

Year 2



Year 2 - Develop Musical skills

Thread	Singing	Playing	Composing
Learning Objectives	• Sing a widening range of songs with increasing accuracy • Sing in unison with a steady pulse • Echo and perform short melodic phrases • Explore different vocal sounds and expression • Respond to changes in pitch, tempo and dynamics • Sing with increasing confidence in pairs and groups • Begin to sing simple rounds	• Play untuned percussion with increasing control • Keep a steady pulse within an ensemble • Copy and perform increasingly varied rhythms • Play repeated patterns and simple accompaniments • Explore tuned percussion and simple melodic patterns • Follow start/stop and dynamic cues • Choose appropriate instruments for a musical purpose	• Create and combine rhythmic patterns • Create short melodic patterns using a limited pitch range • Compose music to accompany stories, poems and images • Use repetition and contrast • Organise sounds into simple structures • Select instruments and sounds for effect • Perform and refine compositions
Musical elements and vocabulary	Pulse, rhythm, pitch, tempo, dynamics, duration High/low, fast/slow, loud/quiet, long/short	Pulse, rhythm, pitch, duration, tempo, dynamics, timbre	Rhythm, pitch, duration, dynamics, tempo, timbre, structure Repetition, contrast, beginning/middle/end
Thread	Listening	Musicianship	Performing
Learning Objectives	• Identify pulse, rhythm, pitch, tempo and dynamics • Recognise repeated patterns and contrasting sections • Identify families/types of instruments • Describe musical features using appropriate vocabulary • Respond through movement, drawing and discussion • Listen to music from different cultures, traditions and periods • Begin to compare two pieces of music	• Maintain a steady pulse independently • Distinguish pulse from rhythm consistently • Copy and perform short rhythmic patterns • Develop melodic memory through echo singing and playing • Read and perform simple graphic and rhythmic notation • Explore simple pitch patterns • Follow a musical score using symbols • Use musical vocabulary accurately	• Perform songs and pieces with increasing confidence • Start and stop together • Maintain a part within an ensemble • Follow a conductor/teacher • Perform simple rounds and accompaniments • Perform compositions to an audience • Begin to evaluate performances
Musical elements and vocabulary	Pulse, rhythm, pitch, tempo, dynamics, timbre, structure	Pulse, rhythm, pitch, duration, tempo, dynamics, timbre, structure	Ensemble, pulse, rhythm, pitch, dynamics, tempo
Key vocabulary	beat, rhythm, pattern, echo, repeat, contrast, instrument, voice, beginning, middle, end		

YEAR 2 — MUSIC CAREERS – Explore – Who works with music and what do they do?

I can identify different music-related jobs and describe what people in those jobs do.

SINGING

Explore **professional singers, backing vocalists, choir leaders and vocal coaches.**

Understand that singers need communication, confidence, practice and teamwork.

PLAYING

Explore **orchestral musicians, band musicians, session musicians and instrumental teachers.**

Understand that musicians develop specialist skills through regular practice

COMPOSING

Explore **composers and songwriters.**

Discover that music can be written for films, television, games, theatre, advertising and live performance.

LISTENING

Explore **DJs, radio presenters, music journalists and broadcasters.**

Understand that some careers involve selecting, discussing and sharing music rather than performing it.

MUSIC TECHNOLOGY AND PRODUCTION

Explore how music is **recorded, edited, amplified and shared.**

Introduce the role of a **sound engineer/producer.**

PERFORMANCE

Explore the roles involved in a concert or show: **performer, conductor, stage manager, front-of-house staff, lighting and sound.**

Understand that successful performances depend on teamwork.

YEAR 2 — MUSIC KNOWLEDGE

Substantive knowledge • Disciplinary knowledge and skills

SINGING

Substantive: Know that melodies move by steps and leaps. Know **verse, chorus, round, unison**. Know a wider repertoire of songs from different cultures and traditions.

Disciplinary: Sing with increasing pitch accuracy. Sing in rounds. Control dynamics and tempo. Sing expressively and respond to musical cues.

LISTENING

Substantive: Know that music has different **timbres, dynamics, tempos, textures and structures**. Know music from a range of periods, cultures and traditions.

Disciplinary: Identify and describe musical features. Recognise instruments and voices. Compare two pieces. Respond to changes in tempo, dynamics and texture. Recall short musical ideas.

PLAYING

Substantive: Know that tuned instruments can produce different pitches. Know **ostinato, drone, accompaniment**. Begin to understand simple rhythmic and pitch notation.

