



# Staindrop CE Primary School Music Curriculum



**Barriers to Music for Staindrop CE Pupils:**

*Rural deprivation-lack of access to Museums etc.  
Lack of diversity within the school community (predominantly white British)  
Children lack independence and confidence to communicate their ideas/oracy skills compared to their high academic outcomes  
Wide socio-economic gap within the school-  
Above national levels of PP in some cohorts  
Above national levels of SEND in some cohorts  
Children struggle to retain specific facts in the long term  
Decreased engagement from parents with children's learning since COVID*

**CURRICULUM AIM:**  
Know more, Do more &  
Remember more

- Music is a universal language that embodies one of the highest forms of creativity and here at Staindrop CE Primary School, it is our aim is to nurture and enable children to develop a love of music and embrace their talent as musicians and increase their self-confidence, creativity and sense of achievement.
- Children actively participate in a sequence of music lessons to learn and understand the different components that make up a piece of music. They learn to sing and to use their voices, to create and compose music on their own and with others while also exploring how to use the different instruments we have in school.
- The knowledge children acquire from each lesson is continuously revisited and built on lesson on lesson, year on year and as pupils progress, they develop a critical engagement with music. Therefore, we are continuously providing children with the opportunity to compose, and to listen, review and evaluate.

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.

**CURRICULUM AIM:**  
Happy, healthy, global  
citizens

- We believe that Music is a vital part of the children's education and we offer a rich and varied curriculum to aid learning academically, emotionally, physically and spiritually. Music is used to unite the school, bringing children and the school community together.
- We believe in sharing our musical talents with the wider community through concerts, worships and lunching groups for the elderly.

**CURRICULUM AIM:**  
Meet people, go places &  
make things happen

- We believe giving children the opportunity to meet professionals, and experience music from other agencies broadens their knowledge and open their eyes to a variety of music.
- Children have access to private music lessons (guitar and violin)
- All children have the opportunity to learn a tuned instrument (ukulele) delivered by a specialist music teacher throughout the year – this then progresses year on year

**CURRICULUM AIM:**  
Love of reading

- Children explore song lyrics and have opportunities to discuss the meanings behind the lyrics and why artist chose them.
- Children have the opportunity to read about influential musicians and music in the whole class Wonder Boxes

*"Through God's love, we are the rich are the rich soil where roots grow and seeds flourish"*

# Music Subject Story – Whole School Overview

Year	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
EYFS	Me! (Charanga Original Scheme)	BBC – Bring the Noise NATIVITY PREP	Everyone! (Charanga Original Scheme)	Our World (Charanga Original Scheme)	Big Bear Funk (Charanga Original Scheme)	BBC 10 Pieces No Place Like Home – Kerry Andrews
Year 1	My Musical Heartbeat <i>How can we make friends when we sing together?</i>	BBC – Bring the Noise (Bring the Noise and Be in the Band) NATIVITY PREP	Dance Sing and Play How does music tell stories about the past?	Exploring Sounds How does music make the world a better place?	Durham Music Service Percussion and Drumming	BBC 10 Pieces Mars from the Planets by Gustav Holst
Year 2	Pulse, Rhythm and Pitch How does music help us to make friends?	BBC Teach Radio - The Great Fire of London NATIVITY PREP	BBC – Bring the Noise (Take you home, Hands in the air, Far)	Inventing a Musical Story How does music make the world a better place	Durham Music Service Percussion and Drumming	BBC 10 Pieces Finlandia by Jean
Year 3	Writing Music Down How does music bring us closer together	Glock Unit 1	Durham Music Service Ukulele	BBC 10 Pieces Grazyna Bacewick - Overture	Compose Using Your Imagination How does music make the world a better place?	Enjoying Improvisation How does music make a difference to us everyday?
Year 4	Durham Music Service Ukulele	BBC 10 Pieces Delia Derbyshire – Doctor Who Theme	Musical Structures How does music bring us together?	Compose With Your Friends How does music improve our world?	BBC Teach – Rocking Romans	Expressions and Improvisation How does music shape our way of life?
Year 5	Melody and Harmony How does music bring us together?	BBC – Viking Saga and Glock Unit 2	Durham Music Service Ukulele and Music Tech	BBC 10 Pieces Florence Price – Symphony No1 E-minor	Composing and Chords How does music improve our world?	Freedom to Improvise How does music shape our way of life?
Year 6	Durham Music Service Music Tech and Guitar	BBC 10 Pieces George Gershwin – Rhapsody in Blue	Developing Ensemble Skills How does music connect us with our past?	Archie Dobson’s War and Recorder	Musical Style Connect Us How does music teach us about our community?	Year 6 Production Prep
<b>Enrichment Opportunities throughout the year</b>						
	Harvest Festival (Whole School) Christmas Carol Concert (KS2 and Year 2) EYFS/Y1 Nativity Autumn Showcase Christmas Pantomime Luncheon Club Carol Singing		Easter Service (Whole School) Spring Showcase House Competition Talent Show Ushaw Choir Competition		Year 6 End of Year Performance Summer Showcase Big Sing Whole School Workshop – Rock Band	

Unless stated, units are taken from the MMC version 2

# A song a day – Music appreciation

Autumn Term	Spring Term	Summer Term
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Wk 1	Biggest Sellers	Wk 11	New Wave	Wk 21	Folk	Wk 31	Bossa Nova
Wk 2	Beatbox	Wk 12	Drum 'n' Bass	Wk 22	Legendary Men	Wk 32	TikTok Famous
Wk 3	Country Music	Wk 13	Prog. Rock	Wk 23	Album Week 2 'Back in Black' AC/DC	Wk 33	Incidental Music (TV/Movie Themes)
Wk 4	Stadium Rock	Wk 14	Pashto Music	Wk 24	Hymns/Choral	Wk 34	Best Songs That Never Made #1
Wk 5	World Music	Wk 15	Christmas Songs	Wk 25	Euro-Pop	Wk 35	Legendary Bands II
Wk 6	Legendary Women	Wk 16	Classical	Wk 26	Swing	Wk 36	Album Week 4 'Dark Side of the Moon' Pink Floyd
Wk 7	Album Week I 'Thriller' Michael Jackson	Wk 17	70's Classics	Wk 27	Piano Hits	Wk 37	Glam Rock
Wk 8	Jive & Modern Jive	Wk 18	80's Classics	Wk 28	00's Classics	Wk 38	Soul
Wk 9	50's Classics	Wk 19	90's Classics	Wk 29	10's Classics	Wk 39	Best Air Guitar Songs
Wk 10	60's Classics	Wk 20	Goth Rock	Wk 30	Album Week 3 'Jagged Little Pill' Alanis Morissette	Wk 40	The Best of... What's Left of...

As part of an interesting and robust music curriculum, children need to hear and experience music and musical styles and artists that they may not otherwise have the opportunity to hear

A best attempt has been made to ensure that there is a diverse collection of musicians, singers, groups and bands – but there may well be gaps. Included are a range of male and female artists from around the world, from different cultures, nations and origins.

These songs are played during whole school worship/class worship. To start music lessons or during quiet and reflecting times.

# Musician of the Month

The whole school explore a musician a month. This is launched in a whole school assembly and then follow up work happens during class worship. It runs on a 6 year cycle.

## Musician of the Month - Cycle A, B, C, D, E and F

Each cycle represents a year's worth of musicians, except August due to extended school holidays. Schools can start at any cycle point but are recommended to start at Cycle A.

Month	Cycle A	Cycle B	Cycle C	Cycle D
September	David Bowie	Bob Marley	Kate Bush	ABBA
October	Nina Simone	Tracy Chapman	Stevie Wonder	Jimi Hendrix
November	Ethel Smyth	Bjork	Hildegard of Bingen	George Frideric Handel
December	Elton John	Pyotr Ilyich Tchaikovsky	Ladysmith Black Mambazo	Astor Piazzolla
January	Florence Price	Ludwig Van Beethoven	Hans Zimmer	Gustav Holst
February	Reem Kelani	Nusrat Fateh Ali Khan	The Supremes	Destiny's Child
March	Amadeus Wolfgang Mozart	Freddie Mercury	Annie Lennox	Cartola
April	Joni Mitchell	Kraftwerk	Bessie Smith	The Beatles
May	Fisherman's Friends	Gamelan gong kebyar	Kishori Amonkar	Babatunde Olatunji
June	Aretha Franklin	Clara Schumann	Buena Vista Social Club	Grażyna Bacewicz
July	Gurinder Kaur Kainth	Alan Dawa Dolma	Barbara Strozzi	Angélique Kidjo

Month	Cycle E	Cycle F
September	Lord Kitchener	Anna Clyne
October	Sister Rosetta Tharpe	Ella Fitzgerald
November	Jacqueline du Pré	Te Waka Huia
December	Anna Meredith	Sigur Ros
January	Damon Albarn	Elvis Presley
February	Antonio Vivaldi	Delia Derbyshire
March	The Chieftains	Idina Menzel
April	Samuel Coleridge-Taylor	A.R. Rahman
May	Edith Piaf	Amalia Rodrigues
June	Kodo	Shirley Bassey
July	Kylie Minogue	Guan Pinghu

Male musicians = 31

Female musicians = 31

Mixed groups = 4

Male composers = 9

Female composers = 9

### Popular Music

Musician (Country of Origin)	Style
Destiny's Child (U.S.A.)	90s RnB
Damon Albarn (UK)	90s Indie
Elton John (UK)	80s Pop/Rock
Freddie Mercury (UK)	80s Pop/Rock
Annie Lennox (UK)	80s Pop/Rock
David Bowie (UK)	60s Pop/Rock
The Beatles (UK)	60s Pop
Edith Piaf (France)	50s Pop
Bjork (Iceland)	Art Pop
Kate Bush (UK)	Art Pop
Bessie Smith (U.S.A.)	Blues
Sister Rosetta Tharpe (U.S.A.)	Blues/Rock n Roll
ABBA (Sweden)	Disco
Kraftwerk (Germany)	Electronic
Tracy Chapman (U.S.A.)	Folk
Joni Mitchell (U.S.A.)	Folk
Stevie Wonder (U.S.A.)	Funk
Aretha Franklin (U.S.A.)	Gospel
Nina Simone (U.S.A.)	Jazz
Ella Fitzgerald (U.S.A.)	Jazz
Shirley Bassey (UK)	Pop
Angélique Kidjo (Benin)	Pop
Idina Menzel (U.S.A.)	Pop/Musicals
Kylie Minogue (Australia)	Pop
Sigur Ros (Iceland)	Post Rock
Bob Marley (Jamaica)	Reggae
Elvis Presley (U.S.A.)	Rock n Roll
Jimi Hendrix (U.S.A.)	Rock n Roll
The Supremes (U.S.A.)	Soul

