and create sounds to represent these images.</p> <p>Listen to Geographical Fugue. In groups of 4 choose 4 place names and clap out the rhythm to each in turn.</p>	<p>unison), timbre beat, classical music.</p>
<p><b>Summer 1:</b></p> <p><b>What Shall we do With a Drunken Sailor?</b></p>	<p>Why did sailors sing sea shanties?</p> <p>How can music help people work together?</p> <p>How does rhythm help us stay in time with others?</p>	<p>Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.</p>	<p>Compose body percussion patterns to accompany a sea shanty. Write these out using rhythm grids.</p> <p>Sing a sea shanty expressively, with accurate pitch and a strong beat.</p> <p>Play bass notes, chords, or rhythms to accompany singing.</p>	<p>Sing a sea shanty expressively and with a strong beat.</p> <p>Learn a cup rhythm game, keeping to the beat of the song.</p> <p>Create body percussion patterns to accompany a sea</p>	<p>Sea shanties, beat, rhythm, chords, bass, dot notation,</p>



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		<p>Improvise and compose music for a range of purposes using the inter-related dimensions of music.</p> <p>Listen with attention to detail and recall sounds with increasing aural memory.</p> <p>Use and understand staff and other musical notations.</p> <p>Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.</p> <p>Develop an understanding of the history of music.</p>	<p>Sing in unison while playing an instrumental beat (untuned). Keep the beat playing a 'cup' game.</p> <p>Talk about the purpose of sea shanties and describe some of the features using music vocabulary.</p>	<p>shanty. Write the patterns out using a rhythm grid.</p> <p>Create accompaniments with bass notes and chords.</p> <p>Rehearse and perform What shall we do with the drunken sailor?</p>	
<p><b>Summer 2:</b></p> <p><b>Why Do we Sing?</b></p>	<p>What makes gospel music sound joyful and powerful?</p> <p>Why is gospel music important to the people who sing it?</p> <p>What emotions do you feel when you hear gospel music?</p>	<p>Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control, and expression.</p> <p>Improvise and compose music for a range of purposes using the inter-related dimensions of music.</p> <p>Listen with attention to detail and recall sounds with increasing aural memory.</p> <p>Appreciate and understand a wide range of high-quality live and recorded music drawn from different</p>	<p>Develop and practise techniques for singing and performing in a Gospel style.</p> <p>Recognise individual instruments and voices by ear.</p> <p>Listen to a selection of Gospel music and spirituals and identify key elements that give the music its unique sound.</p> <p>Talk about music using appropriate music vocabulary (e.g. the ways the voices are used, the contrasting texture of solo voice and choir, singing in harmony, the lyrics etc.).</p>	<p>Learn about spirituals and Gospel music.</p> <p>Listen to recordings of spirituals and Gospel music.</p> <p>Learn about Gospel songwriter and artist Kirk Franklin.</p> <p>Watch a performance of Why we sing and discuss the music.</p> <p>Work on skills of phrasing and articulation in singing.</p> <p>Compare the features and styles of Gospel pioneers and more contemporary artists.</p>	<p>Gospel music, instruments, structure, texture, vocal decoration</p>



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<p><b>Introduction to songwriting</b></p>	<p>What makes a musical hook catchy and memorable?</p> <p>How can rhythm, melody, and lyrics work together to create a strong hook?</p>	<p>traditions and from great composers and musicians.</p> <p>Develop an understanding of the history of music.</p> <p>Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control, and expression.</p> <p>Improvise and compose music for a range of purposes using the inter-related dimensions of music.</p> <p>Listen with attention to detail and recall sounds with increasing aural memory.</p> <p>Appreciate and understanding a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.</p>	<p>Improvise and compose, 'doodling' with sound, playing around with pitch and rhythm to create a strong hook.</p> <p>Create fragments of songs that can develop into fully fledged songs.</p> <p>Listen and appraise, identifying the structure of songs and analysing them to appreciate the role of metaphor.</p> <p>Understand techniques for creating a song and develop a greater understanding of the song writing process</p>	<p>Identify the structure of a song.</p> <p>Identify what a hook is.</p> <p>Identify the texture of a song and its effect.</p> <p>Develop ideas to generate their own hooks.</p> <p>Speak their hooks rhythmically in a variety of different ways.</p> <p>Compose a fragment of a song that can be developed into a fully-fledged song.</p>	<p>Structure (verse/chorus), hook, lyric writing, melody.</p>
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## Year B

