

Year 6



Year 6 - Perform, compose and evaluate

Thread	Singing	Playing	Composing
Learning Objectives	• Sing confidently and accurately across an appropriate vocal range • Maintain an independent part in multi-part singing • Sing with controlled breath, tone, diction and phrasing • Perform with expressive interpretation • Sing in contrasting styles and genres • Make independent choices about dynamics, articulation and expression • Perform confidently as a soloist and ensemble member	• Demonstrate increasingly secure instrumental technique • Perform complex rhythmic and melodic parts accurately • Read standard notation confidently • Maintain an independent part within complex ensemble textures • Use chords and harmonic patterns appropriately • Control articulation, dynamics, tempo and expression • Improvise and respond musically • Make independent interpretative choices	• Compose coherent pieces with a clear musical identity • Develop motifs and themes • Use melody, rhythm, harmony, texture and timbre purposefully • Experiment with form and structure • Compose in contrasting styles and genres • Use technology and notation to develop and communicate ideas • Refine compositions through rehearsal, performance and evaluation • Explain and justify compositional choices
Musical elements and vocabulary	Pitch, rhythm, harmony, dynamics, tempo, phrasing, articulation, expression	Pitch, rhythm, metre, harmony, texture, timbre, dynamics, tempo, articulation	Pitch, rhythm, harmony, texture, timbre, dynamics, tempo, form, structure
Thread	Listening	Musicianship	Performing
Learning Objectives	• Analyse and discuss how musical elements work together • Identify and compare musical structures and forms • Recognise and discuss harmonic and textural features • Identify instruments, voices and ensembles • Compare music across cultures, traditions, genres and historical periods • Explain how composers and performers communicate meaning • Use appropriate specialist musical vocabulary • Form and justify personal responses to music	• Read and perform increasingly complex notation • Perform rhythms accurately in a range of metres • Read melodies fluently • Recognise and reproduce increasingly complex melodic and rhythmic patterns by ear • Recognise intervals and simple harmonic progressions • Develop rhythmic and melodic dictation • Use notation independently to record musical ideas • Apply musical vocabulary accurately • Develop strong internal pulse and aural awareness	• Perform confidently and accurately as a soloist and ensemble member • Maintain an independent part within multi-layered music • Perform with stylistic awareness and expression • Demonstrate control of dynamics, tempo, articulation and phrasing • Make informed interpretative choices • Rehearse independently and respond to feedback • Perform a range of repertoire for different audiences • Evaluate and improve their own performance • Demonstrate musical leadership where appropriate
Musical elements and vocabulary	Pitch, rhythm, harmony, texture, timbre, dynamics, tempo, form, structure, articulation	Notation, pulse, metre, rhythm, pitch, intervals, harmony, dynamics, tempo, structure	Pitch, rhythm, harmony, texture, dynamics, tempo, articulation, phrasing, expression
Key Vocabulary	motif, theme, phrase, cadence, major, minor, chord, ostinato, ensemble, interpretation		

YEAR 6 — MUSIC CAREERS – APPLY– How can I use my musical skills, interests and wider employability skills in the future?

I can explain how my musical knowledge, skills and personal qualities could be used in future education, training and careers.

SINGING

Identify different professional pathways involving singing. Reflect on personal strengths in **pitch, expression, communication, confidence and ensemble work.**

PLAYING

Identify pathways involving instrumental performance and teaching.

Reflect on **technical ability, practice habits, perseverance and collaboration.**

COMPOSING

Explore creative industries including **film, TV, games, theatre, advertising and digital media.**

Create music in response to a brief, developing creativity and problem-solving.

LISTENING

Analyse the role of **producers, engineers, broadcasters, journalists and curators.**

Explain how listening and communication skills support these roles.

MUSIC TECHNOLOGY AND PRODUCTION

Create/record/edit a piece of music using technology. Identify careers within **recording, production, broadcasting, games, film and digital media.**

PERFORMANCE

Take responsibility for preparing and delivering a performance.

Develop **leadership, organisation, teamwork, communication, resilience and reflection.**

YEAR 6 — MUSIC KNOWLEDGE

Substantive knowledge • Disciplinary knowledge and skills

SINGING

Substantive: Know how advanced vocal technique supports **pitch, blend, breathing, phrasing and expression**. Know repertoire representing diverse cultures, genres and traditions.

Disciplinary: Sing confidently and accurately. Sing harmony/counter-melody. Control dynamics, articulation and phrasing. Perform expressively and independently.