### Western Classical Tradition and Film

Musician (Country of Origin)	Period
Hildegard of Bingen (Germany)	Early
Barbara Strozzi (Italy)	Baroque
George Frideric Handel (Germany)	Baroque
Antonio Vivaldi (Italy)	Baroque
Ludwig Van Beethoven (Germany)	Classical
Amadeus Wolfgang Mozart (Austria)	Classical
Pyotr Ilyich Tchaikovsky (Russia)	Romantic
Clara Schumann (Germany)	Romantic
Samuel Coleridge-Taylor (UK)	20 <sup>th</sup> Century
Florence Price (U.S.A.)	20 <sup>th</sup> Century
Ethel Smyth (UK)	20 <sup>th</sup> Century
Gustav Holst (UK)	20 <sup>th</sup> Century
Grażyna Bacewicz (Poland)	20 <sup>th</sup> Century
Hans Zimmer (Germany)	21 <sup>st</sup> Century
A.R. Rahman (India)	21 <sup>st</sup> Century
Anna Clyne (UK)	21 <sup>st</sup> Century
Jacqueline du Pré (UK)	21 <sup>st</sup> Century
Anna Meredith (UK)	21 <sup>st</sup> Century
Delia Derbyshire (UK)	21 <sup>st</sup> Century

### Musical Traditions

Musician (Country of Origin)	Tradition
Gurinder Kaur Kainth (India)	Bhangra
The Chieftains (Ireland)	Celtic
Lord Kitchener (Trinidad)	Calypso
Ladysmith Black Mambazo (South Africa)	Choral
Babatunde Olatunji (Nigeria)	Drumming
Amalia Rodrigues (Portugal)	Fado
Gong Kebyar (Indonesia)	Gamelan
Guan Pinghu (China)	Guqin
Kishori Amonkar (India)	Indian Classical
Te Waka Huia (New Zealand)	Māori Kapa Haka
Reem Kelani (UK)	Palestinian Folk
Nusrat Fateh Ali Khan (Pakistan)	Qawwali
Cartola (Brazil)	Samba
Fisherman's Friends (UK)	Sea Shanties
Buena Vista Social Club (Cuba)	Son Cubano
Astor Piazzolla (Argentina)	Tango
Alan Dawa Dolma (China)	Tibetan Folk
Kodo (Japan)	Taiko Drumming



# National Curriculum...

## **Key stage 1 Pupils should be taught to:**

- use their voices expressively and creatively by singing songs and speaking chants and rhymes
- play tuned and untuned instruments musically
- listen with concentration and understanding to a range of high-quality live and recorded music
- experiment with, create, select and combine sounds using the inter-related dimensions of music.

**Key stage 2** Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.

Pupils should be taught to:

- play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
- improvise and compose music for a range of purposes using the inter-related dimensions of music
- listen with attention to detail and recall sounds with increasing aural memory
- use and understand staff and other musical notations
- appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
- develop an understanding of the history of music.

# MMC Units

# Progression of skills - Musicianship

## Musicianship Activities: Understanding Music, Improvise Together

### Notation Elements: Pulse, Rhythm, Pitch, Tempo, Dynamics

Children will:

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Use body percussion, instruments and voices.</p> <p>Find and keep a steady beat together.</p> <p>Begin to move in time with a steady beat/pulse.</p> <p>Copy back simple long and short rhythms with clapping.</p> <p>Copy back singing simple high and low patterns.</p> <p>Start to know and demonstrate the difference between pulse, rhythm and pitch.</p>	<p>Use body percussion, instruments and voices.</p> <p>Move in time and keep a steady beat together.</p> <p>Create their own rhythmic and melodic patterns.</p> <p>Continue to copy back simple rhythmic patterns using long and short.</p> <p>Continue to copy back simple melodic patterns using high and low.</p> <p>Understand the difference between creating a rhythm pattern and a pitch pattern.</p> <p>Sing short phrases independently.</p> <p>Continue to learn to watch and follow a steady beat.</p>	<p>Use body percussion, instruments and voices.</p> <p>Explore the time signatures of 2/4, 3/4 and 4/4.</p> <p>Internalise, keep and move in time with a steady beat in 4/4, 3/4 and 2/4 time.</p> <p>Find and keep a steady beat.</p> <p>Listen and copy more complex rhythmic patterns by ear or from notation.</p> <p>Copy back more complex melodic patterns.</p> <p>Copy back and improvise with rhythmic patterns using minims, crotchets, quavers and their equivalent rests.</p> <p>Copy back and improvise simple rhythmic patterns using semibreves, minims, dotted crotchets, crotchets, quavers and their rests.</p>	<p>Explore improvisation within major and minor scales, using the notes: C, D, E D, E, A F, G, A D, F, G</p> <p>Explore and begin to create personal musical ideas using the given notes for the unit.</p> <p>Understand that improvisation is about the children making up their own very simple tunes on the spot.</p> <p>Follow a steady beat and stay 'in time'.</p> <p>Improvise simple vocal patterns using 'question and answer' phrases.</p> <p>Understand the difference between creating a rhythm pattern and a pitch pattern.</p>	<p>Use body percussion, instruments and voices.</p> <p>Explore the time signatures of 2/4, 3/4, 4/4, 5/4 and 6/8.</p> <p>Find and keep a steady beat.</p> <p>Listen and copy rhythmic patterns made of dotted minims, minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semiquavers and their rests, by ear or from notation.</p> <p>Copy back melodic patterns using the notes: C, D, E C, D, E, F, G, A, B D, E, F#, G, A A, B, C, D, E, F#, G F, G, A, Bb, C, D, E G, A, B, C, D, E, F#</p> <p>Find and keep a steady beat.</p>	<p>Use body percussion, instruments and voices.</p> <p>Explore the time signatures of 2/4, 3/4, 4/4, 5/4 and 6/8.</p> <p>Find and keep a steady beat.</p> <p>Listen and copy rhythmic patterns made of minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semiquavers and their rests, by ear or from notation.</p> <p>Copy back melodic patterns using the notes: D, E, F, G, A C, D, E, F, G, A, B G, A, B, C, D, E, F# D, E, F#, G, A, B, C# A, B, C, D, E, F, G</p>



# Progression of skills - Musicianship

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	<p>Begin to understand that the speed of the beat can change, creating a faster or slower pace (tempo).</p> <p>Play copy-back rhythms, copy a leader, and invent rhythms for others to copy on untuned and tuned percussion.</p> <p>Create rhythms using word phrases as a starting point.</p> <p>Recognise long and short sounds, and match them to syllables and movement.</p>	<p>Copy back and improvise simple melodic patterns using the notes: C, D, E G, A, B F, G, A A, B, C</p> <p>Understand the beginnings of formal notation, linking sounds to symbols, and understand that music has its own language.</p> <p>Start learning about basic music theory:</p> <ul style="list-style-type: none"> <li>• Introduce and understand the differences between crotchets and paired quavers.</li> <li>• Play and sing in the time signatures of 2/4, 3/4 and 4/4.</li> <li>• Create rhythms using word phrases as a starting point.</li> <li>• Identify the names of some pitched notes on a stave.</li> <li>• Identify if a song is major or minor in tonality.</li> </ul>		<p>Listen and copy rhythmic patterns made of dotted minims, minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semiquavers and their rests, by ear or from notation.</p> <p>Copy back various melodic patterns.</p>	<p>Listen and copy rhythmic patterns made of minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, quavers, semiquavers and their rests, by ear or from notation.</p>

# Progression of skills - Listening

## Activity: Listening (Listen and Respond)

Elements: Pulse, Rhythm, Pitch, Tempo, Dynamics, Timbre, Texture, Structure

Children will:

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Move, dance and respond in any way they can when listening.</p> <p>Describe their thoughts and feelings when listening to the music, including why they like or don't like the music.</p> <p>Talk about any instruments they might hear and perhaps identify them.</p> <p>Recognise some band and orchestral instruments.</p> <p>Identify a fast or slow tempo.</p> <p>Identify loud and quiet sounds as an introduction to understanding dynamics.</p> <p>Talk about any other music they have heard that is similar.</p> <p>Begin to understand where the music fits in the world.</p> <p>Begin to understand different styles of music.</p>	<p>Find and try to keep a steady beat.</p> <p>Invent different actions to move in time with the music.</p> <p>Move, dance and respond with their bodies in any way they can.</p> <p>Describe their thoughts and feelings when hearing the music.</p> <p>Describe what they see in their individual imaginations when listening to the piece of music.</p> <p>Talk about why they like or don't like the music.</p> <p>Talk about any other music they have heard that is similar.</p> <p>Identify a fast or slow tempo.</p>	<p>Talk about the style of the music.</p> <p>Share their thoughts and feelings about the music together.</p> <p>Find the beat or groove of the music.</p> <p>Invent different actions to move in time with the music.</p> <p>Talk about what the song or piece of music means.</p> <p>Talk about the style of the music.</p> <p>Identify and describe their feelings when hearing the music, including why they like or don't like the music.</p> <p>Use appropriate musical language to describe and discuss the music.</p> <p>Start to use musical concepts and elements more confidently when talking about the music.</p>	<p>Talk about the words of the song.</p> <p>Think about why the song or piece of music was written.</p> <p>Find and demonstrate the steady beat.</p> <p>Identify 2/4, 3/4, and 4/4 metre.</p> <p>Identify the tempo as fast, slow or steady.</p> <p>Discuss the structures of songs.</p> <p>Explain what a main theme is and identify when it is repeated.</p> <p>Identify:</p> <ul style="list-style-type: none"> <li>• Call and response</li> <li>• A solo vocal/instrumental line and the rest of the ensemble</li> <li>• A change in texture - The articulation of certain words</li> <li>• Programme music</li> </ul>	<p>Talk about feelings created by the music.</p> <p>Justify a personal opinion with reference to the musical elements.</p> <p>Find and demonstrate the steady beat.</p> <p>Identify 2/4, 3/4, 4/4, 6/8 and 5/4 metre.</p> <p>Identify instruments by ear and through a range of media.</p> <p>Discuss the structure of the music with reference to the verses, bridge, repeat signs, chorus and final chorus, improvisation, call and response, and AB form.</p> <p>Explain a bridge passage and its position in a song.</p> <p>Recall by ear memorable phrases heard in the music.</p> <p>Explain the role of a main theme in musical structure.</p>	<p>Talk about feelings created by the music.</p> <p>Justify a personal opinion with reference to the musical elements.</p> <p>Identify 2/4, 3/4, 4/4, 6/8 and 5/4 metre.</p> <p>Identify the following instruments by ear and through a range of media: bass guitar; electric guitar; percussion; sections of the orchestra such as brass, woodwind and strings; electric organ; congas; piano and synthesisers; and vocal techniques such as scat singing.</p> <p>Identify the sound of a Gospel choir and soloist, a Rock band, a symphony orchestra and A cappella groups.</p> <p>Discuss the structure of the music with reference to the verse, chorus, bridge and instrumental break.</p>

