Year 4

Year 4 - Develop Independence

Thread	Singing	Playing	Composing
Learning Objectives	• Sing with accuracy across a wider vocal range • Maintain a part in two-part singing • Develop breath control, phrasing and diction • Sing rounds and simple harmony • Respond to expressive markings • Perform songs from a range of cultures and traditions • Sing with increasing musical independence	• Develop secure technique on chosen instruments • Perform rhythmic and melodic parts accurately • Read increasingly complex notation • Maintain an independent part in an ensemble • Perform ostinati and accompaniment patterns • Control articulation and dynamics • Explore simple chords/harmony where appropriate • Improvise within a given musical framework	• Develop and structure musical ideas • Compose using repeated and contrasting sections • Use rhythm, melody, harmony and texture purposefully • Compose for a specific mood, audience or purpose • Experiment with instrumentation • Develop and refine ideas • Use notation and/or digital technology to record compositions • Explain musical choices
Musical elements and vocabulary	Pitch, rhythm, pulse, harmony, tempo, dynamics, phrasing, expression	Pitch, rhythm, metre, harmony, dynamics, tempo, timbre, texture, articulation	Pitch, rhythm, harmony, texture, timbre, dynamics, tempo, structure
Thread	**Listening**	**Musicianship**	**Performing**
Learning Objectives	• Identify and explain musical elements • Recognise common instruments, ensembles and voices • Identify changes in texture, dynamics and structure • Recognise simple rhythmic and melodic features • Compare music from different cultures, traditions and historical periods • Describe how music creates mood and atmosphere • Begin to identify compositional techniques	• Read and perform increasingly complex rhythms • Read simple melodies fluently • Understand and use common time signatures • Develop rhythmic and melodic dictation skills • Recognise steps, leaps and repeated notes • Understand simple chord/harmonic patterns • Use standard notation with increasing confidence • Develop independent aural skills	• Perform with accuracy and musical expression • Maintain an independent part within an ensemble • Perform two-part music • Follow a conductor and respond to musical direction • Demonstrate controlled dynamics, tempo and articulation • Perform to an audience with confidence • Evaluate and improve performances
Musical elements and vocabulary	Pitch, rhythm, metre, harmony, texture, timbre, dynamics, tempo, structure	Notation, metre, rhythm, pitch, harmony, duration, dynamics, tempo	Pitch, rhythm, harmony, dynamics, tempo, texture, articulation, expression
Key vocabulary	melody, harmony, chord, layer, accompaniment, smooth, detached, phrase, section		

YEAR 4 — MUSIC CAREERS - Investigate – How does the music industry work?

I can investigate different careers within the wider music industry and identify the knowledge and skills they require.

SINGING

Investigate careers involving the voice: **singer, vocal coach, choir director, musical theatre performer, session vocalist and voice-over artist**.

PLAYING

Investigate **orchestral musician, session musician, band member, accompanist, instrumental teacher and conductor**.

Explore how musicians develop professional standards.

COMPOSING

Investigate **composer, songwriter, film composer, game composer, arranger and orchestrator**.

Explore how briefs and audiences influence creative decisions.

LISTENING

Investigate **producer, music journalist, broadcaster, DJ, radio producer and music curator**.

Understand the importance of critical listening and communication.

MUSIC TECHNOLOGY AND PRODUCTION

Develop understanding of **recording, editing, mixing, digital audio, microphones and amplification**.

Investigate roles in recording studios and live sound.

PERFORMANCE

Investigate the wider performance industry: **stage manager, event manager, promoter, producer, lighting technician, sound engineer, costume/makeup and front-of-house**.

YEAR 4 — MUSIC KNOWLEDGE

Substantive knowledge • Disciplinary knowledge and skills

SINGING

Substantive: Know how vocal technique supports accurate and expressive singing. Know **unison, round, harmony, descant**. Know songs in different styles and traditions.

Disciplinary: Sing increasingly complex melodies. Sing harmony/descant parts. Control breathing, diction, dynamics and expression. Sing confidently as part of an ensemble.

PLAYING

Substantive: Know how melody and accompaniment work together. Know **major/minor, chord, bass line, ostinato, texture** at an age-appropriate level.

Disciplinary: Perform melodies and accompaniments with increasing fluency. Read notation. Maintain an independent part. Adjust volume, tempo and articulation in an ensemble.

COMPOSING

Substantive: Know how motifs can be repeated, developed and contrasted. Know structures including **rondo** and **verse/chorus**. Know how texture can be changed.

