Music Curriculum

	Y1		
	Term 1	Term 2	Term 3
Year One	Pulse & Rhythm in Songs	Exploring Pitch with Glockenspiels	Sounds of the Seasons
NC Obj.	• Use voices expressively and creatively by singing songs, chants and rhymes. • Play tuned and untuned instruments musically. • Experiment with, create, select and combine sounds using inter-related dimensions of music. • Listen with concentration and understanding to live and recorded music.	• Use voices expressively and creatively by singing songs and chants. • Play tuned and untuned instruments musically. • Experiment with • and select sounds using inter-related dimensions of music (pitch, duration, dynamics, tempo, timbre). • Listen with concentration and understanding to recorded music.	• Use voices expressively and creatively by singing songs and chants. • Play tuned and untuned instruments musically. • Experiment with, create, select, and combine sounds using pitch, duration, dynamics, tempo, timbre. • Listen with concentration and understanding to live and recorded music. • Understand that music can reflect changes, moods, and feelings in the world around us.
Key Learning / concepts / People	• Pulse = the steady beat in music. • Rhythm = long and short sounds that fit over the beat. • Keep a steady beat with body or instruments. • Recognise and copy simple rhythms. • Perform songs with both pulse and rhythm. • Begin to compose short rhythm patterns.	• Understand pitch = how high or low a sound is. • Recognise pitch movement: up, down, same. • Use voice and glockenspiel to explore pitch patterns. • Play simple melodic phrases (3–5 notes). • Perform simple songs with clear pitch movement.	• Sounds can represent changes in nature (e.g. weather, animals, seasons). • Dynamics (loud/quiet) and tempo (fast/slow) can reflect how the seasons feel. • Percussion instruments can create effects for natural sounds. • Music can "paint pictures" or tell stories about the world. • Singing, movement, and instruments can all be combined to create seasonal pieces.
Key Vocabulary	Pulse, beat, rhythm, pattern, percussion, timbre, dynamics, tempo.	Pitch, high, low, step, glockenspiel, melody, scale, ascending, descending, tune.	Season, spring, summer, autumn, winter Dynamics (loud/quiet) Tempo (fast/slow) Soundscape Pattern, repeat, effect Percussion, glockenspiel, voice
Lesson Objectives (six lessons per unit)	1. What is a pulse, and can I keep a steady beat? 2. Can I move and play instruments in time with a pulse? 3. What is rhythm, and how is it different from pulse? 4. Can I copy and create simple rhythm patterns? 5. Can I play and sing a song, keeping the pulse and rhythm? 6. Can I perform what I've learned in a short group piece?	1. What is pitch, and can I hear high and low sounds? 2. Can I make high and low sounds with my voice and instruments? 3. Can I follow pitch movement up and down? 4. Can I play simple pitch patterns on the glockenspiel? 5. Can I sing and play a song that uses different pitches? 6. Can I perform a short piece showing pitch movement?	1. What does spring sound like? 2. What does summer sound like? 3. What does autumn sound like? 4. What does winter sound like? 5. How can we put the seasons together in music? 6. Can we perform our "Seasons Suite"?
End of unit assessment	Can I keep a steady pulse and perform a simple rhythm pattern using my voice or an instrument?	Can I recognise and perform high and low pitches using my voice and a glockenspiel?	Can I use instruments, voices, and sounds to represent different seasons in music?

Music Curriculum

	Y2		
	Term 1	Term 2	Term 3
Year Two	Rhythm and Patterns (Fireworks and Celebrations)	Pop Art Sounds – Repetition and Pattern in Music	Sound Words – Creating Word-Based Soundscapes (inspired by Gordon Young)
NC Obj.	• Use voices expressively and creatively by singing songs and speaking chants. • Play tuned and untuned instruments musically. • Experiment with, create, select, and combine sounds using the inter-related dimensions of music (pulse, rhythm, pitch, tempo, dynamics, timbre). • Listen with concentration and understanding to recorded and live music. • Begin to understand how symbols can rep sounds.	• What is the difference between pulse and rhythm? • How can we use instruments and voices to sound like fireworks? • How can we use symbols to show rhythm patterns? • Can we work together to make a rhythm piece for Bonfire Night? • How do composers use rhythm to make music exciting? • Can we perform our firework celebration music?	• Use voices expressively and creatively by speaking chants and rhymes. • Play tuned and untuned instruments musically. • Experiment with, create, select and combine sounds using symbols and ideas. • Listen with concentration and understanding to live and recorded music. • Begin to create simple musical scores using shapes, pictures, or words.
Key Learning / concepts / People	• Pulse (steady beat) vs rhythm (pattern of sounds). • Rhythm patterns can be built from long and short sounds. • Music can represent celebrations and fireworks (bangs, whizzes, crackles). • Symbols and pictures can be used to record simple rhythmic patterns. • Group performances require listening and coordination.	• Pattern • Repetition • Ostinato (repeated pattern) • Layering • Beat / Pulse • Pitch (high/low) • Glockenspiel • Percussion	• Words can inspire sounds, rhythms, and music (like Gordon Young's art inspires thought). • Soundscapes = layers of sound to represent ideas, moods, or places. • Using voices, body percussion, and instruments to "paint with sound." • Linking text and music through word rhythms. • Working collaboratively to plan and perform.
Key Vocabulary	Pulse (steady beat) Rhythm (pattern of sounds) Long / short Loud / quiet (dynamics) Fast / slow (tempo) Percussion, glockenspiel Notation, symbol, repeat	Pattern Repetition Ostinato (repeated pattern) Layering Beat / Pulse Pitch (high/low) Glockenspiel Percussion	Soundscape Rhythm Pitch (high/low) Dynamics (loud/quiet) Tempo (fast/slow) Word Rhythm Graphic Score Percussion
Lesson Objectives (six lessons per unit)	1. What is the difference between pulse and rhythm? 2. How can we use instruments and voices to sound like fireworks? 3. How can we use symbols to show rhythm patterns? 4. Can we work together to make a rhythm piece for Bonfire Night? 5. How do composers use rhythm to make music exciting? 6. Can we perform our firework celebration music?	1. Who was Andy Warhol, and how can we use music to copy his idea of repetition? 2. How can we create repeated rhythm patterns (ostinato)? 3. Can we make a Pop Art sound picture with repeated rhythms? 4. How can we add instruments and voices to layer our patterns? 5. How do composers use repetition and pattern in their music? 6. Can we create and perform a class Pop Art composition?	1. Who is Gordon Young, and how can we turn words into sound? 2. How can we use our voices and body percussion to make word rhythms? 3. Can we explore instruments to match sounds to words? 4. How can we use symbols or pictures to plan a soundscape? 5. How do composers use words and sound together? 6. Can we create and perform a Gordon Young–inspired soundscape?
End of unit assessment	Can I create, read, and perform simple rhythm patterns using voice, body percussion, and instruments?	Can I create and perform a repeated musical pattern (ostinato), and explain how it links to Pop Art?	Can I create and perform a group soundscape inspired by a word or phrase, and explain how my choices reflect the meaning of the word?

Music Curriculum

	Term 1	Term 2	Term 3
Y3			
Year Three	Unit: Prehistoric Pulse – Rhythm and Music of the Stone Age	Unit: Music of the Pharaohs – Exploring Pitch and Egyptian Soundscapes	Rhythm and Structure – Carnival of Sound
NC Obj.	• Play and perform in solo and ensemble contexts, using voices/instruments with more accu, fluency, c'trol, express. • Improvise and compose music for different purposes. • 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 music drawn from different traditions and historical periods	• Play and perform in solo and ensemble contexts, using voices and instruments. • Improvise and compose music for a range of purposes. • Listen with attention to detail and recall sounds with increasing aural memory. • Begin to use standard notation • Appreciate and understand a wide range of music from different traditions and cultures.	• Play and perform in solo and ensemble contexts, using voices and instruments. • Improvise and compose music using the interrelated 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 music drawn from different traditions and cultures.
Key Learning / concepts / People	• Explore pulse (steady beat) and rhythm (patterns of long/short sounds). • Discover how early humans may have used music (drums, voice, rhythm in rituals). • Develop control of percussion instruments and glockenspiels. • Improvise simple rhythmic patterns linked to storytelling. • Represent sounds with simple notation (lines, dots, shapes, leading to std notes). • Perform and reflect as an ensemble.	• Explore pitch (high/low) and simple scales. • Use glockenspiels and percussion to create melodies. • Understand how music can reflect Egyptian culture and environment (desert, Nile, pyramids, gods). • Develop skills in improvisation and structured composition. • Use simple notation to record ideas.	• Consolidate understanding of pulse, rhythm and pitch. • Develop ability to layer rhythms and create polyrhythms. • Explore structure: call-and-response, ostinato, rondo, layered textures. • Perform as an ensemble using percussion and voice. • Appreciate music from different cultures (Carnival/Samba drumming as inspiration).
Key Vocabulary	• Pulse / Beat • Rhythm • Pattern • Tempo (fast/slow) • Dynamics (loud/quiet) • Ostinato • Improvise • Ensemble	• Pitch (high/low) • Scale • Melody • Drone • Ostinato • Improvise • Notation • Composition	• Rhythm • Pulse • Ostinato • Call-and-response • Ensemble • Structure • Layering • Rondo • Performance
Lesson Objectives (six lessons per unit)	1. What was music like in the Stone Age? 2. How can we find and keep a steady pulse? 3. Can we use rhythm patterns to tell a prehistoric story? 4. How can we layer sounds to create a Stone Age soundscape? 5. How do symbols help us remember rhythms? 6. Can we perform our own prehistoric music?	1. What might Ancient Egyptian music have sounded like? 2. How can we use high and low sounds to show pitch? 3. How can we use instruments to create an Egyptian soundscape? 4. How can we create a simple Egyptian melody? 5. How can we use notation to remember and perform our music? 6. Can we perform our own Egyptian-inspired music?	1. What is rhythm and how is it different from pulse? 2. How can we use body percussion to create rhythmic patterns? 3. How can we use instruments to create layers of rhythm? 4. How can we structure music using call-and-response and ostinato? 5. How can we use notation to remember our rhythms? 6. Can we perform a carnival-style piece with rhythm and structure?
End of unit assessment	Can I create and perform a short prehistoric-inspired composition using pulse, rhythm, and dynamics, and explain how my choices link to Stone Age life?	Can I create and perform a short composition using pitch, rhythm, and simple notation to represent Ancient Egyptian life or beliefs?	Can I create and perform a group composition that uses rhythm, layering and structure to make an effective carnival-style piece?