# Progression of skills - Listening

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	<p>Mark the beat of a listening piece by tapping or clapping, and recognise tempo as well as changes in tempo.</p> <p>Identify loud and quiet sounds as an introduction to understanding dynamics.</p> <p>Walk in time to the beat of a piece of music.</p> <p>Describe differences in tempo and dynamics with more confidence.</p> <p>Recognise some band and orchestral instruments.</p> <p>Continue to talk about where music might fit into the world.</p> <p>Begin to understand that there are different styles of music.</p> <p>Discuss the style(s) of the music.</p> <p>Discuss what the song or piece of music might be about.</p>	<p>Recognise that some instruments are band instruments and some are orchestral instruments.</p> <p>Identify specific instruments if they can.</p> <p>Talk about where the music fits into the world.</p> <p>Think about and discuss why the song or piece of music was written and what it might mean.</p> <p>Discuss the style of the music and any other music they have heard that is similar.</p>	<p>Know and understand what a musical introduction is and its purpose.</p> <p>Recall by ear memorable phrases heard in the music.</p> <p>Identify major and minor tonalities.</p> <p>Recognise the sound and notes of the pentatonic scale by ear and from notation.</p> <p>Describe legato and staccato.</p> <p>Recognise the style of music they are listening to.</p> <p>Recognise the following styles and any important musical features that distinguish each style: 20th and 21st Century Orchestral, Reggae, Soul, R&amp;B, Pop, Folk, Jazz, Disco, Musicals, Classical, Rock, Gospel, Romantic, Choral, Funk and Electronic Dance Music.</p>	<p>Understand what a musical introduction is and know its purpose.</p> <p>Explain rapping.</p> <p>Identify major and minor tonalities.</p> <p>Recognise the sound and notes of the pentatonic and Blues scales, by ear and from notation.</p> <p>Identify the musical style of a song or piece of music.</p> <p>Recognise the following styles and any key musical features that distinguish each style: 20th and 21st Century Orchestral, Gospel, Pop, Minimalism, Rock 'n' Roll, South African Pop, Jazz: Contemporary, Reggae, Film Music, Hip Hop, Funk, Romantic and Musicals.</p>	<p>Explain a bridge passage and its position in a song.</p> <p>Recall by ear memorable phrases heard in the music.</p> <p>Explain the role of a main theme in musical structure.</p> <p>Understand what a musical introduction and outro are and know their purpose.</p> <p>Identify major and minor tonalities and chord triads.</p> <p>Identify the musical style of a song, using some musical vocabulary to discuss its musical elements.</p> <p>Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestral, Soul, Pop, Hip Hop, Jazz: Swing, Rock, Disco, Romantic, Zimbabwean Pop, R&amp;B, Folk, Gospel, Salsa, Reggae, Musicals and Film Music.</p>

# Progression of skills - Singing

## Activity: Singing (Learn to Sing the Song)

Elements: Pulse, Rhythm, Pitch, Tempo, Dynamics, Structure

Children will:

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Sing, rap or rhyme as part of a choir/group.</p> <p>Begin to demonstrate good singing posture – standing up straight with relaxed shoulders.</p> <p>Sing unit songs from memory.</p> <p>Perhaps have a go at singing a solo.</p> <p>Try to understand the meaning of the song.</p> <p>Try to follow the leader or conductor.</p> <p>Add actions and/or movement to a song.</p>	<p>Sing as part of a choir.</p> <p>Have a go at singing a solo.</p> <p>Demonstrate good singing posture.</p> <p>Sing songs from memory.</p> <p>Sing with more pitch accuracy.</p> <p>Understand and follow the leader or conductor.</p> <p>Sing and try to communicate the meaning of the words.</p> <p>Listen for being 'in time' or 'out of time'.</p> <p>Add actions and perhaps movement to a song.</p>	<p>Sing as part of a choir and in unison.</p> <p>Have a go at singing a solo.</p> <p>Demonstrate good singing posture.</p> <p>Sing the unit songs from memory.</p> <p>Sing with attention to clear diction.</p> <p>Sing more expressively, with attention to breathing and phrasing.</p> <p>Discuss what the song or piece of music might be about.</p> <p>Follow the leader or conductor confidently.</p> <p>Sing with attention to the meaning of the words.</p> <p>Listen for being 'in time' or 'out of time', with an awareness of following the beat.</p> <p>Perform actions confidently and in time.</p> <p>Sing a widening range of unison songs, of varying styles and structures.</p>	<p>Sing as part of a choir with awareness of size: the larger the choir, the thicker and richer the musical texture.</p> <p>Rehearse and learn songs from memory and/or with notation.</p> <p>Sing in different time signatures: 2/4, 3/4 and 4/4.</p> <p>Demonstrate good singing posture.</p> <p>Demonstrate vowel sounds, blended sounds and consonants.</p> <p>Sing 'on pitch' and 'in time'.</p> <p>Sing expressively, with attention to breathing and phrasing.</p> <p>Sing expressively, with attention to staccato and legato.</p> <p>Talk about the different styles of singing used for different styles of song.</p> <p>Talk about how the songs and their styles connect to the world.</p>	<p>Sing in unison and parts, and as part of a smaller group.</p> <p>Sing a second part in a song.</p> <p>Rehearse and learn songs from memory and/or with notation.</p> <p>Sing in 2/4, 3/4, 4/4, 5/4 and 6/8 metre.</p> <p>Sing 'on pitch' and 'in time'.</p> <p>Self-correct if lost or out of time.</p> <p>Sing expressively, with attention to breathing and phrasing.</p> <p>Sing expressively, with attention to dynamics and articulation.</p> <p>Develop confidence as a soloist.</p> <p>Talk about the different styles of singing used for different styles of song.</p> <p>Talk confidently about how connected they feel to the music and how it connects to the world.</p> <p>Respond to a leader or conductor.</p>	<p>Rehearse and learn songs from memory and/or with notation.</p> <p>Sing a broad range of songs as part of a choir, including those that involve syncopated rhythms, with a good sense of ensemble and performance.</p> <p>This should include observing rhythm, phrasing, accurate pitching and appropriate style.</p> <p>Continue to sing in parts, where appropriate.</p> <p>Sing in 2/4, 3/4, 4/4, 5/4 and 6/8.</p> <p>Demonstrate and maintain good posture and breath control whilst singing.</p> <p>Sing with and without an accompaniment.</p> <p>Sing syncopated melodic patterns.</p> <p>Lead a singing rehearsal.</p> <p>Talk about the different styles of singing used in the various styles of song visited throughout this year.</p> <p>Discuss with one another how connected they are to the music and songs, and how the songs and styles are connected to the world.</p>

# Progression of skills - Playing

## Activity: Playing Instruments (Play Your Instruments with the Song)

Elements: Pulse, Rhythm, Pitch, Tempo, Dynamics, Timbre, Texture, Structure

Children will:

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Rehearse and learn to play a simple melodic instrumental part by ear.</p> <p>Play a part on a tuned or untuned instrument by ear.</p> <p>Learn to treat instruments carefully and with respect.</p> <p>Rehearse and perform their parts within the context of the unit song.</p> <p>Learn to play together with everybody while keeping in time with a steady beat.</p> <p>Perform short, repeating rhythm patterns (ostinati or riffs) while keeping in time with a steady beat.</p>	<p>Rehearse and learn to play a simple melodic instrumental part by ear.</p> <p>Play a part on a tuned or untuned instrument by ear (either Part 1, Part 2 or the optional Easy Part).</p> <p>Rehearse and perform their parts within the context of the unit song.</p> <p>Learn to treat instruments carefully and with respect.</p> <p>Play together as a group while keeping in time with a steady beat.</p> <p>Perform short, repeating rhythm patterns (ostinati or riffs) while keeping in time with a steady beat.</p>	<p>Rehearse and learn to play a simple melodic instrumental part, by ear or from notation, in C major, F major, G major and E major.</p> <p>Develop facility in playing tuned percussion or a melodic instrument, such as the violin or recorder.</p> <p>Play a part on a tuned instrument by ear or from notation.</p> <p>Play the instrumental part they are comfortable with and swap when appropriate.</p> <p>Treat instruments carefully and with respect.</p> <p>Play the right notes with secure rhythms.</p> <p>Play together as a group while keeping the beat.</p> <p>Listen to and follow musical instructions from a leader.</p> <p>Play their instruments with good posture and technique.</p>	<p>Rehearse and learn to play a simple melodic instrumental part, by ear or from notation, in C major, F major, G major, D major and D minor.</p> <p>Rehearse and perform their parts within the context of the unit song.</p> <p>Treat instruments carefully and with respect.</p> <p>Play the right notes with secure rhythms.</p> <p>Play together as a group while keeping the beat.</p> <p>Listen to and follow musical instructions from a leader.</p> <p>Play their instruments with good posture and technique.</p>	<p>Rehearse and learn to play one of four differentiated instrumental parts, by ear or from notation, in the tonal centres of C major, F major, G major, E<math>\flat</math> major, C minor and D minor.</p> <p>Play a part on a tuned instrument, by ear or from notation.</p> <p>Treat instruments carefully and with respect.</p> <p>Play the right notes with secure rhythms.</p> <p>Rehearse and perform their parts within the context of the unit song.</p> <p>Play together as a group while keeping the beat.</p> <p>Listen to and follow musical instructions from a leader.</p> <p>Play their instruments with good posture.</p> <p>Begin to understand how to rehearse a piece of music in order to improve.</p>	<p>Rehearse and learn to play one of four differentiated instrumental parts, by ear or from notation, in the tonal centres of C major, F major, G major, D major, E major, A major, E<math>\flat</math> major, D minor and F minor.</p> <p>Play a melody, following staff notation written on one staff and using notes within an octave range; make decisions about dynamic range, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano).</p> <p>Play a part on a tuned instrument, by ear or from notation.</p> <p>Treat instruments carefully and with respect.</p> <p>Play the right notes with secure rhythms. Rehearse and perform their parts within the context of the unit song.</p> <p>Play together with everybody while keeping the beat.</p> <p>Listen to and follow musical instructions from a leader.</p> <p>Play their instruments with good posture.</p> <p>Understand how to rehearse a piece of music in order to improve. Play a more complex part.</p>

