


Unit	Lesson name	Lesson No.	Learning objective	Expected Standard (EXS)	Greater Depth (GDS)	National Curriculum	Cross Curricula links
 Dynamics, pitch and texture [Theme: Coast - Fingal's Cave by Mendelssohn]	Exploring Fingal's Cave	1	To appraise the work of a classical composer (Felix Mendelssohn).	Pupils with secure understanding indicated by: engaging in discussion about the sounds of the orchestral piece; selecting from a list of varied vocabulary in response to what they hear.	Pupils working at greater depth indicated by: describing sounds using instrument names; using a broad range of vocabulary in their response, including some figurative language.	Pupils should be taught to: Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.	English Spoken language Pupils should be taught to: Articulate and justify answers, arguments and opinions. Writing – composition Pupils should be taught to: Draft and write by: selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning. Evaluate and edit by: proposing changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning.
	Making waves: Pitch and dynamics	2	To improvise as a group, using dynamics and pitch.	Pupils with secure understanding indicated by: changing dynamics and pitch; differentiating between the two; following the conductor.	Pupils working at greater depth indicated by: using both pitch and dynamics in the same improvisation; following the conductor accurately.	Pupils should be taught to: Improvise and compose music for a range of purposes using the inter-related dimensions of music.	
	Making waves: Texture	3	To improvise as a group, using texture.	Pupils with secure understanding indicated by: making texture within their group improvisation; talking about the effect of changing texture; creating a graphic score to represent sounds.	Pupils working at greater depth indicated by: making two or more sounds at the same time; using both pitched and unpitched sounds in the same improvisation.	Pupils should be taught to: Improvise and compose music for a range of purposes using the interrelated dimensions of music.	
	Group Compositions	4	To use knowledge of dynamics, texture and pitch to create a group composition.	Pupils with secure understanding indicated by: using dynamics, texture or pitch in their work; taking the role of a conductor or following a conductor; practising a piece so that it can be remembered.	Pupils working at greater depth indicated by: making suggestions for how to improve compositions; using more than one element in their piece (dynamics, texture or pitch).	Pupils should be taught to: Improvise and compose music for a range of purposes using the interrelated dimensions of music.	
	We are waves	5	To use teamwork to create a group composition featuring changes in texture, dynamics and pitch.	Pupils with secure understanding indicated by: using dynamics, texture or pitch in their work; can share strategies of how to practice effectively.	Pupils working at greater depth indicated by: making suggestions for how to improve compositions; using at least two elements in their piece (dynamics, texture or pitch) and can identify how they have been used.	Pupils should be taught to: 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 interrelated dimensions of music.	
Songs of World War 2	Singing for victory	1	To use musical vocabulary to identify features of different eras of music	Pupils with secure understanding indicated by: using musical and comparative language in discussion.	Pupils working at greater depth indicated by: using more complex words when comparing songs from both periods.	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	History Key stage 2: a study of an aspect or theme in British history that extends pupils' chronological knowledge beyond 1066
	The White Cliffs of Dover	2	To improve accuracy in pitch and control, singing with expression and dynamics	Pupils with secure understanding indicated by: answering questions accurately and following the melody line.	Pupils working at greater depth indicated by: singing with confidence and the ability to copy back phrasing and breathing.	Listen with attention to detail and recall sounds with increasing aural memory Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression	History Key stage 2: a study of an aspect or theme in British history that extends pupils' chronological knowledge beyond 1066
	Pitch up	3	To identify pitches within an octave when singing	Pupils with secure understanding indicated by: following the scores with a good sense of timing, showing understanding of which section of pitch they are singing.	Pupils working at greater depth indicated by: notating without support, showing knowledge of note names.	Pupils should be taught to: Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians Use and understand staff and other musical notations	
	Harmonise	4	To use knowledge of pitch to develop confidence when singing in parts	Pupils with secure understanding indicated by: singing the correct words at the correct time.	Pupils working at greater depth indicated by: singing the counter-melody strongly and accurately.	Pupils should be taught to: Listen with attention to detail and recall sounds with increasing aural memory Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression	
	Let's notate	5	To be able to notate a melody using pitches up to an octave	Pupils with secure understanding indicated by: following the scores with a good sense of timing; reflecting the timing of the song they are singing; recalling the counter-melody line.	Pupils working at greater depth indicated by: notating without support; showing knowledge of note names.	Pupils should be taught to: Use and understand staff and other musical notations	
Film Music	Soundtracks	1	To appraise different musical features in a variety of film contexts.	Pupils with secure understanding indicated by: identifying how different styles of music contribute to the feel of a film and participating in the discussions, sharing their views and justifying their answers.	Pupils working at greater depth indicated by: using musical vocabulary to justify ideas.	Pupils should be taught to: Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.	