Disciplinary: Develop motifs into coherent compositions. Use contrast deliberately. Compose melody and accompaniment. Structure a composition for a particular purpose. Refine compositions after listening.

LISTENING

Substantive: Know how **tempo, dynamics, texture, timbre, pitch and structure** interact. Know music from different historical periods and cultures.

Disciplinary: Identify and explain musical features. Compare performances/recordings. Identify how instrumentation affects sound. Make increasingly detailed musical observations. Evaluate music using evidence from what is heard.

MUSICIANSHIP

Substantive: Know more complex rhythmic notation, rests and metre. Develop understanding of staff notation, pitch and dynamics. Know common musical symbols.

Disciplinary: Read and perform notation with increasing fluency. Reproduce rhythmic/melodic patterns from memory. Recognise metre. Apply theoretical knowledge when singing, playing and composing.

PERFORMANCE

Substantive: Know how rehearsal improves accuracy and interpretation. Know **dynamics, articulation, phrasing and expression** as performance tools.

Disciplinary: Rehearse independently. Perform with control and expression. Maintain an independent part. Communicate musical intentions. Evaluate and improve performance.

Year 4 • Unit Context, Progression & Inclusion

How can we use our voices, recorders and creativity to explore different styles of music and create confident performances?

PRIOR KNOWLEDGE - SPECIFIC RETRIEVAL

- Retrieve Year 3 recorder progression: secure familiar notes, accurate rhythm, controlled breath/tonguing and reading staff notation.
- Recall Year 3 ensemble work: maintain an independent part, follow a conductor and use dynamics/tempo expressively.
- Revisit contrasting styles heard in KS1/Year 3 and identify style through rhythm, timbre, structure and instrumentation.

WHY THIS? WHY NOW?

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SMSC LINKS

- Spiritual: respond personally and imaginatively to music; notice how sound can communicate mood, character, place and emotion.
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- 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.

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- Slow backing tracks or rehearse without accompaniment before returning to full tempo.
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Inclusive principle: adapt access, representation, rehearsal time and performance role while keeping the core musical intention ambitious.

Autumn 1

Unit: How can we use our voices, recorders and creativity to explore different styles of music and create confident performances?