# Progression of skills - Improvising

## Creating: Improvising (Improvise with the Song)

### Elements: Pulse, Rhythm, Pitch, Tempo, Dynamics, Structure

Children will:

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Explore improvisation within a major and minor scale, using the notes: C, D, E D, E, A F, G, A D, F, G</p> <p>Explore and begin to create personal musical ideas using the given notes for the unit.</p> <p>Understand that improvisation is about the children making up their own very simple tunes on the spot.</p> <p>Follow a steady beat and stay 'in time'.</p> <p>Improvise simple vocal patterns using 'question and answer' phrases.</p> <p>Understand the difference between creating a rhythm pattern and a pitch pattern.</p>	<p>Explore improvisation within a major scale, using the notes: C, D, E C, G, A G, A, B F, G, A</p> <p>Begin to create personal musical ideas using the given notes.</p> <p>Understand that improvisation is about the children making up their own very simple tunes on the spot.</p> <p>Follow a steady beat and stay 'in time'.</p> <p>Work with partners and in the class to improvise simple 'question and answer' phrases, to be sung and played on untuned percussion, creating a musical conversation.</p>	<p>Explore improvisation within a major scale, using the notes: C, D, E C, D, E, F, G C, D, E, G, A G, A, B G, A, B, D, E G, A, B, C, D F, G, A F, G, A, C, D</p> <p>Structure musical ideas (eg using echo or 'question and answer' phrases) to create music that has a beginning, middle and end.</p> <p>When improvising, follow a steady beat and stay 'in time'.</p> <p>Become more skilled in improvising; perhaps try more notes and rhythms, including rests or silent beats.</p> <p>Think about creating music with 'phrases' made up of notes, rather than simply lots of notes played one after the other.</p>	<p>Explore improvisation within a major scale, using the notes: C, D, E C, D, E, G, A C, D, E, F, G D, E, F# D, E, F#, A, B</p> <p>Explore improvisation within a major scale, using more notes.</p> <p>Improvise using a limited range of pitches on the instruments they are learning, making use of musical features, including smooth (legato) and detached (staccato) articulation.</p> <p>Improvise over a simple chord progression /groove.</p>	<p>Explore improvisation within a major and minor scale, using the following notes: C, D, E<sup>b</sup>, F, G C, D, E, F, G C, D, E, G, A F, G, A, B<sup>b</sup>, C D, E, F, G, A</p> <p>Improvise over a simple groove, responding to the beat and creating a satisfying melodic shape.</p> <p>Experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano).</p> <p>Follow a steady beat and stay 'in time'.</p> <p>Become more skilled in improvising; perhaps try more notes and rhythms.</p> <p>Become more skilled in improvising; perhaps try to use melodic jumps (intervals) that might get higher and lower.</p> <p>Explore rhythm patterns created from quavers, crotchets, semiquavers, minims and their rests. Include rests or silent beats.</p> <p>Think about creating music with 'phrases' made up of notes, rather than just lots of notes played one after the other.</p> <p>Include smooth (legato) and detached (staccato) articulation when playing notes.</p>	<p>Explore improvisation within a major scale, using the notes: C, D, E, F, G G, A, B<sup>b</sup>, C, D G, A, B, C, D F, G, A, C, D</p> <p>Improvise over a groove, responding to the beat, creating a satisfying melodic shape with varied dynamics and articulation.</p> <p>Follow a steady beat and stay 'in time'.</p> <p>Become more skilled in improvising, perhaps trying more notes and rhythms.</p> <p>Include rests or silent beats.</p> <p>Think about creating music with 'phrases' made up of notes, rather than just lots of notes played one after the other.</p> <p>Challenge themselves to play for longer periods, both as soloists and in response to others in a group.</p>

# Progression of skills - Composing

**Creating: Composing (Compose with the Song, Create a Graphic Score, Compose with a Theme, Music Notepad, Quickbeats)**

**Elements: Pulse, Rhythm, Pitch, Tempo, Dynamics**

Children will:

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Begin to understand that composing is like writing a story with music.</p> <p>Explore sounds and create their own melody.</p> <p>Perform their simple composition/s using two, three, four or five notes.</p> <p>Use simple notation if appropriate:</p> <ul style="list-style-type: none"> <li>• Create a simple melody using crotchets and minims.</li> </ul> <p>C, D C, D, E C, D, E, F C, D, E, F, G</p> <p>Start and end on the note C.</p>	<p>Continue to understand that composing is like writing a story with music.</p> <p>Perform their simple composition/s using two, three, four or five notes.</p> <p>Start their tune/s on note one and end it on note one.</p> <p>Use simple notation if appropriate:</p> <ul style="list-style-type: none"> <li>• Create a simple melody using crotchets and minims.</li> </ul> <p>C, D C, D, E C, D, E, F C, D, E, F, G</p> <p>Start and end on the note C (C major).</p>	<p>Create a simple melody using crotchets, minims and perhaps paired quavers:</p> <p>C, D C, D, E C, D, E, G C, D, E, G, A</p> <p>Start and end on the note C (pentatonic on C).</p> <p>C, D C, D, E C, D, E, F C, D, E, F, G</p> <p>Start and end on the note C (C major).</p> <p>F, G F, G, A F, G, A, B<math>\flat</math> F, G, A, B<math>\flat</math>, C</p> <p>Start and end on the note F (F major).</p>	<p>Create a melody using crotchets, minims, quavers and their rests.</p> <p>Use a pentatonic scale: C, D C, D, E C, D, E, G C, D, E, G, A</p> <p>Start and end on the note C (pentatonic on C).</p> <p>C, D C, D, E C, D, E, F C, D, E, F, G</p> <p>Start and end on the note C (C major).</p> <p>A, B A, B, C A, B, C, D A, B, C, D, E</p> <p>Start and end on the note A (A minor).</p>	<p>Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, plus all equivalent rests.</p> <p>Use a pentatonic and a full scale.</p> <p>Use major and minor tonality: F, G F, G, A F, G, A, B<math>\flat</math> F, G, A, B<math>\flat</math>, C</p> <p>Start and end on the note F (F major).</p> <p>G, A G, A, B G, A, B, D G, A, B, D, E</p> <p>Start and end on the note G (G major).</p> <p>G, A G, A, B G, A, B, C G, A, B, C, D</p> <p>Start and end on the note G (G major).</p>	<p>Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, plus all equivalent rests.</p> <p>Use a pentatonic and a full scale.</p> <p>Use major and minor tonality: C, D C, D, E C, D, E, F C, D, E, F, G</p> <p>Start and end on the note C (C major).</p> <p>G, A G, A, B G, A, B, D G, A, B, D, E</p> <p>Start and end on the note G (pentatonic on G).</p> <p>G, B<math>\flat</math> G, B<math>\flat</math>, C G, B<math>\flat</math>, C, D G, B<math>\flat</math>, C, D, F</p> <p>Start and end on the note G (minor pentatonic on G).</p>

# Progression of skills - Composing

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>F, G F, G, A F, G, A, C F, G, A, C, D</p> <p>Start and end on the note F.</p> <p>D, F D, F, G D, F, G, A D, F, G, A, C</p> <p>Start and end on the note D.</p> <p>Begin to explore and create using graphic scores:</p> <ul style="list-style-type: none"> <li>• Create musical sound effects and short sequences of sounds in response to music and video stimuli.</li> <li>• Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.</li> <li>• Create a story, choosing and playing classroom instruments.</li> <li>• Create and perform your own rhythm patterns with stick notation, including crotchets, quavers and minims.</li> <li>• Use music technology, if available, to capture, change and combine sounds.</li> </ul>	<p>G, A G, A, B G, A, B, D G, A, B, D, E</p> <p>Start and end on the note G (pentatonic on G).</p> <p>F, G F, G, A F, G, A, C F, G, A, C, D</p> <p>Start and end on the note F (pentatonic on F).</p> <p>Explore and create graphic scores:</p> <ul style="list-style-type: none"> <li>• Create musical sound effects and short sequences of sounds in response to music and video stimuli.</li> <li>• Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.</li> <li>• Create a story, choosing and playing classroom instruments.</li> <li>• Create and perform your own rhythm patterns with stick notation, including crotchets, quavers and minims.</li> <li>• Use music technology, if available, to capture, change and combine sounds.</li> </ul>	<p>G, A G, A, B G, A, B, D G, A, B, D, E</p> <p>Start and end on the note G (pentatonic on G).</p> <p>Successfully create a melody in keeping with the style of the backing track.</p> <p>This could include:</p> <ul style="list-style-type: none"> <li>• Composing over a simple chord progression</li> <li>• Composing over a simple groove</li> <li>• Composing over a drone.</li> </ul> <p>Include a home note, to give a sense of an ending; coming home.</p> <p>Perform their simple composition/s, using their own choice of notes.</p> <p>Give the melody a shape.</p> <p>Describe how their melodies were created.</p>	<p>D, E D, E, F D, E, F, G D, E, F, G, A</p> <p>Start and end on the note D (D minor).</p> <p>G, A G, A, B G, A, B, D G, A, B, D, E</p> <p>Start and end on the note G (pentatonic on G).</p> <p>Successfully create a melody in keeping with the style of the backing track.</p> <p>This could include:</p> <ul style="list-style-type: none"> <li>• Composing over a simple chord progression</li> <li>• Composing over a simple groove</li> <li>• Composing over a drone.</li> </ul> <p>Include a home note to give a sense of an ending; coming home.</p> <p>Use music technology, if available, to capture, change and combine sounds.</p>	<p>G, A G, A, B G, A, B, D G, A, B, D, E</p> <p>Start and end on the note G (pentatonic on G).</p> <p>Understand how chord triads are formed and play them on tuned percussion, melodic instruments or keyboards.</p> <p>Perform simple, chordal accompaniments.</p> <p>Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, plus all equivalent rests.</p> <p>Use a pentatonic and a full scale, as well as major and minor tonalities.</p> <p>Understand the structure of the composition.</p> <p>Explain its musical shape, identifying melodic intervals (a melody that leaps) and melodic steps (a melody that moves to the next note).</p>	<p>D, E D, E, F D, E, F, G D, E, F, G, A</p> <p>Start and end on the note D (D minor).</p> <p>F, G F, G, A F, G, A, B<math>\flat</math> F, G, A, B<math>\flat</math>, C</p> <p>Start and end on the note F (F major).</p> <p>F, G F, G, A F, G, A, C F, G, A, C, D</p> <p>Start and end on the note F (pentatonic on F).</p> <p>Plan and compose an eight or 16-beat melodic phrase using a pentatonic scale, eg C, D, E, G, A, and incorporate rhythmic variety and interest.</p> <p>Play this melody on available tuned percussion and/or orchestral instruments.</p> <p>Notate this melody.</p>