Disciplinary: Play simple melodies and rhythms. Perform repeated patterns. Accompany singing. Follow simple notation. Play as part of an ensemble.

MUSICIANSHIP

Substantive: Know crotchet/quarter note, paired quavers/eighth notes and crotchet rest where appropriate. Know simple rhythmic notation and basic pitch notation.

Disciplinary: Read and perform simple rhythms. Recognise and reproduce short melodic patterns. Maintain a pulse while performing rhythm. Develop aural memory.

COMPOSING

Substantive: Know **question-and-answer, call-and-response, ostinato, repetition, contrast**. Know simple structures such as **AB and ABA**.

Disciplinary: Create and combine rhythmic/melodic ideas. Compose short pieces using repeated patterns. Organise sounds into a simple structure. Record ideas using symbols or notation.

PERFORMANCE

Substantive: Know that effective performance requires preparation, accuracy and expression.

Disciplinary: Perform with increasing confidence and accuracy. Perform solo and in an ensemble. Maintain a simple independent part. Respond to a conductor/leader. Evaluate own performance.

Year 2 • Unit Context, Progression & Inclusion

How can composers use music to bring animals and stories to life?

PRIOR KNOWLEDGE - SPECIFIC RETRIEVAL

- Retrieve Year 1 Animals in Music: Saint-Saens used pitch, tempo, dynamics and timbre to suggest animals and characters.
- Recall Year 1 ballet: Tchaikovsky's Nutcracker linked music, movement and storytelling; identify pulse and musical contrasts.
- Practical retrieval: compare two animal extracts and justify which musical clues reveal the character.

WHY THIS? WHY NOW?

- It consolidates KS1 foundations and increases control, comparison and simple musical independence. This unit particularly develops rhythmic security, pitch/notation fluency, creative musical decision-making and deliberately revisits earlier vocabulary in a richer musical context.
- The sequence is positioned here so new repertoire and concepts build cumulatively rather than being taught as isolated musical activities.

SMSC LINKS

- Spiritual: respond personally and imaginatively to music; notice how sound can communicate mood, character, place and emotion.
- Cultural: broaden musical heritage through significant composers, styles, periods and instruments, making comparisons without ranking one tradition above another.
- Social: rehearse, listen, take turns, lead/follow, negotiate musical choices and contribute responsibly to an ensemble.
- Moral: respect performers' and peers' ideas, use instruments responsibly, give constructive feedback and understand that shared performance depends on everyone.

SUGGESTED SEND ADAPTATIONS

- Pre-teach vocabulary with visual opposites and concrete examples.
- Chunk rhythms into 2- or 4-beat phrases and rehearse slowly.
- Use colour-coded graphic notation and enlarged symbols.
- Provide a predictable instrument position and adapted beaters/grips where needed.
- Pair with a supportive peer and assess through practical demonstration as well as talk.



Autumn 1



Unit: How can composers use music to bring animals and stories to life?

Listening / Musicianship	To listen attentively and describe how composers use pitch, tempo, dynamics and instruments to represent animals.	Introduce Saint-Saëns and Carnival of the Animals . Listen to short extracts from <i>Aviary</i> , <i>The Swan</i> , <i>Hens and Cockerels</i> and <i>The Cuckoo</i> . Children guess the animal and explain their thinking. Move like the animal in response to the music. Explore how high/low pitch, fast/slow tempo and loud/quiet dynamics can suggest different animals. Listen to <i>Aviary</i> and create bird movements following the music. Finish with a listening discussion: <i>What did Saint-Saëns do to make us think of birds?</i>	<i>Carnival of the Animals</i> – Saint-Saëns <i>Aviary</i> <i>The Swan</i> <i>Hens and Cockerels</i> <i>The Cuckoo</i> Speaker/audio Animal image Movement space	pitch, tempo, dynamics, timbre, high, low, fast, slow, loud, quiet, composer
Singing / Listening	To sing with increasing accuracy and control, responding to changes in pitch, tempo and dynamics.	Begin with vocal warm-ups exploring high, middle and low pitch . Sing familiar songs using a comfortable range. Use <i>The Swan</i> as a listening stimulus. Describe the music using musical vocabulary. Identify the smooth, flowing melody and the cello sound. Sing a simple melodic phrase legato and experiment with changing dynamics. Introduce/ revise the string family and listen to how the instruments differ in pitch according to their size.	<i>The Swan</i> – Saint-Saëns Keyboard/piano Familiar Year 2 songs Vocal warm-up patterns String family images Pitch/dynamic cards	melody, pitch, phrase, legato, dynamics, expression, violin, viola, cello, double bass
Playing / Composing	To play tuned and untuned percussion with control and create and perform contrasting musical patterns.	Revisit <i>The Swan</i> . Identify the long, smooth sounds and the gentle movement underneath. Use percussion to recreate the music: one group creates the flowing/rippling water using short repeated sounds while another creates longer sounds to represent the swan. Introduce legato and staccato as contrasting musical ideas. Children work in pairs/groups to create a short piece using smooth/long sounds and short/spiky sounds . Combine children's ideas into a class composition.	<i>The Swan</i> – Saint-Saëns Glockenspiels/chime bars Hand drums Woodblocks Shaker Triangles Graphic score Water/pond images	long, short, legato, staccato, smooth, spiky, pattern, contrast, pulse, rhythm, tuned, untuned
Listening / Performance	To listen to and respond to music through movement and understand how music can accompany dance and storytelling.	Introduce ballet through <i>Swan Lake</i> . Share a simplified version of the story. Listen to an extract and identify the mood and musical features. Watch a short section of ballet and discuss how the dancers respond to the music. Explore choreography : children create simple movements to match the music. Compare <i>The Swan</i> with <i>Swan Lake</i> : how are the two pieces different? Follow the class graphic score created previously and perform it alongside movement.	Tchaikovsky – <i>Swan Lake</i> Saint-Saëns – <i>The Swan</i> Short ballet performance clip Graphic score Scarves/ribbons for movement Performance space	ballet, choreography, movement, mood, expression, phrase, legato, melody, accompaniment, pas de deux, corps de ballet
Composing / Playing	To create and control sounds in response to a non-musical stimulus and record musical ideas using simple graphic notation.	Use Monet's Water Lily Pond as the stimulus. Look closely at the colours, movement and water. Ask: <i>What might this pond sound like?</i> Revisit <i>The Swan</i> and identify the musical ideas that could represent water and swans. Children choose instruments and create sounds for the pond. Introduce long/short, high/low and loud/quiet choices. Groups create a short composition with a clear beginning and ending. Record the composition using simple graphic symbols.	Monet – <i>Water Lily Pond</i> image <i>The Swan</i> – Saint-Saëns Tuned percussion Untuned percussion Graphic notation templates Picture cards Recording device/tablet	compose, stimulus, graphic notation, texture, layer, pitch, dynamics, duration, beginning, ending

Year 2 • Unit Context, Progression & Inclusion

How can I use my musical skills to compose a piece of music about fire? Christmas performance songs at the end of this unit.

PRIOR KNOWLEDGE - SPECIFIC RETRIEVAL

- Retrieve Autumn 1: use contrasting pitch, tempo, dynamics, timbre and articulation to represent animals and stories.
- Recall creating short patterns/soundscapes with a beginning, middle and end and performing them as an ensemble.
- Retrieval task: choose sounds to represent a spark, flame and fire, explaining each musical choice.

WHY THIS? WHY NOW?

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- Moral: respect performers' and peers' ideas, use instruments responsibly, give constructive feedback and understand that shared performance depends on everyone.

SUGGESTED SEND ADAPTATIONS

- Pre-teach vocabulary with visual opposites and concrete examples.
- Chunk rhythms into 2- or 4-beat phrases and rehearse slowly.
- Use colour-coded graphic notation and enlarged symbols.
- Provide a predictable instrument position and adapted beaters/grips where needed.
- Pair with a supportive peer and assess through practical demonstration as well as talk.



Autumn 2



Unit: How can I use my musical skills to compose a piece of music about fire? Christmas performance songs at the end of this unit.