Singing / Playing / Listening	Sing accurately with clear diction and an octave range.• Hold and play the recorder correctly, maintaining a steady pulse.• Identify genre, instruments and structure.	*Listen to **Mamma Mia**. Introduce ABBA, 1970s pop/disco and the song structure. Begin learning the song using pulse and vocal warm-ups.Introduce recorder technique: posture, breath, tonguing and controlled sound. Revise/revisit **B** and simple rhythms.*	Charanga *Mamma Mia*; ABBA recording; Blown Away; Razzamajazz; Red Hot Recorder; recorders.	ABBA, pop, disco, genre, structure, verse, chorus, pulse, recorder, posture, breath
Playing Musicians hip / Listening	Read and perform simple melodies from staff notation.• Play **B** accurately.• Recognise crotchets, minims, semibreves and quavers.• Keep a steady pulse in **2 and 4 time**.	Listen to **Dancing Queen** and compare with *Mamma Mia*. Identify instruments and structure.Continue singing *Mamma Mia*.Recorder: revise B and notation. Introduce/revisit **2/4 and 4/4 time signatures** through clapping, stepping and playing.	Charanga; ABBA recordings; notation/rhythm cards; Blown Away; Razzamajazz; Red Hot Recorder.	B, stave, treble clef, crotchet, minim, semibreve, quaver, pulse, 2/4, 4/4, time signature
Singing / Listening / Playing	Sing with accurate pitch, dynamics and expression.• Identify structure, timbre and accompaniment.• Perform B accurately from notation.	Listen to **The Winner Takes It All**. Discuss vocal style, instruments, accompaniment and structure.Rehearse *Mamma Mia*. Introduce **crescendo** and **diminuendo** through hand signals and performance.Recorder: consolidate B and rhythmic notation.	Charanga; ABBA recordings; dynamic cards; recorder notation; Blown Away; Razzamajazz.	Dynamics, crescendo, diminuendo, timbre, accompaniment, melody, structure, expression
Singing / Playing / Musicians hip	Internalise melodies using a thinking voice.• Play **A** accurately from staff notation.• Move between A and B and recognise a crotchet rest.• Perform in **3/4 time** with a steady pulse.	Listen to **Waterloo** and identify structure, instruments and style.Rehearse *Mamma Mia*, using thinking voice to improve pitch.Recorder: revise **A**, locate it on the stave and practise A–B/B–A. Introduce/revisit **crotchet rest**.Explore **3/4** through movement, clapping and recorder rhythms.	Charanga; Waterloo; recorders; fingering charts; notation/rhythm cards; Blown Away; Razzamajazz.	A, B, 3/4, waltz, crotchet rest, thinking voice, internalise, pitch, tuning
Playing / Singing / Listening	Perform A and B melodies accurately and fluently.• Recognise and perform rhythms in 2, 3 and 4 time.• Sing with expression and appropriate dynamics.	Listen to **Super Trouper** and compare with previous ABBA songs.Rehearse *Mamma Mia* using crescendo, diminuendo and expressive singing.Recorder: consolidate A/B. Perform short melodies in **2/4, 3/4 and 4/4**, identifying the time signature before playing.	Charanga; ABBA recordings; recorders; notation cards; Blown Away; Razzamajazz; Red Hot Recorder.	2/4, 3/4, 4/4, time signature, bar, beat, dynamics, crescendo, diminuendo, fluency
Listening / Singing / Playing	Play G accurately using correct technique.• Perform G–A–B patterns and copy short melodic phrases.• Describe how timbre and accompaniment create effects.	*Listen to **Thank You for the Music**. Compare voice, instruments, accompaniment and structure.Continue Mamma Mia.Introduce **G** and locate it on the stave. Practise G–A–B, including steps and leaps. Copy short melodic phrases by ear.*	Charanga; ABBA recordings; recorders; Blown Away; Razzamajazz; Red Hot Recorder.	G, A, B, step, leap, phrase, timbre, texture, accompaniment, aural memory
Playing / Singing / Musicians hip	Perform G–A–B melodies from notation.• Maintain an individual part within an ensemble.• Sing with accurate pitch, posture, breathing and expression.• Recognise dotted minim and its duration.	*Consolidate G–A–B through short pieces and ensemble playing.Introduce **dotted minim = 3 beats**. Compare with minim and semibreve and practise performing dotted-minim rhythms in **3/4**.Begin/revisit Christmas repertoire, focusing on posture, breathing and diction.*	Christmas songs; recorders; rhythm cards; notation cards; Blown Away; Razzamajazz; Red Hot Recorder.	Dotted minim, 3 beats, 3/4, ensemble, melody, accompaniment, posture, breathing, diction

Year 4 • Unit Context, Progression & Inclusion

How can we develop our musical skills to become confident singers, recorder players and performers?

PRIOR KNOWLEDGE - SPECIFIC RETRIEVAL

- Retrieve Autumn 1 Year 4: perform recorder melodies with increasing fluency, clear articulation and accurate notation.
- Recall combining voice, recorder and percussion while maintaining independent parts and responding to ensemble cues.
- Revisit Tchaikovsky's ballet learning: Year 1 Nutcracker and Year 2 Swan Lake - music and movement can tell a story; now listen for metre, texture and orchestration.

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Autumn 2

Unit: How can we develop our musical skills to become confident singers, recorder players and performers?