# Progression of skills - Composing

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
		<p>Start to use simple structures within compositions, eg introduction, verse and chorus or AB form.</p> <p>Use simple dynamics.</p> <p>Create a tempo instruction.</p> <p>Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values.</p> <p>Use simple rhythmic combinations of minims, crotchets and paired quavers with their corresponding rests to create rhythm patterns.</p> <p><b>Music Notepad</b> Compose a standalone piece of music which includes:</p> <ul style="list-style-type: none"> <li>• A time signature</li> <li>• A treble clef</li> <li>• Four or six bars</li> <li>• The correct notes for the scale and key signature</li> <li>• Rhythmic combinations of minims, crotchets and paired quavers, with their corresponding rests</li> <li>• Expression /dynamics - A melody that starts and ends on note one</li> <li>• A description of how their melodies were created.</li> </ul>	<p>Start to use simple structures within compositions, eg introduction, verse and chorus or AB form.</p> <p>Use simple dynamics.</p> <p>Create a tempo instruction.</p> <p>Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values.</p> <p>Create a melody using crotchets, minims, quavers and their rests.</p> <p>Use a pentatonic scale.</p> <p>Begin to understand the structure of the composition.</p> <p>Explain its musical shape, identifying melodic intervals (a melody that leaps) and melodic steps (a melody that moves to the next note).</p> <p>Perform their simple composition/s using their own choice of notes.</p> <p><b>Music Notepad</b> Compose a standalone piece of music which includes:</p> <ul style="list-style-type: none"> <li>• A time signature</li> <li>• A treble clef</li> <li>• Four or six bars</li> <li>• The correct notes for the scale and key signature</li> <li>• Rhythmic combinations of minims, crotchets and paired quavers, with their corresponding rests</li> <li>• Expression/dynamics - Structured musical ideas (eg using echo or 'question and answer' phrases) to create music that has a beginning, middle and end</li> <li>• A melody that starts and ends on note one</li> <li>• A description of how their melodies were created.</li> </ul>	<p>Include a home note to give a sense of an ending; coming home.</p> <p>Perform their simple composition/s, using their own choice of notes.</p> <p>Successfully create a melody in keeping with the style of the backing track.</p> <p>Create their composition/s with an awareness of the basic chords in the backing track.</p> <p><b>Music Notepad</b> Compose a standalone piece of music which includes:</p> <ul style="list-style-type: none"> <li>• A time signature - A treble clef</li> <li>• Four, six or eight bars</li> <li>• The correct notes for the scale and key signature</li> <li>• Rhythmic combinations of semibreves, minims, crotchets and paired quavers, with their corresponding rests</li> <li>• Expression/dynamics</li> <li>• Structured musical ideas (eg using echo or 'question and answer' phrases) to create music that has a beginning, middle and end</li> <li>• A melody that starts and ends on note one - A description of how their melodies were created.</li> </ul>	<p>Either of these melodies can be enhanced with rhythmic or simple chordal accompaniment.</p> <p>Create a simple chord progression.</p> <p>Compose a ternary (ABA form) piece.</p> <p>Use available music software/apps to create and record it, discussing how musical contrasts are achieved.</p> <p>Use music technology, if available, to capture, change and combine sounds.</p> <p>Create music in response to music and video stimuli.</p> <p>Start to use and understand structures within compositions, eg introductions, multiple verse and chorus sections, AB form or ABA form (ternary form).</p> <p>Use rhythmic variety.</p> <p>Compose song accompaniments, perhaps using basic chords.</p> <p>Use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet).</p> <p>Use a pentatonic and a full scale, as well as major and minor tonalities.</p>

# Progression of skills - Composing

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
					<p>Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, plus all equivalent rests.</p> <p>Explain its musical shape, identifying melodic intervals (a melody that leaps) and melodic steps (a melody that moves to the next note).</p> <p>Include a home note to give a sense of an ending; coming home.</p> <p>Perform their simple composition/s, using their own choice of notes.</p> <p>Successfully create a melody in keeping with the style of the backing track and describe how their melodies were created.</p> <p>Create their composition/s with an awareness of the basic chords in the backing track.</p> <p><b>Music Notepad</b> Compose a standalone piece of music which includes:</p> <ul style="list-style-type: none"><li>• A time signature</li><li>• A treble clef</li><li>• Four, six, eight or 12 bars</li><li>• The correct notes for the scale and key signature</li><li>• Rhythmic combinations of semibreves, minims, crotchets, paired quavers, semiquavers and their rests</li><li>• Expression/dynamics</li><li>• Structured musical ideas (eg using echo or 'question and answer' phrases) to create music that has a beginning, middle and end.</li><li>• A melody that starts and ends on note one.</li><li>• A description of how their melodies were created.</li></ul>

# Progression of skills - Performing

## Performing (Perform the Song)

**Elements: Pulse, Rhythm, Pitch, Tempo, Dynamics, Timbre, Texture, Structure**

Children will:

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Rehearse a song and perform it to an audience, explaining why the song was chosen.</p> <p>Add actions and perhaps movement to the song.</p> <p>Perform the song from memory.</p> <p>Follow the leader or conductor.</p> <p>Talk about the performance afterwards, expressing what was enjoyed and what they think could have been better.</p> <p>When planning, rehearsing, introducing and performing the song:</p> <ul style="list-style-type: none"> <li>• Introduce the performance.</li> <li>• Begin to play tuned and untuned instruments musically within the performance.</li> <li>• Begin to use the voice expressively and creatively by singing simple songs.</li> <li>• Begin to play together as a group /band /ensemble.</li> <li>• Show their understanding of the Musical Spotlight and Social Question, and how they have influenced the performance.</li> </ul>	<p>Rehearse a song and then perform it to an audience, explaining why the song was chosen.</p> <p>Add actions to the song.</p> <p>Show a simple understanding of the Musical Spotlight and Social Question, and how they have influenced the performance.</p> <p>Perform the song from memory.</p> <p>Follow the leader or conductor.</p> <p>Continue to play tuned and untuned instruments musically within the performance.</p> <p>Continue to use the voice expressively and creatively by singing simple songs.</p> <p>Continue to play together as a group /band /ensemble.</p> <p>Talk about the performance afterwards; saying what they enjoyed and what they think could have been better.</p>	<p>Plan, rehearse and perform for an audience a song that has been learnt in the lesson, from memory or with notation, and with confidence.</p> <p>Explain why the song was chosen.</p> <p>Show their understanding of the Musical Spotlight and Social Question, and how they have influenced their performance.</p> <p>Follow the leader or conductor.</p> <p>Talk about the strengths of the performance, how they felt and what they would like to change.</p> <p>Introduce the performance with an understanding of what the song is about and comment on any other relevant connections.</p>	<p>Rehearse and enjoy the opportunity to share what has been learnt in the lessons.</p> <p>Perform, with confidence, a song from memory or using notation.</p> <p>Play and perform melodies following staff notation, using a small range, as a whole class or in small groups.</p> <p>Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance.</p> <p>Explain why the song was chosen, including its composer and the historical and cultural context of the song.</p> <p>Communicate the meaning of the words and articulate them clearly.</p>	<p>Create, rehearse and present a holistic performance for a specific purpose, for a friendly but unfamiliar audience.</p> <p>Perhaps perform in smaller groups, as well as with the whole class.</p> <p>Perform a range of repertoire pieces and arrangements, combining acoustic instruments to form mixed ensembles, including a school orchestra.</p> <p>Perform from memory or with notation, with confidence and accuracy.</p> <p>Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance.</p>	<p>Create, rehearse and present a holistic performance for a specific event, for an unfamiliar audience, with a detailed understanding of the musical, cultural and historical contexts.</p> <p>Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.</p> <p>Perform from memory or with notation.</p> <p>Understand the value of choreographing any aspect of a performance.</p> <p>Understand the importance of the performing space and how to use it.</p> <p>Rehearse and lead parts of the performance, individually or as a group.</p>

# Progression of skills - Performing

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
		<p>Include any actions, instrumental parts/improvisatory ideas/composed passages within the rehearsal and in the performance.</p> <p>Reflect on feelings about sharing and performing, eg excitement, nerves, enjoyment, etc.</p>	<p>Reflect on the performance and how well it suited the occasion.</p> <p>Discuss and respond to any feedback; consider how future performances might be different.</p>	<p>Explain why the song was chosen, including its composer and the historical and cultural context of the song.</p> <p>A student will lead part of the rehearsal and part of the performance.</p> <p>Record the performance and compare it to a previous performance; explain how well the performance communicated the mood of each piece.</p> <p>Discuss and talk musically about the strengths and weaknesses of a performance.</p> <p>Collect feedback from the audience and reflect on how future performances might be different.</p>	<p>Record the performance and compare it to a previous one.</p> <p>Collect feedback from the audience and reflect on how the audience believed in/supported the performance.</p> <p>Discuss how the performance might change if it were repeated in a larger/smaller performance space.</p>

# Progression of skills in MMC units - Year 1

Black text: Most children will be working at this expected standard. Blue text: Others will be working at greater depth.

