

Music

Long-term plan

Mixed-age

This document may be useful to you if your school has mixed-age classes. It organises our units into a two-year rolling cycle which ensures full coverage of the National Curriculum objectives.

This document is regularly updated to reflect changes to our content. This version was created on 20.07.24. Please click [here](#) to see the latest version.



Kapow
Primary™

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Recent changes to our Music curriculum: New curriculum strands

Our music curriculum has always been designed around strands, derived from the National curriculum aims and other government guidance. These strands are essential for mapping out how students progress in different aspects of music. Here are the updated strands for 24/25:

- **Listening and evaluating**
- ***New!* Creating sound**
- ***New!* Notation**
- Improvising and composing
- **Performing - singing and playing**



The introduction of "Creating sound" as a separate strand (previously part of "Performing") aims to clarify progression in this vital component of musical development. According to the ["Striking the Right Note - the Music Subject Report"](#) (Ofsted, 2023), the most effective music teaching in schools involves gradually enhancing pupils' skills in controlling sounds, whether through singing, playing instruments, or using music technology.

"Notation" has also been defined as a standalone strand to improve progression in understanding technical music elements. Our goal is to outline clear steps for students to learn to read music notation. Even though the National Curriculum doesn't include notation learning for Key Stage 1, we think it's advantageous for pupils to start with simplified staff notation early on, such as identifying changes in pitch.

Additionally, we have refined the names of other strands to better reflect their content. "Listening" is now "Listening and Evaluating," and "Composing" has been updated to "Improvising and Composing" to capture the often spontaneous nature of creating music. The 'History of music' strand has now been incorporated into the 'Listening and evaluating' strand instead of being a strand in its own right—this reflects its natural integration where an understanding of the history of music will be developed through listening experiences.

The inter-related dimensions of music are the building blocks of music and as such, are integrated across all of our strands. To show this we have chosen to highlight the progression statements that relate to pitch, duration, dynamics, structure, texture, timbre, rhythm and pulse, rather than showing these elements as a separate progression.

Please note: These new strands will initially be incorporated into Key stage 1 lessons only for 2024/25. They will gradually be added to Lower and Upper key stage 2 for the coming years. This ensures pupils have an opportunity to develop their foundational knowledge and skills in Key stage 1.

Recent changes to our Music curriculum: Updated key stage 1 content

While we have enhanced the structure of our curriculum to better define progression in the new strands of 'Notation' and 'Creating Sound', the fundamental content of our Key stage 1 lessons remains consistent. These units now place greater emphasis on the technical aspects of music, integrating these new strands effectively.

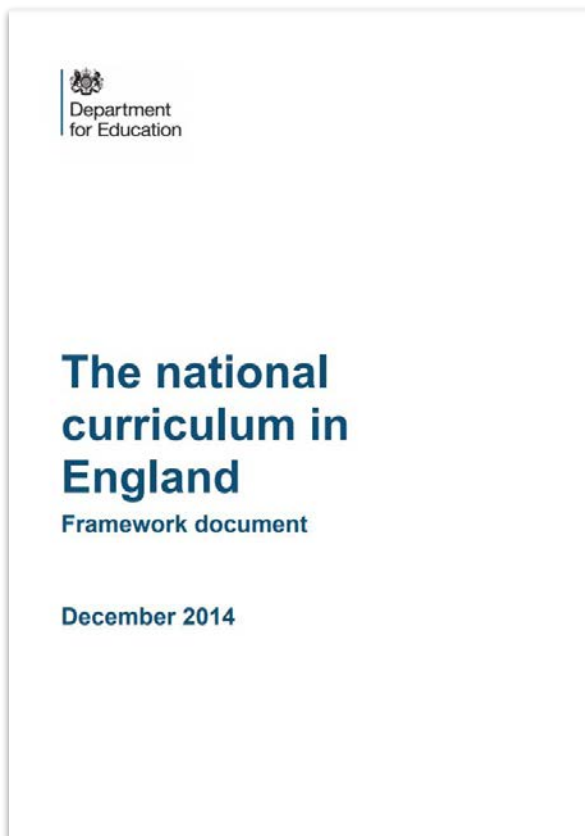
Additionally, we've refined our approach to introducing the inter-related dimensions of music, opting to gradually introduce these concepts and prioritise the development of tacit knowledge over declarative knowledge in the Early Years Foundation Stage and Key stage 1.

In Key stage 1, pupils develop a solid understanding of pulse, rhythm, dynamics, and tempo, and they begin to learn about musical structure. Other inter-related dimensions of music are introduced more fully in Key stage 2. At Key stage 1, pupils are not necessarily expected to name these elements, but they should be able to recognise and discuss them in simpler terms. As we focus more on individual inter-related dimensions, you might also notice that this approach has influenced how the units are named and their sequencing.

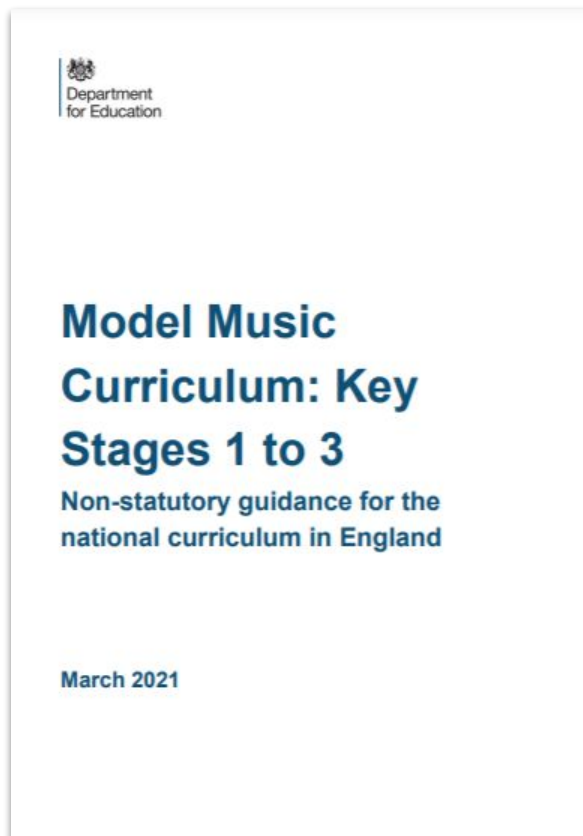
Previous unit titles and sequencing	New unit titles and sequencing
Y1/2 Cycle A Aut 1 Pulse and rhythm (All about me) Aut 2 Tempo (Snail and mouse) Spr 1 Pitch and tempo (Superheroes) Spr 2 Musical me Sum 1 On this island: British songs and sounds Sum 2 Orchestral instruments (Western traditional stories)	Y1/2 Cycle A Aut 1 Keeping the pulse (My favourite things) Aut 2 Tempo (Snail and mouse) Spr 1 Pitch (Superheroes) Spr 2 Instruments (Musical storytelling) Sum 1 Singing (On this island) Sum 2 Pitch (Musical me)
Y1/2 Cycle B Aut 1 Musical vocabulary (Under the sea) Aut 2 Timbre and rhythmic patterns (Fairytale) Spr 1 West African call and response (Animals) Spr 2 Vocal and body sounds (By the sea) Sum 1 Dynamics, timbre, tempo and motifs (Space) Sum 2 Myths and Legends	Y1/2 Cycle B Aut 1 Dynamics (Seaside) Aut 2 Sound patterns (Fairytale) Spr 1 Call and response (Animals) Spr 2 Musical symbols (Under the sea) Sum 1 Contrasting dynamics (Space) Sum 2 Structure (Myths and Legends)

