ST PHILOMENAS PRIMARY SCHOOL – MUSIC MEDIUM TERM PLANNING – YEAR 5

2026-2027

Every half term	Oak curriculum sequence	Weekly lesson	Assessment and evidence
1 Music lesson weekly (approximately 60 minutes)	1 Oak unit per half term 6 sequenced lessons	Practical music-making: singing, playing, composing, improvising, listening and performing	Oak starter/exit checks where appropriate; teacher observation; performance; pupil reflection

Whole-School Non-Negotiables for Music	
• One planned music lesson each week • Practical music-making at the heart of lessons • Regular singing and vocal warm-ups • Safe, purposeful routines for instruments • Explicit teaching and revisiting of musical vocabulary	• Opportunities to listen, appraise and respond to a diverse range of music • Retrieval of prior musical knowledge and skills • Ensemble work that develops pulse, accuracy and balance • Composition/improvisation recorded or performed where appropriate • Performance and reflection built into each half-term unit

Progress	Adaptive Teaching	Formative Assessment	Rich and Ambitious Vocabulary
Progress is achieved through careful sequencing. Pupils revisit pulse, rhythm, pitch, texture, notation, composition and performance with increasing independence and complexity.	Maintain high musical expectations while adapting through modelling, echo/call-and-response, reduced parts, visual notation, paired rehearsal, alternative instruments and extension challenges.	Use questioning, listening, observation, starter/exit checks, peer feedback, performance evidence and pupil reflection to identify misconceptions and next steps.	Teach subject-specific vocabulary explicitly, display it, model precise use, and revisit words in practical contexts so pupils can talk confidently about the music they hear, create and perform.

ST PHILOMENAS PRIMARY SCHOOL – MUSIC MEDIUM TERM PLANNING – YEAR 5

AUTUMN 1 – YEAR 5					
Oak National Academy unit: Sing, play, perform: adding tuned accompaniment to part-singing **6 lessons | 1 lesson per week | approximately 60 minutes**					
Week	OAK LESSON	LEARNING OUTCOME	MUSICAL KNOWLEDGE & SKILLS	KEY VOCABULARY	ASSESSMENT / EVIDENCE
Week 1	**Part singing: rounds and partner songs**	I can sing new rounds and partner songs in unison and understand the structure of these.	Knowledge: A round overlaps one melody at different entry points; partner songs combine different melodies. Skill: Sing the songs in unison first and explain how each structure works.	Round, partner song, unison, melody, pulse	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection
Week 2	**Two-part singing: rounds and partner songs**	I can sing two-part rounds and partner songs with improving accuracy and a clear sense of pulse.	Knowledge: Two-part singing requires independent entries and a common pulse. Skill: Maintain an individual part in a round or partner song while listening to the other.	two-part, accuracy, pulse, ensemble, balance	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection
Week 3	**Singing and playing simultaneously: three note melodies**	I can read and play a simple three note melody, with a strong pulse, whilst singing simultaneously.	Knowledge: A short tuned melody can accompany singing as an independent musical layer. Skill: Read and play a three-note tune while singing with steady timing.	Melody, pitch, tuned percussion, notation, pulse	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection
Week 4	**Part singing: adding a rhythmic ostinato accompaniment**	I can play a rhythmic ostinato accompaniment with a strong pulse whilst singing simultaneously.	Knowledge: A rhythmic ostinato is a repeating pattern that can support a song. Skill: Play the ostinato accurately while singing simultaneously.	Rhythm, ostinato, accompaniment, pulse, texture	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection
Week 5	**Layering part-singing: adding a three note melody**	I can play a three note melody, partnering this with a different song.	Knowledge: Different pitched and sung lines can be combined to thicken texture. Skill: Play a three-note melody against a separate song without losing the pulse.	Layer, melody, partner song, texture, balance	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection
Week 6	**Rehearsing and evaluating an ensemble piece with a thick texture**	I can play my part in an ensemble piece with accuracy and an understanding of balance.	Knowledge: Ensemble balance allows each layer to be heard without dominating. Skill: Rehearse, perform and evaluate accuracy and balance across the parts.	Ensemble, texture, balance, rehearse. evaluate	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection

Planning note: follow the Oak lesson sequence in order. Adapt scaffolds, grouping and instrument choice to meet pupil need while preserving the same musical learning goal

ST PHILOMENAS PRIMARY SCHOOL – MUSIC MEDIUM TERM PLANNING – YEAR 5

AUTUMN 2 – YEAR 5

Oak National Academy unit: Singing together: how songs unite us
6 lessons | 1 lesson per week | approximately 60 minutes

Week	OAK LESSON	LEARNING OUTCOME	MUSICAL KNOWLEDGE & SKILLS	KEY VOCABULARY	ASSESSMENT / EVIDENCE
Week 1	**Singing in unison**	I can sing in unison, working to create a balanced and united choral sound.	Knowledge: Unison singing means everyone sings the same melodic line together. Skill: Blend voices and maintain a balanced choral sound.	Unison, choir, balance, blend, dynamics	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection
Week 2	**Three pitches - do, mi, so**	I can read and notate a three note (do, mi, so) song.	Knowledge: Do, mi and so form a three-note toneset that can be sung and notated. Skill: Read, sing and write a simple tune using these pitches.	Do, mi, so, pitch notation, melody	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection
Week 3	**Adding harmony and balancing sound**	I can add simple harmony to a song whilst still working to create a balanced and united choral sound.	Knowledge: Harmony combines different pitches or melodic lines at the same time. Skill: Sing a simple harmony while listening and balancing with the choir.	Harmony, balance part, texture, choir	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection
Week 4	**Vocal improvisation using do, mi, so**	I can follow a conductor, singing improvised three note (do, mi, so) phrases in harmony.	Knowledge: An improvised phrase is made in the moment within an agreed toneset. Skill: Follow the conductor and improvise do–mi–so phrases alongside another vocal part.	Improvisation, conductor phrase, harmony, pitch	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection
Week 5	**Composing together using do, mi, so**	I can contribute to the composition of a three note song (do, mi, so).	Knowledge: A composition develops musical ideas and fixes them for repeated performance. Skill: Contribute an organised three-note phrase to a group song.	Compose, melody phrase, pitch structure	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection
Week 6	**Composing a countermelody**	I can compose and perform songs in harmony as part of a choir, creating one pleasing, united sound.	Knowledge: A countermelody is a distinct melody sung with the main melody. Skill: Compose and perform a compatible countermelody, balancing the two lines in a choir.	Countermelody, harmony, choir, texture, performance	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection

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ST PHILOMENAS PRIMARY SCHOOL – MUSIC MEDIUM TERM PLANNING – YEAR 5

SPRING 1 – YEAR 5

Oak National Academy unit: Compose and rehearse: creating and combining minimalist cells
6 lessons | 1 lesson per week | approximately 60 minutes

Week	OAK LESSON	LEARNING OUTCOME	MUSICAL KNOWLEDGE & SKILLS	KEY VOCABULARY	ASSESSMENT / EVIDENCE
Week 1	**The key features of minimalism**	I can identify key features of minimalism.	Knowledge: Minimalism often builds music from short, repeatedly played cells. Skill: Listen and identify repetition, cells and gradually changing texture.	Minimalism, cell, repetition, structure, texture	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection
Week 2	**Creating and notating a repeating minimalist cell**	I can compose, practise and notate a repeating rhythmic minimalist cell.	Knowledge: A rhythmic cell is a short repeating rhythm that can be notated. Skill: Compose, practise and record a rhythm cell accurately.	Cell, ostinato rhythm, notation, repetition,	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection
Week 3	**Adding more minimalist cells to create a thicker texture**	I can compose, practise and notate a repeating melodic minimalist cell, layering this with a drone and rhythmic cell underneath.	Knowledge: A melodic cell adds pitched repetition; a drone and rhythmic cell add other layers. Skill: Compose and notate a pitched cell, then combine all three securely.	melodic cell, drone, texture, layer, ostinato	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection
Week 4	**Building a minimalist piece**	I can build a minimalist composition creating cells that complement and connect well to each other.	Knowledge: Related cells can connect through melodic shape, rhythm or duration. Skill: Arrange complementary cells and choose instruments whose timbres suit the piece.	Compose, cell, structure repetition, contrast	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection
Week 5	**Notating a minimalist piece**	I can structure and notate a minimalist composition considering the most effective way to do this.	Knowledge: A score communicates the order and duration of musical sections. Skill: Select a clear notation method and organise the cells into a repeatable structure.	Notation, structure score, cell, composition	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection
Week 6	**Rehearsing, performing and appraising a minimalist performance**	I can rehearse effectively for a performance and make improvements after receiving feedback.	Knowledge: Feedback and rehearsing help improve a composition's accuracy and impact. Skill: Rehearse, perform, appraise and make specific improvements to the minimalist piece.	Rehearse, perform, appraise feedback, ensemble	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection

ST PHILOMENAS PRIMARY SCHOOL – MUSIC MEDIUM TERM PLANNING – YEAR 5

SPRING 2 – YEAR 5

Oak National Academy unit: Playing together: discovering different vocal timbres
6 lessons | 1 lesson per week | approximately 60 minutes

Week	OAK LESSON	LEARNING OUTCOME	MUSICAL KNOWLEDGE & SKILLS	KEY VOCABULARY	ASSESSMENT / EVIDENCE
Week 1	**Introducing beatboxing vocal percussion**	I can explore how to use my voice to create a range of different sounds.	Knowledge: Vocal timbre is the quality of a voice; beatboxing uses the voice as percussion. Skill: Explore varied comfortable vocal percussion sounds and describe their timbres.	Beatboxing, vocal percussion timbre, pulse, sound	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection
Week 2	**Layering beatboxing vocal percussion sounds**	I can begin to layer beatboxing vocal sounds.	Knowledge: Combining repeated vocal sounds creates a layered texture. Skill: Maintain a steady beatboxing sound while another pupil adds a contrasting layer.	Layer, texture, timbre, vocal percussion, pulse	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection
Week 3	**Rehearsing a texture of two or more parts**	I can hold my part as we build a texture in a beatboxing vocal ensemble.	Knowledge: An ensemble texture needs each performer to keep an independent part. Skill: Rehearse a two-part or thicker beatboxing texture with pulse and balance.	Texture, ensemble rehearse, pulse timbre	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection
Week 4	**Improvising using beatboxing techniques and vocal sounds inspired by nature**	I can mimic sounds of nature and use these to improvise stylistically using beatboxing sounds.	Knowledge: Timbre can suggest sounds heard in nature; improvisation creates ideas spontaneously. Skill: Imitate a natural sound vocally and improvise a stylistic beatboxing response.	Improvise, mimic timbre, style vocal sound	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection
Week 5	**Improvising a beatboxing film score**	I can improvise to create an effective live score for a film.	Knowledge: A live film score uses sound to support images, atmosphere and action. Skill: Improvise contrasting vocal textures in time with a short film extract.	film score, improvise mood, atmosphere timbre	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection
Week 6	**Evaluating and performing a beatboxing film score**	I can perform as part of an ensemble with a sense of audience.	Knowledge: Performance choices should be clear and appropriate for an audience. Skill: Rehearse and present the film score, then evaluate coordination and expressive effect.	Perform, evaluate, ensemble, audience, expression	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection

ST PHILOMENAS PRIMARY SCHOOL – MUSIC MEDIUM TERM PLANNING – YEAR 5

SUMMER 1 – YEAR 5

Oak National Academy unit: Compose and Create: composing a minor melody on a stave
6 lessons | 1 lesson per week | approximately 60 minutes