Playing / Composing Singing	Read and perform G–A–B melodies accurately.• Copy short melodic phrases.• Perform with slur and appropriate articulation.	Continue Christmas singing and refine difficult sections.Recorder: practise G–A–B patterns using different rhythms and time signatures.Introduce the slur and C and explore playing two or more notes smoothly as one phrase. Compare slurred and tongued playing.	Christmas repertoire; recorders; notation cards; articulation cards; Blown Away; Razzamajazz; Red Hot Recorder.	Slur, smooth, legato, tongued, articulation, improvise, phrase, response
Playing / Composing Improvising	• Improvise short melodic phrases using a limited pitch range.• Develop question-and-answer phrases.• Capture musical ideas using notation or technology.• Read and perform dotted-minim rhythms.	Play and revisit C - Create question-and-answer phrases.Use dotted minims, quavers, crotchets, minims and rests in short compositions.Begin a class composition using technology. Children create, record, listen and refine ideas.	Tablets/computers; microphones; recording equipment; recorders; stave paper; rhythm cards; notation software.	Improvisation, question, answer, phrase, pentatonic, dotted minim, rest, record, edit, refine
Playing / Composing Performing	• Record and refine creative ideas.• Perform with accuracy, control and expression.• Rehearse and improve an ensemble performance.• Use dynamics and articulation when performing.	Complete and record class composition. Listen back, evaluate and refine.Rehearse Christmas/assembly songs and recorder pieces. Introduce F. Apply crescendo, diminuendo and slur to performance. Practise entries, endings, dynamics, diction, posture, projection and responding to a conductor.	Recording technology; microphones; composition templates; recorders; Christmas songs; backing tracks.	Compose, edit, refine, rehearse, crescendo, diminuendo, slur, conductor, cue, expression
Listening / History Musicianship	• Explain how ballet music tells a story.• Identify instruments, tempo, dynamics, timbre and texture.• Develop understanding of Tchaikovsky and music history.• Recognise 3/4 in a waltz.	Introduce Tchaikovsky and The Nutcracker. Explore how music and dance tell a story.Listen to Waltz of the Flowers and Russian Dance/Trepak. Identify instruments and musical effects.Explore the 3/4 waltz pulse through movement and body percussion. Compare it with music in 2/4 and 4/4.	Nutcracker resources; recordings; video; composer timeline; instrument images; percussion.	Tchaikovsky, composer, Romantic, ballet, orchestra, waltz, 3/4, tempo, timbre, texture, motif
Listening Composing Musicianship	• Recognise and describe ternary form (ABA).• Identify repetition and contrast.• Organise musical ideas into contrasting sections.• Use dynamics, articulation and rhythm to create effects.	Explore ABA/ternary form through The Nutcracker - dance of sugar plum fairy and then Scott Joplins - Entertainer played on recorders Identify A and B through movement and listening .Explore how Tchaikovsky uses timbre, dynamics, tempo and melody to create mood and character.Create a short A–B–A composition using recorder, percussion, body percussion or technology. Include contrasting dynamics and/or articulation.	Nutcracker recordings; ; ABA cards; percussion; recorders; notation paper; technology.	Ternary, ABA, repetition, contrast, mood, character, timbre, dynamics, articulation, structure
Performance Listening Evaluation	• Perform confidently as a soloist and ensemble member.• Combine singing, recorder playing and composition.• Evaluate performance using musical vocabulary.• Demonstrate accurate pitch, rhythm, notation and expression.	Final performance/celebration. Perform selected Christmas/assembly repertoire, recorder pieces and class composition/improvisations.Compare ABBA and Tchaikovsky – style, period, instrumentation, structure and purpose.Evaluate progress and identify strengths and next steps.	Performance space; recorders; repertoire; ABBA recordings; Nutcracker recordings; composition recordings; evaluation sheets.	Performance, ensemble, evaluate, reflect, style, genre, period, structure, timbre, rhythm, pitch, dynamics

Year 4 • Unit Context, Progression & Inclusion

How can composers combine sounds, layers and musical ideas to create powerful music?

PRIOR KNOWLEDGE - SPECIFIC RETRIEVAL

- Retrieve Autumn recorder/composition work: use repetition, contrast, dynamics and articulation to shape a musical idea.
- Recall orchestral families from Year 3 and how composers such as Saint-Saens/Vivaldi used timbre and texture to create effects.
- Practical retrieval: layer pulse, ostinato and melody and describe how the texture changes.

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Spring 1

Unit: How can composers combine sounds, layers and musical ideas to create powerful music?

Listening / Musicianship / Recorder Revision	• Listen attentively and describe music using musical vocabulary.• Identify orchestral families and the role of the conductor.• Revise correct recorder posture, hand position, breathing and sound production.	Introduce Hans Zimmer and *Earth*. Watch the BBC Ten Pieces resource and discuss film music. Listen several times and respond through artwork. Introduce orchestral families and conductor. **Short recorder revision:** revisit known notes, correct posture, breathing, tonguing and care of instruments. Play familiar notes and simple patterns by ear.	BBC Ten Pieces *Earth*; art materials; orchestral family images; recorders; fingering charts.	Composer, film score, orchestra, conductor, strings, woodwind, brass, percussion, posture, breathing, tonguing
Listening / Composing / Recorder Revision	• Explore how sounds can be combined expressively.• Create repeated patterns and maintain a steady pulse.• Revise known recorder notes and play simple patterns accurately.	Explore the **shimmer** at the beginning of *Earth*. Create soft continuous sounds using body percussion and instruments. Experiment with staggered entries and layers. Introduce **pianissimo**. Short recorder session: revise familiar notes and simple rhythmic patterns. Add recorder sounds to the shimmer where appropriate.	*Earth*; unpitched percussion; pitched instruments; recorders.	Shimmer, layer, texture, pianissimo, pulse, ensemble, ostinato
Composing Singing / Playing	• Create and perform short melodic phrases using a limited range of pitches.• Copy short melodic phrases by ear.• Revise and apply known recorder notes within an ensemble.	Explore a small group of pitches from the *Earth* stimulus. Sing and play short melodic fragments. Model question-and-answer phrases. Children create a 3–4 note melody using **known recorder notes**. Combine two melodies over the shimmer.	Recorders; pitched percussion; notation cards; *Earth*.	Melody, pitch, phrase, fragment, question, answer, ostinato, texture
Playing Musicianship	• Read and perform simple staff notation accurately.• Consolidate known recorder notes with increasing fluency.• Perform crotchets, minims, quavers and rests accurately.	Dedicated recorder revision. Revisit **B, A and G** and any other notes already learned. Locate notes on the stave and practise moving between them. Revise crotchets, minims, quavers and rests. Read and play short melodies in **2/4 and 4/4**. Support pupils who need to consolidate note recognition before moving on.	Recorders; fingering charts; staff notation; Razzamajazz; Red Hot Recorder; Blown Away.	Stave, treble clef, crotchet, minim, quaver, rest, 2/4, 4/4, pulse, fluency
Listening / Musicianship / Composing	• Identify changes in dynamics, timbre and texture.• Explain how musical features create intended effects.• Apply recorder skills within a layered ensemble.	*Return to Earth. Listen for changes in texture and dynamics. Introduce **crescendo and diminuendo**. Groups create an Earth soundscape beginning quietly and gradually adding layers. **Recorder revision:** play familiar notes as part of a repeated pattern or sustained accompaniment.*	*Earth*; percussion; recorders; pitched instruments; dynamic cards; recording equipment.	Crescendo, diminuendo, dynamics, texture, timbre, contrast, layer, soundscape
Playing / Musicianship	• Perform familiar recorder melodies accurately from staff notation.• Maintain an independent part within an ensemble.• Recognise and perform music in 3/4 as well as 2/4 and 4/4.	*Revise known recorder notes through short melodies and Razzamajazz pieces. Focus on accuracy, fluency and ensemble playing. Revisit **3/4** and compare it with 2/4 and 4/4. Children identify the time signature before playing and maintain the pulse while others perform different parts.*	Recorders; Razzamajazz; Red Hot Recorder; notation cards; rhythm cards.	Metre, 3/4, 2/4, 4/4, time signature, bar, beat, ensemble, pulse

Year 4 • Unit Context, Progression & Inclusion

How can composers combine sounds, layers and musical ideas to create powerful music?

PRIOR KNOWLEDGE - SPECIFIC RETRIEVAL

- Retrieve Spring 1: identify and create layers - pulse, ostinato, melody/accompaniment - and describe changes in texture.
- Recall using recorder articulation (legato/staccato), dynamics and repeated motifs to alter musical character.
- Reperform a short layered pattern before developing more independent composition and ensemble control.

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Spring 2

Unit: How can composers combine sounds, layers and musical ideas to create powerful music?