## Unit 1: My Musical Heartbeat

Musicianship: Understanding Music		Musicianship: Improve Together - Activity 1			
Tempo: 100 bpm Time signature: 4/4 Key signature: C major	Rhythmic patterns using: Minims, crotchets and quavers Melodic patterns: C, G	Tempo: 100bpm Time signature: 4/4	Key signature: C major Improvise section using: C, D, E		
Songs	Instrumental Notes		Improvising	Composing	
	Part 1	Part 2	3 notes	3 notes	5 notes
Find The Beat	N/A	N/A	N/A	N/A	N/A
1-2-3-4-5 (Glockenspiel) 4/4, C major, 132 bpm	C, D, E, F, G (Crotchets)	C, D (Minims)	C, D, E	C, D, E	C, D, E, F, G
Head, Shoulders, Knees And Toes	N/A	N/A	N/A	N/A	N/A
Shapes (Glockenspiel) 4/4, C major, 96 bpm	C, D, E (Crotchets)	C, D (Crotchets)	C, D, E	C, D, E	C, D, E, F, G
We Talk To Animals	N/A	N/A	N/A	N/A	N/A
We Are Together (Glockenspiel) 3/4, C major, 124 bpm	C, E, G (Crotchets)	C, E (Crotchets)	N/A	N/A	N/A

## Unit 3: Exploring Sounds

Musicianship: Understanding Music		Musicianship: Improve Together - Activity 2			
Tempo: 98 bpm Time signature: 4/4 Key signature: G major	Rhythmic patterns using: Minims, crotchets and quavers Melodic patterns: G, D	Tempo: 96 bpm Time signature: 4/4	Key signature: F major Improvise section using: F, G, A		
Songs	Instrumental Notes		Improvising	Composing	
	Part 1	Part 2	3 notes	3 notes	5 notes
If You're Happy And You Know It	N/A	N/A	N/A	N/A	N/A
Sing Me A Song (Glockenspiel) 3/4, F major, 176 bpm	F, G, A (Minims)	F, G (Minims)	F, G, A	F, G, A	F, G, A, C, D
Sparkle	N/A	N/A	N/A	N/A	N/A
Rhythm In The Way We Walk	N/A	N/A	N/A	N/A	N/A
Big Bear Funk (Glockenspiel) 4/4, D minor, 109 bpm	C, D, A (Crotchets, quavers)	C, D (Minims, crotchets)	D, F, G	D, F, G	D, F, G, A, C
Baby Elephant	N/A	N/A	N/A	N/A	N/A

## Unit 2: Dance, Sing and Play!

Musicianship: Understanding Music		Musicianship: Improve Together - Activity 1			
Tempo: 96 bpm Time signature: 4/4 Key signature: F major	Rhythmic patterns using: Minims, crotchets and quavers Melodic patterns: F, C	As Unit 1			
Songs	Instrumental Notes		Improvising	Composing	
	Part 1	Part 2	3 notes	3 notes	5 notes
Twinkle, Twinkle, Little Star (Glockenspiel) 4/4, D major, 106 bpm	D, E, F# (Crotchets)	D, F# (Crotchets)	D, E, A	N/A	N/A
In The Orchestra	N/A	N/A	N/A	N/A	N/A
Daisy Bell (Bicycle Built For Two)	N/A	N/A	N/A	N/A	N/A
Dancing Dinosaurs (Glockenspiel) 4/4, C major, 132 bpm	C, D, E (Crotchets)	C, D (Crotchets)	C, D, E	N/A	N/A
Rock-a-bye Baby	N/A	N/A	N/A	N/A	N/A
I'm A Little Teapot	N/A	N/A	N/A	N/A	N/A

# Progression of skills in MMC units - Year 2

**Black text:** Most children will be working at this expected standard. **Blue text:** Others will be working at greater depth.

## Unit 1: Pulse, Rhythm and Pitch

Musicianship: Understanding Music		Musicianship: Improve Together - Activity 1	
Tempo: 112bpm Time signature: 4/4 Key signature: C major	Rhythmic patterns using: Minims, crotchets and quavers Melodic patterns: C, G	Tempo: 112bpm Time signature: 4/4	Key signature: C major Improvise section using: C, D, E

Songs	Instrumental Notes		Improvising	Composing	
	Part 1	Part 2		3 notes	3 notes
<b>Music Is In My Soul</b> (Glockenspiel) 4/4, C major, 132bpm	C, D, E, G (Crotchets)	C, D (Crotchets)	C, D, E	C, D, E	C, D, E, F, G
(Recorder)	G, A (Crotchets)	G (Crotchets)	N/A	N/A	N/A
<b>Hey Friends!</b>	N/A	N/A	N/A	N/A	N/A
<b>Hello!</b>	N/A	N/A	N/A	N/A	N/A

## Unit 3: Inventing a Musical Story

Musicianship: Understanding Music		Musicianship: Improve Together - Activity 2	
Tempo: 98bpm Time signature: 4/4 Key signature: A minor	Rhythmic patterns using: Minims, crotchets and quavers Melodic patterns: A, E	Tempo: 98bpm Time signature: 4/4	Key signature: A minor Improvise section using: A, B, C

Songs	Instrumental Notes		Improvising	Composing	
	Part 1	Part 2		3 notes	3 notes
<b>Rainbows</b> (Glockenspiel) 4/4, C major, 126bpm	C, D, E (Crotchets)	C, D, E (Crotchets)	N/A	C, D, E	C, D, E, F, G
(Recorder)	G, A, B (Crotchets)	G, A, B (Crotchets)	N/A	N/A	N/A
<b>Hands, Feet, Heart</b> (Glockenspiel) 4/4, C major, 118bpm	C, E, F, G, A, B (Crotchets, quavers)	C, E, F, G, A, B (Crotchets, quavers)	C, D, E	N/A	N/A
(Recorder)	G, A, C (Minims, crotchets)	G, A, C (Minims, crotchets)	N/A	N/A	N/A
<b>All Around The World</b>	N/A	N/A	N/A	N/A	N/A







# Progression of skills in MMC units - Year 5

## Unit 1: Melody and Harmony in Music

Musicianship: Understanding Music		Musicianship: Improve Together - Activity 1								
<b>Tempo:</b> 128bpm <b>Time signature:</b> 4/4 <b>Key signature:</b> A minor		<b>Rhythmic patterns using:</b> Minims, dotted crotchets, crotchets and quavers <b>Melodic patterns:</b> A, B, C, D, E, F#, G			<b>Tempo:</b> 128bpm <b>Time signature:</b> 4/4		<b>Key signature:</b> A minor <b>Improvise section using:</b> A, B, C, D, E, F#, G			
Songs	Instrumental Notes				Improvising		Composing			
	Part 1	Part 2	Part 3	Part 4	3 notes	5 notes	3 notes	5 notes	7 notes	
<b>Ghost Parade</b> (Glockenspiel) 6/8, C minor, 112bpm	C, F, G, A ♭, B ♭ (Dotted crotchets, crotchets, quavers)	C, F, G, A ♭, B ♭ (Dotted crotchets, quavers)	C, F, G, A ♭, B ♭ (Dotted crotchets)	C (Dotted crotchets)	C, D, E ♭	C, D, E ♭, F, G	N/A	N/A	N/A	
(Recorder)	C, F, G, A ♭, B ♭ (Dotted crotchets, crotchets, quavers)	C, F, G, A ♭, B ♭ (Dotted crotchets, quavers)	C, F, G, B ♭ (Dotted crotchets)	C (Dotted crotchets)	N/A	N/A	N/A	N/A	N/A	
<b>Words Can Hurt</b> (Glockenspiel) 4/4, G major, 78bpm	G, A, B, C, D, E, F# (Minims, crotchets, quavers)	G, A, B, C, D, E, F# (Minims, crotchets, quavers)	G, A, B, C, D, E, F# (Minims, crotchets)	G (Minims)	N/A	N/A	G, A, B	G, A, B, C, D	G, A, B, C, D, E, F#	
(Recorder)	G, A, B, C, F# (Minims, crotchets, quavers)	G, A, B, C, F# (Minims, crotchets, quavers)	G, A, B, C, F# (Minims, crotchets)	G, A, B, F# (Crotchets)	N/A	N/A	N/A	N/A	N/A	
<b>Joyful, Joyful</b>	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	

## Unit 3: Composing and Chords

Musicianship: Understanding Music		Musicianship: Improve Together - Activity 2								
<b>Tempo:</b> 155bpm <b>Time signature:</b> 3/4 <b>Key signature:</b> G major		<b>Rhythmic patterns using:</b> Dotted minims, minims, dotted crotchets, crotchets and quavers <b>Melodic patterns:</b> G, A, B, C, D, E, F#			<b>Tempo:</b> 112bpm <b>Time signature:</b> 2/4		<b>Key signature:</b> F major <b>Improvise section using:</b> F, G, A, B♭, C, D, E			
Songs	Instrumental Notes				Improvising		Composing			
	Part 1	Part 2	Part 3	Part 4	3 notes	5 notes	3 notes	5 notes	7 notes	
<b>Freedom Is Coming</b> (Glockenspiel) 4/4, F major, 116bpm	F, G, A, B♭ (Minims, dotted crotchets, crotchets, quavers, semiquavers)	F, G, A, B♭ (Minims, crotchets, quavers)	F, G, A, B♭ (Minims, crotchets)	F (Minims)	F, G, A	F, G, A, B♭, C	F, G, A	F, G, A, B♭, C	F, G, A, B♭, C, D, E	
(Recorder)	F, G, A, B♭ (Minims, dotted crotchets, crotchets, quavers, semiquavers)	F, G, A, B♭ (Minims, crotchets, quavers)	F, G, A, B♭ (Crotchets, quavers)	F, G, A (Crotchets)						
<b>All Over Again</b>	N/A				N/A		N/A			
<b>Do You Ever Wonder?</b>	N/A				N/A		N/A			

