Music Long Term Plan

Academic year 2026 to 2027

Reception to Year 4 are taught as separate year groups. The school sequence is autumn rhythm, spring melody and summer performance, with singing, listening, creating and notation revisited throughout the year. Years 5 and 6 follow the separate Suffolk County Music Service brass programme summarised on page 4.

Year group	Autumn rhythm	Spring melody	Summer performance
Reception	Group singing, familiar and new rhymes; find the beat, copy and invent rhythms; explore percussion and simple symbols.	Recognise a tune; explore known and invented melodies with available tuned instruments; use sound to tell stories.	Listen to performances, discuss preferences and rehearse group music using contrasts in loudness and speed.
Year 1	Sing from memory, maintain a beat and reproduce repeated rhythms; create patterns and read simple standard and graphic symbols.	Recognise and reproduce melodies; explore short tunes, sound stories and musical choices using tuned and untuned instruments.	Discuss what makes a performance effective, rehearse together and use dynamics and tempo to create a mood.
Year 2 recorder	Care and hold; begin B, A and G; copy rhythms and build clarity. Hot Cross Buns and Mary Had a Little Lamb.	Introduce high C and high D; copy short rhythms and melodies; arrange On Top of Spaghetti and Iko Iko.	Refine learned pieces, add dynamics and rehearse in class and smaller groups for appropriate performance opportunities.
Year 3 recorder	Read staff notation; introduce F sharp, E, low D and low C; play rhythm and melody parts in On Top of Spaghetti.	Build reading and simple sight playing; combine different parts, harmonies and melody lines with increasing confidence.	Refine timing, dynamics and ensemble balance; discuss recorded performances and prepare class or small group performances.
Year 4 ukulele	Care, hold and tune; Am, C, G and F; basic strumming in 4/4; sing with chord sheets and explore chord charts and tablature.	Consolidate chords; introduce Em, D and selected seventh chords; strum in 4/4 and 3/4; combine ostinati and melody.	Choose and refine songs in class and smaller groups; develop riffs and further chords as needed; perform and compare versions.

This follows Music LTP – YR–4. Term labels describe an emphasis, not an exclusive strand: composing and performing also belong in autumn and spring, and rhythm and melody continue in summer. Suggested applications in the companion progression guide make the five progression strands explicit.

Reception and Year 1 teaching sequence

Year and term	Core teaching from the school plan	Application and evidence
Reception autumn	Warm up and sing familiar and new rhymes. Move to a pulse, copy rhythms and explore drums, Boomwhackers and available percussion. Introduce simple symbols.	A steady group beat, a copied pattern and a short invented sound response. Reception explores symbols; formal staff reading is not an end point.
Reception spring	Identify and reproduce a familiar tune. Explore available keyboards, glockenspiels or Boomwhackers; notice how music tells a story.	Choose sounds for a character and try a short rising or falling idea. Describe loud or quiet and fast or slow.
Reception summer	Watch and discuss performances. Rehearse a group contribution, considering mood and an audience.	A short group performance with a clear start or finish; say or show a favourite part and one rehearsal change.
Year 1 autumn	Sing, clap or step in time. Recognise repeated rhythms, echo them and invent patterns. Develop standard and graphic notation.	Distinguish beat from the rhythm of words. Read or make a short sound and rest pattern with support.
Year 1 spring	Recognise tunes and reproduce short melodic ideas. Use instruments and voices to make sound stories and consider mood.	Create a simple musical question and answer or sequence; explain a sound choice using pitch, dynamics or tempo.
Year 1 summer	Discuss performance choices, rehearse songs and instruments and perform in an appropriate school context.	Keep a beat, follow starts and stops and give positive feedback linked to what was heard.

Listen across classical, pop, rock, jazz and folk examples as stated in the source, including varied creators, places and times. Select and record exact pieces before teaching. Invitations to Music Day, assemblies or other events remain subject to the school calendar.