Playing / Composing	• Improvise using a limited range of familiar pitches.• Use legato/slur and staccato to change musical character.• Create and combine repeated melodic and rhythmic patterns.	*Use familiar recorder notes for short improvisations. Model question-and-answer phrases. Explore **legato/slurred** and **staccato/detached** playing. Children improvise short phrases and perform them over a repeated accompaniment. Revisit accurate recorder technique throughout.*	Recorders; percussion; pitched instruments; recording technology; notation cards.	Improvise, legato, slur, staccato, detached, phrase, repetition, articulation
Playing / Musicianship	• Consolidate accurate playing and reading of familiar recorder notes.• Perform dotted-minim rhythms accurately.• Apply known notes within 3/4 time.	*Revise all currently secure recorder notes. Practise moving between notes that children find difficult. Introduce/revise **dotted minim = 3 beats** and practise in 3/4. Children read and perform short exercises containing dotted minims, crotchets, quavers and rests. **Optional:** introduce **E** to pupils ready for the next challenge.*	Recorders; fingering charts; notation cards; Razzamajazz; Red Hot Recorder.	Dotted minim, 3 beats, 3/4, notation, rhythm, pitch, fingering, E
Playing / Musicianship / Composing	• Consolidate recorder notes and perform with increasing fluency.• Read and perform short melodies from staff notation.• Create a short melodic idea using known pitches.	*Continue recorder revision using **B–A–G and any additional secure notes**. Practise reading short melodies containing familiar rhythms. Children create and notate a 4–8 beat melody using notes they know. **Optional extension:** introduce **D** to pupils who are secure with existing notes and ready to extend their range.*	Recorders; notation paper; stave cards; Razzamajazz; Red Hot Recorder; Blown Away.	Melody, pitch, notation, phrase, compose, D, range, accuracy
Composing / Performance	• Capture and record creative ideas using notation or technology.• Combine layers to create contrasting textures.• Rehearse and refine an ensemble performance using recorder skills.	*Develop the class **Earth composition**. Combine shimmer, repeated patterns, recorder melodies, percussion and vocal ideas. Use **crescendo, diminuendo, legato and staccato**. Children use their **secure recorder notes** rather than being expected to use every note learned. Introduce a conductor to control entries and dynamics. Record and refine the composition.*	Tablets/computers; microphones; recorders; percussion; pitched instruments; notation.	Compose, record, layer, texture, refine, conductor, cue, dynamics, articulation
Listening / Comparing /	• Compare music from different styles and genres.• Identify timbre, texture, dynamics, tempo and structure.• Apply recorder skills within an ensemble performance.	*Compare Earth with **Pirates of the Caribbean, Gladiator and The Lion King**. Discuss how composers create character, setting and emotion. Identify orchestral families and instrumental timbres. Short recorder revision using ensemble pieces, focusing on listening and maintaining an independent part.*	Film score recordings; listening grids; orchestral family cards; recorders; ensemble pieces.	Genre, style, timbre, texture, tempo, dynamics, atmosphere, mood, accompaniment
Listening / Composing / Musicianship	• Recognise repetition and contrast in musical structures.• Organise musical ideas into a simple ABA structure.• Combine instrumental, vocal and environmental sounds expressively.	*Revisit Earth and identify repetition, contrast and changes in texture. Introduce **ternary/ABA form** using a clear example such as Bach/Petzold's Minuet and Trio. Children identify A–B–A through listening and movement. Groups create their own ABA composition using **secure recorder notes**, percussion, voice or technology.*	*Earth*; *Minuet and Trio*; recorders; percussion; technology; ABA cards.	Ternary, ABA, repetition, contrast, section, structure, motif, texture
Performance / Evaluation /	• Perform confidently as part of an ensemble.• Combine singing, playing and composition.• Evaluate and improve performance using musical vocabulary.• Demonstrate increasing fluency and independence on recorder.	*Final recorder consolidation: children select pieces appropriate to their level and practise accuracy, fluency and expression. Rehearse and perform the completed **Earth-inspired composition**. Include shimmer, recorder melodies, percussion, vocal elements and dynamic changes. Children conduct sections. Record the final performance and evaluate.*	Recorders; percussion; technology; class composition; *Earth* recording; performance space.	Perform, ensemble, evaluate, refine, expression, fluency, dynamics, texture, timbre

Year 4 • Unit Context, Progression & Inclusion

How can we use sounds, technology and musical ideas to create our own futuristic music?

PRIOR KNOWLEDGE - SPECIFIC RETRIEVAL

- Retrieve Spring units: combine layers, motifs, repetition and contrast; manipulate timbre, dynamics and texture deliberately.
- Recall earlier electronic/recorded sound experiences and that technology can capture, alter, repeat and organise sound.
- Compare an acoustic classroom timbre with an electronically changed timbre before composing futuristic music.

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Summer 1

Unit: How can we use sounds, technology and musical ideas to create our own futuristic music?