LISTENING

Substantive: Know a broad and diverse musical repertoire and its historical, cultural and social contexts. Know how composers and performers use musical elements expressively.

Disciplinary: Listen critically and analytically. Identify and explain musical devices. Compare interpretations. Discuss context and intention. Justify musical opinions with evidence. Recall and reproduce increasingly complex sounds.

PLAYING

Substantive: Consolidate knowledge of notation, melody, harmony, rhythm, texture, timbre and structure. Know how instrumental parts interact within an ensemble.

Disciplinary: Perform increasingly demanding repertoire. Read notation fluently. Maintain an independent part. Adapt performance to others. Demonstrate technical control and musical expression.

MUSICIANSHIP

Substantive: Consolidate knowledge of pulse, rhythm, metre, pitch, notation, tonality, harmony, dynamics, tempo, timbre, texture and structure. Understand how these elements interact.

Disciplinary: Read and interpret notation. Demonstrate strong aural memory. Recognise and reproduce complex rhythms and melodies. Apply musical theory independently across singing, playing and composing.

COMPOSING

Substantive: Know that composers manipulate musical elements to communicate an intention. Know a broad range of structures and compositional techniques.

Disciplinary: Compose coherent, developed pieces. Develop and transform motifs. Manipulate texture, harmony, rhythm and structure. Compose for different purposes. Use notation and/or technology to record ideas. Evaluate and refine independently.

PERFORMANCE

Substantive: Know the characteristics of a mature musical performance: **accuracy, fluency, control, expression, interpretation, ensemble awareness and communication**.

Disciplinary: Perform confidently and expressively. Rehearse independently. Sustain an individual part. Make informed interpretative choices. Perform to an audience and evaluate the outcome. Demonstrate readiness for secondary music.

Year 6 • Unit Context, Progression & Inclusion

How can composers use musical elements to create characters, moods and stories? This unit will take longer than the 7 steps and children will also learn and internalise songs of greater complexity for final christmas performance in church.

PRIOR KNOWLEDGE - SPECIFIC RETRIEVAL

- Retrieve Year 5: sustain independent ensemble parts; manipulate motif, texture, dynamics and articulation to create atmosphere.
- Recall story/character music across the curriculum - Mozart/musical theatre, Saint-Saens, Holst and ballet - and compare composers' methods.
- Revisit Tchaikovsky specifically: Year 1 Nutcracker, Year 2 Swan Lake and Year 4 Nutcracker (3/4 waltz, ballet, orchestral colour) before deeper analysis.

WHY THIS? WHY NOW?

- It brings prior learning together so pupils can perform, compose and evaluate with increasing independence before KS3. 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

- Offer accessible ensemble roles without lowering the musical intention.
- Provide annotated scores, rehearsal markers and advance access to lyrics/notation.
- Use metronome/backing-track tempo reduction before performance tempo.
- Allow composition to be communicated through notation, graphic score, recording or demonstration.
- Structure peer evaluation with specific prompts rather than open-ended critique.



Autumn



Unit: How can composers use musical elements to create characters, moods and stories? This unit will take longer than the 7 steps and children will also learn and internalise songs of greater complexity for final christmas performance in church.