Recorder sequence in Years 2 and 3

Year and term	Instrument and musical focus	Application and evidence
Year 2 autumn	Introduce instrument care, hold and B, A, G. Echo rhythms, sing regularly and learn Hot Cross Buns and Mary Had a Little Lamb.	Produce clear notes and keep a short pattern in time. Link sounds to simple symbols and pitch labels.
Year 2 spring	Add high C and high D. Copy melodies and rhythms; begin arrangements of On Top of Spaghetti and Iko Iko.	Maintain an agreed part and try a short personal phrase using secure notes. Notation and creative tasks are proposed applications of the PDFs.
Year 2 summer	Rehearse learned pieces, refine tone and add dynamics. Practise in class and smaller groups.	A before and after performance showing an improvement in timing, clarity or dynamics, explained using simple vocabulary.
Year 3 autumn	Read basic staff notation and introduce F sharp, E, low D and low C. Develop rhythm and melody parts in On Top of Spaghetti.	Read a short phrase for pitch and duration and connect staff positions to known recorder notes.
Year 3 spring	Develop more confident reading and simple sight playing. Combine rhythm, harmony and different melody lines.	Hold a part while listening to others. Compose and record a short phrase using secure notes as a linked application.
Year 3 summer	Refine ensemble timing and dynamics; evaluate recorded examples and prepare a performance.	Rehearse using feedback, perform with awareness of another part and explain a specific musical improvement.

Singing continues in every year. Repertoire is retained from the uploaded plan; teachers decide the arrangement, note range and pace to match pupils' security. Note names alone are not evidence of fluent playing or staff reading.

Ukulele sequence in Y4 and the move into Brass in Years 5 and 6

Stage	Sequence	What teachers check
Year 4 autumn	Am, C, G and F; basic strums in 4/4; sing with chord sheets; read chord diagrams and tablature and learn tuning routines.	Steady pulse, clear chord shapes and manageable chord changes; distinguish chord diagrams, tab and rhythm symbols.
Year 4 spring	Consolidate known chords; introduce Em, D and selected seventh chords. Explore 3/4 and 4/4, ostinati and melody lines.	More secure accompaniment and part awareness. The tutor selects particular seventh chords; none are specified in the source.
Year 4 summer	Refine class and smaller group arrangements, chosen music, riffs and further chords where needed. Compare original, live and cover versions.	Maintain a part, shape expression, explain context and use feedback. Keep notation and a brief creative task alongside chord playing.
Years 5 and 6 autumn	SCMS brass: supported preparation, posture and hold, embouchure and centred buzz; controlled sound across 3 to 5 notes; begin tonguing and notation.	Pulse, rhythm and pitch within selected repertoire; follow a conductor and prepare a performance.
Years 5 and 6 spring	SCMS brass: improve tone across 5 to 8 notes, begin dynamic control and combine tongued and slurred notes; develop valve fluency and reading.	More accurate ensemble counting and watching, with notation and performance; continue singing, listening and short creative work.
Years 5 and 6 summer	SCMS brass: centred tone across up to 8 notes, better dynamic control, articulation and a wider repertoire from notation.	Maintain an independent part, respond to musical instructions and perform. Use SCMS playing and singing assessment together.

SCMS publishes joint Year 5/6 outcomes for one WCET year, not a two year progression. The companion guide proposes deeper Year 6 applications where prior learning supports them. Beginners in either year receive the necessary foundations.

Music knowledge and skills progression

Academic year 2026 to 2027

Reception to Year 6

Children develop as musicians by listening, creating, reading and representing sound, rehearsing and performing. This guide maps five musical strands to the separate Reception to Year 4 school plan and the Year 5/6 Suffolk County Music Service brass programme. It shows what becomes more precise, connected and independent as pupils progress.

Year group	Main teaching route	How learning builds
Reception	Singing, movement, body percussion and available classroom instruments.	Explore sound, pulse, contrasts and short musical ideas through playful experiences.
Year 1	Singing and classroom instruments.	Keep a beat, recognise repeated patterns, represent sounds and explain simple choices.
Year 2	Recorder with singing and wider musical activities.	Play B, A, G, high C and high D with growing clarity; combine short ideas and parts.
Year 3	Recorder with singing and ensemble work.	Extend the range to F sharp, E, low D and low C; read staff notation and sustain parts.
Year 4	Ukulele with singing, listening and creative work.	Use chord shapes, strumming, melodic ideas and arrangements with greater control.
Years 5 and 6	SCMS whole class ensemble teaching in valve brass.	Transfer pulse, rhythm, listening and notation to brass; develop breath, tone, articulation, ensemble and creative independence.