Listening	To listen to and describe contrasting musical ideas, identifying melody, bass line, timbre and texture. To develop an understanding of Delia Derbyshire and the history of electronic music.	Introduce Delia Derbyshire, Ron Grainer and the BBC Radiophonic Workshop. Listen to the *Doctor Who* theme and discuss first impressions. Identify the **pounding bass line** and **swooping melody**. Explore how the music creates a futuristic/sci-fi effect. Sing the melody using an *"oo"* sound. Children create a graphic representation of the bass line and melody and explain their choices.	BBC Ten Pieces *Doctor Who* resource; recording; paper; drawing materials; keyboard/piano.	composer, electronic music, melody, bass line, rhythm, pulse, timbre, texture, graphic score, futuristic
Playing	To perform repeated rhythmic and melodic patterns accurately, maintaining a steady pulse and an independent part within an ensemble.	Revisit the theme and learn the **pounding bass rhythm** through body percussion before transferring it to untuned percussion. Explore different instruments and found sounds that could represent the bass line. Teach the melody by ear and sing using *"oo"*. Combine melody and bass line. Introduce **ostinato**. Groups create and perform their own version using classroom instruments or found objects.	Untuned percussion; classroom objects; keyboards/xylophones; recording.	ostinato, bass line, melody, ensemble, rhythm, pulse, pitch, accompaniment, texture
Composing	To select, organise and record sounds to create contrasting musical effects. To explore timbre, pitch and duration when creating music.	Revisit Derbyshire's use of **found sounds**. Listen to examples and discuss how everyday sounds can become music. Explore short, long, high and low sounds. Demonstrate recording using tablets/computers. In pairs, children find and record three contrasting sounds. They select, name and save their recordings.	Tablets/computers; microphones; classroom objects; recording software.	found sound, record, timbre, duration, manipulate, contrast, short, long, high, low
Composing	*To manipulate and transform recorded sounds to create contrasting musical ideas and effects.*	Revisit the recorded sounds. Demonstrate trimming, changing pitch, changing speed and applying effects. Discuss how Derbyshire manipulated sounds before modern computers. Children work in pairs/groups to experiment with their recordings and create contrasting versions. Save and share edited sounds.	Computers/tablets; Audacity or equivalent music software; recorded sounds; headphones.	manipulate, edit, pitch, speed, effect, timbre, loop, layer, technology
Composing / Musicianship	*To create repeated patterns and combine layers of sound to develop melody, rhythm and texture.*	Demonstrate how to **loop** a sound to create an ostinato. Explore how changing pitch can create a melodic idea. Add electronic sounds where appropriate. Children create a short electronic composition using their manipulated sounds. Challenge groups to include an **ostinato, melodic idea and contrasting sounds**.	Computers/tablets; music-editing software; headphones; speakers.	loop, ostinato, melody, layer, texture, pitch, rhythm, electronic, contrast
Composing / Performance	*To organise and structure musical ideas into a coherent composition and rehearse it as an ensemble.*	Discuss how music can have a clear **beginning, middle and ending**. Explore structures such as **A–B–A** or introduction–main idea–ending. Groups organise and order their sounds into a finished TV theme. Rehearse, listen back and refine their work. Give each composition an imaginary TV programme title and description.	Computers; speakers; headphones; composition planning sheets.	structure, section, introduction, ending, texture, repetition, contrast, A–B–A, refine
Performance / Listening	*To perform a composed piece confidently as an ensemble and evaluate how effectively musical elements create an intended effect.*	Revisit the original *Doctor Who* theme and discuss how the children's compositions have been influenced by Derbyshire. Final rehearsal with attention to clear starts and endings, ensemble, dynamics and expression. Groups introduce and perform their imaginary TV theme. Audience listens for **ostinato, melody, timbre, texture, repetition and contrast**. Children evaluate their own and others' performances using musical vocabulary.	Finished compositions; computers/tablets; speakers; performance space; evaluation sheets.	perform, ensemble, dynamics, expression, texture, timbre, ostinato, melody, evaluate, audience

Year 4 • Unit Context, Progression & Inclusion

How can two composers use the Habanera style to create different musical characters?

PRIOR KNOWLEDGE - SPECIFIC RETRIEVAL

- Retrieve Year 4 work on pulse, ostinato, articulation and layered texture; identify how repeated rhythmic ideas create style.
- Recall comparing contrasting musical styles and explaining choices using tempo, dynamics, timbre and structure.
- Revisit dance-linked music from Tchaikovsky ballet units, then compare how Habanera rhythm creates a different dance character.

WHY THIS? WHY NOW?

- It builds independence so pupils can maintain parts, read notation and make increasingly intentional musical choices. 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

- Provide fingering/notation prompts and mark key notes or bar lines visually.
- Offer simplified parts that preserve the musical purpose of the task.
- Slow backing tracks or rehearse without accompaniment before returning to full tempo.
- Use sentence stems for listening/evaluation and vocabulary mats.
- Give clear roles in group composition so participation is structured and predictable.

Inclusive principle: adapt access, representation, rehearsal time and performance role while keeping the core musical intention ambitious.

Summer 2

Unit: How can two composers use the Habanera style to create different musical characters?