Singing, Listening & Musicianship	To sing a song confidently, maintaining a steady pulse and responding to changes in dynamics. To understand and use the terms loud, quiet, crescendo and diminuendo .To perform a song as a round , listening carefully to others.	Begin with a vocal warm-up using London's Burning . Explore how the voice can change from quiet to loud. Introduce dynamics and the symbols for getting louder/quieter. Sing <i>London's Burning</i> together, experimenting with different dynamics. Introduce the idea of a round and perform in two groups. Add actions representing the flames and fire spreading. Experiment with different groups entering at different times and using contrasting dynamics.	<i>London's Burning</i> – lyrics and recording Great Fire of London images Fire/flame visualisation Dynamic symbols Optional PowerPoint/visual resources Body percussion	dynamics, loud, quiet, crescendo, diminuendo, round, pulse, beat, perform, expression
Listening, Playing & Pitch	To recognise and respond to high and low pitch. To choose instruments and sounds that represent a stimulus.To follow a simple graphic score using high and low sounds.	Listen to Ritual Fire Dance by Manuel de Falla . Respond physically to the changing pitch – stand tall for high sounds and crouch for low sounds. Discuss how the music creates the feeling of fire. Identify instruments and sounds. Introduce pitch as high and low. Explore high and low sounds on tuned and untuned percussion. Give groups a sequence of fire images and ask them to arrange them into a graphic score . Perform the score using high and low sounds.	Manuel de Falla – Ritual Fire Dance Listen to Ritual Fire Dance Tuned percussion/xylophone Untuned percussion Fire/flame images Graphic-score templates	pitch, high, low, sound, tuned, untuned, graphic score, pattern, sequence
Composing & Improvising	To explore, choose and organise sounds to represent different events or feelings. To use dynamics, pitch, tempo and beat when creating music.To perform a repeated musical idea as part of a group.	Revisit <i>Ritual Fire Dance</i> and identify how the music changes. Introduce the four stages of the Great Fire story: calm → scared → panic → safe . Explore how each could sound. Use voices to create spoken chants and body percussion. Groups choose instruments and create short musical ideas for each stage. Calm: quiet/slow; scared: high sounds; panic: louder/faster/repeated rhythms; safe: slower/quiet sounds. Groups combine their ideas into a short composition. Use dot notation/ graphic scores to develop ideas.	Ritual Fire Dance – de Falla Fire Dance – Holst Holst – Dance of the Spirits / Fire Dance Tuned and untuned percussion Drums Shakers Woodblocks Scarves/ribbons for movement Four-section composition cards	tempo, fast, slow, dynamics, pitch, beat, rhythm, repeat, compose, improvise, section
Composition & Performance	To organise musical ideas into a structured group performance. To combine singing, instruments, movement and changes in musical elements .To rehearse, perform and evaluate a piece of music.	Revisit dynamics, pitch, tempo and beat . Retell the Great Fire story through the four sections: Calm – Scared – Panic – Safe . Groups refine their compositions from Week 3. Add movement and simple props such as ribbons or scarves. Combine the four sections into one class performance. Include <i>London's Burning</i> as a sung element, perhaps as an opening or closing round. Rehearse transitions, starting/stopping together and performing confidently. Perform to another class or record the final performance.	Group compositions from Week 3 <i>London's Burning</i> Ritual Fire Dance – de Falla Fire Dance – Holst Untuned/tuned percussion Scarves/ribbons Graphic score Recording device	structure, section, dynamics, pitch, tempo, rhythm, pulse, ensemble, rehearse, perform, evaluate

Year 2 • Unit Context, Progression & Inclusion

What do I know about theatreland in London? Do I know about songs from the British Isles?

PRIOR KNOWLEDGE - SPECIFIC RETRIEVAL

- Retrieve Year 1 Music and Stories and Year 2 Autumn: songs/music can communicate story, character, place and mood.
- Recall performing together with a steady pulse, clear diction and simple rhythmic accompaniment.
- Revisit musical theatre/opera encountered in Year 1 (Cats, Joseph, Mozart) before exploring Theatreland and British songs.

WHY THIS? WHY NOW?

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- Spiritual: respond personally and imaginatively to music; notice how sound can communicate mood, character, place and emotion.
- Cultural: encounter music from different places and traditions respectfully; avoid stereotypes and value the cultural context in which music is made.
- Social: rehearse, listen, take turns, lead/follow, negotiate musical choices and contribute responsibly to an ensemble.
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SUGGESTED SEND ADAPTATIONS

- Pre-teach vocabulary with visual opposites and concrete examples.
- Chunk rhythms into 2- or 4-beat phrases and rehearse slowly.
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Spring 1



Unit: What do I know about theatreland in London? Do I know about songs from the British Isles?

Thread	Learning Objective	Activities	Musical Resources	Key Vocabulary
Musicianship & Playing	To maintain a steady pulse and recognise changes in tempo. To play simple rhythmic accompaniments using percussion.	Revisit musical and learning from year 1. Listen to Supercalifragilistic . Find and maintain the steady pulse through clapping, stamping and tapping. Explore the difference between pulse and rhythm . Clap the rhythm of selected words and transfer it to untuned percussion. Add one group playing the pulse and another playing the rhythm. Experiment with gradually getting faster and slower. Discuss why a composer might change the tempo.	<i>Supercalifragilisticexpialidocious</i> <i>Untuned</i> percussionDrumsWoodblocksClavesShakersTempo cards	pulse, rhythm, beat, tempo, fast, slow, steady, accelerate, gradually
Listening, Pitch & Playing	To recognise and perform simple patterns using high, middle and low pitch. To compare contrasting music using pitch, tempo, dynamics and mood.	Listen to Feed the Birds and compare it with <i>Supercalifragilistic</i> . Discuss why the music creates a different mood. Explore high, middle and low pitch through singing. Use three-note pitch patterns such as H-M-L, L-M-H and H-L-H . Children read pitch cards and play the patterns on tuned percussion. Children then try to find short phrases from familiar songs by ear. Make sure to develop dot notation throughout this work.	<i>Feed the Birds</i> – Mary Poppins <i>Supercalifragilistic Glockenspiel</i> Chime barsPitch cardsHigh/middle/low symbols	pitch, high, middle, low, melody, phrase, mood, contrast, tuned, untuned
Playing, Singing & Composing	To perform rhythmic patterns accurately and respond to changes in dynamics. To contribute ideas to a class composition and performance.	Introduce Step in Time . Listen and identify the strong pulse and repeated rhythms. Learn a simple chorus and movement sequence. Clap the rhythm and transfer it to percussion. Explore loud/quiet , including getting louder and getting quieter. Groups create a short rhythmic accompaniment and combine them into a class performance. Watch a section of the musical and discuss how music, dance and scenery work together.	<i>Step in Time</i> – Mary Poppins <i>Untuned</i> percussionDynamic cardsMovement spaceShort performance clip	dynamics, loud, quiet, crescendo, diminuendo, rhythm, repetition, accompaniment, movement
Listening & Singing	To listen to and compare music from different cultural and national traditions. To sing with accurate pitch, clear diction and expression.	Introduce songs associated with the four nations of the UK. Listen to examples and discuss how music can be connected with place, history and identity . Compare the songs for tempo, dynamics, pitch and mood. Sing selected sections, focusing on accurate pitching and clear diction. Discuss similarities and differences between the musical styles.	Flower of Scotland Hen Wlad Fy Nhadau (Land of My Fathers) The Soldiers' Song Jerusalem / I Vow to Thee, My Country Audio recordingsUK map	tradition, anthem, national, culture, identity, pitch, tempo, dynamics, melody
Performance	To rehearse, refine and perform music confidently as part of an ensemble. To perform with accurate pitch, rhythm, clear diction and expression.	Revisit the songs and musical skills from the unit. Select songs for a class performance . Rehearse singing with clear words, accurate pitch and expression. Add percussion accompaniment using pulse and rhythm. Practise responding to tempo and dynamic changes . Children evaluate their performance: <i>What went well? What could we improve? Perform to an audience.</i>	Selected <i>Mary Poppins</i> song(s)Selected song from the four nations Percussion Pitch cards Dynamic/tempo symbols Performance spaceRecording device	rehearse, refine, perform, ensemble, audience, expression, accuracy, dynamics, tempo, confidence

Year 2 • Unit Context, Progression & Inclusion

Do I understand music from a different country?

PRIOR KNOWLEDGE - SPECIFIC RETRIEVAL

- Retrieve Year 1 Round and Round: Latin-style music used a steady pulse, rhythmic patterns, singing, movement and improvisation.
- Recall Year 2 ensemble skills: call-and-response, repeated rhythms/ostinati and responding accurately to a leader.
- Use these as comparison points when encountering music from another country and culture.

WHY THIS? WHY NOW?

- It consolidates KS1 foundations and increases control, comparison and simple musical independence. This unit particularly develops rhythmic security, creative musical decision-making, ensemble independence and deliberately revisits earlier vocabulary in a richer musical context.
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SUGGESTED SEND ADAPTATIONS

- Pre-teach vocabulary with visual opposites and concrete examples.
- Chunk rhythms into 2- or 4-beat phrases and rehearse slowly.
- Use colour-coded graphic notation and enlarged symbols.
- Provide a predictable instrument position and adapted beaters/grips where needed.
- Pair with a supportive peer and assess through practical demonstration as well as talk.



Unit: Do I understand music from a different country?

Week 1 – Singing & Musicianship	To sing a simple African song accurately, responding to call-and-response patterns and maintaining a steady pulse.	Introduce Kye Kye Kule from the Sing Up Song Bank. Explain that it is an African echo song and explore the leader and echo structure. Learn the song through call-and-response. Add the actions suggested by Sing Up. Explore keeping a steady pulse while singing. Take away the teacher's singing and encourage children to internalise the pulse and respond when it is their turn. Add simple body percussion – pat, clap, stamp.	Sing Up – Kye Kye Kule Performance /echo track Lyric Untuned percussion Body percussion Sign Up teaching notes	pulse, beat, rhythm, echo, call-and-response, leader, steady, pattern, internalise
Week 2 – Listening, Playing & Composing	To perform repeated rhythmic patterns using untuned percussion and maintain a steady pulse as part of an ensemble.	Listen to examples of West African drumming/percussion . Ask children what they notice about the pulse, repeated patterns and layers of sound. Introduce Tue Tue . Learn the song and explore its repeated rhythmic structure. Add percussion parts one at a time. One group keeps the pulse while another plays a repeated rhythm. Children create a short 4-beat rhythm and perform it repeatedly. Combine several rhythms to create a class percussion piece. There will be opportunities for improvisation within this section of work.	Sing Up – Tue Tue Performance and echo tracks Sign Up percussion tracks Djembe/hand drums Claves Shakers/maracas Woodblock Tambourines African bells/agogo if available	rhythm, pulse, ostinato, repeat, layer, ensemble, percussion, djembe, shaker, pattern
Week 3 – Singing, Composing & Performance	To combine singing, movement and percussion to perform confidently as an ensemble.	Revisit Kye Kye Kule and Tue Tue . Compare the two songs – what is similar and different? Explore tempo and dynamics : can the class perform a section quietly and then loudly? Can the tempo gradually become faster? Groups create a short rhythmic introduction to one of the songs. Combine call-and-response singing, body percussion and instruments . Rehearse starting and stopping together and responding to a leader. Finish with a class performance.	Kye Kye Kule Tue Tu Untuned percussion Djembe/hand drums Claves Shaker African bells Body percussion Performance space	tempo, dynamics, fast, slow, loud, quiet, crescendo, ensemble, perform, rehearse, conductor, expression

Year 2 • Unit Context, Progression & Inclusion

What do I know about songs from the sea?

PRIOR KNOWLEDGE - SPECIFIC RETRIEVAL

- Retrieve Year 2 singing: maintain a steady pulse, sing clearly and recognise verse/chorus or repeated structures.
- Recall call-and-response and ostinato from the African music unit; identify how repeated patterns help a group stay together.
- Connect earlier story/place music to the working and community purpose of sea shanties.

WHY THIS? WHY NOW?

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SUGGESTED SEND ADAPTATIONS

- Pre-teach vocabulary with visual opposites and concrete examples.
- Chunk rhythms into 2- or 4-beat phrases and rehearse slowly.
- Use colour-coded graphic notation and enlarged symbols.
- Provide a predictable instrument position and adapted beaters/grips where needed.
- Pair with a supportive peer and assess through practical demonstration as well as talk.



Summer 1



Unit: What do I know about songs from the sea?

Thread	Learning Objective	Activities	Musical Resources	Key Vocabulary
Singing & Performance	To sing a sea shanty confidently with clear words, expression and a steady pulse. To use posture and breathing to support singing.To recognise the repeated structure of a sea shanty.	Introduce Roll the Old Chariot Along . Learn the song through thinking voice , echo singing and repetition. Explore the strong pulse and encourage children to sing with clear diction. Add body percussion on the beat. Divide the class into singers and a pulse group. Explore why sea shanties were useful for sailors working together. Add simple movements to emphasise the pulse.	Roll the Old Chariot Along – David CoffinSing Up sea shanty backing where availableBody percussionUntuned percussion	sea shanty, pulse, beat, rhythm, chorus, verse, repeat, echo, ensemble, expression
Composing & Playing	To create new lyrics using the structure of a known song. To maintain a repeated rhythmic or pitched accompaniment.To perform a musical part as part of a class ensemble.	Revisit <i>Roll the Old Chariot Along</i> . Identify the repeated sections. Children create their own lyrics based on life at sea/pirates or Grace Darling . Explore suitable words and syllables so that lyrics fit the existing rhythm. Add simple drone notes on tuned percussion/keyboards. Other children perform a repeated rhythm on percussion. Combine singers, drone and percussion.	<i>Roll the Old Chariot Along</i> Keyboards/tuned percussion Djembe/hand drums Claves/shakersSing Up backing track Word/lyric cards	lyrics, phrase, drone, accompaniment, ostinato, rhythm, repeat, pattern, syllable
Listening, Singing & Playing	To recognise and describe similarities and differences between two sea shanties. To perform a song with a steady pulse and increasing confidence.To identify changes in dynamics and tempo.	Introduce Wellerman and compare it with <i>Roll the Old Chariot Along</i> . What is similar? What is different? Listen for pulse, tempo, dynamics, instruments and structure . Learn the chorus of <i>Wellerman</i> . Explore the strong, regular pulse through stamping/clapping. Add percussion accompaniment. Discuss how the repeated chorus makes it easy for a group to sing together.	Wellerman – Nathan Evans <i>Roll the Old Chariot Along</i> Sea shanty backing track Untuned percussionBody percussion	compare, similar, different, structure, chorus, verse, tempo, dynamics, pulse, accompaniment
Composing & Improvising	To compose a short sea shanty using a known structure. To choose and organise sounds to create a desired effect.To combine singing, percussion and a drone accompaniment.	Children work in small groups to create their own sea shanty , using a familiar tune or a simple structure inspired by <i>Wellerman</i> or <i>Roll the Old Chariot</i> . Use Grace Darling as a possible stimulus. Children create lyrics and decide on a title. Add a repeated percussion pattern and drone. Encourage groups to experiment with dynamics and tempo to improve their performance. Rehearse the complete piece.	<i>Wellerman</i> <i>Roll the Old Chariot Along</i> <i>Grace Darling</i> information/imagesSing Up sea shanty backingKeyboards/xylophone Drums, claves, shakersComposition template	compose, improvise, ostinato, drone, accompaniment, structure, title, lyrics, dynamics, tempo
Performance & Evaluation	To rehearse and perform a piece confidently as part of an ensemble. To combine singing, playing and movement.To talk about and evaluate their own and others' performances using musical vocabulary.	Revisit Hans Zimmer and sea shanties. Listen again to a short section of <i>Pirates of the Caribbean</i> and discuss how it creates a sense of adventure. Rehearse children's original sea shanties. Refine starting and stopping together, clear words, pulse, dynamics and instrumental parts . Perform the original compositions. Finish with a class performance of <i>Wellerman</i> or <i>Roll the Old Chariot Along</i> . Children give simple feedback: <i>What worked well? Which musical element made the biggest difference?</i>	Children's compositions <i>Wellerman</i> <i>Roll the Old Chariot Along</i> <i>Pirates of the Caribbean</i> InstrumentsRecording devicePerformance space	rehearse, perform, ensemble, confident, expression, evaluate, feedback, refine, dynamics, pulse

Year 2 • Unit Context, Progression & Inclusion

How can we learn, perform and make music in the style of rock 'n' roll?

PRIOR KNOWLEDGE - SPECIFIC RETRIEVAL

- Retrieve Summer 1 sea shanties: strong pulse, repeated rhythmic patterns, clear diction and ensemble singing support group music-making.
- Recall contrasting styles already heard - classical/ballet, African music, British songs and Latin music - and identify style through musical features.
- Practise a repeated bass/rhythm pattern and simple call-and-response before applying it to rock 'n' roll.

WHY THIS? WHY NOW?

- It consolidates KS1 foundations and increases control, comparison and simple musical independence. This unit particularly develops rhythmic security, pitch/notation fluency, creative musical decision-making and deliberately revisits earlier vocabulary in a richer musical context.
- The sequence is positioned here so new repertoire and concepts build cumulatively rather than being taught as isolated musical activities.

SMSC LINKS

- **Spiritual:** respond personally and imaginatively to music; notice how sound can communicate mood, character, place and emotion.
- **Cultural:** broaden repertoire across styles, composers and musical purposes, connecting classroom music to the wider world.
- **Social:** rehearse, listen, take turns, lead/follow, negotiate musical choices and contribute responsibly to an ensemble.
- **Moral:** respect performers' and peers' ideas, use instruments responsibly, give constructive feedback and understand that shared performance depends on everyone.

SUGGESTED SEND ADAPTATIONS

- Pre-teach vocabulary with visual opposites and concrete examples.
- Chunk rhythms into 2- or 4-beat phrases and rehearse slowly.
- Use colour-coded graphic notation and enlarged symbols.
- Provide a predictable instrument position and adapted beaters/grips where needed.
- Pair with a supportive peer and assess through practical demonstration as well as talk.



summer 2



Unit: How can we learn, perform and make music in the style of rock 'n' roll?

Thread	Learning Objective	Activities	Musical Resources	Key Vocabulary
Listening and singing	To listen to and respond to rock 'n' roll music and learn the song <i>The Rockpool Rock</i> , maintaining a steady pulse and singing with expression.	Learn about rock 'n' roll music. Practise hand jiving and use 2 pieces of music to compare and contrast. Listen to a piece of rock 'n' roll music and talk about it. Learn Verse 1 and the Chorus of <i>The rockpool rock</i> .	PowerPoint – Year 2: Song Bank – <i>The rockpool rock</i> . <i>Johnny B. Goode</i> written and performed by Chuck Berry. <i>Tutti frutti</i> by Dorothy LaBostrie and Richard Pennimen. Performed by Little Richard.	Rock 'n' roll, pulse, beat, rhythm, melody, voice, guitar, drums, timbre, style, tempo, dynamics
Listening and singing	To sing the chorus confidently in two parts, listening carefully to another group while maintaining my own part.	Watch the performances of <i>Hound dog</i> and talk about it. Listen to two versions of the same song. Recap singing Verse 1 of <i>The rockpool rock</i> . Learn to sing the Chorus in two parts. Practise the spoken part of the song	PowerPoint – Year 2: Song Bank – <i>The rockpool rock</i> . <i>Tutti frutti</i> by Dorothy LaBostrie and Richard Pennimen. Performed by Little Richard. <i>Hound dog</i> by Jerry Leiber and Mike Stoller. Performed by Elvis Presley. <i>Hound dog</i> by Jerry Leiber and Mike Stoller. Performed by Big Mama Thornton	Chorus, part, 2-part, unison, pitch, melody, ensemble, listen, harmony, interlocking, expression
Listening and singing	To learn and sing Verse 3 accurately and combine it with the two-part chorus, maintaining the pulse and responding to the structure of the song.	Listen to rock 'n' roll music and talk about it. Recap singing Verse 1 and the Chorus in two parts. Learn to sing Verse 2 and 3. Invent a rockpool-themed dance for the choruses.	PowerPoint – Year 2: <i>The rockpool rock</i> <i>Tutti frutti</i> by Dorothy LaBostrie and Richard Pennimen. Performed by Little Richard.	Verse, chorus, section, structure, pulse, rhythm, phrase, repeat, pitch, melody, ensemble
Listening, singing and playing	To learn and perform a simple instrumental introduction using tuned percussion, maintaining a steady pulse and accurate rhythm.	Practise their rockpool-themed dance for the choruses. And watch each other and give constructive feedback.Listen to rock 'n' roll music and talk about it. Learn an instrumental introduction to the song. Within this work improvise some ideas using tuned instruments	PowerPoint – Year 2: <i>The rockpool rock</i> . Instruments– a range of tuned percussion <i>Rock around the clock</i> by Jimmy De Knight (James E. Myers) and Max C Freedman. Performed by Bill Haley and The Comets.	Introduction, tuned percussion, pitch, rhythm, pattern, pulse, tempo, melody, high, low, repeat
Listening, singing and playing	To rehearse the instrumental introduction and song, maintaining my part and working collaboratively as part of an ensemble.	Listen to <i>The rockpool rock</i> and learn the final Chorus. Practise playing the instrumental introduction.Recap each line of the instrumental introduction and refine and rehearse. Put them together in the right order. Practice Verse 3 and the final Chorus.	PowerPoint – Year 2: <i>The rockpool rock</i> Instruments – a range of tuned percussion (e.g. xylophones, glockenspiels, chime bars): just the notes C, D, F, and G.	Rehearse, ensemble, cue, introduction, transition, section, pulse, tempo, rhythm, perform, expression, dynamics
Listening, singing and playing and performance	To perform The Rockpool Rock confidently as an ensemble, combining singing and instrumental parts while maintaining a steady pulse and responding to musical cues.	Practise the choreography.Practise the singing. Practice the introduction. Put it altogether and perform. Record and evaluate	PowerPoint – Year 2: <i>The rockpool rock</i> Instruments – a range of tuned percussion Equipment – an audio and video recording device .	Perform, audience, ensemble, confidence, expression, pulse, rhythm, pitch, dynamics, structure, introduction, chorus, verse, evaluate, improve