How to read this guide

Page 2 explains key musical knowledge. Pages 3 to 7 show the five strands across Reception to Year 6. Pages 8 to 12 map the three terms for each separate year from Reception to Year 4. Pages 13 to 16 explain and map the brass sequence. Pages 17 to 19 cover the source crosswalk

Key musical knowledge across the years

Concept	Meaning	How understanding develops
Pulse and rhythm	Pulse is the underlying steady beat. Rhythm is a pattern of sounds and silences over time.	Move and echo; keep pulse while others play a rhythm; sustain an independent part and explain its relationship to the beat.
Tempo and metre	Tempo is speed. Metre groups beats; in the planned 3/4 and 4/4 contexts, beats group in threes or fours with a crotchet beat.	Describe fast or slow; maintain and change speed; recognise the grouping and count through rests.
Pitch and melody	Pitch is how high or low a sound is. Melody is an organised sequence of pitches.	Hear high and low; copy and invent short shapes; read, develop and shape a phrase.
Dynamics and expression	Dynamics concern loudness and changes in it. Expression also uses phrasing, articulation and other musical choices.	Explore loud and soft; follow contrast; use gradual changes and make a reasoned expressive decision.
Timbre and articulation	Timbre is the quality or colour of a sound. Articulation concerns how notes begin, connect and end.	Identify contrasting sounds; compare tone; on brass distinguish tongued and slurred notes through demonstration and sound.
Texture and structure	Texture concerns how parts combine. Structure is how sections or ideas are organised.	Take turns or play together; hold an ostinato; arrange layers and contrasting sections for a purpose.
Notation	Pictures, symbols, letter names, staff notation, chord diagrams and tablature represent different musical information.	Follow pictures; read sound and rest patterns; link staff pitch and duration to playing; select a clear way to record a composition.
Harmony and tonality	Harmony concerns pitches sounding together. Chords combine pitches; a progression orders chords. Major and minor are tonal qualities, not fixed emotional rules.	Hear simultaneous parts; use ukulele chords; discuss how harmony and other features contribute to a particular piece's effect.

Teach terms through hearing and doing. A crotchet lasts one beat when the crotchet is the beat unit; two quavers share that beat and a minim lasts two such beats. A pentatonic scale has five pitches: C, D, E, G, A is one example, not the only possible set. A chord chart or tablature does not necessarily show note durations, so teach rhythm explicitly alongside it.

Listening and evaluating progression

Year	Knowledge and skills	Application in the school sequence
Reception	Listen to short phrases, move and react to music; recognise fast or slow and high or low.	Explain or show a response to a song, a sound story or a group performance.
Year 1	Recognise repeated rhythms and pitch shapes; identify some instruments and describe loud, quiet, fast, slow, high and low.	Keep a beat and explain a preference or sound choice in rhythm and melody work.
Year 2	Listen to longer excerpts, move confidently to a modelled beat and begin explaining an effect.	Compare recorder tone and dynamics; give a positive comment linked to a heard feature.
Year 3	Discuss timbre, texture, changes and styles with musical vocabulary; develop awareness of metre.	Compare versions and recorder parts, hear where entries or balance need improvement and explain a revision.
Year 4	Recognise motifs and gradual changes and explain relationships between musical features, style and purpose.	Compare original, live and cover versions; explain the effect of accompaniment, a riff or arrangement.
Year 5	Compare and evaluate with detailed musical vocabulary and discuss music in cultural or historical context.	SCMS listening identifies pulse, rhythm, pitch, tempo and dynamics. A linked school task records and compares two examples.
Year 6	Connect context, purpose, venue and musical features; give precise evaluation and consider how styles influence each other.	Use SCMS repertoire and performances for evidence based appraisal; a linked contextual comparison extends the published brass listening outcomes.