## Unit 5: Freedom to Improvise

Musicianship: Understanding Music		Musicianship: Improve Together - Activity 3								
<b>Tempo:</b> 66bpm <b>Time signature:</b> 3/4 <b>Key signature:</b> D major		<b>Rhythmic patterns using:</b> Dotted minims, minims, crotchets, quavers and semiquavers <b>Melodic patterns:</b> D, E, F#, G, A			<b>Tempo:</b> 120bpm <b>Time signature:</b> 6/8		<b>Key signature:</b> C major <b>Improvise section using:</b> C, D, E, F, G, A, B			
Songs	Instrumental Notes				Improvising		Composing			
	Part 1	Part 2	Part 3	Part 4	3 notes	5 notes	3 notes	5 notes	7 notes	
<b>Look Into The Night</b> (Glockenspiel) 4/4, D minor, 130bpm	D, F, G, A, C (Crotchets, quavers)	D, F, G, A, C (Crotchets, quavers)	D, F, G, A, C (Crotchets, quavers)	D (Minims)	N/A	N/A	D, E, F	D, E, F, G, A	D, E, F, G, A, B ♭, C	
(Recorder)	D, F, G, A, C (Crotchets, quavers)	F, G, A, C (Crotchets, quavers)	F, G, A, C (Crotchets, quavers)	F, G, A (Crotchets)	N/A	N/A	N/A	N/A	N/A	
<b>Breathe</b> (Glockenspiel) 3/4, C major, 176bpm	C, D, E, F, G, A, B (Minims, crotchets)	C, E, F, G, A, B (Minims, crotchets)	F, G, A, B, C (Minims, crotchets)	C (Minims, crotchets)	C, D, E	C, D, E, G, A	N/A	N/A	N/A	
(Recorder)	C, D, E, F, G, A, B (Minims, crotchets)	C, E, F, G, A, B (Minims, crotchets)	F, G, A, B, C (Crotchets)	F, G, A, B (Crotchets)	N/A	N/A	N/A	N/A	N/A	
<b>Keeping Time</b>	N/A	N/A	N/A	N/A	N/A		N/A	N/A	N/A	

# Progression of skills in MMC units - Year 6

## Unit 2: Developing Ensemble Skills

<b>Musicianship: Understanding Music</b>		<b>Musicianship: Improve Together - Activity 1</b>	
<b>Tempo:</b> 66bpm <b>Time signature:</b> 3/4 <b>Key signature:</b> A minor	<b>Rhythmic patterns using:</b> Minims, dotted crotchets, crotchets, dotted quavers, quavers and semiquavers <b>Melodic patterns:</b> A, B, C, D, E, F, G	<b>Musicianship: Improve Together - Activity 1</b>	
		<b>Tempo:</b> 66bpm <b>Time signature:</b> 2/4	<b>Key signature:</b> C major <b>Improvise section using:</b> C, D, E, F, G, A, B

Songs	Playing Instrument Notes				Improvising		Composing		
	Part 1	Part 2	Part 3	Part 4	3 notes	5 notes	3 notes	5 notes	7 notes
<b>My Best Friend</b> (Glockenspiel) 4/4, C major, 117bpm	C, D, E, A, B (Dotted crotchets, crotchets, quavers)	C, D, E, A, B (Crotchets, quavers)	C, D, E, A (Minims, crotchets)	C (Minims)	C, D, E	C, D, E, F, G	C, D, E	C, D, E, F, G	C, D, E, F, G, A, B
(Recorder)	C, D, E, A, B (Dotted crotchets, crotchets, quavers)	C, G, A, B (Crotchets, quavers)	C, G, A, B (Crotchets)	C (Crotchets)	N/A	N/A	N/A	N/A	N/A
<b>Singing Swinging Star</b> (Glockenspiel) 4/4, G major, 180bpm	G, A, B ♭, B, D, E, F, F♯ (Minims, crotchets, quavers)	G, A, B ♭, B, D, E, F, F♯ (Minims, crotchets)	G, A, B, E, F♯ (Minims)	G (Minims)	N/A	N/A	N/A	N/A	N/A
(Recorder)	G, A, B ♭, B, D, E, F, F♯ (Minims, crotchets, quavers)	G, A, B ♭, B, D, E, F♯ (Minims, crotchets)	G, A, B, F♯ (Minims)	G (Crotchets)	N/A	N/A	N/A	N/A	N/A
<b>Roll Alabama</b>	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A

## Unit 4: Musical Styles Connect Us

<b>Musicianship: Understanding Music</b>		<b>Musicianship: Improve Together - Activity 2</b>	
<b>Tempo:</b> 116bpm <b>Time signature:</b> 5/4 <b>Key signature:</b> G major		<b>Musicianship: Improve Together - Activity 2</b>	
		<b>Rhythmic patterns using:</b> Minims, dotted crotchets, crotchets and quavers <b>Melodic patterns:</b> G, A, B, C, D, E, F♯	
		<b>Tempo:</b> 66bpm <b>Time signature:</b> 2/4	<b>Key signature:</b> C major <b>Improvise section using:</b> C, D, E, F, G, A, B

Songs	Playing Instrument Notes				Improvising		Composing		
	Part 1	Part 2	Part 3	Part 4	3 notes	5 notes	3 notes	5 notes	7 notes
<b>Let's Rock</b> (Glockenspiel) 4/4, G major, 72bpm	G, B♭, B, C, D, F (Dotted quavers, quavers, semiquavers)	G, B♭, B, C, D, F (Crotchets, quavers)	G, B♭, B, C, D, F (Crotchets, quavers)	G (Minims)	G, A, B♭	G, A, B♭, C, D	N/A	N/A	N/A
(Recorder)	G, B♭, B, C, D, F (Dotted quavers, quavers, semiquavers)	G, A, B♭, B, C (Crotchets, quavers)	G, A, B♭, B, C (Crotchets, quavers)	G, A, B (Crotchets, quavers)	N/A	N/A	N/A	N/A	N/A
<b>Simple Gifts</b> (Glockenspiel) 4/4, F major, 95bpm	F, G, A, B♭, C, E (Minims, dotted crotchets, crotchets, quavers)	F, G, A, B♭, C, E (Minims, crotchets, quavers)	F, G, A, B♭, C, E (Minims, crotchets)	F (Minims)	N/A	N/A	F, G, A	F, G, A, C, D	F, G, A, B♭, C, D, E
(Recorder)	F, G, A, B♭, C, E (Minims, dotted crotchets, crotchets, quavers)	F, G, A, B♭, C (Minims, crotchets, quavers)	F, G, A, B♭, C (Crotchets, quavers)	F, G, A, C (Crotchets)	N/A	N/A	N/A	N/A	N/A
<b>Friendship Should Never End</b> (Glockenspiel) 4/4, A major, 120bpm	E, F♯, G, G♯, A, B, C, C♯ (Semibreves, dotted minims, dotted crotchets, crotchets, quavers)	E, F♯, G, G♯, A, B, C, C♯ (Semibreves, dotted minims, minims, crotchets)	E, F♯, G, G♯, A, B, C (Semibreves, dotted minims, minims, crotchets)	A (Minims)	N/A	N/A	N/A	N/A	N/A
(Recorder)	E, F♯, G, G♯, A, B, C, C♯ (Semibreves, dotted minims, dotted crotchets, quavers)	E, F♯, G, G♯, A, B, C, C♯ (Semibreves, dotted minims, minims, crotchets)	E, F♯, G, G♯, A, B, C, C♯ (Semibreves, dotted minims, minims, crotchets)	A (Crotchets)	N/A	N/A	N/A	N/A	N/A

# Progression of skills in Charanga units – Nursery – Reception

## Progression of Skills – Nursery and Reception

Skills

Knowledge

Vocabulary

Core Skills				
	Understanding Music	Listening & Appraise	Singing	Notation
Nursery	<ul style="list-style-type: none"> <li>Play instruments with increasing control to express their feelings and ideas.</li> <li>Are increasingly able to use and remember sequences and patterns of movements which are related to music and rhythm.</li> <li>Count or clap syllables in a word.</li> </ul>	<ul style="list-style-type: none"> <li>Listen with increased attention to sounds.</li> <li>Respond to what they have heard, expressing their thoughts and feelings.</li> </ul>	<ul style="list-style-type: none"> <li>Sing a large repertoire of songs.</li> <li>Remember and sing entire songs.</li> <li>Sing the pitch of a tone sung by another person ('pitch match').</li> <li>Sing the melodic shape (moving melody, such as up and down, <u>down</u> and up) of familiar songs.</li> </ul>	
Reception	<ul style="list-style-type: none"> <li>Watch and talk about dance and performance art, expressing their feelings and responses.</li> <li>Clap out beat structure of longer words.</li> </ul>	<ul style="list-style-type: none"> <li>Understand how to listen carefully and why listening is important.</li> <li>Listen carefully to rhymes and songs, paying attention to how they sound.</li> <li>Listen attentively, move <u>to</u> and talk about music, expressing their feelings and responses.</li> </ul>	<ul style="list-style-type: none"> <li>Learn rhymes, <u>poems</u> and songs.</li> <li>Sing in a group or on their own, increasingly matching the pitch and following the melody.</li> </ul>	

Playing and Creating				
	Instruments	Improvisation	Composing	Perform
Nursery		<ul style="list-style-type: none"> <li>Play instruments with increasing control to express their feelings and ideas.</li> <li>Explore collections of materials with similar and/or different properties.</li> <li>Create their own <u>songs, or</u> improvise a song around one they know.</li> </ul>		
Reception		<ul style="list-style-type: none"> <li>Play instruments with increasing control to express their feelings and ideas.</li> <li>Explore collections of materials with similar and/or different properties.</li> <li>Create their own <u>songs, or</u> improvise a song around one they know.</li> <li>Explore and engage in music making and dance, performing solo or in groups.</li> </ul>		