Listening	To listen to and describe Chabrier's *Habanera*, identifying pulse, rhythm, tempo, dynamics and mood.	Introduce **Emmanuel Chabrier** and explain that *Habanera* was originally composed for piano in 1885 and later orchestrated. Explain the idea of a **habanera** as a style of dance/music associated with Havana and characterised by its distinctive rhythm and accented off-beats. Listen to the piece and ask children to identify the recurring rhythm. Move to the pulse and create simple movements to reflect the music. Introduce the festival medley separately and begin learning the songs.	Recording of Chabrier's *Habanera;* piano/orchestral version; percussion; festival medley and backing tracks. Use sing up material	Chabrier, composer, Habanera, pulse, rhythm, beat, metre, tempo, dynamics, mood, off-beat
Musicians hip / Playing	To perform the Habanera rhythm accurately while maintaining a steady pulse.	Revisit the listening. Learn the **Habanera rhythm** through speaking, clapping and body percussion. Count the music together and identify where the accents fall. Transfer the rhythm to claves, maracas, drums and other percussion. Explore layering the rhythm over a steady pulse. Develop a simple class movement sequence. Continue learning the festival medley, focusing on accurate pitch, diction and memory.	Claves; maracas; drums; other percussion; recording; festival resources.	Habanera rhythm, pulse, metre, accent, syncopation, ostinato, accompaniment, count, ensemble
Listening / Musicians hip	To listen to and compare Chabrier's *Habanera* with the Habanera from Bizet's *Carmen*, identifying similarities and differences in rhythm, melody, tempo, dynamics, timbre and mood. To understand how the Habanera style can be used in different musical contexts.	Begin by revisiting the **Habanera rhythm** learnt from Chabrier. Listen to the famous **Habanera from Bizet's opera *Carmen*** and ask children what they recognise. Explain that **Bizet's Habanera is a song from an opera**, sung by the character Carmen, whereas Chabrier's *Habanera* is an instrumental piece. Discuss what an **opera** is and how music, singing and drama work together to tell a story. Listen to short sections of both pieces and create a comparison chart. Identify the recurring Habanera rhythm and discuss similarities and differences in **melody, instrumentation, voice, tempo, dynamics and mood**. Children perform the Habanera rhythm while listening and create a short movement to represent Carmen's character. Finish by discussing: **How can two composers use the same musical style in different ways?**	Chabrier's *Habanera;* Bizet's *Carmen – Habanera;* speakers; percussion; comparison worksheet.	Bizet, Carmen, opera, aria, Habanera, composer, melody, rhythm, pulse, tempo, dynamics, timbre, texture, character, mood, compare, contrast
Listening / Musicians hip / Performance	To identify and describe how rhythm, dynamics, tempo, timbre and texture contribute to the character of the music.	Listen again to *Habanera*, focusing on **instrumental timbres** and changes in texture. Ask children to identify which instruments they hear and how different sounds contribute to the character of the piece. Compare the piano and orchestral versions where available. Develop the Habanera movement and percussion accompaniment. Continue rehearsing the festival medley, adding **dynamics, expression and confident singing from memory**.	Piano/orchestral recordings; instrument images; percussion; festival backing track.	timbre, texture, dynamics, expression, contrast, instrument, orchestra, melody, accompaniment
Playing / Composing	To create and perform a short rhythmic accompaniment inspired by the Habanera, using repetition, accent and contrasting sounds.	Revisit the Habanera rhythm. Explore how it can be repeated as an **ostinato** and combined with other rhythms. In groups, children create a short rhythmic pattern inspired by the piece. Experiment with different instruments, dynamics and accents. Combine the groups' patterns to create a class rhythmic performance. Rehearse the festival medley in full, concentrating on transitions, entrances, endings, posture and projection.	Untuned percussion; body percussion; recording; festival resources; performance space.	compose, ostinato, repetition, rhythm, accent, layer, texture, contrast, dynamics, ensemble
Performance / Listening / Singing	To perform confidently as an ensemble, maintaining pulse, rhythm and expression. To evaluate musical performances using appropriate vocabulary.	Final listening to Chabrier's *Habanera*. Perform the class Habanera rhythm, movement and percussion accompaniment. Discuss how rhythm and instrumentation create the character of the piece. **Festival performance rehearsal:** perform the complete medley as it will appear at the festival. Focus on pitch, diction, breathing, dynamics, expression, posture, projection and stage presence. Perform to an audience/class and evaluate what went well and what could be improved.	Chabrier recording; percussion; festival medley/backing tracks; performance space; evaluation sheets.	performance, ensemble, projection, posture, expression, dynamics, pulse, rhythm, evaluate, refine, audience