Creating sound progression

Year	Knowledge and skills	Application in the school sequence
Reception	Sing short rhymes, copy sounds and explore ways to hold and play instruments comfortably.	Match an action or sound, follow a beat with guidance and explore loud, soft, long and short sounds.
Year 1	Sing simple songs from memory, attempt accurate call and response and control instrument handling and force.	Sustain a simple beat or short melodic idea, using a small secure pitch range.
Year 2	Develop pitch matching and breathing; sing short phrases and produce contrasting instrumental sounds with greater control.	Use recorder B, A, G then high C and high D with a clear start and steady airflow.
Year 3	The Creating Sound PDF lists no separate Year 3 skills. The school plan and Performing strand provide the instrumental expectations.	Develop recorder breath, finger control and the extended note range, with singing in every lesson.
Year 4	The PDF identifies voices and instruments as sources of descriptive sound effects; the school plan adds ukulele technique.	Make clear chord and melody sounds, control strumming and explain a sound choice for mood or story.
Year 5	Recognise that voices have individual timbres and can change effect through pitch, dynamics or tempo. SCMS adds brass tone production.	Use posture, embouchure, breath, valve combinations and tonguing to develop a centred sound; continue singing and vocal exploration.
Year 6	The PDF lists no separate Year 6 Creating Sound entry. Use SCMS technical expectations and the Performing progression.	Refine centred tone, dynamic control, planned breathing and tongued or slurred phrasing, with complexity matched to experience.

Notation progression

Year	Knowledge and skills	Application in the school sequence
Reception	Relate high and low sounds to pictures or positions and explore simple sound symbols.	Follow a picture sequence and show a rising or falling musical idea. Formal staff reading is not expected.
Year 1	Read left to right and recognise simple sound and rest patterns, including crotchets and crotchet rests.	Follow a short rhythm strip alongside clapping, singing or percussion.
Year 2	Use a simplified pitch representation, read familiar crotchet and rest patterns and begin paired quavers.	Link B, A, G and later high C and high D to labels or pitch pictures; record a two pitch phrase as a linked task.
Year 3	Use letter names and graphic or staff notation to record ideas; perform basic staff pitch and rhythm.	Read and play short recorder phrases, identify symbols and notate a short composition.
Year 4	Use letter, graphic and rhythmic notation and interpret performance directions. The school plan adds chord diagrams and tab.	Read chord sheets and strumming patterns, use tab for a short motif and retain a simple staff or graphic record of creative work.
Year 5	Record rhythms and melodies using staff notation; understand the pitch positions on and between lines.	SCMS supports playing from notation. A linked composition task records a short secure note melody and its rhythm.
Year 6	Choose suitable notation or technology to record a composition and perform accurately from agreed representations.	Read SCMS pieces and a personal score, include rests and expression and explain how the notation guides another player.

Improvising composing and evaluating progression

Year	Knowledge and skills	Application in the school sequence
Reception	Imitate environmental sounds and invent responses to stories using voices, bodies and objects.	Choose sounds and play them at a relevant moment in a shared story.
Year 1	Invent a simple musical question and answer and choose contrasting sounds for an idea.	Combine short sounds under a leader and explain one choice.
Year 2	Adapt a rhythm's tempo, dynamics or instrument and combine ideas by turn taking or simultaneous playing.	Invent a short recorder or vocal phrase and combine it with a beat or answering phrase.
Year 3	Compose and improvise within a style, combine rhythm and melody and implement improvements using musical terms.	Create a short recorder phrase from secure notes and arrange it with a repeated rhythm or drone.
Year 4	Develop motifs through variation, repetition or transposition and organise a coherent layered piece with a clear structure.	Arrange voice, strummed chords, percussion and a short melodic idea into contrasting sections, then refine.
Year 5	Improvise coherently and combine ostinati into a more detailed response; select and refine musical choices.	SCMS specifies short melodies and ostinati. A linked school task develops these into a layered arrangement and records revisions.
Year 6	Improvise creatively within a style and compose a multi layered piece or structured song, critiquing and developing ideas.	Extend SCMS short creative work through a linked arrangement or song task with notation, variation and a reasoned evaluation.

