



TO LOVE GOD ABOVE ALL THINGS

BY

LEARNING TOGETHER

LOVING OURSELVES

LOVING EACH OTHER

LOVING ALL PEOPLE

LOVING LIFE ITSELF

AND

CONSTANTLY STRIVING FOR

EXCELLENCE

WORTHY OF OUR GOD GIVEN GIFTS.



Vision

Catholic vision and Catholic principles drive **the vision** of the school, at St. Mary's we aim: -

For every child to receive an outstanding education, so that they reach their full-human potential worthy of their God-given gifts.

For every child to leave St. Mary's equipped with the skills they need for the next stage of their education and lives, knowing their contribution makes a difference in our world.

Music Progression Grid and Coverage Document

Vision Intent and Implementation

At St. Mary's, we believe that music is an essential part of a balanced education for all children. Our curriculum is inspiring and exciting and builds upon children's prior knowledge and encourages them to become life-long musicians. Our aim is to build a legacy of musicianship that children will carry with them beyond St Mary's. We want our children to develop a life-long love of music through exposure to diverse musical experiences and opportunities to express their creativity.

Intent and aims

Our curriculum builds musical understanding through repeated practical experience. Children learn to hear and control pulse, rhythm, pitch, tempo, dynamics, timbre, texture and structure. They encounter different musical traditions, recognise how music communicates meaning and use increasingly precise vocabulary and notation to explain and record ideas.

From Reception exploration to Year 6 ensemble work, pupils develop accuracy, expression and independence. They learn how performers interpret music, how composers select and develop ideas, and how listeners use evidence to evaluate what they hear. Every child takes an active musical role.

Implementation

The school's selected Kapow units provide the teaching contexts shown in the pathway. Singing, instrumental practice, listening and composition are revisited across the year. Reception combines adult-led music with continuous provision. Assemblies, Mass, Nativities and productions provide further opportunities to apply learning; additional guitar, violin and piano tuition enriches provision. In addition, all children in Year 5 have the opportunity to learn the ukulele.

Teachers model short phrases, rehearse manageable steps and use visual cues, accessible instruments and carefully chosen note sets. Pupils listen to each other, discuss choices and revisit recordings or live performances to improve their work. Challenge increases through greater control, independence, complexity and musical justification.

Assessment and impact

Use practical performances to demonstrate individual contributions to ensemble work, listening responses and short recordings aid judgements on what children know and can do. Lessons revisit and recap earlier learning to assess retention, distinguish what children know and how they apply it. Any written work is recording in children's music books to support teacher judgement.

Music pathway at St Marys

Three selected units are shown for each year in the order supplied. Term labels follow the school's Music document. Learning is consolidated through regular singing, listening and instrumental practice between units.

Year	Autumn	Spring	Summer
Reception	Exploring sounds	Music and movement	Musical stories
Year 1	Pulse and rhythm All about me	Pitch and tempo Superheroes	Musical vocabulary Under the sea
Year 2	British songs and sounds On this island	Traditional instruments and improvisation India — adapted from Year 3	Orchestral instruments Traditional stories
Year 3	Ballads	Creating compositions for an animation Mountains	Body and tuned percussion Rainforests — adapted from Year 4
Year 4	Changes in pitch, tempo and dynamics Rivers	Adapting and transposing motifs Romans	Samba and carnival sounds and instruments
Year 5	South and West Africa	Looping and remixing	Composition to represent colour Adapted stimulus — Rivers and Blue
Year 6	Songs of World War 2	Baroque	End-of-year production School-designed application

Progression in listening and singing

Strand	Reception	Y1	Y2	Y3	Y4	Y5	Y6
Listening and aural memory	Listen for a familiar sound and locate its source. Copy a short voice or instrument pattern and notice whether it is the same or different. Respond to a change through movement or talk. (Exploring sounds; Music and movement) Bt5M: EAD Ranges 5–6. ELG link: Listening, Attention and Understanding.	Identify a steady pulse in a familiar song and copy short word rhythms. Distinguish high from low and fast from slow without confusing pitch with loudness. Remember a short pattern and recognise its return. (All About Me; Superheroes)	Recall a repeated phrase and recognise contrasting sections in a soundscape. Identify some orchestral instruments from their timbre and connect a sound with a story event. Listen for a drone and repeated rhythm in the Indian examples studied. (On this Island; India; Traditional stories)	Listen for how lyrics and melody tell a story. Identify changes in timbre, dynamics and texture within an animation soundtrack. Recall a rhythmic or melodic loop and recognise how adding a part changes the music. (Ballads; Animation; Rainforests)	Identify an ostinato or motif when it returns or changes. Hear the difference between the main samba groove and a break. Listen across ensemble parts, noticing whether entries and repeated patterns align with the pulse. (Rivers; Romans; Samba)	Distinguish repeating layers, a sung melody and its accompaniment. Identify a loop in a remix and explain how repetition or contrast shapes the piece. Hear how vocal timbre, duration and dynamics suggest an image. (South and West Africa; Looping; Colour)	Track melody and counter-melody and recognise imitative entries. Compare the effect of a repeating bass with overlapping melodic lines. Recall important phrases and use precise musical evidence when discussing interpretation. (WWII; Baroque; Production)
Singing and vocal control	Join familiar songs, rhymes and action songs. Explore a singing voice, echo short phrases and follow a shared start or stop. Use actions to support recall and try matching the shape of a melody. (Music and movement; Musical stories) Bt5M: EAD Ranges 5–6. ELG: Being Imaginative and Expressive.	Sing familiar phrases together, keeping a steady beat and matching a modelled melody. Use two contrasting pitches deliberately. Begin and finish with the group and use a comfortable singing voice rather than shouting. (All About Me; Superheroes)	Sing with developing pitch accuracy and clear words. Maintain the song while others accompany it, and respond to cues for a change of speed or volume. Echo short unfamiliar phrases after a clear model. (On this Island; India)	Sing a ballad verse in time and with developing tuning. Fit new words to an existing melody, keeping the phrase length. Rehearse diction and expression so the audience can follow the story. (Ballads)	Use controlled breathing to sustain phrases. Hold a vocal ostinato while another part continues and recognise a cappella singing. Adjust volume and phrasing to support ensemble balance. (Rivers)	Rehearse unfamiliar words and pronunciation accurately from the source model. Maintain a sung part with rhythmic accompaniment. Explore contrasting vocal qualities for a composition while using the voice comfortably. (South and West Africa; Colour)	Maintain melody or counter-melody with increasing independence. Use phrasing, diction and dynamic contrast to communicate meaning. Rehearse transitions and recover confidently after an error without stopping the ensemble. (WWII; Production)

Progression in playing and improvising

Strand	Reception	Y1	Y2	Y3	Y4	Y5	Y6
Playing instruments and ensemble work	Explore tapping, shaking and scraping safely. Copy a short pattern, take turns and watch a start or stop cue. Begin to accompany a familiar song and choose an instrument for a sound effect. (Exploring sounds; Musical stories) Bt5M: EAD Ranges 5–6. ELG: Being Imaginative and Expressive.	Keep a regular pulse on body or untuned percussion. Copy and create a short rhythm, then perform it with others. Play a simple two-pitch idea on a tuned instrument and follow a leader's changes. (All About Me; Superheroes)	Maintain a simple repeated accompaniment while another child plays or sings. Use a small pitch set for a short response over an adult-led drone. Control the sound to suit a character or setting and stop at the agreed point. (India; Traditional stories)	Coordinate a rhythmic and a melodic part in a small ensemble. Sustain a loop without speeding up and follow entry cues. In Rainforests, secure two layers before adding the greater complexity of the source Year 4 unit. (Animation; Rainforests)	Play a recognisable motif accurately and retain it through a planned variation. Maintain a samba part against contrasting rhythms and perform an agreed break. Adjust timing, volume and entries after listening to the whole group. (Romans; Samba)	Combine repeated rhythmic patterns and a simple chord accompaniment. Maintain an independent loop, coordinate a break and preserve the pulse through transitions. Adjust the balance so that an important part can be heard. (South and West Africa; Looping)	Perform a part with technical control and expression within a larger texture. Follow shared cues and a score or agreed performance plan. In production work, rehearse timing with singers and dramatic action and fulfil a dependable ensemble role. (Baroque; Production)
Improvising and developing ideas	Explore a sound in several ways and invent a short response to an adult. Change a voice or instrument sound to suggest an animal, feeling or event. Share the idea through sound, gesture or words. (Exploring sounds; Musical stories) Bt5M: EAD Ranges 5–6. ELG: Being Imaginative and Expressive.	Invent a short word rhythm or two-pitch superhero idea. Try a different tempo or sound source and notice the effect. Keep one element the same while changing another so the idea remains recognisable. (All About Me; Superheroes)	Respond spontaneously using a limited set of notes while an adult maintains a drone or rhythm. Listen before answering and leave space for another player. Choose a successful phrase to repeat and develop. (India adapted for Y2)	Try alternative melodic or rhythmic ideas for an animation scene. Improvise within an agreed pulse or note set, choose an effective pattern and repeat it reliably. Explore a contrasting layer that does not obscure the first. (Animation; Rainforests)	Develop a motif through a rhythmic change, repetition or supported transposition. Try a samba break within an agreed length. Compare alternatives by playing them and decide which creates the intended contrast. (Romans; Samba)	Experiment with the placement and combination of loops. Change a vocal sound, duration or dynamic level to suggest colour or movement. Retain and refine ideas that serve the intended structure rather than adding sounds indiscriminately. (Looping; Colour)	Explore a recitative-style response and melodic possibilities above a repeating bass. Make deliberate choices within agreed musical constraints, then select material for a repeatable composition. Explain why one version communicates the intention more effectively. (Baroque)

Progression in composing and notation

Strand	Reception	Y1	Y2	Y3	Y4	Y5	Y6
Composing and organising music	Choose sounds for a character and place them in story order. Combine a sound with an action or spoken phrase. Repeat a favourite idea and make a deliberate change after hearing it. (Musical stories) Bt5M: EAD Ranges 5–6. ELG: Being Imaginative and Expressive.	Select contrasting instruments for an underwater scene. Organise a clear beginning and ending and contribute a part to a class composition. Use tempo, pitch or dynamics for an intended effect and remember the agreed order. (Superheroes; Under the Sea)	Create a soundscape with contrasting sections or a sequence of sounds for story events. Select timbre, duration, dynamics and tempo purposefully. Rehearse the order and explain how a sound helps the listener imagine the place or character. (On this Island; Traditional stories)	Fit lyrics to a melody and organise an accompaniment to match animation scenes. Combine rhythmic and melodic patterns, planning entries and endings. Structure a layered Rainforests piece so a listener hears repetition and contrast. (Ballads; Animation; Rainforests)	Create an ostinato, develop a motif and organise contrasting versions into a coherent group piece. Use a planned break within a samba structure. Record enough information for the group to repeat the composition accurately. (Rivers; Romans; Samba)	Build a piece from at least two interacting loops. Plan when layers enter, change or stop. Create a vocal composition for the Rivers and Blue stimulus and link changes of timbre, texture and duration to the intended image. (Looping; Colour)	Compose a short melodic part over a ground bass and organise repetition and contrast deliberately. Use notation and rehearsal to make the result repeatable. Apply composition in the production only where an original section is explicitly planned. (Baroque; school production extension)
Representing music and notation	Follow pictures or objects that cue a sound or action. Arrange story pictures in performance order and explain what a chosen mark means. These are playful ways to remember ideas, not an expectation to read staff notation. (Musical stories) ELG links: Being Imaginative and Expressive; Speaking.	Use pictures and simple graphic marks to remember a sound sequence. Follow an agreed sign for start, stop, loud or quiet. Connect a mark to the sound it represents and perform from the shared class plan. (Under the Sea)	Create and follow a graphic sequence for a soundscape or story. Use visual or letter cues for a small set of notes in India. Explain the order and repetition so another child can join in. Full Year 3 staff outcomes are not assumed. (All three units)	Record a short rhythm or melody with agreed symbols and note names. Begin linking a limited set of played pitches to staff positions through school-planned practice. Read the same pattern back and check that the notation matches the sound. (Animation; Rainforests plus notation practice)	Read and write short motifs using taught pitch and rhythm symbols. Use staff positions and note names together; introduce sharps or flats where the played motif requires them. Keep notation consistent when a motif is varied or transposed. (Romans; Rivers)	Use a graphic score to communicate vocal colour, duration and entries. Record a loop so it can be repeated by another group. Continue reading and writing short staff patterns in regular instrumental practice, linking symbols directly to sound. (Colour; Looping plus notation practice)	Read and record a short melodic line above a ground bass using staff notation with support matched to the part. Use a graphic score to track entries and timing in layered music. Explain why different forms of notation suit different musical purposes. (Baroque; WWII)

Progression in evaluation and musical context

Strand	Reception	Y1	Y2	Y3	Y4	Y5	Y6
Evaluating rehearsing and performing	Listen to a partner's idea, share a preferred sound and try an adult's suggested change. Join a short group performance and recognise the difference between making music and listening to others. (All units) ELG links: Being Imaginative and Expressive; Building Relationships.	Say or show what worked in a short performance. Identify whether the group started together and kept the beat. Rehearse one manageable change and perform again, using simple words such as faster, quieter or higher. (All three units)	Explain a sound choice in relation to the intended place or character. Identify one change that would improve the sequence and test it. Listen while another part plays, take turns and maintain the agreed role. (On this Island; India; Traditional stories)	Use musical vocabulary to discuss timing, clarity and mood. Compare an initial and revised version of an accompaniment. Rehearse a difficult phrase separately and then return it to the complete piece. (Ballads; Animation; Rainforests)	Identify where a motif loses accuracy or an ensemble loses its pulse. Give specific feedback on timing, balance or expression. Rehearse entries and transitions, making changes that can be heard in the next performance. (Rivers; Romans; Samba)	Judge whether layers are balanced and the structure communicates the intended idea. Use a recording or peer response to select a rehearsal priority. Refine the piece without losing its main musical intention. (South and West Africa; Looping; Colour)	Evaluate technical accuracy and expressive effect separately. Justify changes with reference to musical evidence and intended audience. Organise rehearsal priorities, reflect on individual responsibility and perform with increasing independence. (WWII; Baroque; Production)
Musical traditions purpose and context	Enjoy songs from home and school and respond to contrasting recorded or live music. Talk about where a familiar song is heard and how it makes them want to move. Share family songs respectfully. (Music and movement; daily singing) ELG links: Being Imaginative and Expressive; Speaking.	Recognise music as something people sing, play, create and share. Connect musical choices to a character or setting and hear that different pieces can suggest different feelings or actions. (Superheroes; Under the Sea)	Know that folk songs can be passed on within communities. Recognise sitar and tabla in the Indian examples studied, and distinguish these from orchestral instruments. Understand that the examples represent particular traditions, not all music from a country. (On this Island; India; Traditional stories)	Recognise a ballad as a song that tells a story. Discuss how an animation soundtrack supports events or atmosphere and how music can suggest an environment without words. Connect musical features with their function. (Ballads; Animation; Rainforests)	Connect samba with Brazil and Carnival and explain the role of rhythmic ensemble playing in the examples studied. Treat Romans and Rivers as composition stimuli; the motifs unit is not evidence of surviving Roman repertoire. (Samba; Romans; Rivers)	Discuss the specific songs and performance practices studied in South and West Africa. Explain how a remix reworks existing material. Use the school's Rivers and Blue stimulus for colour composition; do not describe it as a Holi study. (All three units)	Discuss the purposes and audiences of wartime songs. Recognise selected Baroque features such as canon, ground bass and polyphonic texture. Place the two studies in historical order and compare their different uses of music. (WWII; Baroque)

Disciplinary knowledge and skills

Strand	Reception	Y1	Y2	Y3	Y4	Y5	Y6
Disciplinary knowledge	Sounds can be chosen to communicate an idea. Musicians sometimes play together and sometimes listen. (Musical stories)	Performers follow a shared pulse and cues. A composer's sound choices affect what the audience imagines. (All units)	A musical choice can be judged against its purpose. Listening to others helps an ensemble stay together. (Stories; India)	Musicians test ideas through playing and listening. A successful accompaniment supports the scene without obscuring it. (Animation)	A motif remains recognisable through some changes. Rehearsal isolates a problem and checks whether a change solves it. (Romans; Samba)	There can be several effective interpretations. Decisions about layers and balance affect what the listener notices. (Looping; Colour)	Style, context and audience influence interpretation. Musical evidence supports a judgement, while personal preference may differ. (WWII; Baroque)
Disciplinary skills	Explore, copy, choose and share sounds. Notice a difference and try a new idea with support.	Compare two versions and say or show a preference. Suggest a simple change and listen again.	Give a reason linked to the character or setting. Test a change and decide whether it helps.	Select ideas from improvisation, compare versions and explain a revision using musical language.	Analyse repetition and variation. Diagnose a timing or balance issue and refine the group's performance.	Compare arrangements, justify choices and evaluate whether the musical intention is clear to listeners.	Use detailed listening to justify interpretation. Evaluate the effect of revisions and plan an efficient rehearsal.
Procedural skills	Handle instruments safely; imitate; follow start and stop; take turns.	Keep pulse; echo rhythm; control two pitches; follow a graphic cue.	Sustain a simple part; improvise a response; sequence sounds; follow visual notation.	Coordinate layers; rehearse a phrase; record a pattern; perform from a shared plan.	Read and vary a motif; transpose with support; maintain syncopation; follow ensemble cues.	Control chord and rhythmic accompaniment; combine loops; use a score to coordinate a group.	Maintain an independent part; interpret notation; rehearse transitions; perform with expressive control.

Key organising concepts

These ideas are revisited through the selected units with increasing precision and control.

Strand	Reception	Y1	Y2	Y3	Y4	Y5	Y6
Pulse rhythm and duration	Feel a beat through walking or tapping. Explore long and short sounds.	Pulse is the steady beat; rhythm is a pattern of durations. Clap words while another group keeps pulse.	Sustain a repeated rhythm and compare long and short sounds in a soundscape.	Keep a loop steady as another part enters. Distinguish the underlying pulse from each rhythm.	Hear and play on-beats and off-beats. Use syncopation and a break within a samba groove.	Coordinate contrasting repeated rhythms; understand that simultaneous patterns can form polyrhythmic layers.	Maintain pulse across independent parts and relate the rhythmic shape of a melody to its accompaniment.
Pitch melody and harmony	Hear and imitate high and low sounds through voice and movement.	Pitch describes high and low. A short melody can move between two pitches.	Hear a melody over a drone and explore a small set of available notes.	Recognise the shape of a melody and combine it with rhythmic accompaniment.	Transpose a motif to a new pitch level; hear how simultaneous pitches create harmony.	Use a simple two-note chord accompaniment and consider how it supports the melody.	Distinguish melody and counter-melody; compose a melodic line above a repeating ground bass.
Tempo and dynamics	Respond to fast or slow and loud or quiet with contrasting actions.	Tempo is speed; dynamics concern loudness. Change one without automatically changing the other.	Use changes of speed or volume to represent a story event and explain their effect.	Choose tempo and dynamics to match the atmosphere and timing of an animation scene.	Coordinate gradual or sudden changes across a river composition while maintaining ensemble control.	Plan dynamic contrast between sections or layers so the listener can hear the intended focus.	Interpret expressive directions and shape phrases with controlled dynamic and tempo decisions.

Key organising concepts continued

These ideas are revisited through the selected units with increasing precision and control.

Strand	Reception	Y1	Y2	Y3	Y4	Y5	Y6
Timbre	Notice that voices, objects and instruments have different sound qualities.	Choose an instrument because of its sound, not only its appearance.	Recognise some instrument families and use timbre to distinguish story characters.	Combine contrasting timbres to create atmosphere in an accompaniment.	Compare voice and instrumental timbres and select percussion sounds for a samba ensemble.	Experiment with vocal qualities and instrumental combinations for a colour or remix intention.	Explain how instrumental and vocal choices contribute to style, balance and expressive interpretation.
Texture	Notice one sound alone and several sounds together.	Texture concerns the layers heard together in a class piece.	Distinguish melody, drone and repeated accompaniment in accessible examples.	Add or remove loops and describe how the texture becomes fuller or thinner.	Maintain a part against contrasting patterns and hear the effect of overlapping ostinati.	Control the number and balance of layers in a remix or polyrhythmic ensemble.	Recognise polyphonic texture and track independent melodic entries in a canon or fugue example.
Structure	Put sounds in the order of a familiar story, with a beginning and ending.	Recognise repeated and contrasting sections; follow a clear order in a class composition.	Organise a soundscape or story into sections and repeat a successful idea deliberately.	Use verses, repeated patterns and contrasting sections to organise a narrative piece.	Develop motifs and place a break within a repeated samba structure.	Plan loop entries, contrasts and endings to give a composition a clear overall shape.	Explain how ground bass, imitation and planned repetition unify a piece; organise coherent performance transitions.

Key organising concepts continued

These ideas are revisited through the selected units with increasing precision and control.

Strand	Reception	Y1	Y2	Y3	Y4	Y5	Y6
Notation and musical communication	Pictures and marks can cue a sound or action.	Agreed graphic symbols help a group remember and repeat ideas.	A score can show order, repetition and selected sounds; symbols must have a shared meaning.	Connect sound to note names, rhythmic symbols and introduced staff positions.	Use staff and rhythm notation to preserve and vary a motif accurately.	Choose graphic or staff notation according to the sounds and information performers need.	Interpret and create notation that communicates pitch, duration, entries and expressive intentions.
Meaning identity and context	Songs connect with familiar people, routines and play.	Musical contrasts can suggest a character, feeling or place.	Traditions have particular instruments and practices; an example does not represent an entire country.	Lyrics and sound choices communicate a story or atmosphere to an audience.	Musical features serve different purposes in vocal, instrumental and carnival settings.	Respect the identity of studied traditions and distinguish a new arrangement from its source material.	Relate musical features to purpose and historical context while recognising that interpretations can differ.

Key vocabulary within the teaching sequence

Teach vocabulary through listening, singing and playing. Revisit earlier terms as well as introducing new ones; children should demonstrate the meaning in sound.

Year	Autumn	Spring	Summer
Reception	Exploring sounds sound, listen, voice, instrument, loud, quiet, copy	Music and movement beat, fast, slow, song, actions, start, stop	Musical stories high, low, character, story, pattern, perform
Y1	Pulse and rhythm All about me pulse, rhythm, body percussion, chant, percussion, in time	Pitch and tempo Superheroes pitch, high, low, tempo, fast, slow, pattern, accelerando	Musical vocabulary Under the sea dynamics, timbre, texture, layers, structure, graphic score
Y2	British songs and sounds On this island folk song, soundscape, duration, composition, dynamics, structure	Traditional instruments and improvisation India drone, improvise, repeated rhythm, sitar, tabla; introduce rag and tal through examples	Orchestral instruments Traditional stories orchestra, strings, woodwind, brass, percussion, timbre, tempo
Y3	Ballads ballad, verse, chorus, lyrics, melody, phrase, ensemble, expression	Creating compositions for an animation atmosphere, timbre, dynamics, ensemble, layer, melodic pattern, notation	Body and tuned percussion Rainforests body percussion, loop, tuned percussion, contrast, texture, structure
Y4	Changes in pitch tempo and dynamics Rivers a cappella, ostinato, harmony, round, dynamics, tempo, texture	Adapting and transposing motifs Romans motif, transpose, rhythm, pitch, notation, sharp, flat, key	Samba and carnival sounds and instruments samba, Carnival, percussion, syncopation, on-beat, off-beat, break
Y5	South and West Africa call and response, djembe, chord, ostinato, polyrhythm, break, ensemble	Looping and remixing loop, remix, fragment, backbeat, riff, ostinato, layers, structure	Composition to represent colour Rivers and Blue vocal composition, graphic score, duration, texture, timbre, mood
Y6	Songs of World War 2 era, melody, counter-melody, harmony, phrasing, expression, score	Baroque Baroque, canon, ground bass, fugue, polyphony, recitative, staff notation	End-of-year production School-designed rehearsal, interpretation, phrasing, cue, balance, arrangement, audience

Progression checkpoints and transition

Use these practical prompts alongside the detailed progression strands. An individual may demonstrate understanding by singing, playing, movement, explanation or an accessible alternative.

Year	What children should be able to demonstrate	Revisit or prepare next
Reception	Copy and choose sounds; join familiar songs; respond to a clear musical change; contribute a sound at a meaningful point in a story.	Check steady-beat experiences, short echo patterns, shared start/stop and high/low before Y1 pulse and pitch work.
Y1	Demonstrate pulse and rhythm separately; perform a two-pitch idea; change tempo deliberately; contribute a layer and follow a graphic cue.	Revisit the difference between high/low, loud/quiet and fast/slow before Y2 soundscapes and improvisation.
Y2	Sustain a simple repeated part; improvise a short response; identify some orchestral timbres; sequence a purposeful soundscape and explain a choice.	Secure independent starts/stops and a small tuned note set before Y3 layered accompaniment.
Y3	Sing a narrative verse with expression; create an accompaniment that fits a scene; sustain a loop with another part; record and revise a pattern.	Revisit taught staff positions and durations before Y4 motifs. Increase Rainforests layers only when two are secure.
Y4	Maintain an ostinato; notate and vary a motif; transpose with support; keep a samba part and perform a break at the correct point.	Consolidate rhythmic independence and score reading before Y5 loop and accompaniment work.
Y5	Coordinate repeated layers and accompaniment; organise a remix; use a graphic score for a colour composition; justify and make an audible improvement.	Continue staff reading through instrumental practice and prepare independent melodic lines for Y6.
Y6	Maintain an expressive part; explain melody and counter-melody; compose and notate over a ground bass; evaluate and improve a performance with specific evidence.	Prepare for KS3 by communicating musical intentions, interpreting notation, listening critically and taking responsibility in an ensemble.

National Curriculum coverage Key Stage 1

Requirements are summarised below. These mappings identify teaching opportunities; teachers check that the learning is actually taught and demonstrated.

National Curriculum focus	Year groups	Units	How it is taught and applied
Expressive use of voice through songs chants and rhymes	Y1–2	All About Me; Superheroes; On this Island; India	Echo, sing and rehearse phrases; distinguish chant rhythm from the steady beat; use clear words, pitch contrasts and expressive changes.
Playing tuned and untuned instruments	Y1–2	All About Me; Superheroes; Under the Sea; India	Keep pulse, copy rhythms and play simple pitch patterns. Maintain an accessible accompaniment and contribute to an ensemble. Ensure each pupil regularly accesses tuned instruments.
Attentive listening to live and recorded music	Y1–2	On this Island; India; Traditional stories; regular listening	Hear contrasting timbres and traditions, recall patterns and respond to musical changes. Include live adult or peer demonstrations alongside recordings.
Experimenting selecting and combining sounds using musical dimensions	Y1–2	Superheroes; Under the Sea; On this Island; Traditional stories	Create short character ideas, layered class pieces and ordered soundscapes. Explain and test changes of pitch, tempo, dynamics, timbre or duration.

National Curriculum coverage Key Stage 2

National Curriculum focus	Year groups	Units	How it is taught and applied
Solo and ensemble singing and playing with increasing accuracy and expression	Y3–6	Ballads; Rivers; South and West Africa; WWII; Production	Rehearse tuning, rhythm, diction, phrasing, cues and balance. Assess an individual musical contribution as well as the complete ensemble.
Improvisation and composition for musical purposes	Y3–6	Animation; Rainforests; Romans; Samba; Looping; Colour; Baroque	Generate ideas, select material, organise repetition and contrast, and refine the result. The production contributes composition only when an original section is planned.
Detailed listening and aural memory	Y3–6	All selected units	Recall phrases and identify motifs, loops, entries and changes. Compare versions using musical vocabulary and audible evidence.
Staff and other musical notation	Y3–6	Animation; Romans; Colour; WWII; Baroque plus regular practice	Progress from agreed symbols and note names to taught staff pitches and durations. Keep the link between notation and played sound active in every year.
Broad live and recorded repertoire across traditions and composers	Y3–6	Ballads; Samba; South and West Africa; WWII; Baroque; wider listening	Study the selected examples in context and compare contrasting performances. Plan additional listening and live encounters to broaden coverage beyond three units per year.
Historical understanding of music	Y3–6	WWII; Baroque; contextual listening across KS2	Locate studied music in its period and discuss purpose, audience and musical features. Extend the listening sequence across other periods; two historical units alone do not establish breadth.