Autumn 1: Hey Mr Miller	Key Questions	National Curriculum Coverage	Subject specific skills and knowledge development	Key Tasks	Key Vocabulary
	<p>What makes swing music feel so energetic and fun?</p> <p>How does swing music make you want to move or dance?</p> <p>How do rhythm and syncopation create the “swing” feel?</p> <p>What instruments are most common in swing music, and why?</p>	<p>Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.</p> <p>Improvise and compose music for a range of purposes using the inter-related dimensions of music.</p> <p>Listen with attention to detail and recall sounds with increasing aural memory.</p> <p>Use and understand staff and other musical notations.</p> <p>Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.</p> <p>Develop an understanding of the history of music.</p>	<p>Compose a syncopated melody using the notes of the C major scale.</p> <p>Sing a syncopated melody accurately and in tune.</p> <p>Sing and play a class arrangement of the song with a good sense of ensemble.</p> <p>Listen to historical recordings of big band swing and describe features of the music using music vocabulary.</p>	<p>Watch/ listen to In the mood by Glenn Miller, noticing the instruments and how they are played.</p> <p>Rehearse the tune of Sections 1 and 2 of Hey, Mr Miller.</p> <p>Learn Section 3 and introduce the term ‘chromatic’ .</p> <p>Learn about the cultural, social, and historical context of swing music.</p> <p>Learn the melody of Throw, catch.</p> <p>Learn dance steps to add to the song.</p> <p>Listen to Ella Fitzgerald and Duke Ellington, learn about scat singing and have a go themselves.</p> <p>Invent a rhythmic ostinato using word rhythms from the song and layer them up, directed by a conductor.</p>	<p>Swing music, syncopation, swing rhythm, big band instruments, scat singing, social and historical context (WWII, segregation),</p>



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<p><b>Autumn 2:</b></p> <p><b>Songs for Protest</b></p>	<p>How can music help us express our thoughts and feelings?</p> <p>What makes a melody memorable or catchy?</p> <p>How do lyrics tell a story or share a message?</p>	<p>Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control, and expression.</p> <p>Improvise and compose music for a range of purposes using the inter-related dimensions of music.</p> <p>Listen with attention to detail and recall sounds with increasing aural memory.</p> <p>Use and understand staff and other musical notations.</p>	<p>Create their own song lyrics.</p> <p>Fit their lyrics to a pulse, creating a chant.</p> <p>Write a melody and sing it.</p> <p>Structure their ideas into a complete song.</p>	<p>Learn about the suffragettes and listen to their anthem.</p> <p>Create a set of lyrics for a protest topic of their choice.</p> <p>Create a melody and sing it.</p> <p>Structure their musical ideas into a song.</p>	<p>lyrics, melody, steady beat, tempo, ostinato, coda.</p>
<p><b>Exploring Identity through song</b></p>		<p>Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.</p> <p>Develop an understanding of the history of music.</p>	<p>Identify ways songwriters convey meaning: through lyrics, the music, and the performance.</p> <p>Understand different ways that rhymes work in songs.</p> <p>Identify different elements of a song's structure.</p> <p>Understand the concept of identity and how you can express that in songs.</p>	<p>Listen to Smalltown boy and think about how the singer tells their story through lyrics and use of their voice.</p> <p>Explore the range of their own voices.</p> <p>Listen to examples of music with men singing in high registers and low registers.</p> <p>Investigate features of anthemic songs and share examples of songs they already know that fall into this category.</p>	<p>Vocal range, voice change, vocal technique, lyrics (internal rhymes), anthems.</p>