Listening, Musicianship, Playing	Identify tempo, dynamics, timbre, texture and instrumentation. Explain how music can create mood and represent action. Use musical vocabulary	Introduce Edvard Grieg and <i>Peer Gynt</i> . Listen to <i>In the Hall of the Mountain King</i> . Discuss: How does the music suggest a chase? What changes? Which instruments can you hear? Explore pizzicato strings and their effect. Revise orchestral families. Pupils draw/move to show the changing mood and tempo. Identify instruments and musical changes during a second listening.	BBC Ten Pieces – Grieg: In the Hall of the Mountain King; speakers/projector; orchestral family cards Tuned percussion/xylophones; untuned percussion; notation cards; Grieg recording	pulse, rhythm, metre, tempo, accelerando, dynamics, crescendo, diminuendo, pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, pitch, melody, ostinato, motif, repetition, contrast, texture, timbre, structure, phrase, articulation, expression, notation, stave, crotchet, quaver, semiquaver, minim, semibreve, pentatonic, coda
Listening, Musicianship, Playing	Maintain a steady pulse; perform an independent rhythmic part; recognise and perform crotchets, quavers and semiquavers; recognise changes of tempo.	Revisit the opening. Teach a body-percussion accompaniment. Layer different rhythmic parts. Explore accelerando and crescendo . Groups perform separate body-percussion patterns, maintaining independence.	Peer Gynt Suite No. 1: The Death of Åse, Anitra's Dance, Morning Mood; listening sheets; paper	orchestra, strings, woodwind, brass, percussion, violin, cello, double bass, flute, oboe, clarinet, bassoon, horn, timpani, pizzicato
Listening, Musicianship, Playing	Create repeated and contrasting musical ideas. Read and perform a 4-bar phrase. Maintain an independent part.	Revisit Grieg's repeated themes. Explain repetition, contrast, ostinato, accelerando and crescendo . Divide class into two groups. Group 1 creates a steady "footstep" accompaniment; Group 2 creates a repeated melody using selected xylophone notes. Groups alternate without stopping.	Xylophones and Glockenspiels	
Composing playing performing	Create music with sections, repetition and contrast. Recognise how a coda brings music to an ending. Refine musical ideas for intended effect.	Listen to the final section of Grieg. Identify the coda and discuss how the music becomes faster, louder and more dramatic. Create a simple class body-percussion coda. Groups adapt their previous pieces and compose their own ending using contrasting sounds.		
Listening, Singing, Musicianship	Compare contrasting pieces. Identify how tempo, dynamics, pitch, timbre and texture communicate character and mood. Give musical reasons for opinions.	Listen to The Death of Åse, Anitra's Dance and Morning Mood . Discuss the character/mood represented by each piece. Pupils create visual responses/"mood maps" while listening and justify their choices using musical vocabulary.		
Composing, Playing, Musicianship	Compose and notate a short piece using up to five notes. Use rhythm, pitch, tempo and dynamics to represent a character or image. Use repetition and contrast.	Model how musical ideas can represent Åse, Anitra, Peer Gynt or Sunrise . Revise pentatonic scales and simple notation Groups compose a 4-8 bar character theme using up to five notes. Add dynamics and tempo instructions. Rehearse and refine.		
Singing, Playing, Performing, Composing, Listening	Maintain an independent part. Rehearse and refine as an ensemble. Perform with expression and awareness of audience. Evaluate and improve work.	Revisit the story and order of events. Warm up voice/body percussion. Rehearse transitions between sections. Add narration and optional sung elements. Groups perform their character pieces in sequence, creating a complete musical story of Peer Gynt . Refine balance, timing, dynamics and transitions.		compose, improvise, rehearse, refine, ensemble, accompaniment, independent part, balance, accuracy, fluency, control, expression, audience,

Year 6 • Unit Context, Progression & Inclusion

How have ordinary people used their voices to stand up for what is right? ?

PRIOR KNOWLEDGE - SPECIFIC RETRIEVAL

- Retrieve Year 5 community/identity music: lyrics, rhythm and style can communicate belonging, experience and social messages.
- Recall reggae and Hip Hop contexts and how music can give voice to communities; distinguish musical evidence from historical context.
- Rehearse expressive unison/part singing with accurate pitch, phrasing and ensemble balance.

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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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Unit: How have ordinary people used their voices to stand up for what is right? ?				
Listening, Singing	Understand historical/social context. Compare versions. Sing melody with accurate pitch and phrasing.	Introduce Civil Rights Movement. Listen to two versions. Discuss purpose of freedom songs. Learn chorus by ear using call-and-response. Focus on clear diction and phrasing.	SNCC Freedom Singers; Joan Baez; images; lyrics	freedom song, Civil Rights Movement, call and response, protest, context
Singing, Musicianship	Sing with control, expression and accurate pitching. Begin simple harmony awareness.	Rehearse chorus focusing on tone, phrasing and expression . Explore how meaning changes with dynamics and style. Introduce simple harmony line (drone or second part).	Backing track; vocal parts	pitch, phrasing, expression, harmony, unison, dynamics
Singing, Composing	Create new verses that fit structure and melody. Maintain rhythmic accuracy in lyrics.	Explore original verses. Identify syllable patterns. Write new verse about justice, equality or courage. Perform in time with backing.	Lyric sheets; examples	verse, syllable, rhyme, adaptation, message
Improvising, Singing, Playing	Improvise call-and-response phrases. Identify chord changes. Play chords accurately.	Vocal improvisation over backing track. Echo and extend phrases. Introduce chord changes and simple accompaniment.	Keyboard/guitar; backing track	improvisation, chord, call and response, accompaniment
Singing, Musicianship	Sing in two- and three-part harmony. Maintain independent part.	Teach Melody 2 and harmony line. Practise parts separately then combine. Focus on listening across ensemble.	Vocal scores; piano	harmony, part singing, ensemble, balance

Year 6 • Unit Context, Progression & Inclusion

Unit; How have ordinary people used their voices to stand up for what is right? How does Indian music use raga, rhythm and dance to express mood, culture and celebration? ?