How does Kapow Primary help our school to meet the statutory guidance for Music?

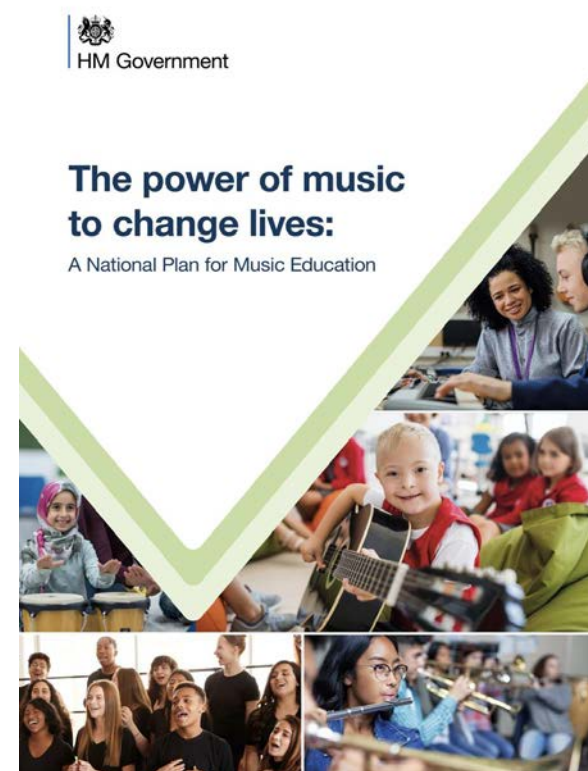
Our scheme of work fulfils the statutory requirements for computing outlined in the **National Curriculum (2014)** and follows the principles outlined in the non-statutory [Ofsted Research review series: Music](#) and **HM Government's National Plan for Music** which explains how to build on the Department for Education's **Model Music Curriculum (2021)** to deliver high quality music in schools. For more information please see our [Guide: Model music curriculum alignment](#).



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How does Kapow Primary's scheme for Music align with the National Curriculum?

Our scheme of work fulfils the statutory requirements of the **National Curriculum (2014)**. The National Curriculum for Music aims to ensure that all pupils:

★ Perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians

★ Learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence

★ Understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

From these aims, we have identified five strands which run throughout our scheme of work:

Listening and evaluating

Creating sound

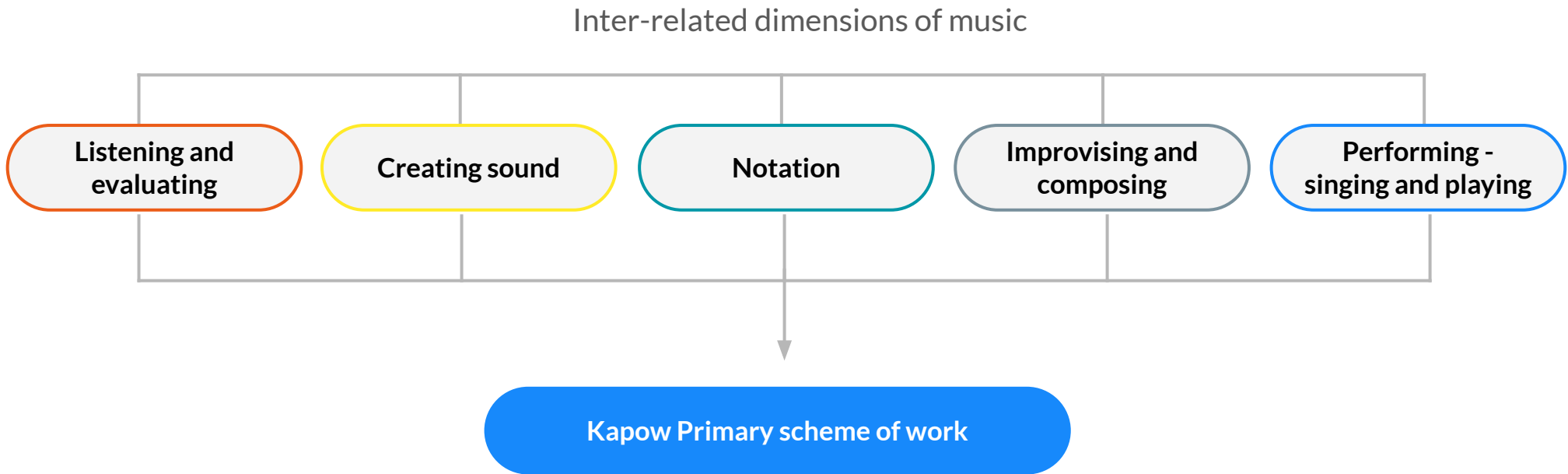
Notation

Improvising and composing

Performing - singing and playing

Our [National curriculum mapping](#) document shows which of Kapow Primary's units cover each of the National Curriculum Attainment targets as well as each of our five strands. National Curriculum links are also on each individual lesson plan, along with cross-curricular links to other subjects.