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<p><b>Spring 1</b></p> <p><b>The Doot Doot Song</b></p>	<p>What does “structure” mean in music?</p> <p>Why do composers use different sections in a piece of music?</p> <p>How does the structure of a song affect how we feel when we listen to it?</p>	<p>Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.</p> <p>Improvise and compose music for a range of purposes using the inter-related dimensions of music.</p> <p>Listen with attention to detail and recall sounds with increasing aural memory.</p> <p>Use and understand staff and other musical notations.</p> <p>Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions, and from great composers and musicians.</p> <p>Develop an understanding of the history of music.</p>	<p>‘Doodle’ with voices over the chords in the song.</p> <p>Sing swung rhythms lightly and accurately.</p> <p>Learn a part on tuned percussion and play as part of a whole-class performance.</p> <p>Sing Part 2 of a partner song rhythmically. Adopt a rhythmic accompaniment while singing.</p> <p>Listen and identify similarities and differences between acoustic guitar styles.</p>	<p>Listen to The Doot Doot song, recognise and talk about the structure of the music using appropriate vocabulary: verse, chorus and middle 8.</p> <p>Learn to play the chords A minor, C major and F major.</p> <p>Listen to a selection of music in an acoustic style and make comparisons.</p> <p>‘Doodle’ (improvise) call-and-response melodies with voices over the backing track.</p> <p>Make decisions about how to create an arrangement of The doot doot song.</p>	<p>Chords (A minor, C and F major), acoustic guitar style, song structure, relaxed swing feel, 2-bar phrases,</p>
<p><b>Spring 2</b></p> <p><b>Theme from the Pink Panther</b></p>	<p>How can music create a mood or feeling without using words?</p> <p>What musical elements help build atmosphere (e.g. tempo, dynamics, instruments)?</p>	<p>Improvise and compose music for a range of purposes using the inter-related dimensions of music.</p> <p>Listen with attention to detail and recall sounds with increasing aural memory.</p> <p>Appreciate and understand a wide range of high-quality live and</p>	<p>Improvise and compose, creating atmospheric music for a scene with a given set of instruments.</p> <p>Listen and appraise, recognising elements of the music that establishes the mood and character e.g. the rhythm.</p> <p>Talk about the effect of particular instrument sounds (timbre).</p>	<p>Listen for elements in music that establish mood and character.</p> <p>Explore sounds on classroom instruments to create a desired effect.</p> <p>sound effects to accompany a cartoon clip.</p>	<p>Timbre, tempo, rhythm, dynamics, atmosphere</p>



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<p><b>Composing with Colour</b></p>	<p>Can colours be turned into sounds? How?</p> <p>How do different colours make us feel—and can music do the same?</p>	<p>recorded music drawn from different traditions and from great composers and musicians.</p> <p>Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control, and expression.</p> <p>Improvise and compose music for a range of purposes using the inter-related dimensions of music.</p> <p>Listen with attention to detail and recall sounds with increasing aural memory.</p> <p>Use and understand staff and other musical notations.</p> <p>Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions, and from great composers and musicians.</p>	<p>Create short sounds inspired by colours and shapes.</p> <p>Structure musical ideas into a composition.</p> <p>Create and read graphic scores.</p> <p>Understand that instruments can be used individually and in combination to create different effects of timbre and texture.</p>	<p>Compose a short storyboard and the accompanying soundtrack.</p> <p>Listen to and analyse four pieces of music, all related to/inspired by colour.</p> <p>Create their own sounds inspired by colour.</p> <p>Learn about timbre.</p> <p>Invent short motifs inspired by Mark Rothko's paintings and use of colour.</p> <p>Combine and structure their motifs to make short pieces.</p> <p>Learn about Wassily Kandinsky and synaesthesia.</p> <p>Make music inspired by Kandinsky's art.</p>	<p>stimulus, timbre, dynamics, rhythm, texture, suite, graphic score.</p>
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<p><b>Summer 1</b></p> <p><b>Just Three Notes</b></p>	<p>Can we make interesting music using only three notes?</p> <p>How do rhythm and repetition help us build a tune?</p>	<p>Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing, and playing.</p> <p>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).</p> <p>Develop facility in playing tuned percussion or a melodic instrument such as a violin or recorder.</p>	<p>Invent simple patterns using rhythms and notes C-D-E.</p> <p>Compose music, structuring short ideas into a bigger piece.</p> <p>Notate, read, follow and create a 'score'.</p> <p>Recognise and copy rhythms and pitches C-D-E.</p>	<p>Compose rhythm patterns using rhythm notation.</p> <p>Recognise, copy, sing and play three pitches - C-D-E.</p> <p>Create and perform rhythmic patterns on pitched instruments.</p> <p>Compose and perform ostinatos using three pitches.</p>	<p>Pitch (notes C-D-E), durations (crotchet, quaver, semiquaver, crotchet rest), rhythm patterns, structure, minimalism, score, dot notation.</p>
<p><b>Samba Sergio</b></p>	<p>What makes samba music feel so lively and energetic?</p> <p>How does samba reflect the culture and traditions of Brazil?</p>	<p>Perform actions confidently and in time to a range of action songs.</p> <p>Walk, move, or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</p> <p>Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing, and playing.</p>	<p>Perform call-and-response rhythms vocally, by ear, using word rhythms, then transfer rhythms to body percussion/instruments.</p> <p>Perform vocal percussion as part of a group.</p> <p>Move in time with the beat of the music.</p> <p>Talk about what they have learnt about Brazil and Carnival.</p>	<p>Learn about Brazilian carnival, samba, and Sérgio Mendes.</p> <p>Listen to samba music.</p> <p>Learn the Fanfarra (Cabua-le-le) call-and-response by ear, using word rhythms.</p> <p>Feel the beat and move in time with the music of Magalena.</p>	<p>Samba, carnival, fanfare, call-and-response, beat, percussion, word rhythms, music and community.</p>



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		Listen to recorded performances.		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.	
<b>Summer 2</b> <b>Fanfare for the Common Man</b>		<p>Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control, and expression.</p> <p>Improvise and compose music for a range of purposes using the inter-related dimensions of music.</p> <p>Listen with attention to detail and recall sounds with increasing aural memory. Use and understand staff and other musical notations.</p> <p>Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions, and from great composers and musicians.</p>	<p>Improvise and compose, exploring how timbre, dynamics, and texture can be used for impact in a fanfare.</p> <p>Compose a fanfare using a small set of notes, and short, repeated rhythms.</p> <p>Listen and appraise, recognising and talking about the musical characteristics of a fanfare using music vocabulary.</p>	<p>Listen to a fanfare and begin to explore the musical features.</p> <p>Improvise fanfare melodies using short, repeated rhythm patterns.</p> <p>Compose a group fanfare melody using texture, melody, and rhythm for impact.</p>	Fanfare, timbre, dynamics, texture, silence.