PRIOR KNOWLEDGE - SPECIFIC RETRIEVAL

- Retrieve Spring 1 protest/civil-rights songs: music can carry social meaning through lyrics, melody, harmony, rhythm and performance context.
- Recall earlier world-music learning (Year 2 African music; Year 1 Latin music) and approach Indian classical traditions through specific musical features.
- Retrieve ostinato, drone, melody, improvisation and layered texture before introducing raga and tala.

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Spring 2



Unit; How have ordinary people used their voices to stand up for what is right? How does Indian music use raga, rhythm and dance to express mood, culture and celebration? ?

Playing, Composing	Create rhythmic backing. Maintain pulse and ensemble awareness.	Build layered percussion ostinati. Add chordal accompaniment. Combine with singing.	Percussion; keyboards	ostinato, rhythm, pulse, texture
Performing, Musicianship	Organise rehearsal. Refine performance. Respond to feedback.	Groups rehearse independently. Focus on balance, timing, diction and expression. Peer feedback and improvement cycle.	Instruments; checklist	rehearsal, refine, balance, feedback, accuracy
Performing, Singing	Perform with confidence, expression and awareness of audience. Evaluate performance.	Perform full arrangement: new verse, three-part singing, rhythm, improvisation. Audience feedback and reflection on meaning.	Performance space; recording	performance, audience, expression, interpretation
Listening, Singing, Musicianship	Sing the Bhairavi raga from <i>Ame Sau Vala Tara Bal</i> . Learn about Indian instruments. Begin learning the asthayi (chorus) .	Introduce Indian classical music and concept of raga . Listen to Bhairavi raga. Explore mood and pitch patterns. Learn chorus (asthayi) by call-and-response. Identify sitar, tabla, sarangi, bansuri.	Recording of <i>Ame Sau Vala Tara Bal</i> ; images/videos of instruments	raga, Bhairavi, asthayi, chorus, sitar, tabla, bansuri, melody, pitch, drone
Singing, Listening, Musicianship	Sing Verse 1 (antara) and chorus. Understand social and cultural context of Indian music. Identify musical features.	Learn first verse and rehearse chorus. Discuss where and why this music is performed (celebration, storytelling, tradition). Compare Indian musical style to Western music. Focus on ornamentation and vocal style.	Audio track; lyrics; cultural images	antara, ornamentation, culture, tradition, repetition, melody, expression
Singing, Playing, Musicianship, Performing	Sing in three-part harmony. Learn bhangra rhythm (chaal). Perform with unison and ensemble awareness.	Learn Melody 2 and combine with chorus in 3 parts. Introduce bhanga chaal rhythm using bols. Add clapping/dhol-style percussion. Practise group performance with movement.	Dhol/bhangra music; percussion instruments	chaal, bols, rhythm, pulse, harmony, ensemble, unison, dhol
Performing, Composing, Playing, Singing	Move in time with music. Perform bhangra dance steps. Create rhythmic group compositions. Perform full piece.	Learn bhangra steps (bounce, shoulder movement, footwork). Combine singing + dance + rhythm. Groups create short rhythmic compositions using percussion. Final performance combining all elements.	Percussion instruments; music track; space for dance	bhanga, choreography, composition, rhythm pattern, performance, expression

Year 6 • Unit Context, Progression & Inclusion

How can composers tell a story?

PRIOR KNOWLEDGE - SPECIFIC RETRIEVAL

- Retrieve Years 1-5 programme music: composers such as Saint-Saens, Vivaldi and Holst used musical elements to suggest animals, seasons, planets and stories.
- Recall ballet progression: Nutcracker (Y1), Swan Lake (Y2), Nutcracker in greater depth (Y4) - identify story, movement, metre, timbre and orchestration.
- Practise identifying an orchestral family and explaining how its timbre could represent a character or event.

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Summer 2



Unit: How can composers tell a story?