How is the Music scheme of work organised?



Inter-related dimensions of music

The inter-related dimensions of music are:

- Pitch
- Duration (including pulse and rhythm)
- Dynamics
- Tempo
- Timbre
- Texture
- Structure
- Appropriate musical notation



The inter-related dimensions, often known as the building blocks of music, are integral to all strands of our scheme of work.

To clearly demonstrate their presence throughout, we colour code these foundational elements in pink across all strands in the [Progression of knowledge and skills – mixed-age document](#).

Exploring the strands.

Listening and evaluating

Listening to music is important to develop an appreciation for music but listening with a critical ear also allows pupils to recognise how music is constructed and how it impacts the listener.

Listening and evaluating is therefore the precursor to **Improvising and composing** and **Performing**.

By exposing pupils to a diverse range of music from various cultures and historical periods, this strand also fosters an understanding of the history of music.

Creating sounds

Learning technical proficiency with an instrument takes time, and the ability to create and control sound is fundamental to making music.

This proficiency requires knowledge of specific instruments, including how to hold and play them, as well as the development of fine (and sometimes gross) motor skills and postural awareness.

When it comes to singing, controlling breathing and voice modulation to create dynamic contrasts is crucial.

Notation

In order to compose and perform longer pieces of music, pupils need to understand notation as a means of communicating musical ideas.

They will learn that the position of notes on the staff indicates their pitch, and that the symbols used represent the duration of each note or rest.

Our aim is for pupils to be able to 'work out' how to read a simple piece of music from a given starting note by applying the principles of staff notation, rather than reading music by sight or simply memorising musical pieces. See [here](#) for more information.

Improvising and composing

Improvisation in music involves creating music spontaneously, without prior planning or written notes. This helps pupils build confidence, express themselves freely, and develop flexibility in their musical thinking.

Composition tasks require students to plan and structure their musical ideas. This structured approach strengthens their ability to organise thoughts systematically and often use notation to record their ideas.

Find out more about the composing process [here](#).

Performing - singing and playing

Performing provides pupils with a practical reason to hone and apply their musical skills.

It promotes group practice and collaboration, as pupils work together to achieve an aim.

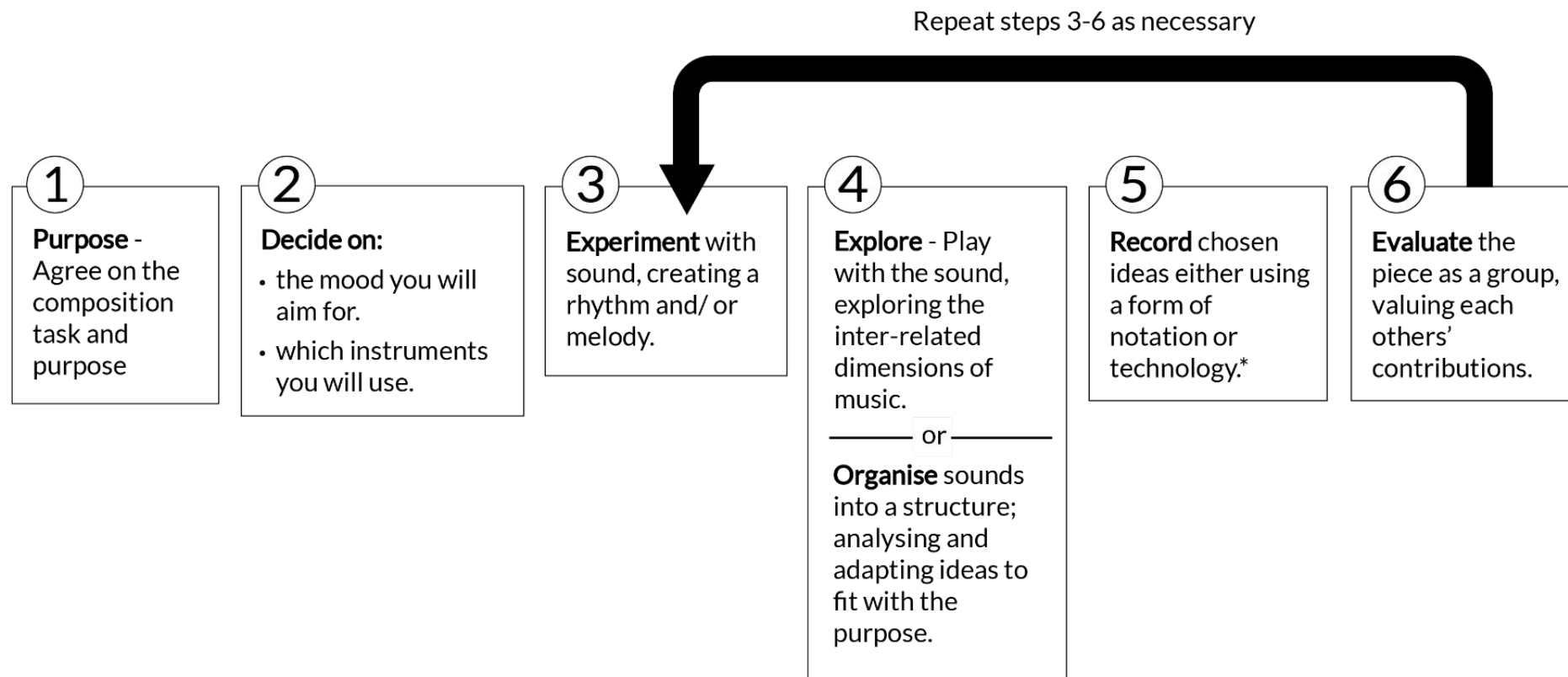
This experience not only boosts pupils' confidence and self-esteem but also enhances their awareness of themselves and others within the group.

Find out more about the group practising process [here](#).

Improvising and composing - The composition process

Improvisation in music involves spontaneously creating music without prior planning or written notes. This practice helps pupils develop confidence, expression, and flexibility. In contrast, formal composition tasks require students to plan and structure their musical ideas, teaching them about form, dynamics, and the cohesive development of themes. This structured approach enhances their ability to organise thoughts systematically and use musical notation to record their ideas. The process of composing music engages students in an iterative process where they evaluate their choices and the impact of their work.

This chart is designed to help teachers and older pupils work methodically through the composition process and develop independence in doing so.