# Progression of skills – EYFS/KS1

	Listening Listening to a range of high-quality live and recorded music	Listening Listening with attention to detail and recall sounds with increasing aural memory	Composing Create sounds and music using the interrelated dimensions of music	Performing
EYFS	<ul style="list-style-type: none"> <li>Responding to music through movement, altering movement to reflect the tempo, dynamics or pitch of the music</li> <li>Expressing their response to different music and lyrics</li> <li>Exploring lyrics by suggesting appropriate actions</li> <li>Exploring the story behind the lyrics or music</li> <li>Listening to and following a beat using body percussion and instruments</li> <li>Considering whether a piece of music has a fast, moderate or slow tempo</li> </ul>	<ul style="list-style-type: none"> <li>Listening to sounds and matching to the object or instrument</li> <li>Listening to sounds and identifying high and low pitch</li> <li>Listening to and repeating a simple rhythm</li> <li>Listening to and repeating simple lyrics</li> <li>Understanding that different instruments make different sounds and grouping them accordingly</li> </ul>	<ul style="list-style-type: none"> <li>Playing untuned percussion 'in time' with a piece of music</li> <li>Selecting classroom objects to use as instruments</li> <li>Experimenting with body percussion and vocal sounds to respond to music</li> <li>Selecting appropriate instruments to represent action and mood</li> <li>Experimenting with playing instruments in different ways</li> </ul>	<ul style="list-style-type: none"> <li>Using their voices to join in with well-known songs from memory</li> <li>Remembering and maintaining their role within a group performance</li> <li>Moving to music with instruction to perform actions</li> <li>Participating in performances to a small audience</li> <li>Stopping and starting playing at the right time</li> </ul>
Year 1	<ul style="list-style-type: none"> <li>Recognising and understanding the difference between pulse and rhythm.</li> <li>Understanding that different types of sounds are called timbres.</li> <li>Recognising basic tempo, dynamic and pitch changes (faster/slower, louder/quieter and higher/lower).</li> <li>Describing the character, mood, or 'story' of music they listen to, both verbally and through movement.</li> <li>Describing the differences between two pieces of music.</li> <li>Expressing a basic opinion about music (like/dislike)</li> </ul>	<ul style="list-style-type: none"> <li>Listening to and repeating short, simple rhythmic patterns.</li> <li>Listening and responding to other performers by playing as part of a group.</li> </ul>	<ul style="list-style-type: none"> <li>Selecting and creating short sequences of sound with voices or instruments to represent a given idea or character.</li> <li>Combining instrumental and vocal sounds within a given structure.</li> <li>Creating simple melodies using a few notes.</li> <li>Choosing dynamics, tempo and timbre for a piece of music.</li> <li>Creating a simple graphic score to represent a composition.</li> <li>Beginning to make improvements to their work as suggested by the teacher.</li> </ul>	<ul style="list-style-type: none"> <li>Using their voices expressively to speak and chant.</li> <li>Singing short songs from memory, maintaining the overall shape of the melody and keeping in time.</li> <li>Maintaining the pulse (play on the beat) using hands, and tuned and untuned instruments.</li> <li>Copying back short rhythmic and melodic phrases on percussion instruments.</li> <li>Responding to simple musical instructions such as tempo and dynamic changes as part of a class performance.</li> <li>Performing from graphic notation.</li> </ul>
Year 2	<ul style="list-style-type: none"> <li>Recognising timbre changes in music they listen to</li> <li>Recognising structural features in music they listen to.</li> <li>Listening to and recognising instrumentation.</li> <li>Beginning to use musical vocabulary to describe music. Identifying melodies that move in steps.</li> <li>Identifying melodies that move in steps.</li> </ul>	<ul style="list-style-type: none"> <li>Listening to and repeating a short, simple melody by ear.</li> <li>Suggesting improvements to their own and others' work.</li> </ul>	<ul style="list-style-type: none"> <li>Selecting and creating longer sequences of appropriate sounds with voices or instruments to represent a given idea or character.</li> <li>Successfully combining and layering several instrumental and vocal patterns within a given structure.</li> <li>Creating simple melodies from 5 or more notes.</li> <li>Choosing appropriate dynamics, tempo and timbre for a piece of music.</li> <li>Using letter name and graphic notation to represent the details of their composition.</li> <li>Beginning to suggest improvements to their own work</li> </ul>	<ul style="list-style-type: none"> <li>Using their voices expressively when singing, including the use of basic dynamics (loud and quiet).</li> <li>Singing short songs from memory, with melodic and rhythmic accuracy.</li> <li>Copying longer rhythmic patterns on untuned percussion instruments, keeping a steady pulse.</li> <li>Performing expressively using dynamics and timbre to alter sounds as appropriate.</li> <li>Singing back short melodic patterns by ear and playing short melodic patterns from letter notation.</li> </ul>

# Progression of skills – Lower KS2

	<b>Listening</b> Listening to a range of high-quality live and recorded music	<b>Listening</b> Listening with attention to detail and recall sounds with increasing aural memory	<b>Composing</b> Create sounds and music using the interrelated dimensions of music	<b>Performing</b>
<b>Year 3</b>	<ul style="list-style-type: none"> <li>Discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary (Indian, classical, Chinese, Battle Songs, Ballads, Jazz).</li> <li>Understanding that music from different parts of the world, and different times, have different features.</li> <li>Recognising and explaining the changes within a piece of music using musical vocabulary.</li> <li>Describing the timbre, dynamic, and textural details of a piece of music, both verbally, and through movement.</li> <li>Beginning to show an awareness of metre.</li> <li>Recognising and beginning to discuss changes within a piece of music.</li> </ul>	<ul style="list-style-type: none"> <li>Beginning to use musical vocabulary (related to the inter-related dimensions of music) when discussing improvements to their own and others' work.</li> </ul>	<ul style="list-style-type: none"> <li>Composing a piece of music in a given style with voices and instruments (Battle Song, Indian Classical, Jazz, Swing).</li> <li>Combining melodies and rhythms to compose a multi-layered composition in a given style (pentatonic).</li> <li>Using letter name and rhythmic notation (graphic or staff), and key musical vocabulary to label and record their compositions.</li> <li>Suggesting and implementing improvements to their own work, using musical vocabulary.</li> </ul>	<ul style="list-style-type: none"> <li>Singing songs in a variety of musical styles with accuracy and control, demonstrating developing vocal technique.</li> <li>Singing and playing in time with peers, with some degree of accuracy and awareness of their part in the group performance.</li> <li>Performing from basic staff notation, incorporating rhythm and pitch and be able to identify these symbols using musical terminology.</li> </ul>
<b>Year 4</b>	<ul style="list-style-type: none"> <li>Recognising the use and development of motifs in music.</li> <li>Identifying gradual dynamic and tempo changes within a piece of music</li> <li>Recognising and discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary (Samba, Rock and Roll, Blues).</li> <li>Identifying common features between different genres, styles and traditions of music.</li> <li>Recognising, naming and explaining the effect of the interrelated dimensions of music.</li> <li>Identifying scaled dynamics (crescendo/decrecendo) within a piece of music.</li> <li>Using musical vocabulary to discuss the purpose of a piece of music.</li> </ul>	<ul style="list-style-type: none"> <li>Using musical vocabulary (related to the inter-related dimensions of music) when discussing improvements to their own and others' work.</li> </ul>	<ul style="list-style-type: none"> <li>Composing a coherent piece of music in a given style with voices, bodies and instruments.</li> <li>Beginning to improvise musically within a given style (Blues).</li> <li>Developing melodies using rhythmic variation, transposition, inversion, and looping.</li> <li>Creating a piece of music with at least four different layers and a clear structure.</li> <li>Using letter name, graphic and rhythmic notation and key musical vocabulary to label and record their compositions.</li> <li>Suggesting improvements to others work, using musical vocabulary.</li> </ul>	<ul style="list-style-type: none"> <li>Singing longer songs in a variety of musical styles from memory, with accuracy, control, fluency and a developing sense of expression including control of subtle dynamic changes.</li> <li>Singing and playing in time with peers, with accuracy and awareness of their part in the group performance.</li> <li>Playing melody parts on tuned instruments with accuracy and control and developing instrumental technique.</li> <li>Playing syncopated rhythms with accuracy, control and fluency.</li> <li>Playing simple chord sequences (12 bar blues) Performing from basic staff notation, incorporating rhythm and pitch and identifying these symbols using musical terminology.</li> </ul>

# Progression of skills – Upper KS2

	<b>Listening</b> Listening to a range of high-quality live and recorded music	<b>Listening</b> Listening with attention to detail and recall sounds with increasing aural memory	<b>Composing</b> Create sounds and music using the interrelated dimensions of music	<b>Performing</b>
<b>Year 5</b>	<ul style="list-style-type: none"> <li>Recognising and confidently discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary, and explaining how these have developed over time (South African, West African, Musical Theatre, Dance Remix, Classical).</li> <li>Representing the features of a piece of music using graphic notation, and colours, justifying their choices with reference to musical vocabulary.</li> <li>Comparing, discussing and evaluating music using detailed musical vocabulary.</li> </ul>	<ul style="list-style-type: none"> <li>Developing confidence in using detailed musical vocabulary (related to the inter-related dimensions of music) to discuss and evaluate their own and others' work.</li> </ul>	<ul style="list-style-type: none"> <li>Composing a detailed piece of music from a given stimulus with voices, bodies and instruments (Remix, Colours, Stories, Drama).</li> <li>Improvising coherently within a given style.</li> <li>Combining rhythmic patterns (ostinato) into a multi-layered composition using all the inter-related dimensions of music to add musical interest.</li> <li>Using staff notation to record rhythms and melodies.</li> <li>Selecting, discussing and refining musical choices both alone and with others, using musical vocabulary with confidence.</li> <li>Suggesting and demonstrating improvements to own and others' work.</li> </ul>	<ul style="list-style-type: none"> <li>Singing songs in two or more parts, in a variety of musical styles from memory, with accuracy, fluency, control and expression.</li> <li>Working as a group to perform a piece of music, adjusting dynamics and pitch according to a graphic score, keeping in time with others and communicating with the group.</li> <li>Performing with accuracy and fluency from graphic and simple staff notation.</li> <li>Playing a simple chord progression with accuracy and fluency.</li> </ul>
<b>Year 6</b>	<ul style="list-style-type: none"> <li>Discussing musical eras in content, identifying how they have influenced each other, and discussing the impact of different composers on the development of musical styles.</li> <li>Recognising and confidently discussing the stylistic features of music and relating it to other aspects of the Arts (pop art, film music).</li> <li>Representing changes in pitch, dynamics and texture using graphic notation, justifying their choices with reference to musical vocabulary.</li> <li>Identifying the way that features of a song can complement one another to create a coherent overall effect. