

Music

Curriculum overview

Cycle A 2025 – 2026

Cycle B 2026 - 2027

**Key Stage 1
2025 - 2026**

Year 1	<p align="center">Marching Music LQ:</p> <p>How can we use pulse and rhythm to create and perform marching music?</p> <ul style="list-style-type: none"> • Understand and keep a steady pulse through marching and movement • Recognise the difference between pulse and rhythm • Explore how tempo (speed) changes affect movement and music • Listen and respond to classical music (<i>Rondo alla Turca</i> – Mozart) • Use body percussion to follow and create rhythmic patterns • Begin composing simple rhythms using beat and pulse • Develop performance skills, including following a leader/conductor 	<p align="center">Samba LQ:</p> <p>How can we use rhythm and structure to compose and perform samba music?</p> <ul style="list-style-type: none"> • Develop understanding of pulse and beat when playing in a group • Use rhythm patterns, including call and response, to create samba music • Improvise and compose rhythms using untuned percussion instruments • Explore texture by layering different rhythmic patterns together • Understand musical structure through A, B, and C sections • Listen and respond to samba music (<i>Mas Que Nada</i> – Sergio Mendes / Carlinhos Brown) • Perform as a group, following a leader and playing in time together 	<p align="center">Animals in Music LQ:</p> <p>How can we use pitch and instruments to represent animals in music?</p> <ul style="list-style-type: none"> • Explore pitch by creating high and low sounds using voices and instruments • Understand how music can represent animals and their movements • Use symbols and simple notation to represent sounds • Experiment with tuned percussion to create different pitches • Listen and respond to classical music (<i>Carnival of the Animals</i> – Saint-Saëns) • Identify how instruments (e.g. strings, woodwind) create different effects • Compose and perform a short piece to represent an animal, following a conductor 	<p align="center">Ostinato 1 LQ:</p> <p>How can we use ostinato and texture to compose a piece inspired by space?</p> <ul style="list-style-type: none"> • Find and maintain a steady pulse when performing • Understand and create rhythmic ostinato patterns • Explore texture by layering different rhythms together • Develop awareness of dynamics, including using crescendo • Listen and respond to 20th century music (<i>Mars</i> – Holst / <i>Stand by Me</i> – Ben E. King) • Perform using untuned percussion and voice, keeping in time with others • Compose a piece inspired by space using rhythm, ostinato, and layered texture
Year 2	<p align="center">Ostinato II LQ:</p> <p>How can we use ostinato and tempo to represent a train journey in music?</p> <ul style="list-style-type: none"> • Maintain a steady pulse and explore changes in tempo (accelerando and rallentando) • Create and perform rhythmic ostinato patterns • Understand metre by grouping beats in 2s and 3s • Use dynamics such as crescendo to build effect • Listen and respond to orchestral music (<i>In the Hall of the Mountain King</i> – Grieg) 	<p align="center">Beat Music LQ:</p> <p>How can we use rhythm notation to perform music with accuracy and control?</p> <ul style="list-style-type: none"> • Read and perform simple rhythm notation (crotchets and rests) • Maintain a steady beat while playing untuned percussion • Understand metre and group beats accurately • Explore structure and form in music, including intro, verse, and chorus • Combine voice, body percussion, and instruments in performance • Listen and respond to pop/rock music (<i>Yellow Submarine</i> and <i>Help!</i> – The Beatles) • Perform confidently using dynamics, sound effects, and accurate timing 	<p align="center">Gamelan</p> <p>LQ: How can we use pitch and texture to perform music in a gamelan style?</p> <ul style="list-style-type: none"> • Explore pitch and melody using a pentatonic scale (5 or 7 notes) • Understand how gamelan music is structured in layered parts • Develop awareness of texture by playing interlocking rhythms • Explore dynamics, including contrasts between loud and quiet • Listen and respond to Indonesian gamelan music (<i>Jipang</i> – Walki / <i>Gamelan of Java, Baris</i> – Gong Kebyar of Peliatan) 	<p align="center">Emotions in sound LQ:</p> <p>How can we use rhythm and texture to express emotions in music?</p> <ul style="list-style-type: none"> • Create short motifs using rhythmic ostinato patterns • Understand how music can represent emotions and soundscapes (e.g. storms/sea) • Use rounds to perform and layer musical ideas • Explore texture by combining voices and instruments • Use simple notation (stick notation) to record rhythms (ta, ti-ti, rests) • Listen and respond to 21st-century music (<i>Night Ferry</i> and <i>Dance 1</i> – Anna Clyne) • Compose and perform in groups using rhythm, motif, and layered texture to express emotion

<ul style="list-style-type: none"> • Perform using body percussion and untuned percussion • Compose a piece that represents a train ride using ostinato, tempo changes, and dynamics 		<ul style="list-style-type: none"> • Perform using tuned and untuned percussion (e.g. glockenspiel and drums) • Play and combine parts to create a full ensemble performance in gamelan style 	
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**LKS2 Cycle A
2025 - 2026**

<p>Off Beat LQ: How can we use off-beat rhythms to improvise and perform music?</p> <ul style="list-style-type: none"> • Understand and perform off-beat rhythms within a steady pulse • Group beats into 4s and identify strong and weak beats • Read and create rhythms using stick notation (crotchets, quavers, rests) • Explore structure, including verses, choruses, and improvisation • Develop texture by combining voices and instruments • Listen and respond to rock, funk, and disco music (e.g. Elvis, James Brown, Chic) • Improvise, compose, and perform using off-beat rhythms and syncopation 	<p>Pachelbel's Canon LQ: How can we use structure and notation to perform music in a canon?</p> <ul style="list-style-type: none"> • Understand canon structure and perform in a four-part round • Explore ostinato basslines and how parts fit together • Develop pitch awareness using tuned percussion and voice • Use simple notation on the staff (F, A, C) • Follow hand signals and symbols to support performance • Listen and respond to Baroque music (<i>Pachelbel's Canon</i>) • Perform as an ensemble, maintaining own part within a layered texture 	<p>Stories in sound II LQ: How can we use motifs and dynamics to tell a story in music?</p> <ul style="list-style-type: none"> • Create and develop motifs to represent ideas or characters • Understand structure by organising music into sections • Explore dynamics (loud/soft) and tempo changes to create mood • Use notation, including stick notation and pitch on the staff (do-mi range) • Compose music inspired by a tone poem • Listen and respond to orchestral music (<i>A Night on the Bare Mountain</i> – Mussorgsky) • Perform using tuned percussion and body percussion, combining motifs, dynamics, and tempo to tell a story 	<p>Indian Classical Music LQ: How can we use rhythm and layers to build music in an Indian classical style?</p> <ul style="list-style-type: none"> • Understand tala (rhythmic cycle) and perform tukda patterns through clapping and speaking • Explore rag (melodic framework) and improvisation • Develop awareness of structure by layering parts to build a composition • Recognise texture created through drone and rhythmic accompaniment • Listen and respond to Indian classical music (e.g. Asha Bhosle, Ravi Shankar, Amjad Ali Khan) • Identify key instruments (sitar, sarod, tabla, tanpura) and their roles • Perform using body percussion and voice, combining rhythm, improvisation, and layered texture
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**LKS2 Cycle B
2025 - 2026**

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	<p>Working songs LQ: How can we use call and response to perform working songs?</p> <ul style="list-style-type: none"> • Understand call and response structure in songs • Keep a steady pulse linked to the rhythm of work (e.g. sea/hoisting sails) • Explore texture by combining solo and group singing • Use simple rhythmic accompaniment and metre in common time • Read and perform stick notation (crotchets, paired quavers, minims, rests) • Listen and respond to sea shanties and working songs • Perform with expression, maintaining rhythm and coordination 	<p>Take the 'A' train LQ: How can we use off-beat and swung rhythms to create jazz music?</p> <ul style="list-style-type: none"> • Understand swing rhythm and off-beat patterns • Explore AABA structure in jazz music • Develop melody and accompaniment skills • Improvise using voice (scat singing) and instruments • Read and perform stick notation (crotchets, paired quavers, minims, rests) • Listen and respond to jazz music (e.g. Duke Ellington) • Perform as an ensemble, maintaining rhythm and style 	<p>Beethoven's 5th LQ: How can we use motif and texture to create a structured piece of music?</p> <ul style="list-style-type: none"> • Recognise and use motifs in composition • Understand musical structure through movements • Explore texture by layering parts in unison and harmony • Develop pitch awareness using a minor scale • Read stick notation and simple pitch notation (do-so) • Represent music visually using graphic scores • Listen and respond to Beethoven's Symphony No. 5 and disco adaptations • Compose and perform in groups using layered musical ideas 	<p>Stories in Sound III LQ: How can we use rhythm and structure to compose a marching piece?</p> <ul style="list-style-type: none"> • Create music inspired by a tone poem or story • Understand march structure using repeating rhythmic patterns • Use ostinato (including bassline) to build texture • Explore dotted rhythms and their effect • Develop dynamics, including crescendo • Use notation for rhythm and pitch (on the staff) • Listen and respond to film and march music (e.g. <i>The Pines of Rome</i>, <i>Imperial March</i>) • Compose and perform a structured marching piece using tuned and untuned percussion
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UPKS2 Cycle A 2025 - 2026					
	<p>The Lark Ascending LQ: How can we use pitch and melody to represent flight in music?</p> <ul style="list-style-type: none"> • Explore pitch and melody using a pentatonic scale • Understand how music can represent movement (ascending/descending) • Develop awareness of timbre and how instruments create different effects 	<p>Jin-Go-La-Ba LQ: How can we build layered rhythms using call and response?</p> <ul style="list-style-type: none"> • Understand and perform syncopated rhythms • Layer repeating rhythmic patterns using percussion and voice 	<p>Beethoven's Eroica LQ: How can we use melody and harmony to compose a structured piece of music?</p> <ul style="list-style-type: none"> • Compose melodies using triads (I, IV, V) in F major • Understand harmony and how chords support melody • Explore structure through musical movements 	<p>African American Spirituals LQ: How can we use harmony and structure to perform spirituals?</p> <ul style="list-style-type: none"> • Sing in two parts to create harmony • Understand verse and chorus structure • Explore texture through layered vocal parts • Perform a cappella and with simple accompaniment 	<p>English Folk Songs LQ: How can we use structure and harmony to perform folk songs?</p> <ul style="list-style-type: none"> • Understand verse/chorus and call and response structures • Sing in two parts and build harmony using triads • Explore texture through vocal and instrumental accompaniment • Understand rhythm and metre (simple and compound)

<ul style="list-style-type: none"> • Explore structure using ternary form • Use dynamics and articulation (legato, crescendo, diminuendo) • Listen and respond to orchestral music (<i>The Lark Ascending, Flight of the Bumblebee</i>) • Improvise and perform a piece inspired by birds and flight 	<ul style="list-style-type: none"> • Explore texture through drumming and chanting • Use call and response structure in performance • Listen and respond to African drumming traditions • Perform using untuned percussion and voices • Develop ensemble skills, keeping in time with others 	<ul style="list-style-type: none"> • Use dynamics (e.g. sforzando) to create contrast • Read and use notation (treble clef, stave, rhythm) • Combine pitch and rhythm in composition • Listen and respond to orchestral music (<i>Eroica Symphony</i>) • Perform using tuned and untuned instruments 	<ul style="list-style-type: none"> • Listen and respond to African American spirituals • Develop expression and phrasing in singing • Perform confidently as part of a group 	<ul style="list-style-type: none"> • Listen and respond to English folk music traditions • Perform with voice and instruments (e.g. fiddle, guitar) • Develop ensemble performance skills and musical expression
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UPKS2 Cycle B 2025 - 2026			
<p>Voice and Body Percussion LQ: How can we create rhythmic motifs using body percussion and voice?</p> <ul style="list-style-type: none"> • Create sounds using body percussion and voice • Understand metre and time signatures (4/4, 3/4) • Explore texture through canon, combining rhythmic motifs in layers • Use dynamics (f, mf, p) in performance • Read and perform stick notation (crotchets, quavers, semiquavers, rests) • Develop timing, coordination, and ensemble skills • Perform confidently using voice and body percussion 	<p>The Hallelujah Chorus LQ: How can we layer different musical parts to create texture?</p> <ul style="list-style-type: none"> • Compose and perform using rhythmic and pitched motifs • Understand texture by layering parts in an ensemble • Explore tonality (major and minor) • Use notation on the stave (do–so range, treble clef) • Read and perform rhythms (crotchets, paired quavers, minims, rests) • Listen and respond to Baroque choral music (Handel) • Perform using voice and instruments with control and expression 	<p>Blues and the Groove LQ: How can we use a 12-bar blues structure to improvise music?</p> <ul style="list-style-type: none"> • Understand the 12-bar blues chord progression (I, IV, V) • Explore harmony and the use of flattened notes in blues scales • Create melodies using the minor pentatonic scale • Develop texture through layering and walking bass lines • Improvise using voice and instruments • Listen and respond to blues and jazz music • Perform using groove, rhythm, and ensemble coordination 	<p>Minimalism and Soundscapes LQ: How can we use repetition and everyday sounds to create music?</p> <ul style="list-style-type: none"> • Create soundscapes inspired by environments • Use repeated rhythmic patterns (minimalism) • Explore rhythm and tempo, including different time signatures • Use dynamics (f, mf, mp, crescendo, diminuendo) to shape sound • Combine acoustic and recorded sounds • Listen and respond to minimalist and contemporary music (e.g. Steve Reich) • Compose and perform using layers, repetition, and texture