*As pupils compose longer pieces, they may need to record decisions made, melodies composed etc. This could be done at any part of the process to relieve working memory.

Notation: Reading stave notation (UKS2)

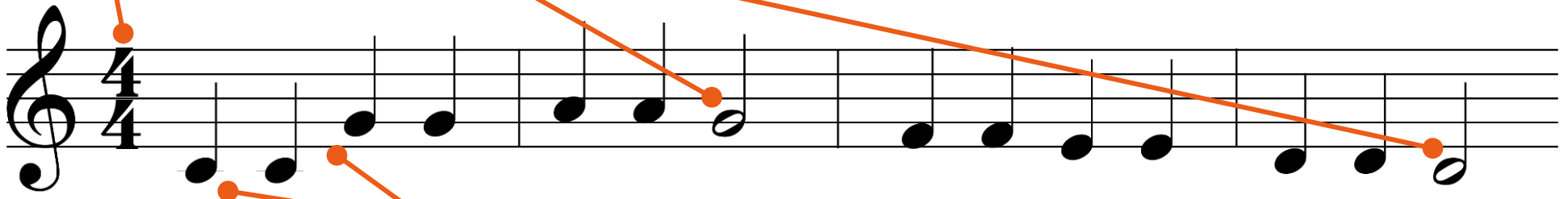
The Model Music Curriculum suggests that by the end of Year 6, pupils should be able to 'read and play from notation a four-bar phrase, confidently identifying note names and durations.' Our curriculum is designed to support children in achieving this standard by teaching them the fundamental principles of music notation, enabling them to work out the notes in a short phrase of music, rather than just recognising them by sight.

In order to read a short phrase of music, pupils should first be prompted to consider duration and identify the rhythm of the piece, before incorporating pitch and finally combining the two elements together (see below).

Understand how many beats in each bar.

Examine where the long sounds are.

Slowly count in and clap the rhythm. Repeat until confident.



Examine the pitch, are there any notes that stay the same or are there any leaps?

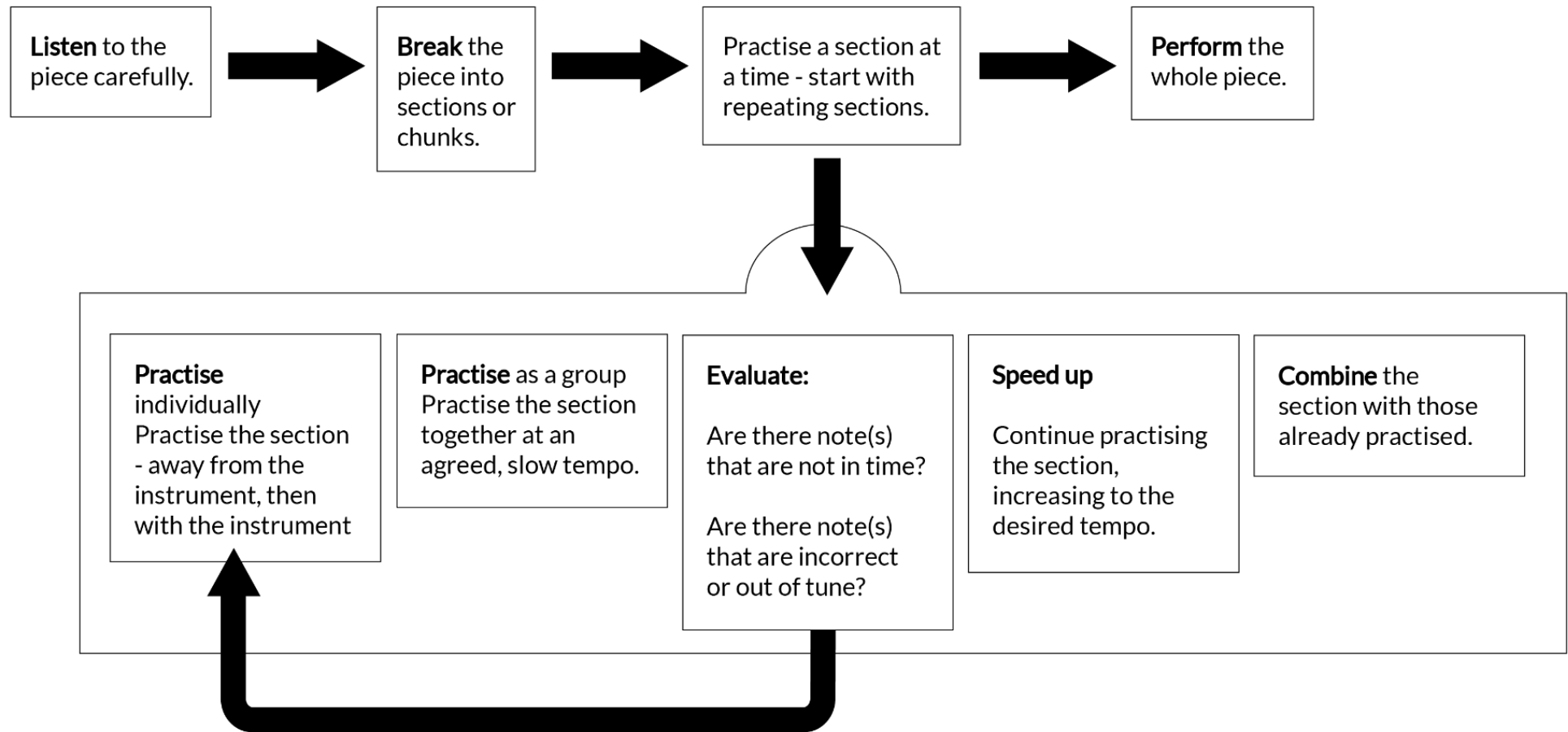
Play the starting note and try to sing/hum the pitch.

Sing/hum the pitch whilst doing silent practice on instrument.

Slowly combine the pitch and rhythm, with a count in.

Performing - The group practise process

In order to perform a piece of music confidently as a group, focused group practise time is essential. This chart can help teachers and older pupils to use practise time more effectively.



Different types of knowledge in music

The Ofsted research review series: music, states that pupils learn in music by acquiring three types of knowledge: tacit, procedural or declarative.