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<p><b>Spain</b></p>		<p>Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of the music they are listening to, singing, and playing.</p> <p>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).</p> <p>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.</p>	<p>Invent a melody.</p> <p>Fit two patterns together.</p> <p>Structure musical ideas into compositions.</p> <p>Play repeating rhythmic patterns.</p> <p>Count musically.</p>	<p>Listen to Chabrier's Habanera and create a simple dance to it.</p> <p>Learn and perform the habanera rhythm.</p> <p>Learn a rhythmic pattern using triplets.</p> <p>Fit two musical patterns together.</p> <p>Perform as an ensemble.</p>	<p>habanera rhythm, triplet rhythm, fitting two rhythms together, count musically, structure</p>
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# KS2 Music Curriculum



## Year C

	Key Questions	National Curriculum Coverage	Subject specific skills and knowledge development	Key Tasks	Key Vocabulary
<b>Autumn 1</b>  <b>Fly with the Stars</b>		<p>Sing a widening range of unison songs of varying styles and structures with a pitch range of do-so, tunefully and with expression. Perform forte and piano (loud and soft).</p> <p>Perform actions confidently and in time to a range of action songs. Combine know rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re, and mi).</p> <p>Develop facility in playing tuned percussion or a melodic instrument such as a violin and recorder.</p> <p>Introduce and understand the difference between crotchets and paired quavers.</p>	<p>Play the chords of Fly with the stars on tuned percussion as part of a whole-class performance.</p> <p>Sing solo or in a pair in call-and-response style.</p> <p>Respond to and recognise crotchets and quavers, and make up rhythms using these durations to create accompaniment ideas for the song.</p>	<p>Begin to learn the chord structure and changes of the verse of Fly with the stars through movement work.</p> <p>Play crotchet/quaver patterns using notes A and C with the backing track.</p> <p>Sing the call-and-response song Tongo with solo parts accompanied by a drone.</p> <p>Explore accompaniment ideas to add to the song such as chords and rhythm parts.</p>	<p>Minor and major chords (A minor, C major), chord, dot notation, durations (crotchet, quavers, crotchet rest),</p>
<b>Autumn 2</b>  <b>Madina Tun Nabi</b>		<p>Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control, and expression.</p> <p>Improvise and compose music for a range of purposes using the inter-related dimensions of music.</p>	<p>Improvise freely over a drone.</p> <p>Sing a song in two parts with expression and an understanding of its origins.</p> <p>Sing a round and accompany themselves with a beat.</p> <p>Play a drone and chords to accompany singing.</p>	<p>Practise echo playing rhythms and melodies by ear.</p> <p>Learn both parts of the chorus.</p> <p>Learn about the song and what it is about.</p> <p>Learn more about Islamic music and the Nasheed.</p>	<p>Nasheed (Islamic song), drone, melody, harmony, chords (G and D), vocal decoration, microtones,</p>



# KS2 Music Curriculum



		<p>Listen with attention to detail and recall sounds with increasing aural memory.</p> <p>Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions, and from great composers and musicians.</p> <p>Develop an understanding of the history of music.</p>	<p>Listen and copy back simple rhythmic and melodic patterns.</p>	<p>Learn to play a drone to accompany their singing.</p> <p>Improvise with the notes G-A-B-C-D.</p> <p>Listen to other examples of Arabic music.</p>	
<p><b>Spring 1</b></p> <p><b>Baloo Baleeri</b></p>		<p>Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control, and expression.</p> <p>Improvise and compose music for a range of purposes using the inter-related dimensions of music.</p> <p>Listen with attention to detail and recall sounds with increasing aural memory.</p> <p>Use and understand staff and other musical notations.</p> <p>Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions, and from great composers and musicians.</p> <p>Develop an understanding of the history of music.</p>	<p>Compose a gentle melody inspired by lullabies in 3/4 time, using a pentatonic scale and question-and-answer phrasing.</p> <p>Sing a lullaby accurately and with expression.</p> <p>Play an accompaniment using tuned percussion.</p> <p>Show an understanding of why people sing lullabies to babies.</p> <p>Understand the differences between 3/4 and 4/4 time signatures</p>	<p>Understand the purpose of lullabies. Sing Baloo baleerie. Explore the meaning of the lyrics.</p> <p>Listen to a lullaby from Palestine and Scotland.</p> <p>Explore 3/4 and 4/4 time.</p> <p>Listen to and talk about a lullaby from Mali.</p> <p>Play the melody, chords, or bass notes of the Chorus.</p> <p>Listen to a Northumbrian lullaby and understand the lyrics. Identify and tap out the Scotch snap pattern.</p> <p>Compose a lullaby to help send a baby to sleep.</p>	<p>Lullaby, 3/4, 4/4, pentatonic scale, question-and-answer, accompaniment.</p>