Music Curriculum

	Y4		
	Term 1	**Term 2**	**Term 3**
Year Four	Unit: Music of the Romans – Marches, Fanfares and Ceremony	Unit: Rainforest Rhythms – Soundscapes of Nature	Unit: Viking Voices – Chants, Rhythms and Battle Music
NC Obj.	• Play and perform in solo and • ensemble contexts, using voices and instruments with accuracy, fluency, control and expression. • Improvise and compose music for a range of purposes. • Listen with attention to detail and recall sounds with increasing aural memory. • Appreciate and understand music from history and different traditions. • Use and understand staff and other musical notations (building from graphic notation).	•Play and perform in solo and ensemble contexts, using voices and instruments with accuracy, fluency, control and expression. •Improvise and compose music for a range of purposes using the interrelated dimensions of music. •Listen with attention to detail and recall sounds with increasing aural memory. •Appreciate and understand a wide range of music from different cultures and traditions. •Use and understand staff and other musical notations.	• Play and perform in solo and ensemble contexts, using voices/instruments w/ accu, fluency, c'trol, express. • Improvise and compose music for a range of purposes using the interrelated dimensions of music. • Listen with attention to detail and recall sounds with increasing aural memory. • Appreciate and understand music from different traditions. • Use and understand staff and other notations (simple rhythms and symbols).
Key Learning / concepts / People	• Music as communication of power, order and ceremony. • Roman use of music: military marching, fanfares, games, celebrations. • Exploring dynamics (loud/quiet), tempo (fast/slow), and ensemble control. • Beginning to create short motifs and fanfares with glockenspiels and percussion. • Developing notation from symbols to basic stick/rhythm notation.	•Play and perform in solo & ensemble contexts, using voices & instruments with acc, fluency, c'trol & express. •Improvise and compose music for a range of purposes using the interrelated dims of music. •Listen with attention to detail and recall sounds with increasing aural memory. •Appreciate and understand a wide range of music from different cultures and traditions. •Use and understand staff and other musical notations.	• Music as part of ritual, ceremony, and battle. • Explore chants (unison, call-and-response). • Create rhythmic patterns for Viking battles. • Explore drones and layered textures using percussion and voice. • Develop ability to structure a dramatic composition (journey → battle → celebration).
Key Vocabulary	• Dynamics • Tempo • Fanfares • March • Ceremony • Crescendo / Decrescendo • Ostinato • Ensemble • Conductor • Motif	•Texture (thick/thin) •Layering •Dynamics •Rhythm •Crescendo / Decrescendo •Call and Response •Soundscape •Ensemble •Improvise •Structure	• Chant • Drone • Unison • Call-and-response • Rhythm • Texture • Crescendo / Decrescendo • Ensemble • Performance • Motif
Lesson Objectives (six lessons per unit)	1. What role did music play in Roman life? 2. How can we create a steady marching rhythm like the Roman army? 3. How can we use dynamics and temp to make music more powerful? 4. How can we create a fanfare to announce an emperor or event? 5. How can we notate and rehearse our Roman-inspired music? 6. Can we perform a Roman ceremony with marches, fanfares and celebration music?	1. How can music help us imagine the rainforest? 2. How can we use instruments and voices to copy rainforest sounds? 3. How can we use rhythm and layering to build a rainforest soundscape? 4. How can we use dynamics to show a rainforest storm? 5. How can we structure our rainforest composition? 6. Can we perform and reflect on our rainforest music?	1. What role did music and chanting play in Viking life? 2. How can we use rhythm and percussion to sound like Vikings preparing for battle? 3. How can we use chants and call-and-response to tell a story? 4. How can we create a drone to support our Viking chants? 5. How can we combine chants, rhythms, and drones into a battle piece? 6. Can we perform and reflect on our Viking music?
End of unit assessment	Can I compose and perform a Roman-inspired piece that uses rhythm, dynamics, and tempo to create a sense of ceremony or power?	Can I create and perform a rainforest-inspired soundscape that uses dynamics, layering, and structure to represent the environment?	Can I create and perform a Viking-inspired piece using chants, rhythm, and drones to show power and drama?