Performing progression

Year	Knowledge and skills	Application in the school sequence
Reception	Take part in group music, show awareness of an audience and say what they enjoyed.	Join a short performance and respond to an agreed start or stop.
Year 1	Keep a short steady beat, wait for an entry and follow a leader's start and finish.	Sing and play as a group and give positive feedback.
Year 2	Maintain a group beat, perform or wait appropriately and acknowledge performance feelings.	Play rehearsed recorder pieces and add a planned dynamic contrast.
Year 3	Sing and play with control and growing awareness of other parts; give constructive feedback.	Keep a recorder or vocal part in time while listening and adjusting.
Year 4	Develop accuracy, fluency and expression, including dynamic changes and more independent part awareness.	Maintain a ukulele accompaniment or short melody and sing or coordinate with another part.
Year 5	Sing parts and combine layered patterns while communicating with the group and offering precise feedback.	SCMS: follow a conductor, maintain an independent rhythm or melody and perform with voice and brass.
Year 6	Perform secure parts, take a supported solo or leadership role and follow a conductor's musical directions.	SCMS: demonstrate tone, pulse, articulation and expression and consider venue and audience. Greater independence follows actual prior learning.

Reception termly progression

Strand	Autumn rhythm	Spring melody	Summer performance
Listening and evaluating	Find a steady beat in a familiar song; respond through movement and notice fast or slow.	Recognise a familiar tune and choose words, movement or images to describe a mood.	Notice what a performer does and say or show a preference.
Creating sound	Sing rhymes, echo short sounds and explore percussion with a comfortable hold.	Try a known tune or short invented idea on available tuned instruments.	Use a voice or instrument to contribute to group music and contrast loud or soft sounds.
Notation	Explore pictures for sound, silence and high or low sounds.	Follow a simple picture sequence or rising and falling line.	Use an agreed picture cue to remember an entry or action.
Improvising and composing	Invent a short sound or rhythm and copy a classmate's idea.	Select sounds for a story character and try a simple melodic shape.	Put chosen sounds in an order and make a small change after listening.
Performing	Join a short group song and respond to a leader.	Sing and play at an agreed moment and listen while another group plays.	Rehearse a short group piece with a clear start and finish for an audience.

Essential knowledge: Pulse is a steady beat; rhythm is the pattern of sounds. Sounds can be high or low, long or short, loud or quiet. A tune can be recognised and sound can help tell a story.

Key vocabulary: beat, rhythm, sound, silence, high, low, loud, quiet, fast, slow.

Evidence and source distinction: Keep an early and later short recording or observation, a picture sequence and pupil talk. Look for greater participation, listening and intentional choices rather than formal reading or a fixed instrumental product.

Year 1 termly progression

Strand	Autumn rhythm	Spring melody	Summer performance
Listening and evaluating	Recognise repeated rhythms and name some familiar instruments.	Hear repeated pitch shapes and describe a musical effect through high or low, fast or slow, loud or quiet.	Give a positive comment linked to a particular feature of a performance.
Creating sound	Sing familiar and new songs from memory and maintain a beat using bodies or instruments.	Echo short pitch patterns and try a simple tune on available tuned instruments.	Control a chosen sound and adjust speed or loudness within a group performance.
Notation	Follow a left to right rhythm strip; link crotchets and rests to sounds and silence.	Use dots or pictures for pitch patterns and record a short sound sequence.	Follow an agreed score or cue sequence while keeping a beat.
Improvising and composing	Invent a simple rhythmic question and answer.	Choose sounds to represent a character or place and organise a short sequence.	Rehearse the sequence, listen and change one musical feature.
Performing	Wait for an entry and follow a leader's start and stop.	Keep a short pulse while another child plays or sings a phrase.	Perform with the group and explain how a rehearsal change helped.

Essential knowledge: Pulse and rhythm differ. Pitch concerns high and low; tempo concerns speed; dynamics concern loudness. Pictures and symbols can represent sounds and rests.

Key vocabulary: pulse, rhythm, pitch, tempo, dynamics, symbol, rest, repeat.

Evidence and source distinction: Retain a rhythm strip, a short, created response and a group recording. Check whether pupils can keep a beat, identify a heard contrast and explain a sound choice.