# KS2 Music Curriculum



<p><b>Spring 2:</b></p> <p><b>My Fantasy Football Team</b></p>		<p>Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.</p> <p>Improvise and compose music for a range of purposes using the inter-related dimensions of music.</p> <p>Listen with attention to detail and recall sounds with increasing aural memory.</p> <p>Use and understand staff and other musical notations.</p>	<p>Identify, play from, and combine rhythm patterns to make a sequence using crotchets, quavers, and crotchet rests.</p> <p>Perform a whole-class ‘rondo’ made up of playing and singing.</p> <p>Sing a stepping melody accurately, and with clear articulation and diction.</p> <p>Move to music, marking the pulse with action durations: ‘walk’ (crotchets), ‘jogging’ (quavers), ‘stride’ (minims), ‘skippy’ (dotted quaver/semiquaver), and ‘shh’ (crotchet rest).</p>	<p>Identify durations in a rhythm.</p> <p>Sing with clear articulation, add actions to help remember the lyrics.</p> <p>Invent 4-beat rhythms, and work out 4-beat rhythms from notation.</p> <p>Create a body percussion pattern for a well-known rhythm.</p> <p>Match Football team name cards to their accompanying rhythms.</p> <p>Notate their rhythm sequence.</p>	<p>Beat, rhythm, rondo, rhythm notation.</p>
<p><b>Summer 1</b></p> <p><b>Global Pentatonics</b></p>		<p>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).</p> <p>Sing rounds and partner songs in different time signatures (2-, 3-, and 4-time) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony.</p> <p>Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing, and playing.</p>	<p>Compose a pentatonic melody.</p> <p>Improvise and create pentatonic patterns.</p> <p>Use notation to represent musical ideas.</p> <p>Compare music extracts and understand that the pentatonic scale features in lots of music traditions and cultures.</p>	<p>Listen to and compare extracts of music based on the pentatonic scale.</p> <p>Improvise and create short pentatonic patterns over an accompaniment.</p> <p>Create short pentatonic pieces.</p> <p>Capture creative ideas using graphic symbols and rhythm notation.</p>	<p>Pentatonic scale, different music traditions and cultures, graphic/dot notation.</p>



# KS2 Music Curriculum



<p><b>The Horse in Motion</b></p>		<p>Listen to recorded performances. Improve on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato).</p> <p>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.</p> <p>Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work.</p> <p>Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, technology.</p> <p>Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).</p>	<p>Create ostinatos.</p> <p>Layer up different rhythms.</p> <p>Create and follow a score.</p> <p>Watch a film and analyse it in a musical context.</p>	<p>Watch a short film and analyse it.</p> <p>Learn about film music's ability to enhance images and tell stories.</p> <p>Create musical motifs.</p>	<p>graphic score, orchestration, ostinatos, dynamics.</p>
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# KS2 Music Curriculum



		<p>Introduce and understand the differences between minims, crotchets, paired quavers, and rests.</p> <p>Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing, and playing.</p> <p>Explore developing knowledge of musical compositions 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.</p> <p>Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole-class teaching. Identify static and moving parts.</p>			
<b>Summer 2</b> <b>Ain't gonna</b> <b>Let Nobody</b>		<p>Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.</p>	<p>Improvise over the chords C minor and G7.</p> <p>Sing accurately in three parts.</p>	<p>Compare song versions, identifying lyrical changes, and other differences between them.</p> <p>Create new verses lyrics to fit the song structure and melody.</p>	<p>Gospel, rhythm, blues, choral, vocal improvisation, chords C minor and G7.</p>