Week	OAK LESSON	LEARNING OUTCOME	MUSICAL KNOWLEDGE & SKILLS	KEY VOCABULARY	ASSESSMENT / EVIDENCE
Week 1	**Identifying major and minor tonalities**	I can sing and identify songs in the major or minor key.	Knowledge: Major and minor tonalities have different patterns of intervals. Skill: Listen to and sing examples, identifying the major or minor key.	Major, minor tonality, key mood	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection
Week 2	**Minor melodies and the minor pentachord**	I can read, sing and play the minor pentachord and know it uses the first five notes of the minor scale.	Knowledge: The minor pentachord uses the first five notes of the minor scale. Skill: Read, sing and play the taught five-note minor pattern.	minor pentachord scale la-ti-do-re-mi steps,leaps	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection
Week 3	**Reading the five note minor pentachord scale**	I can read and notate the ascending and descending minor pentachord on a simplified stave.	Knowledge: A simplified stave shows notes rising and falling in pitch. Skill: Read and notate the minor pentachord ascending and descending.	Stave, notation ascending, descending rhythm	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection
Week 4	**Reading and playing minor melodies**	I can read and play minor melodies on tuned percussion.	Knowledge: Pitch and rhythm notation together represent a melody. Skill: Read and play a minor melody accurately on tuned percussion.	minor melody tuned percussion notation pitch, pulse	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection
Week 5	**Composing and notating a minor melody**	I can compose and notate a stylistic minor melody.	Knowledge: A minor melody can use phrases, repetition and controlled pitch movement. Skill: Compose and notate a coherent melody with the taught minor pitches.	Compose, notation minor, melody phrase	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection
Week 6	**Reading and performing minor melodies**	I can perform my minor melody composition and the compositions of others with accuracy and a steady pulse.	Knowledge: A written melody can be shared and performed by other musicians. Skill: Rehearse and perform own and classmates' minor melodies accurately to a steady pulse.	Perform, accuracy, pulse, composition melody	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection

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ST PHILOMENAS PRIMARY SCHOOL – MUSIC MEDIUM TERM PLANNING – YEAR 5

SUMMER 2 – YEAR 5					
Oak National Academy unit: Singing for performance: syncopation in songs **6 lessons | 1 lesson per week | approximately 60 minutes**					
Week	OAK LESSON	LEARNING OUTCOME	MUSICAL KNOWLEDGE & SKILLS	KEY VOCABULARY	ASSESSMENT / EVIDENCE
Week 1	**What is syncopation?**	I can count the number of beats in a bar and clap on the off beats.	Knowledge: Beats are grouped into bars; offbeats fall between or away from main accents. Skill: Count beats in a bar and clap the offbeats accurately.	Syncopation, beat, bar, offbeat pulse	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection
Week 2	**Singing and playing syncopated rhythms**	I can play and sing syncopated rhythms and know that syncopation is when beats that are usually weaker are emphasised.	Knowledge: Syncopation emphasises beats or parts of beats that are normally weaker. Skill: Recognise, play and sing a syncopated rhythm with secure pulse.	syncopation rhythm, emphasis, pulse, beat	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection
Week 3	**Layering syncopated rhythms to accompany a song**	I can play a syncopated rhythm to accompany a song.	Knowledge: A repeating syncopated pattern can accompany a song as an extra layer. Skill: Keep the pattern steady beneath singing without losing timing.	Accompaniment, syncopation, layer, rhythm texture	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection
Week 4	**Syncopated rhythms in jazz**	I can use inspiration from jazz to create syncopated vocal improvisation.	Knowledge: Jazz often uses syncopated phrasing and rhythmic variation. Skill: Improvise a short syncopated vocal phrase inspired by a jazz example.	jazz improvisation syncopation vocal, style	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection
Week 5	**Creating and rehearsing a syncopated performance - building a tight ensemble**	I can rehearse effectively to make sure the performance is tight, accurate, and well-prepared.	Knowledge: Ensemble precision requires agreed entries, tempo and rhythmic accuracy. Skill: Use targeted rehearsal to tighten layered singing and rhythmic accompaniment.	Rehearse, ensemble, accuracy, timing syncopation	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection
Week 6	**Syncopation performance and reflection**	I can play and sing syncopated rhythms and use ensemble skills to present a successful performance.	Knowledge: An effective syncopated performance combines rhythmic control and ensemble listening. Skill: Present the piece and reflect on accuracy, timing and group coordination.	Performance, reflection, ensemble, syncopation, evaluation	Teacher observation Oak checks/quizzes where used Performance / practical evidence Pupil reflection