Music Curriculum

EYFS:

Development Matters	Early Learning Goals
• Listen attentively, move to and talk about music, expressing their feelings and responses. • Explore and engage in music making and dance, performing solo or in groups. • Sing in a group or on their own, increasingly matching the pitch and following the melody.	• Sing a range of well-known nursery rhymes and songs. • Perform songs, rhymes, poems and stories with others, and when appropriate – try to move in time with music.

Year One: Listen and Appraise

National Curriculum Statements:
• Listen with concentration and understanding to a range of high-quality live and recorded music

Prior Learning:	Future Learning:
In EYFS: • Exposed to a variety of styles of music including classical, folk, jazz and contemporary. • Learn to attentively, move to and talk about music, expressing their feelings and responses.	In Year 2: • Children will learn how to express their views on live music and listen respectfully to the opinions of others. • Developing the ability to keep a steady pulse when listening to and playing music, while beginning to recognise and describe pitch by identifying high and low sounds on the violin.

Possible misconceptions:	Assessment opportunities:
• Believing that all fast music is happy, and all slow music is sad. • Assuming that loud music is always exciting and quiet music is always calm. • Assuming that music must have words to express a mood. • Confusing tempo (speed) with volume (loudness) • Thinking that they must already know he song to have an opinion about it. • Believing that there is a right or wrong opinion about a song.	• Describe the mood of a short musical extract. • Move in response to music, observing whether actions match the mood. • Identify differences in contrasting music pieces. • Identify instruments in a song. • Express an opinion, preference and listen to personal reasoning, rather than copying others opinion.

Listen and Appraise			
Objectives	**Knowledge**	**Skills**	**Vocabulary**
To listen to different types of sounds and moods in music, and to express an opinion about them.	• Music can sound different depending on its tempo, dynamics and instruments • Sound can be loud/ quiet, fast/ slow, high/ low • Music can be created to reflect different moods • Different instruments create different sounds	• To listen attentively to short pieces of music • Identify simple contrasts in music (loud vs quiet, fast vs slow) • Recognise and name basic moods in music • Give a simple opinion (e.g. I like it because...) • Begin to explain preferences using musical vocabulary/ technicalities	Loud/ quiet Fast/ slow High/ low Happy/ sad/ calm/ excited Beat Rhythm Instrument Voice Like/ dislike Sounds/ music Tune Melody Traditional/ old Celebration/ festival Carols Songs Chorus Verse Live music Musician / performer Instrument names (drum, violin, guitar, piano, etc.) Soft / strong Audience Performance
To listen to well-known traditional songs and tunes, such as Christmas carols, and to express an opinion about them.	• Traditional songs are part of cultural heritage • Many traditional songs have familiar melodies and repeating patterns • Songs can be used for celebrations or special occasions	• Recognising familiar tunes • Listening for repeated sections or patterns • Talking about how a song makes them feel • Expressing an opinion about a familiar piece of music	
To listen attentively to a range of high-quality live music and express an opinion about it.	• Live music is performed by real musicians in real time • Different instruments create different timbres (the unique quality of a sound) • Live music may sound different to recorded music	• Develop sustained listening and focus • Noticing changes in the music (tempo, instruments etc) • Identifying instruments, they can see or hear • Giving a simple, reasoned opinion about a live performance	

Year One: Notation

National Curriculum Statements:
• Experiment with, create, select and combine sounds using the inter-related dimensions of music.

Prior Learning:	Future Learning:

In EYFS:	In Year 2:
• Introduced to the rhythm family, the Stave House characters are their 'room' on the stave. • Read and place 7 notes of the four spaces of the treble clef, plus middle 'd', middle 'c' and 'b'. • Use crotchet, minim and semi breve • Recognise the treble clef symbol. • Read simple pieces from standard notation.	• Building confidence in reading and playing 13 treble-clef notes, including all line notes, previously learned notes, understanding the octave, and developing stronger sight-reading skills. • Learning and applying new rhythmic values (dotted minims and quavers), and combining beats to make set counts, supporting early understanding of time signatures and bars.

Possible misconceptions:	Assessment opportunities:
• Thinking that Stave House characters and standard notation are two different sets of notes. • Believing that the position of the note on the stave, does not change its name. • Assuming all notes last the same amount of time. • Thinking that longer note symbols mean the music should be played louder. • Believing that rhythmic patterns must always be clapped at the same speed.	• Pair up Stave House characters and standard notes. • Correct a mistake, when naming a note. • Clap a simple rhythm showing how long each note lasts, maintaining the correct duration.

Notation			
Objectives	**Knowledge**	**Skills**	**Vocabulary**
To match Stave House characters to their corresponding standard notation.	• Knowing the names and roles of the Stave House characters • Understanding how each character links to a specific note on the stave • Recognising the differences between characters and standard notation symbols	• Identifying Stave House characters quickly and accurately. • Matching characters to their equivalent notes on the stave. • Reading simple notation using both systems interchangeably.	The names of the Stave House characters i.e. Ferdi the Fox Notation Stave Pitch Line notes Space notes Note names (A, B, C, D, E, F, G) Rhythm Beat Crotchet Minim Quaver Semibreve
To name the notes on the stave with increasing accuracy.	• Knowing the names of the line notes and space notes. • Recognising the position of each notes on the five lines and four spaces	• Naming notes when shown on the stave • Reading notes in simple melodies • Using memorable strategies such as mnemonics or songs to support accuracy	
To identify the duration of notes and clap longer rhythmic patterns confidently.	• Knowing the names and values of common note durations • Understanding how rhythm is organised into beats and bars • Recognising symbols for crotchets, minims, quavers and semibreves.	• Clap rhythmic patterns accurately and in time • Counting beats confidently • Reading rhythmic notation.	

To play a variety of simple tunes from sheet music.	• Knowing how to follow sheet music from left to right • Recognising familiar note patterns	• Playing simple melodies with steady timing • Reading notes and rhythms • Listen and adjust playing to stay in time with stave	Rest Melody Tempo Sheet music

Year One: Playing and Performance

National Curriculum Statements:
• Experiment with, create, select and combine sounds using the inter-related dimensions of music. • Play tuned and untuned instruments musically.

Prior Learning:	Future Learning:
In EYFS: • Introduced to the violin, how to care for the instrument and an introduction to the function of it. • How to hold the violin and pluck the x4 strings. Working towards by the end of the year, playing open strings with a bow using a variety of rhythmic patterns. • Demonstrate crotchet, minims and semibreves by clapping and playing.	In Year 2: • Playing short tunes on the violin with the bow, using the first finger with growing control. • Performing simple rhythmic patterns and short note sequences while following musical terminology.

Possible misconceptions:	Assessment opportunities:
• Thinking the violin strings can be named in any order. • Confusing string names with finger numbers. • Believing that crossing strings mean lifting the bow off the violin, rather than tilting the bow arm and hopping between strings. • Thinking that playing loudly means pressing harder on the string. • Assuming that fast bowing creates the correct rhythm. • Believing that all notes should sound the same, regardless of bow speed or pressure.	• Point to each string as teacher names them. • Label a picture of a violin. • Identify 'mystery string' sound. • Play open string patterns. • Play a note loudly, softly, slowly and quickly. • Bow back teachers clapped rhythm.

Playing and Performance			
Objectives	**Knowledge**	**Skills**	**Vocabulary**
To name the notes of the four violin strings and	• Knowing the names and pitches of the four violin strings (G, D, A, E)	• Naming and identifying each violin string confidently	G string D string

cross the strings smoothly using the bow.	• Understanding how the bow moves between strings • Knowing how arm position and bow angle affects smooth string crossing • Recognising the difference in sound between each open string	• Crossing between strings using a control bow movement • Maintaining a steady bow stroke while changing strings • Positioning the bow correctly to avoid unwanted sound or scratching	A string E string Bow hold String crossing Open string Bow angle Arm position Forte (loud) Piano (soft) Bow pressure Bow speed Tone Rhythm Crotchet Minim Quaver Semibreve Dynamics
To produce a controlled sound on the violin — playing slowly or quickly, loudly or softly — using appropriate rhythmic values.	• Understanding how bow speed, pressure and placement affect tone • Knowing the meaning of loud and soft • Recognising rhythmic values such as crotchets, minims, quavers and semibreves • Understanding how rhythm influences bow movement	• Controlling bow speed to create slow or fast strokes. • Adjusting bow pressure to play loudly or softly. • Producing a clear tone using consistent bow placement. • Playing simple rhythms accurately using the correct bowing. • Responding to rhythmic notation while maintaining good sound quality.	

Year One: Improvisation and Composition

National Curriculum Statements:
• Experiment with, create, select and combine sounds using the inter-related dimensions of music.

Prior Learning:	Future Learning:
In EYFS: • Compose a short sequence of up to 5 notes and rhythms, with support of using Stave House board. • Relate syllables to music pattern and encouraged to sing their own musical ideas which helps create song.	In Year 2: • Improvising short musical ideas on the violin using known rhythmic values (crotchets, quavers, minims) over a steady beat. • Creating short patterns using open strings and first-finger notes, responding confidently to musical cues or accompaniment.

Possible misconceptions:	Assessment opportunities:

• Thinking long and short sounds depend on how hard they press the bow. • Believing long sounds must always be loud, and short sounds must always be quiet. • Assuming soft playing means barely touching the string. • Thinking loud playing means pushing the bow down forcefully. • Believing rhythmic patterns must always stay the same. • Thinking improvisation means playing random notes with no connection to the topic.	• Bowing a simple long-short-long/ soft-loud-soft pattern. • Clapping a rhythm and recreating it on an open string. • Improvising a short rhythm to a given theme. • Improvising a pattern to a simple backing beat. • Children echo dynamic patterns back accurately. • Playing notes on the violin from Stave House character picture cues.

Improvisation and Composition			
Objectives	**Knowledge**	**Skills**	**Vocabulary**
To create a pattern of long and short sounds using the violin.	• Knowing that sounds can be long or short. • Understanding that long and short sounds can be arranged to make a pattern. • Knowing that bow movement affects the length of a sound.	• Using the bow to play long notes with a smooth stroke. • Using the bow to play short notes with a quick stroke. • Copying and repeating simple long–short patterns. • Listening carefully to identify long and short sounds.	Long Short Rhythm Bow Note Soft Loud Quiet Dynamics Strong Pressure Improvisation Rhythm Beat Pattern Crotchet Quavers
To create a pattern of soft and loud sounds when playing.	• Knowing the meaning of loud and soft • Understanding that bow pressure changes the volume of a sound • Knowing that soft and loud sounds can be arranged to make a pattern	• Using light bow pressure to create soft sounds • Using stronger bow pressure to create loud sounds • Playing simple soft/ loud patterns with support • Listening for changes in dynamics	
To improvise simple rhythmic patterns, to fit a topic.	• Knowing that improvisation means making up music as you play. • Understanding that rhythms can represent a topic, idea or character • Knowing simple rhythmic values (crotchet and quavers)	• Creating short rhythmic ideas linked to a theme • Using known rhythms to build an improvised pattern • Responding musically to a prompt or story • Playing with confidence and imagination	

Year Two: Listen and Appraise

National Curriculum Statements:
• Listen with concentration and understanding to a range of high quality live and recorded music

Prior Learning:	Future Learning:
In Year 1: • Children learn to listen carefully to different sounds and moods in music and begin sharing simple opinions about what they hear. • They explore familiar traditional songs and tunes, such as Christmas carols, and talk about what they like or notice. • They listen attentively to a range of high-quality live music and express how it makes them feel, building early musical awareness and confidence.	In Year 3: • Listening carefully to a range of music and identifying simple musical elements such as tempo, dynamics and instruments. • Exploring music from different cultures and well-known composers, discussing features and characteristics of their work.

Possible misconceptions:	Assessment opportunities:
• Believing the pulse is the same as the speed of the music, rather than a steady beat that stays constant. • Thinking they can change the pulse whenever they want instead of keeping it steady with the music. • Assuming high and low sounds on the violin refer to volume (loud/quiet) rather than pitch. • Believing that bigger instruments always make lower sounds and smaller ones always make higher sounds. • Thinking there is a right or wrong opinion about music instead of understanding that everyone can have different preferences. • Struggling to listen respectfully to others' views, believing their own opinion is the only correct one.	• Observing whether pupils can maintain a steady pulse while clapping, marching, or playing simple percussion patterns. • Checking if children can match the pulse of recorded or live music without speeding up or slowing down. • Asking pupils to identify high and low sounds on the violin during teacher demonstration. • Listening for children's ability to describe pitch using simple language such as higher and lower. • Encouraging pupils to share an opinion about contrasting musical styles and noting how clearly, they explain their preferences. • Assessing whether children listen respectfully to classmates views by waiting their turn, responding politely and acknowledging different opinions.

Listen and Appraise			
Objectives	**Knowledge**	**Skills**	**Vocabulary**
To find and keep a steady pulse when listening to and playing music.	• Knowing that the pulse is the steady beat in music • Understanding that the pulse stays even and does not speed up or slow down • Knowing that musicians keep the pulse when they play together	• Clapping, tapping or moving to show the pulse • Playing simple notes on the violin in time with a steady beat • Listening carefully to keep in time with others • Following a teacher's count in or conducting gesture	Pulse Beat Steady Tempo Count in Together Pitch High Low Violin
To recognise and describe pitch by identifying high and low sounds on the violin.	• Understanding that pitch refers to how high or low a sound is • Knowing that musical instruments, including the violin, can make high and low sounds	• Listening carefully to identify whether a sound is high or low • Describing pitch using musical vocabulary	

	• Recognising that shorter, tighter strings usually make higher sounds, and longer, looser strings make lower sounds • Knowing that pitch is different from volume (loud/ quiet)	• Comparing different violin sounds and explaining how they differ • Responding to music with increased confidence and accuracy	String Sound Note Tune Instrument Genre Classical Pop Jazz Folk Rhythm
To share an opinion about different styles of music and listen respectfully to others' views.	• Understanding that people can enjoy different types of music • Knowing that an opinion is a personal thought of feeling, not a fact • Recognising a range of genres of music (classical, pop, jazz, folk)	• Expressing personal preferences ("I like...because…") • Responding politely to other opinions • Using descriptive words to explain why they like or dislike a piece of music.	

Year Two: Notation

National Curriculum Statements:
• Experiment with, create, select and combine sounds using the inter-related dimensions of music.

Prior Learning:	Future Learning:
In Year 1: • Children learn to match Stave House characters with their corresponding standard musical notation. • They begin to name notes on the stave with growing accuracy and confidence. • They learn to identify note durations and clap increasingly longer and more complex rhythmic patterns. • They develop the ability to play simple tunes from sheet music, building early music-reading and performance skills.	In Year 3: • Reading and recognising new notation symbols, including the bass clef, sharps, flats and semiquavers, and beginning to understand simple scales and intervals. • Identifying and building simple triads and chords using notation.

Possible misconceptions:	Assessment opportunities:
• Thinking Stave House characters and standard notation don't match, rather than recognising they represent the same notes. • Believing the note names change randomly, instead of understanding their fixed positions on the lines and spaces. • Confusing pitch with volume, assuming high notes are loud and low notes are quiet.	• Checking whether children can match Stave House characters to standard notation during reading or sorting activities. • Observing pupils as they name notes on the stave**,** noting accuracy and confidence over time. • Asking children to identify and describe note durations when shown different symbols.

• Thinking note duration is about how fast to play, rather than how long each note should be held. • Treating rhythmic patterns as individual claps rather than connected sequences that must stay in time. • Believing they can play tunes from sheet music by guessing or relying on memory, rather than following the notation accurately.	• Listening to pupils clap rhythmic patterns**,** assessing their ability to maintain accuracy and keep in time. • Watching children follow sheet music while playing simple tunes, noting how well they track the notes. • Assessing pupils' ability to play short melodies accurately, showing understanding of pitch, rhythm, and notation.

Notation			
Objectives	**Knowledge**	**Skills**	**Vocabulary**
To read and play 13 notes on the treble clef, including all line notes, previously learned notes, and understanding of the octave.	• Knowing the names of the five line notes on the treble clef (E–G–B–D–F). • Knowing previously learned space notes (F–A–C–E). • Understanding that an octave is the distance between one note and the next note with the same name. • Recognising how notes move higher or lower on the stave. • Knowing that each line and space represents a different pitch	• Playing or singing notes accurately from notation. • Identifying when a note is an octave higher or lower. • Following notation more fluently and independently. • Reading 13 notes confidently on the treble clef	Rhythm Beat Dotted minim Quaver Pair of quavers Crotchet Minim Semibreve Count Bar Time signature Pulse Repeat Notation
To learn and use two new rhythmic values: dotted minim and quavers.	• Knowing that a dotted minim lasts for 3 beats. • Knowing that quavers are quick notes worth half a beat each. • Understanding how these rhythms fit into a bar of music. • Recognising the symbols for dotted minims and quavers.	• Clapping, tapping, or playing dotted minims and quavers accurately. • Counting beats confidently while performing rhythms. • Reading and performing simple rhythmic patterns that include new note values. • Combining new rhythms with previously learned ones (crotchets, minims, semibreves).	
To add beats together to make a requested number of counts, leading to understanding time signatures and bars.	• Understanding that different note values add up to different number of beats • Knowing that a bar contains a set number of beats • Knowing that beats add up to complete a bar	• Keeping a steady pulse while counting beats • Reading simple time signatures i.e. 2/4, 3/4	
To develop more extensive sight-reading skills.	• Knowing that sight-reading means reading music for the first time while playing or singing.	• Reading short pieces of music fluently • Tracking the music from left to right	

	• Understanding how pitch and rhythm work together in notation. • Recognising familiar patterns such as steps, leaps, repeated notes, and common rhythms.	• Responding quickly to changes in pitch and rhythm	

Year Two: Playing and Performance

National Curriculum Statements:
• Experiment with, create, select and combine sounds using the inter-related dimensions of music. • Play tuned and untuned instruments musically.

Prior Learning:	Future Learning:
In Year 1: • Children learn to name the four violin strings and move smoothly between them using the bow. • They develop control of the bow to produce slow or quick, loud or soft sounds with intention. • They begin to understand and use appropriate rhythmic values, linking bow movement to note duration.	In Year 3: • Performing simple tunes that include semiquavers while keeping a steady pulse and improving bow control to produce a clearer, more confident sound. • Playing short pieces independently and in groups, showing growing accuracy, fluency, control and musical expression.

Possible misconceptions:	Assessment opportunities:
• Thinking the first finger always makes the note louder, rather than understanding it changes the pitch. • Believing they can play a tune by moving the bow randomly, without coordinating finger placement and bow control. • Assuming all notes in a tune should be played with the same bow speed, regardless of rhythm. • Confusing rhythmic patterns with simply playing notes quickly or slowly, rather than following specific note values. • Thinking musical terminology (like quiet, loud, slow, fast) is just descriptive, not something that changes how they perform. • Believing a sequence of notes can be played in any order as long as it 'sounds right,' rather than following the written music accurately.	• Observing whether pupils can use the bow with control while playing a short tune, noting smoothness and consistency. • Checking if children can place and use the first finger accurately to change pitch while playing. • Listening to pupils perform a short sequence of notes, assessing accuracy and fluency. • Asking children to clap or play simple rhythmic patterns, checking their understanding of note values. • Noting how well pupils follow musical terminology (e.g., loud, soft, slow, fast) in their performance. • Assessing whether children can combine pitch and rhythm effectively when performing short musical phrases.

Playing and Performance			
Objectives	**Knowledge**	**Skills**	**Vocabulary**
Play a short tune on the violin using the bow with some control, using first finger on the violin.	• Knowing how to hold the violin and bow correctly • Understanding how to place and use the first finger to change pitch • Knowing that pressing the string lightly or firmly affects the sound • Understanding that smooth bowing creates a clear tone • Recognising that different bow speeds and pressures change the quality of sound	• Using the bow with increasing control to produce a steady sound • Placing the first finger accurately to play higher notes • Moving between open strings and first finger notes • Playing a short, simple tune with correct posture and hand position	Bow Violin Open string Tune Pitch Smooth bowing Sequence Rhythm Beat Crotchet Quaver Minim Performance Tempo High/ low
Play a short sequence of notes and perform simple rhythmic patterns following musical terminology	• Knowing that a sequence is an ordered pattern of notes that can be played on any instrument • Understand that rhythms are made from different note values (e.g. crotchets, quavers) • Recognising how pitch and rhythm work together when performing • Understanding that musicians use specific terminology to talk about what they play	• Playing a short pattern of notes with control • Performing a simple rhythmic pattern using note values • Keeping a steady beat • Performing for others in a small group, class setting	

Year Two: Improvisation and Composition

National Curriculum Statements:
• Experiment with, create, select and combine sounds using the inter-related dimensions of music.

Prior Learning:	Future Learning:
In Year 1: • Children learn to create patterns of long and short sounds on the violin, exploring how rhythm can change the feel of the music. • They experiment with soft and loud playing, understanding how dynamics can be used to shape a musical idea. • They begin to improvise simple rhythmic patterns linked to a topic or theme, developing creativity and confidence in musical expression.	In Year 3: • Improvising longer musical ideas using a full range of rhythmic values, including semiquavers, while keeping a steady pulse. • Improvising confidently over backing music using open strings, first-finger notes and simple melodic patterns, responding musically to changes in the accompaniment.

Possible misconceptions:	Assessment opportunities:

• Thinking improvisation means playing any notes randomly, rather than using known rhythmic values like crotchets, quavers and minims. • Believing they can ignore the steady beat, assuming the rhythm can change whenever they want. • Confusing note length with bow speed, thinking faster bowing automatically creates quavers or slower bowing creates minims. • Assuming improvisation must use all fingers, rather than focusing on open strings and first-finger notes. • Believing a musical cue or accompaniment is just background sound, not something they need to respond to or fit with. • Thinking every improvisation should sound the same, rather than understanding they can vary patterns while still following the musical structure.	• Listening to pupils improvise short rhythmic ideas using crotchets, quavers and minims, checking accuracy of note values. • Observing whether children can maintain a steady beat while improvising, without speeding up or slowing down. • Assessing pupil's ability to use open strings and first-finger notes confidently when creating short patterns. • Watching how well children respond to a musical cue or accompaniment, joining in at the right moment. • Noting whether pupils can adapt their improvisation to fit the given musical structure or mood. • Evaluating how fluently children combine pitch and rhythm when creating their own short musical ideas.

Improvisation and Composition			
Objectives	**Knowledge**	**Skills**	**Vocabulary**
To improvise short musical ideas on the violin using known rhythmic values (crotchets, quavers, minims) over a steady beat.	• Understanding that improvisation means making up music in the moment. • Knowing simple rhythmic values and how many beats they represent • Recognising a stead beat or pulse.	• Creating short rhythmic improvisations using familiar note lengths. • Playing improvised ideas on open strings or first-finger notes. • Keeping a steady beat	Improvise Beat Pulse Crotchet Quaver Minim Open string Accompaniment Cue
To improvise short patterns using open strings and first-finger notes, responding to a given musical cue or accompaniment.	• Understanding high and low pitch • Recognising when to start and stop in response to a cue • Knowing which violin notes to use	• Creating simple melodic ideas using a small set of notes • Responding musically to teacher playing piano, following cue • Playing with developing bow control and confidence.	

Year Three: Listen and Appraise

National Curriculum Statements:
• 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.

• Listen with attention to detail and recall sounds with increasing aural memory.

Prior Learning:	Future Learning:
In Year 2: • Children learn to find and keep a steady pulse when listening to and performing music. • They develop the ability to recognise and describe pitch, identifying high and low sounds on the violin. • They learn to share their opinions about different musical styles and to listen respectfully to the views of others.	In Year 4: • Listening with attention to detail and describing how musical elements such as tempo, dynamics, pitch and texture are used in different pieces, including music from a range of cultures and historical periods. • Exploring the work of various composers and musicians, explaining how their music reflects the time, place and traditions in which it was created.

Possible misconceptions:	Assessment opportunities:
• Thinking tempo means how loud the music is, rather than the speed of the beat. • Believing dynamics change because the performer 'made a mistake,' rather than being an intentional musical choice. • Assuming all instruments from different cultures sound the same or belong to the same musical traditions. • Believing all well-known composers wrote similar-sounding music, rather than recognising distinct features in their work. • Assuming they must like or dislike a piece immediately, rather than listening carefully to identify musical elements first.	• Observing whether pupils can identify simple musical elements such as tempo, dynamics and instruments when listening to a piece. • Listening for children's ability to describe changes in tempo or dynamics using appropriate musical vocabulary. • Assessing how well pupils can recognise instruments by sound and name them accurately. • Noting whether children can discuss music from different cultures, showing awareness of differences in style, instruments or purpose. • Checking pupils' ability to describe features of music by well-known composers, such as repeated patterns, mood or instrumentation. • Evaluating how confidently and thoughtfully children share their ideas about what they hear, using listening skills to support their comments.

Listen and Appraise			
Objectives	**Knowledge**	**Skills**	**Vocabulary**
To listen carefully to a range of music and identify simple musical elements such as tempo, dynamics and instruments.	• Recognising the sound of the violin and other orchestral instruments • Understanding that composers use musical elements to create mood	• Listening with increasing accuracy • Describing what they hear using musical vocabulary • Recalling short music ideas or patterns	Tempo Dynamics Pitch Violin

To listen to and discuss music from a variety of cultures and traditions.	• Knowing that music exists in many cultures around the world • Recognising key feature of world music (e.g. African drumming) • Understanding that different traditions use different instruments and scales.	• Identifying similarities and differences between music styles. • Listening respectfully to unfamiliar music. • Sharing opinions using musical language.	Name of different instruments (i.e. drum, flute) Mood Tradition Culture Genre Style Composer Classical Pattern Theme Orchestra
To listen to music by well-known composers and describe some features to their work.	• Knowing names of a few key composers (e.g. Beethoven) • Understanding that composers lived in different historical periods • Recognising simple features such as repeated patterns or strong rhythms.	• Identifying musical features after listening • Recalling sounds or themes with growing aural memory • Talking about music using descriptive language.	

Year Three: Notation

National Curriculum Statements:
• Use and understand staff and other musical notations.

Prior Learning:	Future Learning:
In Year 2: • Children learn to read and play 13 notes on the treble clef, including all line notes and previously learned notes, while beginning to understand how an octave works. • They are introduced to two new rhythmic values — the dotted minim and quavers — and learn how these affect the length of sounds. • They practise adding beats together to make a given number of counts, building early understanding of time signatures and bars. • They develop more advanced sight-reading skills, becoming more confident at reading and performing music directly from notation.	In Year 4: • Develop an understanding of the alto clef by learning how to identify notes accurately on the stave, alongside exploring the difference between tones and semitones in music. • Build violin playing skills by learning to play and recognise sharps accurately, developing confidence in pitch recognition and musical notation.

Possible misconceptions:	Assessment opportunities:

• Thinking the bass clef works the same way as the treble clef, with notes in the same places. • Believing sharps and flats change the note name completely, rather than raising or lowering it by a semitone. • Confusing semiquavers with 'very fast notes,' rather than understanding they have a specific rhythmic value. • Assuming a scale is just any group of notes, instead of a pattern of steps in a set order. • Thinking intervals are about how high or low a note sounds, rather than the distance between two notes. • Believing a triad or chord is any three notes played together, rather than specific combinations built from root, third and fifth.	• Checking whether pupils can recognise and read new notation symbols such as the bass clef, sharps, flats and semiquavers during listening or written tasks. • Observing children as they identify scales and describe the pattern of steps, noting accuracy and understanding. • Asking pupils to identify intervals between two notes, assessing whether they can describe the distance confidently. • Listening to children build simple triads or chords using notation, checking correct use of root, third and fifth. • Assessing pupil's ability to explain features of scales, intervals or chords using appropriate musical vocabulary. • Noting how well children apply new notation knowledge when reading or performing short musical examples.

Notation			
Objectives	**Knowledge**	**Skills**	**Vocabulary**
To read and recognise new notation symbols including the bass clef, sharps, flats and semi quavers.	• Knowing that the bass clef is used for lower-pitched instruments. • Understanding that sharps raise a note and flats lower a note. • Knowing that a semi quaver is a very quick note worth a quarter of a beat. • Recognising these symbols in written music.	• Identifying bass clef notes at a basic level • Reading simple patterns that include sharps and flats • Clapping or playing rhythms that include semi quavers • Becoming more confident with mixed rhythmic notation.	Bass clef Sharp Flat Semiquaver Note value Scale Interval Step/ skip Tone/ semitone Ascending/ descending Triad Chord Major/ minor Harmony
To understand simple scales and identify intervals between notes	• Knowing that a scale is a sequence of notes in ascending or descending order • Understanding that an interval is the distance between two notes • Recognising steps (seconds), skips(thirds) and larger intervals • Knowing that scales follow a pattern of tones and semitones	• Playing simple major scales on the violin • Seeing, hearing and recalling intervals with growing aural memory.	
To recognise and build simple triads and chords using notation.	• Knowing that a triad is made of three notes stacked in thirds • Understanding that chords are built from intervals • Recognising major and minor triads visually • Knowing that chords form the harmony in music	• Building simple triads on given notes • Identifying chords in written music • Playing or performing simple chord patterns, where appropriate for violin • Listening for chord changes in music	

Year Three: Playing and Performance

National Curriculum Statements:
• Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.

Prior Learning:	Future Learning:
In Year 2: • Children learn to play a short tune on the violin using the bow with growing control and accuracy. • They begin using the first finger to change pitch and play simple melodic patterns. • They practise performing a short sequence of notes, developing fluency and coordination. • They learn to follow and perform simple rhythmic patterns, applying musical terminology such as loud/soft or slow/fast.	In Year 4: • Playing sequences of notes on the violin with increasing accuracy, control of rhythm and tempo. • Performing more complex pieces that combine different techniques with growing confidence and musical expression.

Possible misconceptions:	Assessment opportunities:
• Thinking semiquavers just mean 'play as fast as possible', rather than understanding their precise rhythmic value within a steady pulse. • Believing they can keep a steady pulse by copying others, instead of maintaining it independently. • Assuming better bow control comes from pressing harder, rather than using smoother, more controlled movements. • Thinking new notes on the violin will sound correct automatically, without accurate finger placement and listening skills. • Believing playing in a group means everyone plays the same thing at the same time, rather than listening and blending with others. • Assuming musical expression is just playing louder, rather than using dynamics, phrasing and tone to shape the music.	• Observing whether pupils can perform simple tunes containing semiquavers while keeping a steady, consistent pulse. • Listening for accurate rhythmic performance, checking if children can place semiquavers correctly within a bar. • Assessing pupils' bow control as they play new notes, noting clarity of sound and smoothness of movement. • Checking how confidently children produce a clearer, more controlled tone on the violin as their technique develops. • Watching pupils perform short pieces independently, assessing accuracy, fluency and musical expression. • Evaluating how well children play in groups, noting their ability to listen, blend and stay in time with others.

Playing and Performance			
Objectives	**Knowledge**	**Skills**	**Vocabulary**
To perform simple tunes that use semiquavers,	• Understanding that semiquavers are very quick notes worth a quarter of a beat.	• Clapping, speaking and playing semiquaver rhythms accurately. • Keeping a steady pulse while performing.	Rhythm Semiquaver Quaver

keeping a steady pulse and accurate rhythm.	• Knowing how semiquavers fit within a bar and how they relate to crotchets and quavers. • Knowing what a steady pulse is and why it is important in ensemble playing. • Recognising simple rhythmic patterns that include semiquavers.	• Reading simple rhythmic notation that includes semiquavers. • Listening carefully to others when playing in a group.	Crotchet Bar Beat Tempo Bow stroke/ hold Tone Pressure Open string Posture Solo Ensemble Fluency Expression Control Dynamics (loud/ quiet, forte/ piano)
Improve their bow control learning additional notes on the violin and producing a clearer, more confident sound.	• Knowing how to hold the bow correctly with relaxed fingers • Understanding how bow speed, pressure and placement affect sound quality • Knowing the names and positions of new notes on the violin (e.g. on the D and A strings)	• Using smoother, more controlled bow strokes. • Playing new notes. • Producing a clearer tone by adjusting bow pressure and position • Developing better posture and hand position.	
Play short pieces both on their own and in groups, showing increasing accuracy, fluency, control and musical expression.	• Understanding what accuracy, fluency and expression means in performance • Knowing how to follow simple music direction • Understanding how to start and finish a piece • Knowing how to listen and respond to other players in an ensemble	• Performing short pieces independently with growing confidence • Playing in time with others during group performances • Adding expression • Improving fluency by maintaining flow	

Year Three: Improvisation and Composition

National Curriculum Statements:
• Improvise and compose music for a range of purposes using the inter-related dimensions of music

Prior Learning:	Future Learning:
In Year 2: • Children learn to improvise short musical ideas on the violin using familiar rhythmic values such as crotchets, quavers and minims, all while keeping a steady beat. • They begin to create short patterns using open strings and first-finger notes, exploring simple melodic ideas. • They develop the ability to respond to a musical cue or accompaniment, joining in at the right moment and matching the style or mood.	In Year 4: • Improvising melodically with a wider range and greater responsiveness to accompaniment. • Composing and refining short pieces that show clear musical detail and developing ideas.

Possible misconceptions:	Assessment opportunities:
• Thinking semiquavers mean 'play as fast as possible', rather than understanding their exact rhythmic value within the beat. • Believing they can improvise freely without keeping a steady pulse, instead of staying anchored to the underlying rhythm. • Assuming improvisation over backing music means playing the same pattern repeatedly, rather than responding to musical changes. • Thinking they must use every note they know, instead of choosing open strings and first-finger notes purposefully. • Believing the accompaniment is just background noise, rather than something to listen to and interact with musically. • Assuming longer improvisations should be continuous without pauses, rather than using space, phrasing and musical shape.	• Listening to pupils improvise longer musical ideas that include semiquavers, checking accuracy of rhythmic values within a steady pulse. • Observing whether children can maintain a consistent pulse independently while improvising. • Assessing how confidently pupils use open strings, first-finger notes and simple melodic patterns in their improvisations. • Noting how well children respond to changes in the backing music, such as dynamics, texture or mood. • Evaluating pupil's ability to shape their improvisation musically**,** using phrasing, space and variation. • Checking how effectively children adapt their ideas to fit the accompaniment, showing awareness of musical structure. If children take their Stave House Level 3, this will require a personal composition which includes key and time signature.

Improvisation and Composition			
Objectives	**Knowledge**	**Skills**	**Vocabulary**
To improvise longer musical ideas using a full range of rhythmic values, including semiquavers, while maintaining a steady pulse.	• Knowing that semiquavers are faster rhythmic values and how they relate to crotchets, quavers and minims. • Understanding how different rhythmic values can be combined to create musical patterns. • Knowing what a steady pulse is and why it must be maintained during improvisation. • Recognising rhythmic motifs and how they can be developed or repeated.	• Improvising confidently using crotchets, quavers, minims and semiquavers. • Keeping a steady pulse while creating longer rhythmic ideas. • Responding musically to a given beat, pattern or accompaniment. • Creating more varied and imaginative rhythmic phrases.	Improvisation Pulse Semiquaver Quaver Minim Motif Pattern Open string Melody Accompaniment Dynamics Tempo Backing track
To improvise confidently over backing music using open strings, first-finger notes and simple melodic patterns, responding musically to changes in accompaniment.	• Knowing the names and positions of open strings and first-finger notes. • Understanding how melodic patterns can be created using small groups of notes. • Knowing how accompaniment can change (e.g., dynamics, tempo, texture) and how to respond musically. • Understanding how to start and end an improvised phrase clearly.	• Improvising simple melodic ideas using open strings and first-finger notes. • Listening and responding to changes in the backing track or song. • Creating musical phrases that fit the style and mood of the accompaniment. • Playing with increasing confidence, fluency and control	

Year Four: Listen and Appraise

National Curriculum Statements:
• 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. • Listen with attention to detail and recall sounds with increasing aural memory.

Prior Learning:	Future Learning:
In Year 3: • Children learn to listen carefully to a wide range of music and identify simple musical elements such as tempo, dynamics and different instruments. • They begin to listen to and discuss music from a variety of cultures and traditions, recognising that music can sound different depending on its origins. • They learn to listen to music by well-known composers and describe key features of their work, such as mood, instrumentation or patterns they can hear.	In Year 5: • Learn about opera, including how music and drama work together to tell stories, and listen to and compare music from *Hansel and Gretel*. • Explore sea shanties, including their history and rhythm, and create body percussion patterns to accompany them.

Possible misconceptions:	Assessment opportunities:
• Thinking tempo, dynamics, pitch and texture all mean the same thing, rather than recognising them as separate musical elements. • Believing musical elements are random choices, instead of understanding they are used purposefully by composers to create mood or effect. • Assuming music from different cultures or historical periods should sound similar, rather than expecting differences in instruments, structure or style. • Thinking music from the past is 'old fashioned' rather than recognising how it reflects the time and place it was created. • Believing well-known composers all wrote in the same style, instead of noticing distinctive features in their music. • Assuming they only need to describe whether they like or dislike a piece, rather than identifying key musical characteristics.	• Assessing whether pupils can identify and describe musical elements (tempo, dynamics, pitch, texture) when listening to different pieces. • Observing how accurately children explain how these elements are used to create mood, contrast or structure. • Listening for pupil's ability to compare music from different cultures and historical periods, noting key features and differences. • Checking whether children can use appropriate musical vocabulary when discussing similarities and contrasts between pieces. • Assessing how well pupils can describe how a composer's music reflects its time and place, drawing on historical or cultural clues. • Noting how confidently children share informed opinions about what they hear, supported by evidence from the music.

Listen and Appraise			
Objectives	**Knowledge**	**Skills**	**Vocabulary**

To listen with attention to detail and describe how musical elements (tempo, dynamics, pitch, texture) are used in different pieces.	• Understanding how musical elements combine to create character. • Knowing that texture refers to layers of sound. • Recognising more complex changes in music.	• Describing music using more precise vocabulary. • Identifying changes in tempo, dynamics and instrumentation. • Recalling longer musical ideas.	Texture Dynamics Tempo Melody Harmony Instrumentation Baroque Classical Modern Tradition Compare Contrast History Era Composer Influence Tradition
To compare music from different cultures and historical periods, identifying key features and differences.	• Knowing that music has changed over time. • Understanding that world music uses different scales, rhythms, and instruments.	• Comparing and contrasting musical styles. • Identifying features that belong to specific traditions or eras. • Expressing opinions with reasons.	
To listen to a variety of composers and musicians and explain how their music reflects the time and place in which it was created.	• Knowing that music is influenced by culture, technology, and historical events. • Understanding that composers wrote music for different purposes (dance, worship, storytelling). • Recognising how instruments and styles evolved over time.	• Making simple historical connections through listening. • Identifying features that show a piece's time period. • Using musical vocabulary to appraise music thoughtfully.	

Year Four: Notation

National Curriculum Statements:
• Use and understand staff and other musical notations.

Prior Learning:	Future Learning:
In Year 3: • Children learn to read and recognise new notation symbols, including the bass clef, sharps, flats and semiquavers. • They begin to understand simple scales, recognising the pattern of steps and identifying intervals between notes. • They learn to recognise and build simple triads and chords using notation, understanding how root, third and fifth combine to create harmony.	In Year 5: • Develop singing skills by rehearsing songs with accurate pitch and rhythm while following musical notation on staves. • Learn to read and use staves to play bass notes, chords and chord patterns accurately within a song.

Possible misconceptions:	Assessment opportunities:
• Thinking the alto clef works the same way as the treble or bass clef, with notes in the same positions. • Believing the alto clef is 'just another symbol' rather than a clef that changes where notes sit on the stave. • Confusing tones and semitones with 'high' and 'low' notes, rather than understanding they describe the distance between notes. • Assuming tones and semitones are random steps, instead of part of a clear pattern used in scales. • Thinking sharps on the violin mean 'play louder' rather than raising the pitch by adjusting finger placement. • Believing a sharp note will sound correct automatically, without careful listening and accurate finger positioning.	• Assessing whether pupils can identify and read the alto clef accurately in written notation. • Observing how confidently children can explain or demonstrate tones and semitones, showing understanding of the distance between notes. • Checking pupils' ability to recognise sharps in notation and apply this knowledge when playing. • Listening for accurate finger placement when pupils play sharp notes on the violin, noting clarity and correct intonation. • Evaluating how well children use musical vocabulary (alto clef, tone, semitone, sharp) when describing what they see or play. • Noting whether pupils can apply these concepts in practical tasks, such as reading short passages or playing simple melodic patterns that include sharps.

Notation			
Objectives	**Knowledge**	**Skills**	**Vocabulary**
To understand and identify the alto clef.	• The alto clef places middle C on the middle line of the stave. • Alto clef is used for instruments with a middle pitch range.	• Identify the alto clef symbol on a stave. • Recognise and name notes in basic alto clef notation. • Compare the alto clef to the treble clef.	Alto clef Stave Middle C Treble Clef Tone Semitone Interval Step Scale Sharp Pitch Finger placement String Note
To understand tones and semitones.	• A semitone is the smallest interval in music. • A tone is made up of two semitones. • Notes can move in steps (semitones/ tones) to create scales.	• Identify tones and semitones on the violin. • Describe the difference between a tone and a semitone. • Listen and distinguish between pitch changes.	
To play and recognise sharps on the violin.	• A sharp (♯) raises a note by one semitone. • On the violin, sharps are played by adjusting finger placement higher on the string. • Sharps affect the pitch of notes within a piece of music.	• Play a sharp note on the violin with correct finger placement. • Recognise the sharp symbol in notation. • Adjust pitch accurately when performing.	

Year Four: Playing and Performance

National Curriculum Statements:
• Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.

Prior Learning:	Future Learning:
In Year 3: • Children learn to perform simple tunes that include semiquavers, keeping a steady, reliable pulse and playing rhythms accurately. • They develop improved bow control, learning additional notes on the violin and producing a clearer, more confident sound. • They practise playing short pieces independently and in groups, showing growing accuracy, fluency, control and musical expression.	In Year 5: • Develop performance skills by building confidence as part of a large choir (performing at Braintree Sings) following a conductor's signals and responding to musical cues. • Rehearse and refine performances by developing characters (in their performance of Hansel and Gretel to parents) , practising vocal arrangements and improving through feedback and reflection.

Possible misconceptions:	Assessment opportunities:
• Thinking playing a sequence of notes accurately means just getting the right notes, rather than also using correct finger placement, bow direction and tone. • Believing increased accuracy comes from playing harder or faster, instead of slowing down and using controlled technique. • Assuming rhythm and tempo are fixed by the teacher or backing track, rather than something they must control themselves. • Thinking performing with good rhythm means copying others, rather than maintaining their own internal pulse. • Believing more complex pieces can be played by using the same technique for everything, instead of adapting bowing, fingering and articulation. • Assuming combining different techniques (e.g., string crossings, dynamics, bow control) will happen automatically, rather than requiring focused practice and coordination.	• Assessing whether pupils can play a sequence of notes accurately, showing secure finger placement, correct bowing and consistent tone. • Observing how well children maintain control of rhythm and tempo, both independently and when playing with others. • Listening for pupils' ability to perform more complex pieces, noting how confidently they combine different techniques (e.g., string crossings, dynamics, varied bow strokes). • Checking whether children can adapt their technique when required, such as adjusting bow speed, pressure or finger position. • Evaluating pupils' fluency and musical expression as pieces become more demanding. • Noting how effectively children apply previously learned skills when tackling new or more challenging repertoire.

Playing and Performance			
Objectives	**Knowledge**	**Skills**	**Vocabulary**
To play a sequence of notes on the violin with increasing accuracy.	• Notes are organised to create melodies that can be read and performed. • Accurate finger placement ensures correct pitch. • Posture and bow hold contribute to control and sound quality.	• Play short melodic phrases with increasing accuracy and fluency. • Demonstrate correct posture and bow technique. • Read and follow simple notation when playing.	Melody Pitch Finger position Bow Posture Rhythm

To perform with increasing control of rhythm and tempo.	• Rhythm patterns are built from combinations of note lengths. • Tempo determines the speed of a piece. • A steady pulse underpins ensemble performance.	• Maintain a steady pulse when playing. • Perform simple rhythmic patterns accurately. • Play in time with others.	Tempo Pulse Beat Timing Expression Technique Dynamics
To play more complex pieces combining different techniques.	• Musical elements (pitch, rhythm, dynamics) combine to create expressive performances. • More complex pieces require coordination and focus • Dynamics (loud and quiet) add expression to music.	• Combine pitch and rhythm with increasing fluency. • Use simple dynamics to add expression. • Perform longer or more complex pieces with growing confidence.	

Year Four: Improvisation and Composition

National Curriculum Statements:
• Improvise and compose music for a range of purposes using the inter-related dimensions of music

Prior Learning:	Future Learning:
In Year 3: • They improvise longer musical ideas using a wide range of rhythms, including semiquavers, while keeping a steady pulse. • Create confident improvisations over backing tracks using open strings, first-finger notes, and simple melodic patterns. • Respond musically to changes in the accompaniment, such as shifts in dynamics, texture, or mood. • Develop control and accuracy when playing short improvised phrases on their instrument. • Listen and adapt their ideas to fit the style, tempo, and character of the backing music. • Children build confidence performing improvised ideas to others, showing awareness of timing and musical expression.	In Year 5: • Work collaboratively with others to plan, create and perform staging for a scene, developing ideas for movement, positioning and smooth transitions between different sections of a performance. • Develop rhythm and notation skills by creating, practising and performing body percussion patterns to accompany a sea shanty, keeping a steady pulse and working together as an ensemble.

Possible misconceptions:	Assessment opportunities:

• Thinking improvisation should stay within a very limited pitch range, rather than exploring more notes. • Believing improvisation is random playing, instead of responding to the accompaniment's pulse, mood, or changes. • Struggling to adjust melodic ideas when the accompaniment shifts in texture, harmony, or dynamics. • Assuming a composition is finished after the first draft, without refining or improving ideas. • Focusing on only one musical element (e.g., pitch) and overlooking others like dynamics, articulation, or structure. • Believing musical detail such as phrasing, dynamics, or tempo markings is optional rather than essential for clarity.	• Observe pupils improvising over an accompaniment, noting how well they adapt to changes in texture, mood, or harmony. • Listen for use of wider pitch range during improvisation and whether choices feel musically intentional. • Assess pupil's ability to maintain pulse and phrasing while creating melodic ideas. • Review pupils' initial compositions to see how clearly musical elements (dynamics, structure, articulation) are used. • Compare draft and refined versions of a composition to evaluate how effectively pupils improve and develop ideas. • Use short performances or recordings to judge how confidently pupils communicate musical detail in their finished pieces.

Improvisation and Composition			
Objectives	**Knowledge**	**Skills**	**Vocabulary**
To improvise melodically with greater range and responsiveness to accompaniment.	• A wider range of notes (including additional finger positions) allows more varied melodies. • Improvisation can reflect changes in accompaniment (e.g. dynamics, tempo, mood). • Musical phrases can be shaped to sound more expressive.	• Improvise using a wider range of notes on the violin. • Respond clearly to changes in backing music. • Shape melodic ideas to create more expressive phrases.	Melody Accompaniment Dynamics Expression Composition Structure Repetition Contrast Variation Section
To compose and refine short pieces with clear musical detail.	• Compositions can be structured with clear sections (e.g. A–B or beginning, middle, end). • Repetition, contrast and variation develop musical ideas. • Compositions can be improved through rehearsal and reflection.	• Create structured compositions using rhythmic and melodic ideas. • Combine repetition and contrast to develop ideas. • Refine and improve compositions with increasing independence.	

Year Five: Hansel and Gretel (Royal Opera House unit)

National Curriculum Statements:

- Play and perform in solo and ensemble contexts, using their voices 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

Prior Learning:	Future Learning:
In Year 4: • Listen to and compare music from different cultures and historical periods, identifying similarities, differences and important musical features. • Explore the music of a range of composers and musicians from different times and places around the world. • Develop the ability to discuss and explain how music can reflect the culture, traditions and historical events of the time in which it was created. • Build listening and appraisal skills by describing the mood, instruments, tempo and style of different pieces of music using appropriate musical vocabulary. • Follow musical notation accurately to support performance within an ensemble, using the stave to interpret pitch and rhythm so that individual parts fit together with others to create a coordinated group performance.	In Year 6: • Develop an understanding of opera through *The Magic Flute*, including its plot, key characters and how music, drama and staging work together in performance, while also exploring how motivation and relationships influence vocal and dramatic expression. • Learn, rehearse and perform key songs such as *Hm! Hm! Hm!* and *Pa…Pa…Pa…*, applying appropriate singing skills, actions and movement in a staged ensemble performance, and comparing different interpretations to evaluate and improve their own work.

Possible misconceptions	Assessment opportunities:
• Thinking opera is only about singing, rather than understanding it combines music, drama, storytelling and staging working together as one art form. • Assuming character work means simply acting or exaggerating, rather than making thoughtful choices using voice, movement and motivation to show meaning. • Believing rehearsing and performing is just repetition, rather than a process of refining, improving and responding to feedback to strengthen performance. • Thinking movement, gesture and staging are optional extras, rather than essential tools for communicating story, character and emotion to an audience.	• Singing, character work and ensemble performance skills can be assessed through rehearsals and final performances, focusing on accuracy, expression, collaboration and use of movement and gesture. • Listening, reflection and evaluation can be assessed through discussion, comparison tasks and feedback, where pupils use appropriate musical and dramatic vocabulary to improve their work. • Pupils demonstrating their understanding of opera by explaining how music, drama and staging work together, alongside applying this knowledge in performance tasks.

Hansel and Gretel			
Objectives	**Knowledge**	**Skills**	**Vocabulary**

• To be able to warm up your voice and body safely and effectively. • To know what an opera is. • To understand the roles music and drama play in opera, and the relationship between them. • To develop approaches to building and performing a character.	• Knowing why and how to warm up the voice and body safely before singing or performing. • Understanding the definition of opera and recognising it as a blend of music, drama, and storytelling. • Knowing the key components of opera, such as arias, recitative, chorus, and overture. • Understanding how music supports drama by expressing character, emotion, and narrative. • Recognising how characterisation is shaped through vocal choices, movement, and expression. • Knowing that performers use interpretation to bring characters to life in different ways.	• Warming up the voice and body using controlled breathing**,** posture, and gentle vocal exercises. • Identifying and describing features of opera when listening or watching performances. • Responding to music by adjusting expression, dynamics, and vocal tone to suit dramatic intention. • Using movement, gesture, and facial expression to build and communicate a character. • Experimenting with vocal techniques to portray emotion, personality, and mood. • Performing short dramatic or musical scenes with confidence, clarity, and character focus.	Opera Recitative Overture Libretto Character Expression Gesture Staging Posture Breath Control Projection Tempo Mood Interpretation Ensemble Pitch Scene Rehearsal Duet Chorus Unison Canon Echo Motif Narrative Coordination Evaluation
• To understand the story of Hansel and Gretel. • To learn the song ‘The Witch is dead’, and approaches to song-learning in general. • To collaborate on the creation of a staging for a scene.	• Knowing the plot, themes, and key characters in the story of Hansel and Gretel. • Understanding how music can be used to represent characters, moods, and dramatic moments in a story. • Knowing the structure and lyrics of the song ‘The Witch is Dead’ and recognising strategies for learning new songs. • Understanding general song-learning approaches, such as repetition, call-and-response, and breaking songs into sections. • Knowing what staging means and how space, movement, and positioning help tell a story. • Understanding how collaboration contributes to creating a coherent and effective scene.	• Retelling the story of Hansel and Gretel with clarity and musical awareness. • Learning and performing a song using accurate pitch, rhythm, and expression. • Applying song-learning strategies such as listening, echoing, chunking, and rehearsing. • Working with others to plan staging ideas, including entrances, exits, and character placement. • Using movement, gesture, and spatial awareness to enhance storytelling in a scene. • Collaborating effectively by sharing ideas, negotiating choices, and refining staging as a group.	
• To understand the different creative uses of the chorus. • To explore storytelling through movement and gesture.	• Knowing the different functions of a chorus in musical storytelling, such as commenting on action or enhancing atmosphere. • Understanding how a chorus can be used creatively, including unison, echo, layering, and movement-based effects. • Knowing how movement and gesture contribute to storytelling and character communication.	• Using the chorus in different creative ways, such as speaking, singing, moving, or reacting as a group. • Applying movement and gesture to communicate narrative, emotion, or character intention. • Revising and improving staging ideas for ‘The Witch is Dead’ with increasing confidence and clarity.	

• To revise and continue staging 'The Witch is dead'. • To create a transition between two scenes.	• Understanding how staging choices influence the clarity and impact of a scene. • Knowing the structure and dramatic purpose of the scene containing 'The Witch is Dead'. • Understanding what a transition is and how it links two scenes smoothly through music, movement, or staging.	• Collaborating to refine blocking, spacing, and timing within a staged scene. • Creating a smooth and purposeful transition between scenes using coordinated movement, sound, or visual cues. • Working effectively as part of an ensemble, listening, responding, and adjusting to group decisions.	
• To listen to, reflect on and compare two pieces of music from Hansel and Gretel. • To learn and create a simple staging for a new scene. • To revise the work created so far.	• Knowing the key musical features of two contrasting pieces from Hansel and Gretel. • Understanding how to compare music, including mood, tempo, instrumentation, and storytelling elements. • Recognising how composers use music to support narrative and character in different scenes. • Knowing what staging involves and how it contributes to the clarity of a performance. • Understanding how a new scene can be shaped through simple staging choices, such as movement, spacing, and focus. • Knowing the purpose of revising work, including improving timing, expression, and ensemble coordination.	• Listening attentively to two musical pieces and describing similarities and differences. • Reflecting on how each piece communicates emotion, character, or story. • Creating simple staging for a new scene using movement, positioning, and dramatic intention. • Working collaboratively to plan and rehearse clear and effective staging. • Revising previous work by refining movement, timing, and transitions. • Applying feedback to improve the overall quality and coherence of a performance.	
• To understand how to structure creative work. • To practise rehearsing and refining a performance. • To reflect on the development of skills, knowledge and creative work during the programme.	• Knowing that creative work needs a clear structure, such as sections, transitions, and purposeful sequencing. • Understanding how musical and dramatic ideas can be organised to tell a coherent story. • Knowing what rehearsal involves and why repeated practice improves accuracy, confidence, and expression. • Understanding how to refine a performance, including improving timing, clarity, movement, and ensemble coordination. • Knowing how to reflect on personal progress by identifying strengths, challenges, and next steps.	• Structuring creative work by organising scenes, musical ideas, and staging choices logically. • Rehearsing with focus, applying strategies such as repetition, correction, and group coordination. • Refining performance elements including movement, vocal delivery, timing, and expression. • Giving and receiving feedback to improve the quality and clarity of a performance. • Reflecting on learning by discussing how skills have developed and how creative decisions have evolved. • Applying accumulated knowledge to make more confident and intentional artistic choices.	

	• Understanding how skills and knowledge developed across the programme contribute to more effective creative work.		

Year Five: Braintree Sings

Children perform in the Braintree Sings concert alongside other schools. Before the event, they take part in a performance workshop, and on the day, they join rehearsals with vocal coaches before the live performance to parents.

National Curriculum Statements:
• 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

Prior Learning:	Future Learning:
In Year 4: • Able to play a sequence of notes on the violin with increasing accuracy, supporting their ability to learn and remember songs for a large-scale choir performance. • Experience of performing with increasing control of rhythm and tempo, which underpins accurate singing and responding to a conductor's signals and musical cues. • Played more complex pieces combining different techniques, helping them to transfer focus, coordination and discipline into rehearsed ensemble singing. • Will have developed early performance confidence and control, supporting stage presence, performance behaviour and the ability to refine work through rehearsal and feedback.	In Year 6: • Pupils will learn to listen with greater attention to detail, identifying and describing key musical features, and use their knowledge of music and its origins to support comparisons between different pieces, including disco music such as *You to Me Are Everything*. • Pupils learn to sing the chorus melody accurately and add a harmony line, while combining singing with simple disco choreography, developing confidence in performance, ensemble awareness and use of musical vocabulary.

Possible misconceptions	Assessment opportunities:
• Thinking that singing in a large choir means they do not need to listen carefully to others, rather than understanding the importance of blending, balance and ensemble awareness. • Believing that learning songs is only about repetition, rather than using pitch, rhythm, diction and memory strategies to secure accurate performance.	• Singing can be assessed through ability to learn and remember songs for *Braintree Sings*, performing with accurate pitch, rhythm and clear diction. • Observe how well pupils perform as part of a large choir, including following a conductor's signals and responding appropriately to musical cues.

• Assuming that following a conductor is optional or only visual, rather than recognising that conductor's signals communicate timing, dynamics and entries.	• Rehearsal skills can be assessed through how they refine their performance over time, including responding to feedback and improving accuracy, confidence and ensemble awareness. • Stage presence and performance behaviour can be assessed through observation of confidence, focus, posture and engagement when preparing for and taking part in the concert.

Braintree Sings			
Objectives	**Knowledge**	**Skills**	**Vocabulary**
To learn and remember the songs for Braintree Sings.	• Knowing the lyrics and melody of each song. • Understanding how repetition helps with memorising music. • Knowing the order and structure of each song. • Understanding how listening supports accurate recall.	• Singing songs from memory with increasing accuracy. • Using listening skills to correct mistakes. • Keeping a steady pulse while singing from memory. • Remembering cues for when to start and stop.	Melody Lyrics Pitch Rhythm Pulse Diction Projection Posture Breathing Warm-up Ensemble Conductor Cue Dynamics Tempo Expression Rehearsal Performance Harmony
To rehearse singing with accurate pitch, rhythm, and clear diction.	• Knowing what pitch, rhythm, pulse, and diction mean. • Understanding how posture affects vocal sound. • Knowing how breathing supports accurate singing. • Understanding why clear diction helps the audience understand the lyrics.	• Matching pitch and staying in tune. • Keeping a steady beat while singing. • Pronouncing words clearly and confidently. • Using controlled breathing to support longer phrases.	
To develop confidence performing as part of a large choir.	• Knowing what ensemble singing means. • Understanding how to blend voices with others. • Knowing why balance and teamwork matter in a choir. • Understanding how to listen across the group.	• Singing confidently without overpowering others. • Adjusting volume to blend with the choir. • Listening to surrounding voices to stay together. • Maintaining focus during group performance.	
To follow a conductor's signals and respond to musical cues.	• Knowing the role of a conductor in performance. • Understanding common conducting gestures. • Knowing how cues signal entries, endings, and changes. • Understanding how dynamics and tempo can be shown visually.	• Watching the conductor throughout the performance. • Responding immediately to visual cues. • Changing volume or speed based on gestures. • Starting and stopping precisely with the group.	
To refine the performance through	• Knowing what makes a performance polished and expressive.	• Applying feedback to improve tone and timing. • Adjusting performance based on reflection. • Improving expression through practice.	

rehearsal, feedback, and reflection.	• Understanding how feedback improves musical quality. • Knowing how to identify strengths and areas for improvement. • Understanding the purpose of repeated rehearsal.	• Working with others to refine ensemble sections.	
To prepare for the concert by practising stage presence and performance behaviour.	• Knowing what stage presence means. • Understanding expectations for behaviour on stage. • Knowing how to enter and exit the stage safely and calmly. • Understanding how body language affects performance.	• Standing confidently with good posture. • Maintaining focus throughout the performance. • Moving on and off stage smoothly and quietly. • Presenting professionally to an audience.	

Year Five: What shall we do with the drunken sailor? (Sing Up)

National Curriculum Statements:
• 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.

Prior Learning:	Future Learning:
In Year 4: • Pupils will already be able to play a sequence of notes on the violin with increasing accuracy, supporting their ability to understand and perform repeating bass notes and chord patterns within sea shanties. • Experienced performing with increasing control of rhythm and tempo, which underpins keeping a steady beat, performing body percussion, and maintaining strong rhythmic accuracy in ensemble work. • Have played complex pieces that combine different techniques, helping them to coordinate singing, instrumental parts (bass notes/chords) and cup rhythms within layered performances. • Developed discipline in performance	In Year 6: • Singing expressively and performing cup and body percussion patterns prepares pupils for harmony singing and coordinated group work in Year 6. • Learning to perform together with confidence helps pupils take part in shadow performances, where timing, expression, and teamwork are important.

Possible misconceptions	Assessment opportunities:
• Confusing pulse and rhythm, for example keeping the rhythm of the words instead of the steady beat. • Losing the beat when combining singing with body percussion or cup rhythms. • Thinking sea shanties are only songs for entertainment, rather than work songs sung to support teamwork and timing. • Finding it difficult to maintain their own part when performing in a group arrangement. • Misreading or incorrectly placing rhythms on a rhythm grid. • Confusing bass notes with chords, or thinking they are played in the same way.	• Observe whether pupils can keep a steady beat accurately using body percussion and cup rhythms. • Assess pupil's ability to sing What Shall We Do with the Drunken Sailor? expressively, in time, and with clear diction. • Listen for accurate rhythm patterns and pupil's ability to stay in sync during ensemble performances. • Check pupils understanding of sea shanties and their purpose through discussion and questioning. • Observe whether pupils can play the correct bass notes, chords, and chord patterns at the correct time.

Title of Unit			
Objectives	**Knowledge**	**Skills**	**Vocabulary**
• Practise keeping a steady beat with body percussion. • Learn the song *What shall we do with the drunken sailor?* • Learn about sea shanties. • Sing a sea shanty expressively and with a strong beat.	• Knowing what a steady beat is and how it underpins all music. • Understanding how body percussion can be used to keep and show the beat. • Knowing the melody, structure, and key features of "What Shall We Do with the Drunken Sailor?" (without providing lyrics). • Understanding what sea shanties are, including their purpose and historical context. • Knowing how sea shanties use call-and-response, strong rhythms, and group singing. • Understanding how to sing a shanty expressively, using dynamics, tempo, and emphasis to match the style.	• Keeping a steady beat using body percussion with control and accuracy. • Coordinating body percussion with others to maintain a consistent group pulse. • Singing the shanty confidently with accurate pitch and rhythm. • Using expressive elements such as dynamics and emphasis to bring the song to life. • Performing a sea shanty with a strong, driving beat suitable for the style. • Listening and responding to others to stay in time and in character during group singing.	Pulse Beat Steady beat Rhythm Tempo Pattern Sequence Timing Accuracy Coordination Cup rhythm Body percussion Clap Tap Stamp Texture Ensemble Unison Harmony Bass note
• Recap performing their vocal arrangement of *What shall we do with the drunken sailor?*	• Knowing the structure, melody, and arrangement choices used in their vocal version of *What Shall We Do with the Drunken Sailor?* • Understanding how musical arrangements can change the character or style of a familiar song.	• Performing their vocal arrangement confidently, maintaining accurate pitch and rhythm. • Listening to others to stay in time and blend effectively during group singing. • Learning and performing a cup-game pattern with consistent timing.	

• Learn a cup game to perform with the song.	• Knowing how rhythm patterns support group performance, especially when adding actions or props. • Understanding the purpose of a cup-game pattern and how it fits with a steady beat. • Knowing how coordination between singing and movement creates a more engaging performance. • Understanding how timing, accuracy, and teamwork affect the overall quality of a combined song-and-cup performance.	• Coordinating hand movements with the beat while continuing to sing. • Keeping focus and control when combining singing with rhythmic actions. • Working collaboratively to synchronise the cup-game pattern across the group.	Chord Chord pattern Accompaniment Melody Lyrics Phrasing Expression Dynamics Volume Emphasis Performance Rehearsal Structure Notation Rhythm grid Bar Count Focus Synchronise Arrangement Style Sea shanty Call-and-response
• Practise cup rhythms to *What shall we do with the drunken sailor?* • Practise singing their arrangement of *What shall we do with the drunken sailor?* • Learn *Hey, ho! Nobody home* and add a beat using body percussion.	• Knowing how cup-rhythm patterns fit with the beat of *What Shall We Do with the Drunken Sailor?* • Understanding how rhythm, tempo, and coordination affect the accuracy of cup percussion. • Knowing the structure and arrangement of their class version of *Drunken Sailor*. • Understanding how to maintain vocal quality while performing an additional rhythmic action. • Knowing the melody and style of *Hey, Ho! Nobody Home* and how it differs from a sea shanty. • Understanding how body percussion can be used to create a steady beat that supports group singing.	• Performing cup rhythms in time with the song, keeping a steady and controlled beat. • Coordinating hand movements with the music while maintaining focus and accuracy. • Singing their arrangement confidently with accurate pitch, rhythm, and expression. • Combining singing with rhythmic actions without losing timing or vocal clarity. • Learning and performing *Hey, Ho! Nobody Home* with secure pitch and ensemble awareness. • Adding body-percussion beats to support the song, staying in time with the group.	
• Practise cup rhythms to What shall we do with the drunken sailor? • Create body percussion patterns to accompany a sea shanty. • Write the patterns out using a rhythm grid.	• Knowing how cup-rhythm patterns fit with the beat and structure of *What Shall We Do with the Drunken Sailor?* • Understanding how rhythm patterns can be layered over singing to enhance a performance. • Knowing how body percussion can be used to create rhythmic accompaniment for a sea shanty. • Understanding how different body percussion sounds (clap, tap, stamp) create contrasting textures. • Knowing what a rhythm grid is and how it represents beats and patterns visually. • Understanding how to translate a performed rhythm into written form using a grid.	• Performing cup rhythms accurately in time with the song. • Coordinating hand movements with the beat while maintaining focus and control. • Creating original body-percussion patterns that match the strong pulse of a sea shanty. • Working collaboratively to keep ensemble timing steady during group percussion. • Writing rhythmic patterns clearly and correctly on a rhythm grid. • Reading back their written rhythms and performing them with accuracy.	

• Practise the cup rhythms to What shall we do to the drunken sailor? • Learn to play the bass notes of the song. • Learn to play the chords of the song. • Learn the chord pattern of the song.	• Knowing how cup-rhythm patterns fit with the beat and phrasing of *What Shall We Do with the Drunken Sailor?* • Understanding how rhythmic patterns can support and enhance a song's structure. • Knowing what bass notes are and how they provide the foundation of a musical arrangement. • Understanding how chords are built and how they support the melody. • Knowing the chord pattern of the song and how it repeats across verses. • Understanding how written rhythm grids represent beats, patterns, and musical organisation.	• Performing cup rhythms accurately in time with the song. • Coordinating hand movements with the beat while maintaining steady timing. • Playing the bass notes of the song with control and correct placement. • Playing simple chords confidently and in the correct sequence. • Following and performing the chord pattern throughout the song. • Writing rhythmic patterns clearly on a rhythm grid and reading them back accurately.	
• Recap the bass notes, chords, and chord pattern of What shall we do with the drunken sailor? • Recap singing the song. • Practise the cup rhythms. • Rehearse and perform What shall we do with the drunken sailor?	• Knowing how the bass notes, chords, and chord pattern fit together in *What Shall We Do with the Drunken Sailor?* • Understanding how the bass line supports the harmony and structure of the song. • Knowing how chords create harmony and how they change across the song. • Understanding how the chord pattern repeats and helps organise the music. • Knowing how cup-rhythm patterns align with the beat and phrasing of the song. • Understanding how all musical elements (bass, chords, rhythm, vocals) combine in a full performance.	• Playing the bass notes accurately and in time with the song. • Performing the chords confidently and switching between them smoothly. • Following the chord pattern throughout the song without losing place. • Singing the song with accurate pitch, rhythm, and ensemble awareness. • Performing cup rhythms steadily and coordinating them with the music. • Rehearsing and performing the full arrangement with control, confidence, and teamwork.	

Year Six: Magic Flute (Royal Opera House Unit)

National Curriculum Statements:

- Play and perform in solo and ensemble contexts, using their voices 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

Prior Learning:	Future Learning:
In Year 5: Pupils completed a Royal Opera House unit on Hansel and Gretel. • Understanding what an opera is and how music, drama, movement, and storytelling work together. • Experience of warming up the voice before singing and performing. • Knowledge of how characters can be developed through voice, movement, gesture, and facial expression. • Experience learning, rehearsing, and performing songs as part of a staged performance. • Understanding how staging, movement, and transitions help communicate a story to an audience. • Ability to listen to and compare musical extracts using appropriate musical vocabulary.	• Unit builds pupils confidence in singing, acting and performing, helping to prepare them for future opportunities in secondary school music and drama. • Pupils develop their listening and evaluation skills by comparing performances and using appropriate musical vocabulary, supporting later work in music analysis. • Exploring character, motivation and storytelling through opera links closely to future learning in music, drama and English. • Participation in the Royal Opera House unit also supports preparation for the Year 6 production by strengthening resilience and presentation skills, alongside confidence in performing to an audience.

Possible misconceptions	Assessment opportunities:
• Thinking opera is only 'singing high notes loudly', rather than a blend of singing, acting, movement, and storytelling. • Assuming songs like *Hm! Hm! Hm!* and *Pa…Pa…Pa…* are just repetitive, rather than being used to show character, mood, or story development. • Misunderstanding the plot of the opera • Believing all opera performances are the same, without recognising differences in staging, interpretation, and production choices.	• Understanding of what opera is, assessed through questioning, discussion, and recall tasks. • Knowledge of key characters and plot of The Magic Flute, checked through responses • Singing skills assessed through performance of Hm! Hm! Hm! and Pa…Pa…Pa…, focusing on pitch, rhythm, diction, and confidence. • Ability to combine singing with movement, gesture, and characterisation during rehearsals and performance. • Peer and self-assessment of performance work, identifying strengths and suggesting improvements.

Magic Flute			
Objectives	**Knowledge**	**Skills**	**Vocabulary**

• Understand what an opera is. • Know about some of the key characters of The Magic Flute. • Be able to sing part of the song Hm! Hm! Hm! • Begin to understand how motivation can impact drama and vocal work.	• Knowing that an opera is a story told through singing, acting, and orchestral music. • Understanding that operas use arias, duets, choruses, and spoken sections to tell the story. • Knowing some of the key characters in *The Magic Flute*, such as Tamino, Pamina, Papageno, and the Queen of the Night. • Understanding how characters in opera have distinct musical themes that reflect their personality or role. • Knowing the melody, structure, and context of the ensemble piece 'Hm! Hm! Hm!' (without using lyrics). • Understanding that motivation (a character's wants, fears, or goals) influences how actors and singers perform their roles.	• Identifying features of opera by listening and discussing musical storytelling. • Describing characters from *The Magic Flute* using musical and dramatic evidence. • Singing part of **'**Hm! Hm! Hm!' with accurate pitch, rhythm, and ensemble awareness. • Working as part of a group to maintain balance and blend in an operatic ensemble. • Using vocal expression to show a character's motivation, mood, or intention. • Applying drama skills—such as gesture, facial expression, and focus—to enhance vocal performance.	Opera Composer Character Role Plot Scene Staging Chorus Solo Duet Ensemble Aria Expression Pitch Rhythm Dynamics Diction Gesture Interpretation
• Understand the plot of The Magic Flute • Learn fully the song Hm! Hm! Hm! • Apply appropriate actions and movement to stage Hm! Hm! Hm!	• Knowing the main plot of The Magic Flute, including who the key characters are and what challenges they face. • Understanding the themes of the opera, such as good vs evil, bravery, and friendship. • Recognising the role of music in telling the story and expressing characters' emotions. • Know the context of the opera — that it was written by Mozart and first performed in 1791. • Understand the meaning and purpose of the song Hm! Hm! Hm! within the story. • Know how actions and movement help communicate character, mood, and narrative in a staged performance.	• Retelling the plot of *The Magic Flute* in their own words with accuracy and confidence. • Singing the song *Hm! Hm! Hm!* from memory, maintaining pitch, rhythm, and clear diction. • Performing actions and movement that match the characters' intentions and emotions. • Working collaboratively to rehearse and stage a group performance. • Using facial expression and body language to enhance storytelling in performance. • Following musical cues and stay in time with others while singing and moving.	
• Deepen understanding of the main character Papageno • Be able to sing part of the song 'Pa..Pa..Pa'	• Knowing key facts about Papageno, including his personality, role in the story, and how he contributes to the plot of *The Magic Flute*. • Understanding Papageno's relationships with other characters and how this shape his actions and motivations.	• Describing Papageno's character using musical and dramatic vocabulary, showing deeper insight into his role. • Singing part of *Pa…Pa…Pa* with accurate pitch, rhythm, and clear diction.	

• Understand how relationships can impact drama and vocal production • Be able to compare and contrast two stagings from The Magic Flute	• Knowing the structure and purpose of the duet *Pa…Pa…Pa*, including who sings it and what it expresses in the story. • Understanding how character relationships influence performance, including vocal choices, expression, and dramatic interaction. • Recognising how staging decisions (costume, movement, setting) can change the audience's interpretation of a scene. • Knowing similarities and differences between two different productions of *The Magic Flute*, including style, mood, and directorial choices.	• Using vocal expression to show character relationships (e.g., confidence, nervousness, affection, humour). • Working collaboratively to rehearse and perform a short section of the opera. • Analysing and compare two staging, identifying how directors use movement, costume, and performance style differently. • Explaining contrasts between productions, giving reasons for preferences and discussing how staging affects storytelling.	
• Be able to securely sing the songs *Hm! Hm! Hm!* and *Pa…Pa…Pa…* • Be able to perform appropriate actions and movement as part of a staged performance of *Hm! Hm! Hm!* and *Pa…Pa…Pa…* • Be able to self and peer-evaluate performances, making suggestions for how both the musical and dramatic aspects could be improved	• Knowing the melodies, structure, and character roles within the songs Hm! Hm! Hm! and Pa…Pa…Pa…. • Understanding how singing technique (breathing, diction, pitch accuracy) supports confident performance of both songs. • Recognising how movement and actions help communicate character, mood, and story in a staged performance. • Knowing how musical and dramatic choices (tone, expression, gesture) affect the audience's understanding of a scene. • Understanding the purpose of self-evaluation, including how to identify strengths and areas for improvement in performance. • Knowing how to give constructive peer feedback, focusing on both musical accuracy and dramatic communication.	• Sing both songs securely, maintaining accurate pitch, rhythm, and clear diction throughout. • Perform appropriate actions and movement that match the characters and emotions in each song. • Coordinate singing with movement, staying in time with the music and with others on stage. • Use facial expression and body language to enhance storytelling during performance. • Evaluate their own performance, identifying what went well and what could be improved musically and dramatically. • Give thoughtful peer feedback, offering specific, helpful suggestions for improving singing, expression, and staging.	
• Prepare and perform a pre-rehearsed role in a mini-opera • Evaluate the performance verbally and in writing	• Knowing what opera is, including its key features such as singing, acting, staging, and orchestral accompaniment. • Understanding the role of performers in a mini-opera, including how characters, story, and music work together.	• Prepare and perform a rehearsed role, demonstrating secure singing, clear characterisation, and confident stage presence. • Use movement, gesture, and expression to communicate character and story effectively in performance.	

• Demonstrate an understanding of opera and apply key terminology • Understand further opportunities within the world of opera	• Knowing key opera terminology, such as aria, ensemble, libretto, staging, and characterisation. • Understanding how preparation and rehearsal contribute to a successful performance. • Knowing what makes an effective evaluation, including how to comment on musical accuracy, expression, and dramatic impact. • Understanding the range of careers and opportunities within opera, including performers, directors, designers, musicians, and backstage roles.	• Work collaboratively with others to rehearse, refine, and present a mini-opera scene. • Evaluate performances verbally, giving clear, specific comments on strengths and areas for improvement. • Write a structured evaluation, reflecting on musical and dramatic elements and suggesting improvements. • Apply opera terminology accurately, both when performing and when discussing or analysing performances.	

Year Six: You to Me Are Everything (Sing Up Unit)

Pupils perform end piece in Celebration Assembly

National Curriculum Statements:
• 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.

Prior Learning:	Future Learning:
In Year 5: • Experience of learning and performing songs as part of a choir during the Braintree Sings unit. • Ability to sing with accurate pitch, rhythm and clear diction. • Understanding of how to follow a conductor's signals, musical cues and rehearsal instructions. • Experience of rehearsing repeatedly to improve musical accuracy and overall performance quality. • Ability to reflect on performances and respond positively to feedback. • Previous experience of singing in parts and maintaining their own vocal line within a group.	• Builds the ability to sing in harmony and maintain an independent vocal part, supporting the KS3 expectation of performing in solo and ensemble contexts. • Develops musical vocabulary linked to pulse, rhythm, pitch, dynamics, tempo and texture, supporting transition to more advanced KS3 musical understanding. • Provides experience of performing to an audience, helping pupils prepare for concerts, productions and assessments in secondary school music. • Supports memory and concentration through learning lyrics, harmonies and musical cues.

• Understanding of basic musical elements such as pulse, tempo, dynamics and phrasing.	

Possible misconceptions	Assessment opportunities:
• May confuse pulse, rhythm, tempo and dynamics, and struggle to use accurate musical vocabulary when discussing music. • May think harmony means singing the same melody together, rather than different notes that fit alongside the melody. • Pupils may focus only on the lyrics or dance elements and overlook important musical features such as texture, bass lines and instrumentation. • Pupils may assume disco music is all the same and not fully understand its historical and cultural background.	• Listening activities where pupils identify and discuss key musical features using appropriate vocabulary. • Questioning about the history and origins of disco music and the song *You to Me Are Everything*. • Teacher observation of pupils singing the chorus melody with accurate pitch, rhythm and diction. • Assessment of pupil's ability to sing a harmony part whilst maintaining their own vocal line in a group performance. • Peer and self-assessment during rehearsals to reflect on performance strengths and areas for improvement.

You to Me Are Everything			
Objectives	**Knowledge**	**Skills**	**Vocabulary**
• Listen with attention to detail, recognise/ identify key features in the music. • Develop knowledge of the music and where it comes from. • Learn to sing the chorus melody. • Learn to sing the chorus with a harmony note and added disco dance moves.	• Knowing key musical features such as rhythm, melody, harmony, and instrumentation when listening to the piece. • Understanding how to identify important elements in music, including tempo, dynamics, texture, and structure. • Knowing where the music comes from, including its style, cultural background, and purpose. • Understanding how a chorus melody is constructed, including repeated patterns and phrasing. • Knowing what harmony means and how a harmony line supports or contrasts with the main melody.	• Listening with attention to detail, recognising key musical features and describing them accurately. • Identifying musical elements such as tempo, dynamics, and instrumentation when listening to a piece. • Singing the chorus melody confidently, maintaining accurate pitch and rhythm. • Performing a harmony line, blending with others while keeping to their own part. • Combining singing with disco-style dance moves, coordinating movement with the beat and musical phrasing. • Performing as part of an ensemble, staying in time with others and contributing to a polished group performance.	Pulse Rhythm Beat Tempo Pitch Dynamics Melody Harmony Chorus Verse Texture Timbre Diction Expression Performance

	• Understanding how movement and dance can enhance a musical performance and reflect the style of the music (e.g., disco).		Rehearsal Disco Synchronisation Stage presence Ensemble Vocal line Bass line
• Use music vocabulary and knowledge to compare pieces of music. • Identify key musical features. • Appreciate a wide range of music and develop an understanding of its origins.	• Knowing how to compare pieces of music, using musical vocabulary such as tempo, dynamics, texture, structure, and instrumentation. • Understanding key musical features, including rhythm, melody, harmony, timbre, and expressive elements. • Recognising similarities and differences between musical styles, genres, and traditions. • Knowing how musical features contribute to the mood, character, and purpose of a piece. • Understanding the origins of a wide range of music, including cultural, historical, or geographical context. • Developing awareness of musical diversity, appreciating how different communities and cultures create and use music.	• Listening with attention to detail, identifying key musical features accurately. • Using appropriate musical vocabulary to describe, compare, and discuss different pieces of music. • Analysing how musical elements are used, explaining how they shape the character or mood of a piece. • Comparing two or more pieces confidently, giving clear reasons for similarities and differences. • Expressing personal responses to music, supported by musical evidence rather than just preference. • Showing openness and curiosity when exploring unfamiliar music, demonstrating growing appreciation of global musical traditions.	
• Use music vocabulary and knowledge when comparing pieces of music. • Identify key musical features. • Appreciate a wide range of music and develop an understanding of its origins. • Practise some choreography to a disco song.	• Knowing how to compare pieces of music using vocabulary such as tempo, dynamics, structure, instrumentation, and texture. • Understanding key musical features in disco and pop music, including steady beats, syncopation, basslines, and repeated chorus hooks. • Recognising the stylistic characteristics of 1970s disco and how they appear in You to Me Are Everything. • Knowing the origins of the song, including its era, genre, and the cultural context of disco music. • Understanding how musical elements contribute to mood, energy, and danceability in disco tracks. • Developing awareness of musical diversity, appreciating how different genres and time periods influence modern music.	• Identifying key musical features when listening, describing them accurately using appropriate vocabulary. • Comparing two or more pieces of music, explaining similarities and differences using musical evidence. • Listening with attention to detail, focusing on rhythm, melody, harmony, and instrumentation. • Performing simple disco choreography, keeping movements in time with the beat and musical phrasing. • Coordinating movement with music, showing confidence, timing, and stylistic awareness. • Expressing personal responses to music, giving clear reasons supported by musical understanding rather than preference alone.	

Year Six: Shadows (Sing Up Unit)

National Curriculum Statements:
• 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

Prior Learning:	Future Learning:
• Pupils have developed foundational violin and musical skills through Stave House, including pitch, rhythm, basic notation, and linking symbols to sound. This supports their ability to engage with more complex and contemporary music. • Through previous ensemble and opera-style performances, pupils have experience of performing music as storytelling. • Pupils have experience of working collaboratively in performance, listening to others, staying in time, and contributing to a group outcome. • They have begun to understand that music can combine different styles, preparing them for the idea of genre fusion, as seen in artists like Lindsey Stirling and Tokio Myers. • They have experience of responding creatively to music through movement, expression, and performance, which supports their final task of creating a creative response inspired by the theme of shadows.	• It develops pupil's ability to listen critically and appraise music, which is a key skill in secondary music where students analyse structure, genre, and purpose in greater depth. • By exploring fusion artists such as Lindsey Stirling and Tokio Myers, pupils gain confidence in understanding how different genres can be combined creatively, a concept they will revisit and extend in KS3. • Creating their own creative response to music strengthens composition skills, encouraging independence, experimentation, and creative risk-taking, all of which are expected in KS3 music. • Working collaboratively in rehearsals develops teamwork, listening skills, and resilience, which are essential both for a successful Year 6 production and for group work in secondary school.

Possible misconceptions	Assessment opportunities:
• They might assume that genre labels are fixed, not realising that modern artists often blend and break traditional boundaries. • Some pupils may believe that electronic music is 'less real' or 'easier' than classical music, rather than understanding the skill involved in composition and production. • Pupils might think that creative response means copying ideas, rather than using music as inspiration to develop original ideas. • Some pupils may not immediately recognise how staging, movement, and expression change the meaning of a performance, especially when comparing live and recorded music such as in performances by Lindsey Stirling and Tokio Myers.	• Ongoing formative assessment during listening activities, using questioning and discussion to check understanding of genre, fusion, and musical features. • Pupils to describe and evaluate performances, allowing assessment of their use of musical vocabulary and reasoning. • Practical performance tasks, including individual or group playing, to assess accuracy, timing, expression, and control of instrument/voice. • Performance to an audience (including Year 6 production links), assessing confidence, stage presence, expression, and awareness of staging and impact.

Shadows			
Objectives	**Knowledge**	**Skills**	**Vocabulary**
• Explore the influences on Lindsey Stirling 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.	• Knowledge of different musical genres and how they influence an artist's musical style. • Understanding that Lindsey Stirling combines features from different genres in her music. • Knowledge of musical elements such as timbre, instrumentation and expression. • Understanding of how instruments and performance style create mood and atmosphere in music. • Knowledge of musical vocabulary used to compare and discuss pieces of music.	• Listening carefully and identifying musical features within recorded music. • Recognising and describing timbre, instrumentation and expression in different pieces. • Comparing pieces of music and identifying similarities and differences between genres. • Using accurate musical vocabulary when discussing and appraising music. • Explaining opinions about music using evidence from what they hear. • Developing critical listening skills through musical discussion.	• Fusion • Genre • Classical • Electronic Dance Music (EDM) • Rock • Country music • Composition • Performance • Improvisation • Arrangement • Melody • Harmony • Rhythm • Tempo • Dynamics • Texture • Timbre • Structure • Mood • Choreography • Creative response • Ensemble • Solo performance • Notation • Digital effects / electronic sounds • Looping • Layering
• Explore the influences on an artist. • Discuss and plan ideas for a creative response to music.	• Understanding that artists are influenced by different musical genres and styles. • Knowledge that Lindsey Stirling and Tokio Myers create music by combining (fusing) different genres. • Awareness that music can inspire creative ideas and responses beyond listening, such as visual or performance-based work.	• Exploring and identifying influences on an artist by listening carefully to music. • Discussing musical ideas and explaining opinions using appropriate vocabulary. • Planning creative responses to music, including ideas for performance using shadows. • Working collaboratively to develop and refine creative concepts inspired by music.	
• Develop ideas for a creative response to music. • Listen to and appraise others' performances. • Perform in front of an audience.	• Understanding that music can combine different genres, such as classical, EDM, rock, and country • Knowledge of how music can tell a story or create atmosphere (e.g. shadows, as a theme) • Awareness of how artists like Lindsey Stirling use violin, movement, and technology in performance • Understanding of how musicians like Tokio Myers blend classical training with modern styles • Knowledge of musical elements (tempo, dynamics, rhythm, texture, mood) and how they affect listener response	• Appraising music using appropriate musical vocabulary • Identifying features of different genres and explaining how they are combined • Developing and refining creative ideas in response to music • Creating original compositions or performances inspired by a musical theme • Performing confidently in front of an audience • Using imagination to represent ideas such as shadows through sound, movement, or performance	

	• Understanding how visual performance (dance, staging, movement) can enhance musical meaning • Awareness of how creative ideas can be inspired by music listening		

Year Six: Race (Sing Up Unit)

National Curriculum Statements:
• Play and perform in solo and ensemble contexts, using their voices 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

Prior Learning:	Future Learning:
In Year 5 and previous Year 6 units: • Singing in tune with control and expression, including maintaining a part in a group and performing in ensembles • Performing confidently in unison and beginning simple harmony work • Using rhythmic patterns, including ostinatos, in group performance • Listening to and identifying features of different musical styles and genres • Understanding and using basic musical structure such as verse and chorus • Creating short compositions using voice, body percussion, and instruments • Developing and performing lyrics linked to a theme with increasing confidence • Reading and using notation to support performance (skills gained from Stave House music lessons)	• Using music technology to record, edit and create simple digital compositions, developing skills that will support KS3 work in sequencing, recording and production software. • Developing an understanding of basic music theory, including scales, chords, texture and musical structure, which forms the foundation for more advanced KS3 study. • Performing confidently as part of a group, including singing, speaking, rap and body percussion, building the ensemble skills required for KS3 performance. • Using dynamics, phrasing and expression to communicate meaning in performance and storytelling, supporting KS3 expectations for expressive interpretation. • Applying performance skills to a Year 6 production, including learning sequences, managing transitions and participating in group choreography.

Possible misconceptions	Assessment opportunities:
• Thinking the pulse will stay steady without active counting or internalising the beat. • Assuming ostinato patterns must be identical or start together, rather than interlocking rhythmically.	• Observe pupils maintaining a steady pulse accurately and consistently during group and individual tasks • Check coordination and timing when pupils fit and perform two interlocking ostinatos

• Seeing accompaniment as background noise, rather than a structured part supporting melody and mood. • Focusing only on combining parts, rather than maintaining balance and cohesion throughout a performance. • Thinking harmony means more notes or louder sound, rather than purposeful pitch combinations. • Thinking music sits loosely over film, rather than being tightly timed and expressive.	• Assess how effectively pupils create an accompaniment that supports pulse, structure and mood • Judge ensemble balance and cohesion when pupils combine melody and accompaniment in performance • Identify understanding of harmony through pupil's experimentation with pitch combinations • Assess synchronisation, timing and expressive response when pupils perform to the film • Monitor progress through rehearsal, noting how pupils respond to feedback and improve performance quality

Races			
Objectives	**Knowledge**	**Skills**	**Vocabulary**
• Learn to clap a steady pulse. • Fit two ostinatos together. • Create an accompaniment.	• Understanding that a pulse is a steady underlying beat that keeps music in time • Knowing that an ostinato is a repeating pattern that can be rhythmic or melodic • Awareness that music can be used to create atmosphere and support a story (film music) • Understanding that a motif is a short musical idea that can be developed or repeated to represent action or character • Knowing that music for film often uses layers (melody + accompaniment) to build excitement and tension • Understanding how music can represent movement, speed, and drama, especially in a race context	• Clapping and maintaining a steady pulse in time with others • Performing and internalising rhythmic patterns accurately • Combining two ostinatos together while keeping time and balance between parts • Creating a simple accompaniment to support a main melody or film scene • Listening carefully to others to ensure ensemble cohesion and timing • Using musical ideas intentionally to match visual action and narrative (film music skills)	Motif Ostinato Duration Pitch Structure Texture Pulse Beat Rhythm Tempo Melody Sound effects Layering Accompaniment Harmony Chord Dynamics Ensemble Mood Tension Cue
• Create an extended melody and practise it. • Create sound effects to fit with an accompaniment.	• Understanding that a melody can be extended and developed from a short musical idea (motif) • Knowing how sound effects can be used to represent action, movement, and atmosphere in film music • Understanding how a beat provides structure and helps keep music in time	• Composing an extended melody based on a motif and developing it over time • Creating and performing sound effects that match specific visual moments in a film scene • Performing alongside others while maintaining a steady beat and accurate timing • Listening critically to ensure parts fit together effectively in an ensemble	

	• Awareness that an ostinato can form a repeating accompaniment that supports a melody • Knowing that film music is designed to match visual events such as speed, tension, and excitement in a race	• Using musical ideas purposefully to reflect action, mood, and narrative in a race sequence	
• Play a full extended melody and accompaniment. • Learn about and experiment with harmony. • Perform to a film.	• Understanding how a full extended melody is structured and performed over time • Understanding the concept of harmony as notes played together to create a fuller sound • Awareness that harmony can change the mood, tension, and excitement in film music • Understanding how music is used to synchronise with and enhance a visual narrative (film)	• Performing a complete extended melody with accuracy, fluency, and expression • Playing a structured accompaniment in time with others • Experimenting with simple harmony by combining notes to create layered sound • Listening and adjusting parts to ensure melody and accompaniment fit together effectively • Maintaining a steady beat while performing in an ensemble • Synchronising music with film to match action, timing, and emotional moments in a race scene	