Substantive knowledge

Declarative knowledge - 'knowing that'

This is the factual information and concepts pupils learn that can be clearly stated or 'declared.' It includes:

- Being able to name musical instruments and their characteristics.
- Understanding musical terminology, such as pitch, tempo, rhythm etc.
- Naming symbols used in musical notation and what they represent.
- Knowing about musical styles and genres and their cultural and historical background.
- Knowing about significant figures in music.

This type of knowledge is most often developed in our '**Listening and evaluating**' and '**Notation**' strands.

Disciplinary knowledge

Procedural knowledge - 'knowing how'

Playing music is a skill, but to be able to competently perform that skill, musicians undoubtedly have many elements of procedural knowledge such as:

- How to hold the instrument correctly.
- How to produce different sounds with the instrument.
- How to read the notation in front of them.
- How to play a melody in time.

There is a crossover between tacit and procedural knowledge - to some extent this procedural knowledge may be gained instinctively but it may not, or it may need refining, and our Kapow curriculum details when procedural knowledge will be explicitly taught to pupils.

Procedural knowledge is most often developed in our '**Creating sound**,' '**Improvising and Composing**' and '**Performing**' strands.

Tacit knowledge - 'knowing intuitively'

Much of the knowledge gained in music learning is gained through experience of music and informal listening, not through direct instruction. Tacit knowledge can be both substantive or disciplinary and includes:

- Developing a natural sense of rhythm and melody, demonstrated by an ability to clap along to the pulse of the music.
- Learning how to hold instruments through hands-on experience.
- Understanding pitch and tone in singing through practise and imitation.
- Instinctively moving to music, showing an understanding of rhythm and expression through their bodies.
- Understanding that music can evoke feelings, by listening and reacting to different types of music.

In the Kapow Primary curriculum, there are many opportunities for pupils to develop this tacit knowledge. In EYFS (Reception) and Key Stage 1, children are encouraged to explore instruments, sound and emotions and as they develop musically, this tacit knowledge is refined with more explicit instruction. Tacit knowledge is most often developed in our: '**Listening and evaluating**,' '**Creating sound**' and '**Improvising and composing**' strands where pupils develop an intuitive understanding of music.

Instrument use in school: Untuned instruments

Untuned instruments are musical instruments that do not produce varied pitches or notes when played. This means they generally cannot play melodies or harmonies. Instead, untuned instruments are used to keep the pulse or add rhythm and texture to music. Through using the instruments in Group A, pupils develop their bilateral motor skills, as they use both hands and one hand has to cross the mid-line of their body. The instruments in Group B, develop pupils gross motor skills.

Group A

These are instruments that are particularly useful for keeping a beat.



claves



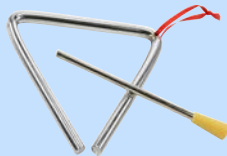
woodblock



drum



güiro



triangle

Group B

These are instruments that are particularly useful for adding expressive texture.



tambourine



egg shakers



maracas



rainstick

Instrument use in school: Tuned instruments

Tuned instruments, also referred to as pitched instruments, are designed to produce specific pitches or notes, enabling them to perform melodies. The Group C instruments listed here are played by striking, necessitating precise hand-eye coordination and careful control over the force exerted by the hands. For more complex compositions, these instruments may also demand bilateral coordination, requiring simultaneous and coordinated use of both sides of the body. Group D instruments necessitate a deeper understanding of how finger placement affects notes, as well as dexterity, making them slightly more complex in terms of learning the basic skills needed to produce and control pitches.

Group C



xylophone



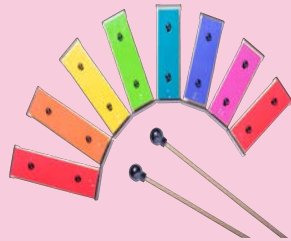
glockenspiel



**piano/
keyboard**



hand bells



chime bars

Group D



ukulele



recorder

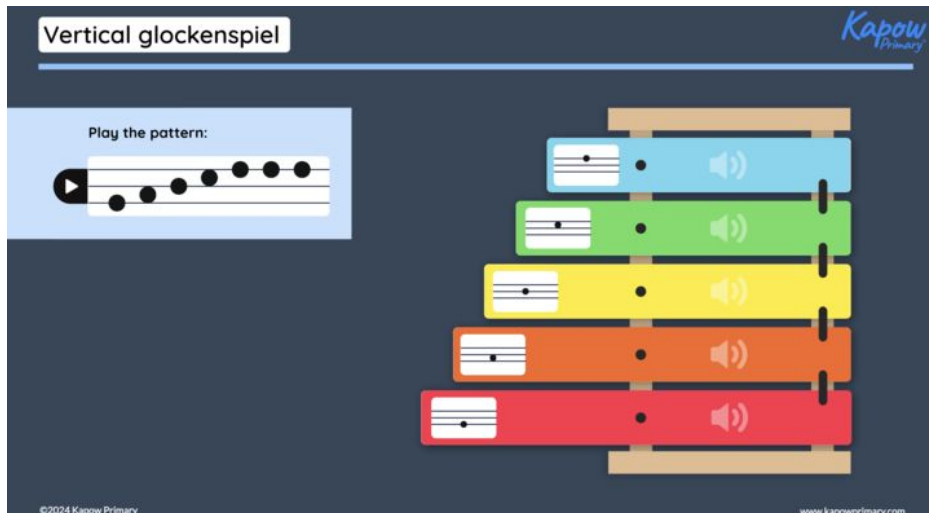
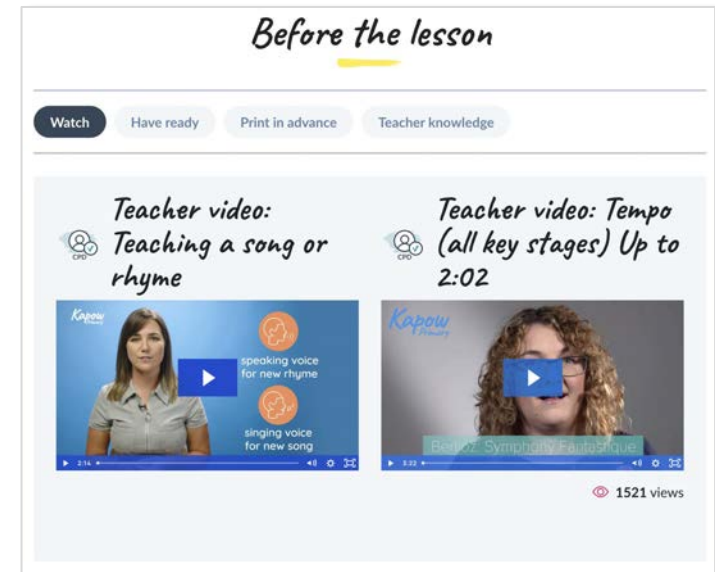
If a music hub is brought in to teach your instrumental scheme, pupils may learn these instruments as part of the scheme. Subsequently, the skills acquired should be applied in future lessons where appropriate.

How does the Kapow Primary Music scheme of work support non-specialist teachers?

Before the lesson

Kapow Primary lessons give Music CPD at the point of need, with Teacher videos included in the *Before the lesson* section of the lessons. These videos develop teachers' subject knowledge, model certain activities and gives tips about how to manage the upcoming lesson.

Many lessons also include written tips and information that can be easily referred to while teaching.



Classroom presentations

Our updated classroom presentations are designed to assist teachers in confidently demonstrating and explaining the inter-related dimensions of music.

These presentations include interactive elements such as audio clips, visual aids, and drag-and-drop features. These tools allow teachers to actively demonstrate musical concepts, providing a more engaging and comprehensive learning experience .

Diversity in the Kapow Primary Music curriculum

In the main scheme we include:

- A wide range of music from every continent in the world.
- Discrete units on [Indian classical music](#), [Samba](#), and [South and West Africa](#).
- A wide variety of musical genres studied including: folk, pop, jazz, baroque, blues and rock and roll.
- Both contemporary and traditional music.
- Representation of composers and musicians from diverse ethnic backgrounds.
- Representation of both male and female musicians.

You can download the [Music: List of songs, artists and composers](#) to see the specifics.

In the instrumental scheme we include:

- Only one western form of music represented - minimalism (which in itself is heavily influenced by non-Western traditions).
- Discrete units on Calypso, Salsa, Gumbboot dancing, Bollywood, and Gamelan music - exploring each musical tradition in depth.
- Discussion of broader issues e.g. slavery and the impact of movement of peoples on the development of musical styles.



A spiral curriculum

Kapow Primary's Music scheme has been designed as a spiral curriculum with the following key principles in mind:

- ✓ **Cyclical:** Pupils return to the same skills and knowledge again and again during their time in primary school.
- ✓ **Increasing depth:** Each time a skill or area of knowledge is revisited it, is covered with greater depth.
- ✓ **Prior knowledge:** Upon returning to a skill, prior knowledge is utilised so pupils can build upon previous foundations, rather than starting again.



Is there any flexibility in the Kapow Primary music scheme?

Our Music scheme of work is organised into a two year cycle and a unit is allocated to each term throughout the year: Autumn 1, Autumn 2, Spring 1, Spring 2, Summer 1 and Summer 2.

Within each unit, lessons must be taught in order as they build upon one another.

Units should be taught in the order suggested on this mixed-age long-term plan as they build progressively and units which build upon previous units will be organised into the same cycle to ensure all pupils cover them in the suggested order.

Please note that our Instrumental scheme is progressive and units and lessons must be taught in order.

Oracy in Music

'Oracy is the ability to speak eloquently, to articulate ideas and thoughts, to influence through talking, to collaborate with peers and to express views confidently and appropriately.'

Oracy refers both to the development of speaking and listening skills, and the effective use of spoken language in teaching and learning. It is to speech what literacy is to reading and writing, and numeracy is to Maths.'

Speak for Change: Final report and recommendations from the Oracy All-Party Parliamentary Group Inquiry.

Learning *through* talk

At Kapow Primary, we believe it's crucial to provide pupils with opportunities for exploratory talk during their learning. This involves thinking aloud, questioning, discussing, and collaboratively building ideas.

Learning *to* talk

Similarly, developing oracy skills is essential for pupils to express and articulate themselves effectively across various contexts and settings, including formal ones like public speaking, debates, and interviews.

Through our Music curriculum, pupils have opportunities to develop their oracy skills by:

- Rehearsing as a group and singing as an ensemble.
- Listening with concentration and providing feedback about other children's and composers' work.
- Expressing opinions respectfully.
- Collaborating in a group.
- Discussing composition or personal preferences using musical vocabulary.
- Reasoning about instrument choices and justifying choices of instruments or sounds in compositions using musical vocabulary.
- Modifying tone of voice.
- Building confidence when using their voice.



Assessment in Music

Formative assessment

Every lesson in Years 1-4 begins with the 'Recap and recall' section (coming soon to UKS2!) which is intended to allow pupils retrieval practice of key knowledge relevant to the upcoming lesson. This section also provides teachers with an opportunity to make informal judgements about whether pupils have retained prior learning and are ready to move on.