Year 2 recorder termly progression

Strand	Autumn rhythm	Spring melody	Summer performance
Listening and evaluating	Listen to note clarity, matching and timing while learning B, A and G.	Compare short melodies, pitch shapes and dynamics using high C and high D where secure.	Identify one audible improvement needed in the chosen performance piece.
Creating sound	Learn recorder care and hold; cover holes, coordinate fingers and airflow, and sing in warm ups.	Add high C and high D with more controlled sound and accurate short phrases.	Refine tone and planned dynamic contrasts while maintaining control.
Notation	Link known notes to letter names and simple pitch representations; read sound and rest patterns.	Use a simplified pitch grid for a two pitch idea and begin paired quavers.	Follow an agreed notation or cue sheet in a rehearsed part.
Improvising and composing	Invent a short B, A or G response to a modelled phrase.	Create and combine a short phrase with a beat or answering idea; try a tempo or dynamic change.	Choose a successful phrase or arrangement and explain a revision after listening.
Performing	Learn Hot Cross Buns and Mary Had a Little Lamb, maintaining a short steady beat.	Develop On Top of Spaghetti and Iko Iko arrangements; take an agreed part.	Rehearse in class or smaller groups and perform with clear starts, stops and planned dynamics.

Essential knowledge: A recorder changes pitch through fingering and controlled airflow. Rhythm and pitch can be represented separately and then combined. Ensemble players listen and follow cues.

Key vocabulary: recorder, fingering, airflow, melody, phrase, quaver, ensemble, dynamics.

Evidence and source distinction: Keep a short note and rhythm check, a simple notated creative phrase and a before and after performance. The school plan supplies repertoire and note sequence; explicit notation and creative tasks here are linked applications of the progression PDFs.

Year 3 recorder termly progression

Strand	Autumn rhythm	Spring melody	Summer performance
Listening and evaluating	Compare note clarity and hear the role of a rhythm or melody part in On Top of Spaghetti.	Use timbre, texture and metre vocabulary to discuss contrasting parts and versions.	Use precise feedback about entries, timing, dynamics or balance to improve rehearsal.
Creating sound	Extend to F sharp, E, low D and low C as introduced in the school plan, retaining secure earlier notes.	Connect pitch hearing, fingering and controlled airflow across short phrases.	Maintain tone and pitch control while adding expression and listening to others.
Notation	Read basic staff positions and durations and connect them to known recorder notes.	Develop simple sight playing and record a short phrase with letter, graphic or staff notation.	Read or explain an agreed score, including a rest and a performance instruction.
Improvising and composing	Invent a short vocal or recorder response using secure notes.	Compose and notate a short phrase; combine it with a repeated rhythm or drone.	Use a chosen five pitch set if appropriate; rehearse layers and implement a named improvement.
Performing	Play rhythm and melody parts, singing as part of every lesson.	Maintain one part alongside a different line or harmony with growing accuracy.	Perform with dynamic shaping and group awareness, then evaluate the result.

Essential knowledge: Staff position helps identify pitch and note shape indicates duration. Harmony involves simultaneous pitches; texture describes the parts combined. A drone sustains or repeats a pitch or pitches.

Key vocabulary: staff, duration, F sharp, harmony, texture, metre, drone, crescendo.

Evidence and source distinction: Retain a staff reading sample, a short composition and an ensemble recording with a pupil explanation. A pentatonic task is an application of the PDF, using a suitable set such as C, D, E, G, A once those notes are secure.

Year 4 ukulele termly progression

Strand	Autumn rhythm	Spring melody	Summer performance
Listening and evaluating	Compare original, live and cover versions and discuss mood, context and accompaniment.	Identify repeated motifs, metre and gradual dynamic changes. Compare major and minor sounds in context.	Explain how a riff, accompaniment or arrangement affects the chosen song.
Creating sound	Care, hold and tune; learn Am, C, G and F and basic strumming in 4/4.	Consolidate shapes; introduce Em, D and selected seventh chords, with strumming in 3/4 and 4/4.	Improve chord changes and coordination; develop riffs and further chords where appropriate.
Notation	Read chord sheets and chord diagrams; begin tablature and rhythm patterns.	Use tab or staff for a short melodic idea and rhythmic notation for its timing.	Record a clear arrangement with entry points, repeats and expression. Explain what each representation shows.
Improvising and composing	Invent a short strummed ostinato or motif from secure material.	Vary a motif through rhythm, pitch direction or transposition; combine voice, chords, percussion and melody.	Arrange contrasting sections with four planned layers; rehearse and justify a revision.
Performing	Sing with a steady accompaniment, building from one to four chord songs.	Maintain an accompaniment or melody role and adjust balance with other parts.	Perform in class or smaller groups with accuracy and expression, taking responsibility for an agreed role.