# KS2 Music Curriculum



		<p>Improvise and compose music for a range of purposes using the inter-related dimensions of music.</p> <p>Listen with attention to detail and recall sounds with increasing aural memory.</p> <p>Use and understand staff and other musical notations.</p> <p>Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions, and from great composers and musicians.</p> <p>Develop an understanding of the history of music.</p>	<p>Play chords on tuned percussion, ukulele, keyboard, or apps.</p> <p>Develop knowledge and understanding of the origins, history, and social context of a song used in the civil rights movement in the USA.</p>	<p>Copy improvised vocal phrases.</p> <p>Identify when chords change within a song.</p>	
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## Year D

	Key Questions	National Curriculum Coverage	Subject specific skills and knowledge development	Key Tasks	Key Vocabulary
<b>Autumn 1</b> <b>Ame sau vala tara bal</b>		<p>Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.</p> <p>Improvise and compose music for a range of purposes using the inter-related dimensions of music.</p>	<p>Create a rhythmic piece for drums and percussion instruments.</p> <p>Sing the chorus of Throw, catch in three-part harmony with dancing.</p> <p>Develop knowledge and understanding of a variety of musical styles from India, talking about them using music vocabulary.</p>	<p>Sing the bhairavi raga that features in Ame sau vala tara bal.</p> <p>Listen to and learn about Indian musical instruments.</p> <p>Identify features of Indian music: the instruments, the character, and social context.</p>	<p>bhairavi raag, chaal rhythm, bhangra, Bollywood, Indian classical</p>



# KS2 Music Curriculum



		<p>Listen with attention to detail and recall sounds with increasing aural memory. Use and understand staff and other musical notations.</p> <p>Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions, and from great composers and musicians.</p> <p>Develop an understanding of the history of music.</p>	<p>Demonstrate coordination and keeping a steady beat by dancing to bhangra music.</p>	<p>Learn a variety of bhangra dance steps. Learn to play the bhangra 'chaal' rhythm using 'bols'.</p> <p>Learn to play the chaal rhythm with both hands.</p> <p>Identify rhythm patterns from a bhangra performance.</p>	
<b>Autumn 2</b> <b>Favourite Song</b>		<p>Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.</p> <p>Listen with attention to detail and recall sounds with increasing aural memory. Use and understand staff and other musical notations.</p> <p>Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions, and from great composers and musicians.</p> <p>Develop an understanding of the history of music.</p>	<p>Sing with expression and a sense of the style of the music.</p> <p>Understand triads and play C, F, G major, and A minor.</p> <p>Play an instrumental part as part of a whole-class performance.</p> <p>Sing a part in a partner song, rhythmically and from memory.</p> <p>Identify similarities and differences between pieces of music in a folk/folk-rock style.</p>	<p>Listen to Favourite song and talk about the structure of the music using appropriate vocabulary.</p> <p>Recap playing chords and triads C major and A minor, and learn G major.</p> <p>Learn about folk-rock and compare two versions of the same song.</p>	<p>Triads, chords: C, F, G major, A minor, chord structure, folk-rock styles</p>



# KS2 Music Curriculum



<p><b>Spring 1</b></p> <p><b>This Little Light of Mine</b></p>		<p>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).</p> <p>Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing, and playing.</p> <p>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).</p>	<p>Improvise with the voice on the notes of the pentatonic scale D-E-G-A-B (and B flat if you have one).</p> <p>Sing in a Gospel style with expression and dynamics.</p> <p>Play a bass part and rhythm ostinato along with This little light of mine.</p> <p>Sing Part 1 of a partner song rhythmically.</p> <p>Listen and move in time to songs in a Gospel style.</p>	<p>Listen to and compare different versions of This little light of mine, identifying features in the music.</p> <p>Invent actions to accompany the singing.</p> <p>Make up a rhythmic ostinato to accompany the song.</p> <p>Create their own arrangement of This little light of mine.</p>	<p>Pentatonic scale, Gospel music, off-beat, rhythm, call-and-response</p>
<p><b>Spring 2</b></p> <p><b>Kisne Banaaya</b></p>		<p>Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control, and expression.</p> <p>Improvise and compose music for a range of purposes using the inter-related dimensions of music.</p> <p>Listen with attention to detail and recall sounds with increasing aural memory.</p> <p>Use and understand staff and other musical notations.</p>	<p>Compose a simple accompaniment using tuned instruments.</p> <p>Create and perform their own class arrangement.</p> <p>Sing and play the melody of Kisne banaaya.</p> <p>Sing in a 4-part round accompanied with a pitched ostinato</p>	<p>Sing the notes (Swar) of the Indian Classical scale.</p> <p>Learn choreography to the song.</p> <p>Sing and play the notes (Swar) of the Indian Classical scale.</p> <p>Practise the choreography to the song.</p> <p>Rehearse the song as a four-part round.</p>	<p>melody, accompaniment, four-part singing in a round, creating an arrangement,</p>



# KS2 Music Curriculum



		Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions, and from great composers and musicians.			
<b>Summer 1:</b>  <b>Building a groove</b>		<p>Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing, and playing.</p> <p>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.</p> <p>Capture and record creative ideas using any of: graphic symbols, rhythm notation and time signatures, staff notation, technology.</p>	<p>Show understanding of how a drum pattern, bass line and riff fit together to create a memorable and catchy groove.</p> <p>Identify drum patterns, basslines, and riffs and play them using body percussion and voices.</p>	<p>Recreate one or more drum grooves.</p> <p>Create their own drum patterns as part of a group.</p> <p>Compose a memorable riff-based melody.</p>	Beat, rhythm, basslines, riffs.
<b>Época</b>		Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing	Engage the imagination, work creatively in movement in small groups, learning to share and develop ideas.	Listen actively to Época.	Texture, articulation, rhythm, tango.



# KS2 Music Curriculum



		<p>accuracy, fluency, control and expression.</p> <p>Listen with attention to detail and recall sounds with increasing aural memory.</p> <p>Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.</p> <p>Develop an understanding of the history of music.</p>	<p>Develop listening skills and an understanding of how different instrumental parts interact (texture) by responding to each part through movement.</p> <p>Demonstrate an understanding of the history of Argentine Tango.</p>	<p>Show the character of the music through movement and describe it in words.</p> <p>Develop and demonstrate an understanding of the history of Argentine tango.</p> <p>Respond to music, showing legato movement in their bodies.</p> <p>Improvise an 8-beat movement pattern.</p>	
<p><b>Summer 2:</b></p> <p><b>Shadows</b></p>		<p>Listen with attention to detail and recall sounds with increasing aural memory.</p> <p>Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.</p>	<p>Explore the influences on an artist by comparing pieces of music from different genres.</p> <p>Identify features of timbre, instrumentation, and expression in an extract of recorded music.</p> <p>Use musical knowledge and vocabulary to discuss similarities and differences in pieces of music.</p> <p>Create a shadow movement piece in response to music.</p>	<p>Lindsey Stirling by comparing pieces of music from different genres.</p> <p>Identify features of timbre/instrumentation and expression in an extract of recorded music.</p> <p>Develop ideas for a creative response to music.</p>	<p>country, electronic dance music, rock, classical, soul</p>
<p><b>Race</b></p>		<p>Develop a knowledge and understanding of the stories, origins, traditions, history, and social context of music they are listening to, singing, and playing.</p>	<p>Create an accompaniment.</p> <p>Create an extended melody with four distinct phrases.</p>	<p>Learn to clap a steady pulse.</p> <p>Fit two ostinatos together.</p>	<p>compose, melody, accompaniment</p>



# KS2 Music Curriculum



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