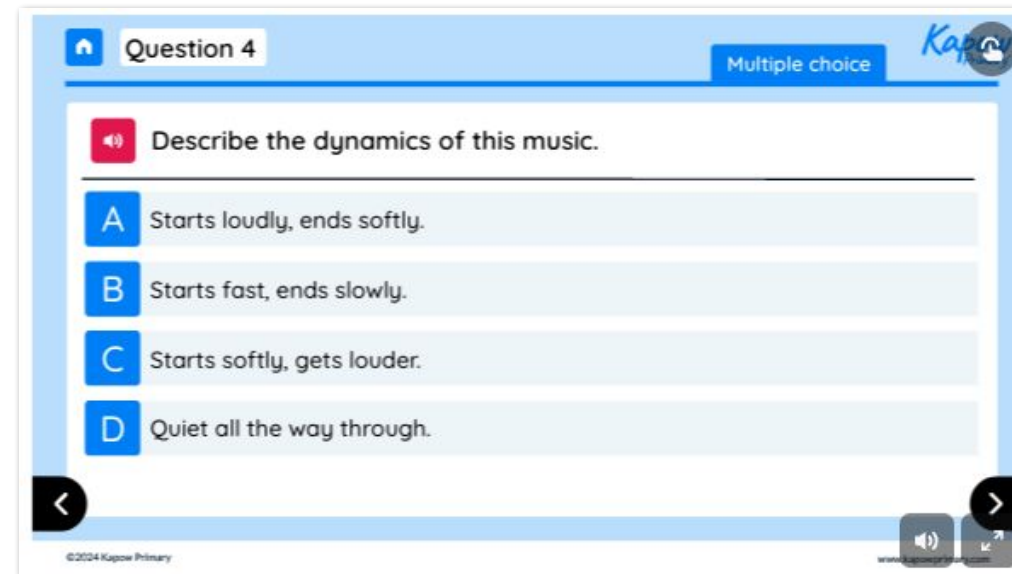
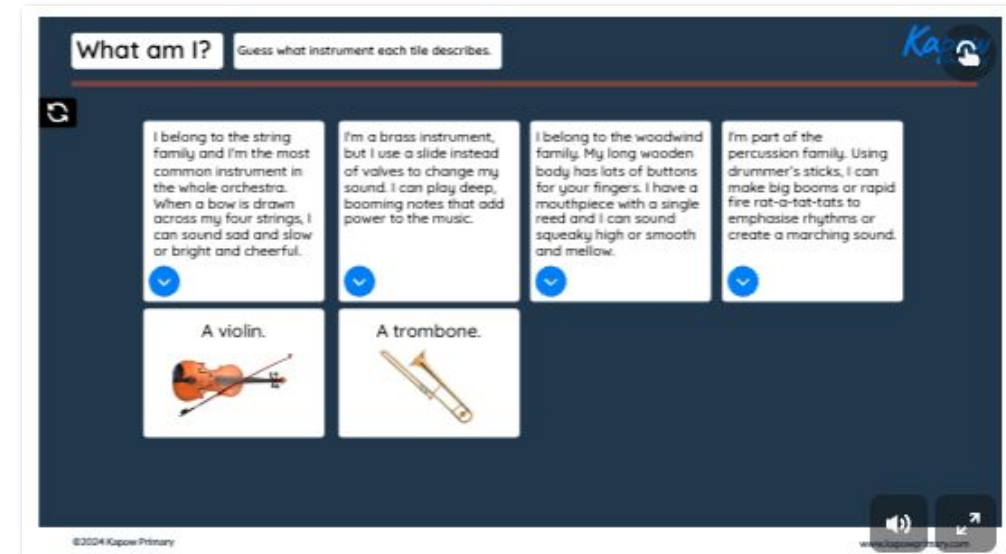
Each lesson contains the 'Assessing progress and understanding' section which helps teachers to identify those pupils who are secure in their learning or working at a greater depth in each lesson. These assessments can then be recorded on our [Music: Assessment spreadsheet](#) which supports the teacher in identifying gaps in learning amongst the class or for individual pupils.

Summative assessment

Each unit of work assesses children's understanding and retention of key knowledge using an assessment quiz with multiple choice questions and one open-ended question. Quizzes feature audio clips to ensure that pupils are able to apply their knowledge.

Assessment quizzes offer teachers valuable summative records, serving as evidence of pupil progression throughout the year and as they transition between key stages.

Recording pupils during practice and performance sessions is also beneficial. These recordings allow teachers to review performances or group practise at their convenience, focusing on different pupils to identify strengths and areas for improvement. Additionally, such recordings provide a useful documentation of progression over time.



Music in EYFS: Reception

Our Music Early Years Foundation Stage (Reception) activities are designed to target Development matters 'Expressive Arts and Design' statements and also fully integrated with the Kapow Primary Key stage 1 and 2 curriculum for Music offering a unified approach to teaching music in EYFS.

Clear progression between EYFS (Reception) and Key stage 1 content can be seen by looking at our [Progression of knowledge and skills](#) document, where component knowledge and skills are outlined across our strands (**Listening and evaluating**, **Creating sound**, **Notation**, **Improvising and composing**, **Performing**) from EYFS (Reception) through to Year 5/6.

Our Music EYFS (Reception) units are not designed to be taught in a set order. Instead, they feature flexible, small-step activities, allowing teachers to personalise lessons to fit in with their chosen themes or topics. The 'Celebration music' unit consists of lessons which could be taught throughout the year when studying the festivals Diwali, Hanukkah, Kwankzaa and Christmas, for example.

Watch our '[Creating a musical learning experience videos](#)' and read our guidance '[Music within your ongoing provision](#)' for ideas on how you can create a Early years environment conducive to music learning.



Model Music Curriculum: Instrumental scheme

The DfE's Model Music Curriculum 2021 states that:

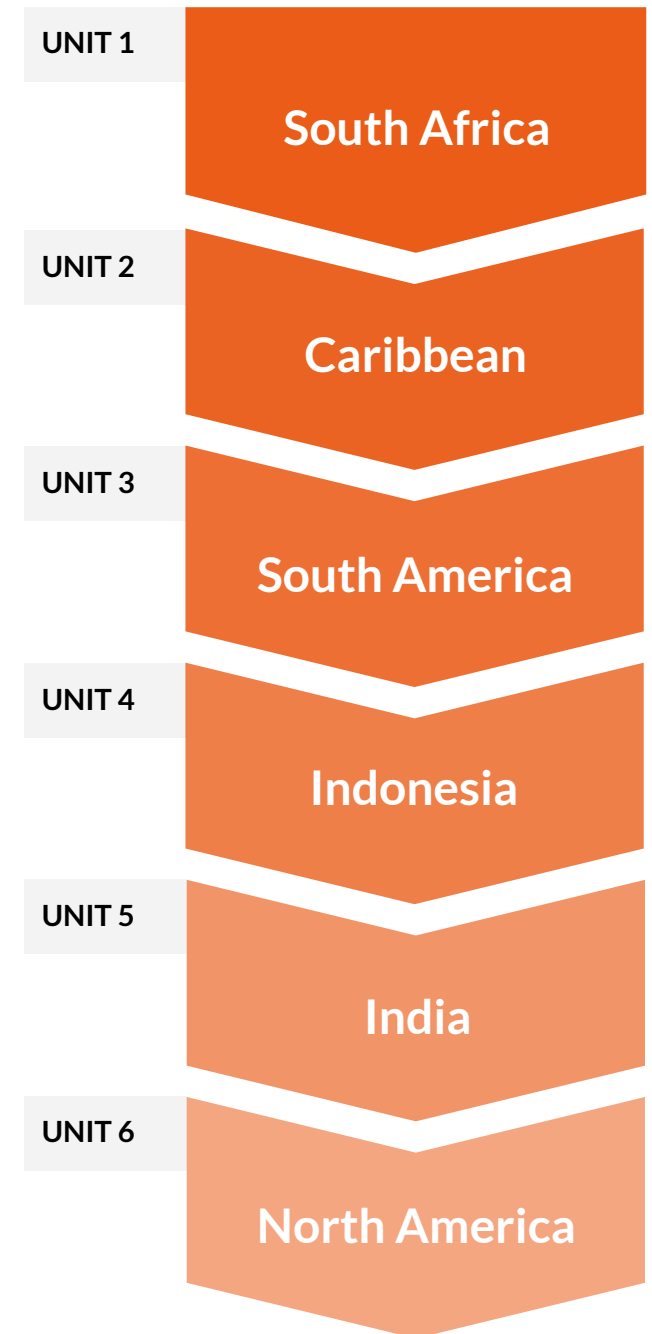
'In Years 3 or 4, it is recommended that each class should start a whole-class instrumental programme lasting a minimum of one term...Opportunities for development should continue beyond the mandatory term.'

At Kapow Primary we have created an Instrumental scheme which is a progressive scheme of 6 units (30 lessons) and accompanying teacher videos.

Each unit of lessons focuses on music from a different part of the world and features a bespoke piece of music composed specifically for the scheme and includes sheet music, performance and backing tracks.

The lessons are written for tuned percussion instruments because: they are accessible for non-specialists to teach, are effective for learning notation because the note names are written on the bars and are already available in many schools.

Our mixed-age long-term plan for Music, incorporates two of the instrumental units into Year 3/4 Cycle A so that you can fulfill the recommendation of providing an instrumental programme that lasts for a term.



Other useful documentation

There are a number of key documents which can support you in planning our **Music** scheme of work.



[National curriculum mapping](#)

- Shows how our scheme of work meets the National Curriculum requirements.



[Progression of skills document - mixed-age](#)

- Shows how understanding and application of key concepts and skills builds year on year.



[List of songs, artists and composers](#)



[Music: Equipment list](#)



[Assessment spreadsheet](#)



[Intent, Implementation, Impact statement](#)



[Music key skills and knowledge by unit](#)

New for 2024/25! This Music long-term plan has recently been updated for the coming school year to reflect refreshed content. See [here](#) for more information.
Links will be added as refreshed units are published.
NB. All units have five lessons unless otherwise stated.

EYFS		Year 1/2	
		Cycle A	Cycle B
Exploring sound	Autumn 1	Year 1: Keeping the pulse (My favourite things)	Year 1: Dynamics (Seaside)
Celebration music	Autumn 2	Year 1: Tempo (Snail and mouse)	Year 1: Sound patterns (Fairy tales)
Music and movement	Spring 1	Year 1: Pitch (Superheroes)	Year 2: Call and response (Animals)
Musical stories	Spring 2	Year 2: Instruments (Musical storytelling)	Year 1: Musical symbols (Under the sea)
Transport	Summer 1	Year 2: Singing (On this island)	Year 2: Contrasting dynamics (Space)
Big band	Summer 2	Year 2: Pitch (Musical me)	Year 2: Structure (Myths and legends)

NB. All units have five lessons unless otherwise stated.

Year 3/4			Year 5/6	
Cycle A	Cycle B		Cycle A	Cycle B
Instrumental lessons unit: South Africa*	Year 3: Creating a composition in response to an animation (Theme: Mountains)	Autumn 1	Year 6: Film music	Year 5: Looping and remixing
Year 3: Developing singing technique (Theme: Vikings)	Year 4: Rock and Roll	Autumn 2	Year 5: Composition notation (Theme: Ancient Egypt)	Year 5: Blues
Instrumental lessons unit: Caribbean*	Year 3: Ballads	Spring 1	Year 5: Musical theatre	Year 6: Dynamics, pitch and texture (Theme: Coast - Fingal's Cave by Mendelssohn)
Year 4: Body and turned percussion (Theme: Rainforests)	Year 4: Haiku, music and performance (Theme: Hanami festival)	Spring 2	Year 6: Theme and variations (Theme: Pop Art)	Year 5: Composition to represent the festival of colour (Theme: Holi festival)
Year 3: Jazz	Year 4: Changes in pitch, tempo and dynamics (Theme: Rivers)	Summer 1	Year 6: Songs of World War 2	Year 5: South and West Africa
Year 4: Adapting and transposing motifs (Theme: Romans)	Year 4: Samba and carnival sounds and instruments (Theme: South America)	Summer 2	Year 6: Composing and performing a Leavers' song** (6 lessons)	Year 6: Composing and performing a Leavers' song** (6 lessons)

*See [Introduction page](#) for more information

Further information

*The Model music curriculum states that pupils in Year 3 and 4 should have the opportunity to learn a whole class instrumental programme for a minimum of a term, which we have incorporated into this plan.

You may decide in your school to follow our instrumental scheme *in addition* to your music lessons, in which case you should substitute these units with the following units: [Pentatonic melodies and composition \(Chinese New Year\)](#) and [Traditional instruments and improvisation \(India\)](#). Please see our [Music Long-term plan](#) for more information about the instrumental scheme.

**This plan suggests that you cover the Year 6 unit *Composing and performing a Leavers' song* in both Cycle A and Cycle B to give all children an opportunity to compose a leavers' song to commemorate their time at primary school.

Please see the notes at the top of individual lessons for guidance on how to adapt the lesson for your mixed-age class.

This page shows the latest updates to this document.

Date	Update
29.07.22	Changes made to Instrumental scheme guidance (p. 7) to make it clearer how to combine with the Condensed Long-term plan.
20.09.22	Title of Y2 unit changed to reflect changes to the website (p.9)
18.07.23	Change to Reception and Year 6 suggested units. (p.9).
20.10.23	Information added about how Kapow Primary supports non-specialist teachers (p. 5) and Diversity within the Kapow Primary curriculum (p.6).
21.11.23	Information added about which units to use alongside the instrumental scheme in Year 4 (p.9).
10.07.24	Updated to reflect upcoming updates to units in KS1 (p.11 and p.16). Added a page about oracy in Music on p.8. Change to information about the flexibility of the scheme (p. 9).
04.10.24	Updated links to reflect published units,