	Scenes and Sounds	2	To identify and understand some composing techniques in film music.	Pupils with secure understanding indicated by: using the terms major and minor and identifying different instruments to describe how music evokes different emotions; identifying pitch, tempo and dynamics and using these to explain and justify their answers.	Pupils working at greater depth indicated by: using music-specific vocabulary to describe their answers, including pitch, texture, tempo, dynamics, chords, unison etc.	Pupils should be taught to: Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians. Listen with attention to detail and recall sounds with increasing aural memory.	
	Following the score	3	To use graphic scores to interpret different emotions in film music.	Pupils with secure understanding indicated by: giving reasonable and thought-out suggestions for what each graphic score represents.	Pupils working at greater depth indicated by: identifying chords and melody lines within each graphic score; creating accurate graphic scores in response to what they hear.	Pupils should be taught to: Use and understand staff and other musical notations. Improvise and compose music for a range of purposes using the inter-related dimensions of music.	
	Composing for film	4	To create and notate musical ideas and relate them to film music.	Pupils with secure understanding indicated by: using their body, voice and instruments to create sounds to represent a given theme, using their body, voice and instruments to create sounds to represent a given theme.	Pupils working at greater depth indicated by: using their own instruments to contribute to a group composition and performance.	Pupils should be taught to: Improvise and compose music for a range of purposes using the inter-related dimensions of music. Use and understand staff and other musical notations.	
	The Soundtrack	5	To play a sequence of musical ideas to convey emotion.	Pupils with secure understanding indicated by: interpreting their graphic score and performing their composition appropriately with their group; creating sounds that relate to the scene of the film.	Pupils working at greater depth indicated by: using their own instruments to contribute to the performance; using appropriate dynamics (getting quieter and louder) according to the action on screen.	Pupils should be taught to: Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression. Use and understand staff and other musical notations.	
Theme and Variations (Theme: Pop Art)	Pop Art and Music	1	To explore the musical concept of theme and variations.	Pupils with secure understanding indicated by: performing rhythms confidently either on their own or in a group, performing rhythms confidently either on their own or in a group.	Pupils working at greater depth indicated by: playing rhythms on tuned percussion instruments; demonstrating a secure sense of pulse while performing in a group.	Pupils should be taught to: Improvise and compose music for a range of purposes using the inter-related dimensions of music. Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.	Art and design Pupils should be taught: About great artists, architects and designers in history.
	The Young Person's Guide to the Orchestra	2	To compare and contrast different variations in the piece The Young Person's Guide to the Orchestra.	Pupils with secure understanding indicated by: identifying the sounds of different instruments and discussing what they sound like; making reasonable suggestions for which instruments can be matched to which pieces of art; recalling the names of several instruments according to their orchestra sections.	Pupils working at greater depth indicated by: discussing how sound is produced on various instruments; offering ideas with detailed justifications, including using musical vocabulary such as legato, staccato, phrases and accidentals.	Pupils should be taught to: 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.	
	Learning the theme	3	To use complex rhythms to be able to perform a theme.	Pupils with secure understanding indicated by: naming the three rhythms correctly; copying the rhythms accurately with a good sense of pulse.	Pupils working at greater depth indicated by: relating the rhythms to musical notation.	Pupils should be taught to: Listen with attention to detail and recall sounds with increasing aural memory. Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.	
	Exploring rhythms	4	To play TIKI-TIKI, TI-TIKI and TIKI-TI rhythms in 3/4 time.	Pupils with secure understanding indicated by: naming the three rhythms correctly; copying the rhythms accurately with a good sense of pulse.	Pupils working at greater depth indicated by: relating the rhythms to musical notation.	Pupils should be taught to: Listen with attention to detail and recall sounds with increasing aural memory. Use and understand staff and other musical notations.	
	Picturing Pop Art	5	To use music notation to create visual representations of TIKI-TIKI, TI-TIKI and TIKI-TI rhythms.	Pupils with secure understanding indicated by: drawing the rhythms accurately; showing a difference between each of their variations; showing creativity in finished product.	Pupils working at greater depth indicated by: performing their own and others' rhythms accurately.	Pupils should be taught to: Improvise and compose music for a range of purposes using the inter-related dimensions of music. Use and understand staff and other musical notations.	Art and design Pupils should be taught: To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials.

Baroque	Monteverdi and the invention of opera	1 To understand the importance of Monteverdi in the history of opera.	Pupils with secure understanding indicated by: explaining who Monteverdi was; defining opera and recitative; contributing to the group improvisation task.	Pupils working at greater depth indicated by: describing features of Monteverdi's music such as the difference between opera and recitative; acting out the meaning of the lyrics if they are performing.	Pupils should be taught to: Develop an understanding of the history of music. Appreciate and understand a wide range of high-quality (live) and recorded music drawn from different traditions and from great composers and musicians. Listen with attention to detail and recall sounds with increasing aural memory. Improvise (and compose) music for a range of purposes using the interrelated dimensions of music. Play and perform in solo and ensemble contexts, using their voices (and playing musical instruments) with increasing accuracy, fluency, control and expression.
	Johann Pachelbel and the canon	2 To read and play a canon from staff notation.	Pupils with secure understanding indicated by: being able to define a canon, and playing one or more parts from 'Canon in D' using letter names as a guide.	Pupils working at greater depth indicated by: being able to play several parts from 'Canon in D' from staff notation without letter names.	Pupils should be taught to: Develop an understanding of the history of music. Appreciate and understand a wide range of high-quality (live and) recorded music drawn from different traditions and from great composers and musicians. Use and understand staff and other musical notations. Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.
	Henry Purcell and the ground bass	3 To demonstrate an understanding of Baroque music features when composing.	Pupils with secure understanding indicated by: composing, notating in treble clef and performing a ground bass pattern.	Pupils working at greater depth indicated by: notating their ground bass pattern in the bass clef.	Pupils should be taught to: Develop an understanding of the history of music. Appreciate and understand a wide range of high-quality (live and) recorded music drawn from different traditions and from great composers and musicians. Use and understand staff and other musical notations. 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 interrelated dimensions of music.
	J.S. Bach and the fugue	4 To combine knowledge of staff notation and aural awareness to play a fugue.	Pupils with secure understanding indicated by: being able to define a fugue; playing the subject and counter subject from Funky fugue.	Pupils working at greater depth indicated by: being able to independently work out and play part 1 of Funky fugue up to the end of section C. Some children will be able to play part 2.	Pupils should be taught to: Develop an understanding of the history of music. Appreciate and understand a wide range of high-quality (live and) recorded music drawn from different traditions and from great composers and musicians. Use and understand staff and other musical notations. Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.
	George Frideric Handel and the oratorio	5 To apply their understanding of fugue structure when performing with others.	Pupils with secure understanding indicated by: being able to play Part 1 or Part 3 of Funky fugue, naming some key composers, musical forms and structures associated with the Baroque period.	Pupils working at greater depth indicated by: being able to play Part 2 of Funky fugue, naming the key composers, musical forms and structures associated with the Baroque period.	Pupils should be taught to: Develop an understanding of the history of music. Appreciate and understand a wide range of high-quality (live and) recorded music drawn from different traditions and from great composers and musicians. Use and understand staff and other musical notations. Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.

Composing and performing a Leavers' song	A single year	1	To listen to and describe music.	Pupils with secure understanding indicated by: identifying and evaluating the musical features of a song.	Pupils working at greater depth indicated by: evaluating the combined success of the musical features of a song in creating an intended effect.	Pupils should be taught to: 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.	
	Writing chorus lyrics	2	To write lyrics for a song.	Pupils with secure understanding indicated by: contributing ideas to their group chorus; suggesting how lines three and four could rhyme.	Pupils working at greater depth indicated by: taking a lead in their group to produce a chorus with all lines rhyming, for example, lines one and three as well as lines two and four.	Pupils should be taught to: Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.	English Writing – composition Pupils should be taught to plan their writing by: Identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own.
	Writing verse lyrics	3	To organise lyrics into a song structure.	Pupils with secure understanding indicated by: Contributing ideas to their group verse and suggesting how lines one and four and five and eight could rhyme.	Pupils working at greater depth indicated by: Taking a lead in their group to produce a verse with alternate lines rhyming.	Pupils should be taught to: Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.	English Writing – composition Pupils should be taught to plan their writing by: Identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own.
	Backing track	4	To use vocal improvisation and known melodies against a backing track.	Pupils with secure understanding indicated by: fitting an existing melody over a four-chord backing track.	Pupils working at greater depth indicated by: showing their musical creativity by combining two or more melodies or improvisations over a four-chord backing track.	Pupils should be taught to: Improvise and compose music for a range of purposes using the interrelated dimensions of music. Listen with attention to detail and recall sounds with increasing aural memory. Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.	
	Creating a melody	5	To compose a melody.	Pupils with secure understanding indicated by: creating a melody that fits both the lyrics and the four-chord backing track of the chorus, using tuned percussion instruments; recording their melodies using letter notation.	Pupils working at greater depth indicated by: using their own instrument to compose a melody; amending their melody to improve it, varying the dynamics and using more than one instrument; notating their melody using staff notation.	Pupils should be taught to: Improvise and compose music for a range of purposes using the interrelated dimensions of music.	
	The Final piece	6	To compose a verse melody.	Pupils with secure understanding indicated by: creating a melody that fits both the lyrics and the four-chord backing track; performing the leavers' song with confidence.	Pupils working at greater depth indicated by: using their own instrument to compose a melody; notating their melody using staff notation; performing the leavers' song confidently and in tune.	Pupils should be taught to: Improvise and compose music for a range of purposes using the interrelated dimensions of music. Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.	