Essential knowledge: Chords support melodies; an ostinato repeats. A motif is a short musical idea that can be developed. Metre groups beats. Chord diagrams and tab show different playing information from staff and rhythmic notation.

Key vocabulary: ukulele, chord, strum, tab, ostinato, motif, major, minor, metre, transpose.

Evidence and source distinction: Keep a chord and strum check, a notated motif or arrangement and a performance with feedback. The four layer task, explicit creative development and staff link are proposed applications of the PDFs alongside the school ukulele sequence.

From ukulele to the Year 5 and Year 6 brass programme

The SCMS Brass gives shared Year 5/6 learning expectations, termly outcomes and assessment criteria. It is one progressive WCET year. The range targets of 3 to 5 notes, then 5 to 8 notes and up to 8 notes describe progress through that year; they are not separate Year 5 and Year 6 standards.

Learning carried forward	New learning in brass	How to deepen learning where prior experience supports it
Pulse, rhythm and reading	Connect a heard pitch and notation to valve combination, embouchure and airflow.	Reduce note name prompts, read a less rehearsed phrase and explain how a notation choice affects the sound.
Instrument handling and tone	Develop posture, hold, care, a centred mouthpiece buzz and a controlled tone.	Plan breathing and refine tone across phrases rather than assuming a larger note range is always the next step.
Expression and coordination	Use tonguing and slurring and follow changes in tempo and dynamics.	Compare interpretations and justify articulation or phrasing in a given piece.
Ensemble and listening	Watch a conductor, count, maintain a part and balance with other players.	Lead a short rehearsal, sustain a more independent part or take a supported solo.
Creative decisions	Improvise or compose a short melody and an ostinato within secure notes.	Develop layers or variations, record them clearly and evaluate using musical vocabulary.

Embouchure is the way the lips are shaped at the mouthpiece. Tonguing separates notes; slurring connects them without a fresh tongue action between notes. Valves change the length of the air path, while lips and airflow also help determine pitch. Teach these terms through demonstration and listening.

Year 5 and Year 6 brass Autumn

Autumn foundations and ensemble entry

Published SCMS term 1 outcomes: supported instrument preparation and care; posture and hold; a working embouchure and centred buzz; controlled sound across 3 to 5 notes; initial tonguing and valve use; playing from appropriate notation; following a conductor and preparing a performance.

Strand	Shared programme and musical context	Year 5 application	Year 6 refinement where ready
Listening and evaluating	Identify pulse, tempo, dynamics, melody and a rhythm event in selected repertoire.	Name a heard contrast and identify one tone or timing goal.	Explain the contrast using musical vocabulary and propose a focused rehearsal change.
Creating sound	Develop voice and brass tone through posture, breathing, embouchure and valve coordination.	Produce short controlled phrases using the tutor's secure note set.	Refine an already secure tone and explain a successful breath or articulation adjustment.
Notation	Use letter names, graphic scores or staff notation as appropriate to the piece.	Link a familiar written note and rhythm to the sound and finger pattern.	Read with fewer prompts where secure and identify how the score communicates rests and entries.
Improvising and composing	Explore word rhythms and short melodic ideas within known notes.	Create a short question or ostinato and repeat it consistently.	Develop an answering idea or small variation and explain how it fits the shared musical context.
Performing	Play and sing together, follow starts and stops and perform to an appropriate audience.	Maintain a steady beat and participate confidently in an agreed part.	Keep a secure part with greater independence and offer specific feedback after rehearsal.

Year group expectations and starting points

The Year 5 and Year 6 columns increase independence, precision and musical reasoning. A beginner in Year 6 still needs the technical foundations; a secure Year 5 musician may be ready for greater challenge.

Year 5 and Year 6 brass Spring

Spring range articulation and reading

Published SCMS term 2 outcomes: improved hold and tone; centred sound across 5 to 8 notes; beginning dynamic control; tongued and slurred playing; correct valve combinations; letter name or staff reading; more accurate ensemble watching and counting.

Strand	Shared programme and musical context	Year 5 application	Year 6 refinement where ready
Listening and evaluating	Listen to varied repertoire, use technical vocabulary and consider time, place and culture.	Identify an articulation or dynamic effect and describe a contextual feature.	Compare effects in two examples and justify a rehearsal choice using what was heard.
Creating sound	Improve tone and dynamic control and coordinate tonguing, slurring, airflow and valves.	Connect secure notes in short phrases and show an audible tongued or slurred contrast.	Refine planned breaths, transitions and tonal consistency across a longer or more independent part.
Notation	Develop playing from notation and link heard pitch with note names and fingering.	Read a short secure note phrase, including rests and an expressive direction.	Read with less scaffolding and record a clear phrase for another player.
Improvising and composing	Improvise and compose a short melody or repeated rhythm from selected notes.	Create a phrase and improve one feature after listening.	Vary a motif and combine it with an ostinato; explain and record a refinement.
Performing	Play more accurately together through watching, counting and a termly performance.	Hold an agreed part and follow changes in dynamics or tempo.	Sustain a more independent part and give precise feedback about timing, articulation or balance.

Evidence: Keep a short notation sample, an articulation comparison, an original phrase and an ensemble recording. The layered creative refinement is a school application beyond the minimum short SCMS composition.

Year 5 and Year 6 brass Summer

Summer fluency expression and performance

Published SCMS term 3 outcomes: improved tone across up to 8 notes; better dynamic control; tongued and slurred playing, valve fluency in faster quaver passages and a wider notation repertoire; accurate ensemble response and performance. Page 16 adds planned breathing, independent parts and improvising and composing in context.

Strand	Shared programme and musical context	Year 5 application	Year 6 refinement where ready
Listening and evaluating	Discuss performance features and consider venue, audience and repertoire.	Explain a successful musical choice and one next improvement.	Evaluate how venue or audience affects interpretation and justify a change using detailed musical evidence.
Creating sound	Produce centred tone with planned breathing over two bar phrases where appropriate; coordinate articulation and valve changes.	Demonstrate a controlled phrase and an audible expressive contrast.	Maintain consistency in a more independent line, refining breath, tone and articulation.
Notation	Play complete pieces by ear and from notation, including staff notation where appropriate.	Follow pitch, rhythm, rests and performance directions in a rehearsed part.	Perform a less scaffolded part and use an agreed personal score or notation to communicate a composition.
Improvising and composing	Improvise and compose in context using secure pitches and rhythmic ideas.	Create and refine a short phrase or ostinato for the class arrangement.	Develop a structured variation or layered response and evaluate it against the musical intention.
Performing	Follow a conductor, maintain an independent rhythm or melody and perform with audience awareness.	Contribute a reliable part in ensemble and sing in unison or parts.	Take an appropriate leadership or supported solo role and shape expression while communicating with the ensemble.

Mapping the progression to the brass programme

Strand	Explicit in SCMS Year 5 and Year 6	Linked school application needed for the broader PDF progression
Listening and evaluating	Concentrated listening to diverse repertoire; pulse, rhythm, tempo, dynamics, melody and context vocabulary.	Record two contrasting examples with creator, time or place and musical features. Discuss history, influence, venue and audience using specific evidence.
Creating sound	Singing, posture, diction, tone, breathing, rounds and parts; brass embouchure, centred tone, valves, tonguing and slurring.	Keep vocal exploration alongside brass and compare vocal timbre and expressive effects. The Creating Sound PDF has no separate Year 6 entry.
Notation	Playing by ear and from appropriate notations, including staff; relating sound, note name and valve combination.	Have pupils record their own rhythms and melodies and test whether another pupil can interpret the score. Playing from supplied music alone does not show composition notation.
Improvising and composing	Short melodies, word rhythms and ostinati; improvising and composing in context.	Develop one response into layers or contrasting sections. In Year 6, include a structured song or equivalent layered composition, with variation, notation and reasoned evaluation.
Performing	Conductor response, independent parts, changing tempo or dynamics, audience awareness and performance through the year.	Offer appropriate solo or rehearsal leadership, precise peer feedback and reflection on how interpretation meets purpose.

A manageable way to make the links explicit

Autumn: retain a short improvised or composed phrase and a vocabulary based listening response. Spring: develop the phrase with an ostinato or contrasting section and record it. Summer: refine and perform the arrangement or song, compare it with earlier evidence and explain the changes.