Music Curriculum

	Y5		
	Term 1	**Term 2**	**Term 3**
Year Five	Unit: Music of Space – Soundscapes and The Planets	Unit: Music of the Tudors – Dances, Songs and Court Life	Unit: Building with Sound – Structure, Minimalism and Repetition
NC Obj.	• What role did music and chanting play in Viking life? • How can we use rhythm and percussion to sound like Vikings preparing for battle? • How can we use chants and call-and-response to tell a story? • How can we create a drone to support our Viking chants? • How can we combine chants, rhythms, and drones into a battle piece? • Can we perform and reflect on our Viking music?	• Play and perform in solo and ensemble contexts, using voices and instruments with accuracy, fluency, control, and expression. • Improvise and compose music for a range of purposes, using the interrelated dimensions of music. • Listen with attention to detail and recall sounds with increasing aural memory. • Appreciate and understand music from different historical periods. • Use and understand staff and other musical notations.	• Play and perform in solo and ensemble contexts, using voices and instruments with accuracy, fluency, control, and expression. • Improvise and compose music for a range of purposes, using the interrelated dimensions of music. • Listen with attention to detail and recall sounds with increasing aural memory. • Appreciate and understand music from different historical periods, genres, and styles. • Use and understand staff and other musical notations.
Key Learning / concepts / People	• What role did music and chanting play in Viking life? • How can we use rhythm and percussion to sound like Vikings preparing for battle? • How can we use chants and call-and-response to tell a story? • How can we create a drone to support our Viking chants? • How can we combine chants, rhythms, and drones into a battle piece? • Can we perform and reflect on our Viking music?	• Music in Tudor life: entertainment, worship, and courtly celebrations. • Explore pavan and galliard dances (slow/fast contrasts). • Learn about madrigals and call-and-response singing. • Develop rhythmic patterns for dance and vocal harmony. • Understand that music reflects status, culture, and history.	• Music can be structural and repetitive, like architecture. • Explore minimalist composers (e.g., Steve Reich, Philip Glass, Terry Riley). • Use ostinato (repeated patterns) to build compositions. • Layer rhythms and melodies to create textures like building blocks. • Explore how music can be abstract but still powerful.
Key Vocabulary	• Dynamics • Tempo • Pitch (high/low) • Texture (thick/thin) • Soundscape • Programmatic music • Crescendo / Decrescendo • Motif • Graphic score • Notation	• Pavan • Galliard • Madrigal • Unison • Harmony • Rhythm • Ensemble • Tempo • Notation • Performance	• Minimalism • Ostinato • Structure • Repetition • Layering • Texture • Ensemble • Motif • Dynamics • Pattern
Lesson Objectives (six lessons per unit)	1. How have composers used music to represent space and planets? 2. How can we use pitch, tempo, and dynamics to create "space" sounds? 3. How can we layer sounds to build a space soundscape? 4. How can we create motifs to represent different planets? 5. How can we notate and rehearse our space compositions? 6. Can we perform and evaluate our music of space?	1. What role did music play in Tudor life? 2. How did Tudors use rhythm and tempo in dances like the pavan and galliard? 3. How can we sing a madrigal in unison and parts? 4. How can we use rhythm and melody to create a Tudor-style dance? 5. How can we notate and rehearse our Tudor-inspired compositions? 6. Can we perform and evaluate our Tudor music?	1. How can music be like architecture? 2. What is minimalism in music? 3. How can we use ostinato and repetition to build music? 4. How can we layer rhythms and melodies to create structure? 5. How can we notate and rehearse a minimalist composition? 6. Can we perform and evaluate our minimalist "building in sound"?
End of unit assessment	Can I compose and perform a piece of space-inspired music that uses dynamics, pitch, tempo, and texture to represent the vastness and mystery of space?	Can I perform or compose a piece in a Tudor style (dance or madrigal) that uses rhythm, tempo, and ensemble skills to reflect Tudor life?	Can I compose and perform a minimalist piece using ostinato, repetition, and layering to reflect the structure of architecture?

	Term 1	Term 2	Term 3
Y6			
Year Six	Unit: Patterns in Music – Folk, Printing and Repetition	Unit: Sounds of World War Two – Music, Morale and Memory	Unit: Street Sounds – Music, Rhythm and Protest
NC Obj.	• Play and perform in solo and ensemble contexts, using voices and instruments with accuracy, fluency, control, and expression. • Improvise and compose music using the interrelated 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 &musicians. • Use and understand staff and other musical notations.	• Play and perform in solo and ensemble contexts, using voices and instruments with accuracy, fluency, control, and expression. • Improvise and compose music for a range of purposes, using the interrelated dimensions of music. • Listen with attention to detail and recall sounds with increasing aural memory. • Appreciate &understand music from different traditions & from great composers & musicians. • Develop an understanding of the history of music, including the role of music in past societies.	• Play and perform in solo and ensemble contexts, using voices and instruments with accuracy, fluency, control, and expression. • Improvise and compose music for diff purposes, using interrelated dims of music. • Listen with attention to detail and recall sounds with increasing aural memory. • Appreciate &understand a wide range of live & recorded music from diff trads & the work of great composers & musicians. • Develop an understanding of the history of music, inc the use of music in protest.
Key Learning / concepts / People	• Music and art both use pattern and repetition. • Explore folk music traditions (linked to Morris's interest in crafts, tradition, and design). • Understand ostinato and layering as musical patterns. • Experiment with printing in sound (short repeated motifs, rhythmic "blocks"). • Connect to heritage through English folk songs.	• Music during WWII: radio, dance halls, propaganda, morale-boost, remembrance. • Explore wartime songs (e.g., Vera Lynn, Glenn Miller). • Create soundscapes to represent the Blitz & evacuation. • Use music to explore mood, emotion, and resilience. • Develop ability to compose structured pieces with dynamics, tempo, texture.	• Music as protest and self-expression, linked to climate change. • Explore rap and spoken word rhythm and flow. • Use beatboxing and body percussion as accompaniment. • Experiment with loops and ostinatos to build backing tracks. • Link street art and street sounds as forms of activism.
Key Vocabulary	• Ostinato • Pattern • Repetition • Motif • Texture • Structure • Folk song • Harmony • Ensemble • Notation	• Morale • Propaganda • Soundscape • Tempo • Dynamics • Swing music • Melody • Harmony • Remembrance • Ensemble	• Rap; Rhythm • Flow • Beatboxing • Body percussion • Loop • Ostinato • Protest song • Ensemble • Expression
Lesson Objectives (six lessons per unit)	1. How are patterns used in both art and music? 2. How can we use ostinato and repetition to create musical patterns? 3. What can we learn from traditional English folk songs? 4. How can we build layers and textures in patterned music? 5. How can we use notation to record our musical patterns? 6. Can we perform and reflect on our patterned music, linking to William Morris's art?	1. How was music used during World War Two? 2. How can we recreate the sounds and atmosphere of the Blitz using music? 3. What can we learn from popular wartime songs? 4. How can we use swing rhythms and dance music to lift people's spirits? 5. How can we compose music that reflects remembrance and hope? 6. Can we perform and reflect on our music of World War Two?	1. How can music and art both give people a voice? 2. What is rap and how do rhythm and flow make it work? 3. How can we use body percussion and beatboxing to make street sounds? 4. How can we compose a rap or protest chant about climate change? 5. How can we rehearse and structure a performance piece? 6. Can we perform and reflect on our street music for change?
End of unit assessment	Can I create and perform a piece of patterned music that uses ostinato, layering, and repetition, inspired by William Morris's designs?	Can I perform or compose a piece of music that reflects the role of music in World War Two, showing how it lifted morale, told stories, or created remembrance?	• Can I compose and perform a rap, chant, or street-inspired piece that uses rhythm, flow, and expression to share a message about climate change?