Listening, Musicianship	Listen with attention to detail and recall sounds with increasing aural memory. Appreciate high-quality recorded orchestral music. Recall names of instruments and the orchestral family they belong to. Understand what an opera is.	TEACH: Introduce Benjamin Britten and <i>Peter Grimes</i> . Listen to <i>Storm Interlude</i> . Model listening for instruments, dynamics, mood and changes in texture . Discuss what pupils imagine is happening. Recap the four orchestral families. Listen to <i>The Young Person's Guide to the Orchestra</i> and identify instruments. Explain what an opera is and introduce the story of <i>Peter Grimes</i> . → APPLY: Children complete an instrument/family matching activity. They identify instruments they hear in <i>Storm</i> and create a short written or drawn scene showing what they think is happening during the music.	<i>Storm Interlude</i> recording; BBC Ten Pieces resource; <i>Young Person's Guide to the Orchestra</i> ; instrument/family cards; slides; worksheets.	Benjamin Britten, composer, orchestra, strings, woodwind, brass, percussion, opera, interlude, dynamics, mood, texture, timbre
Listening, Musicianship, Art	Listen with attention to detail. Understand how dynamics and other musical elements create mood. Respond creatively to music.	TEACH: Retrieve Week 1 learning. Re-listen to <i>Storm</i> . Model identifying piano, forte, crescendo and diminuendo . Discuss how the music changes and how this could be represented visually. Look at examples of storm/sea artwork and discuss the relationship between sound and colour. → APPLY: Children listen to selected sections again and create their own storm/sea artwork. They deliberately use colours, lines, shapes and textures to represent what they hear. Children annotate their artwork with musical vocabulary.	Recording; art examples; paper; paint; pencils; collage materials; musical vocabulary cards.	Piano, forte, crescendo, diminuendo, dynamics, mood, atmosphere, texture, contrast, colour, movement
Listening, Playing, Musicianship	Identify how instruments create different effects. Perform rhythmic patterns accurately. Use timbre, rhythm and dynamics to create atmosphere.	TEACH: Listen again to <i>Storm</i> , focusing on timbre . Model how different instruments could represent rain, wind, waves and thunder. Demonstrate a body-percussion storm and introduce a repeated rhythmic pattern/ostinato. → APPLY: In groups, children create a short storm soundscape. They use at least two different timbres, a repeated rhythmic pattern and a dynamic change. Groups perform their soundscape using body percussion and instruments.	Untuned percussion; body percussion; rhythm cards; recording; keyboards/tuned instruments.	Timbre, rhythm, pulse, ostinato, soundscape, ensemble, texture, dynamics, crescendo, diminuendo
Listening, Playing, Musicianship, Performance	Understand and recognise Rondo form. Perform a repeated rhythmic refrain accurately. Perform in an ensemble with increasing control.	TEACH: Introduce Rondo form: A-B-A-C-A . Listen to examples and identify when the A section returns. Teach Refrain A from the original sequence. Model speaking the words rhythmically, then clapping the rhythm and transferring it to percussion. → APPLY: Children follow the progression say → clap → read → play . They practise the refrain individually and in pairs, then transfer it to untuned and tuned instruments where appropriate. Groups perform their part while others listen for the returning A section.	Refrain A notation; slides; percussion; tuned instruments; keyboards; rhythm cards.	Rondo, refrain, section, A section, pulse, rhythm, unison, ensemble, notation, ostinato
Musicianship, Listening, Playing	Understand and use musical names and symbols. Read and interpret simple musical notation. Apply notation to music already performed.	TEACH: Retrieve Refrain A. Display the notation and model identifying stave, bar lines, notes, rests, repeat signs and dynamics . Model following notation while clapping and playing. Revise note values on the stave. → APPLY: Children label the notation for the music they have learnt. They match symbols to meanings and practise clapping rhythms from notation. More confident pupils create their own four-beat rhythm for a partner to perform.	Printed notation; stave worksheets; symbol cards; mini-whiteboards; pencils; instruments.	Stave, treble clef, bar line, note, rest, crotchet, quaver, minim, semibreve, repeat sign, notation, dynamics

Year 6 • Unit Context, Progression & Inclusion

Unit: How have ordinary people used their voices to stand up for what is right? How does Indian music use raga, rhythm and dance to express mood, culture and celebration? ?

PRIOR KNOWLEDGE - SPECIFIC RETRIEVAL

- Retrieve Spring 2 Indian music: raga/melodic material, tala/rhythmic cycle, drone, improvisation and layered texture.
- Recall Year 6 protest-song learning: music reflects culture, identity, belief and community and should be discussed in context.
- Reperform a rhythmic cycle/ostinato and improvise a short phrase before combining ideas in a final performance.

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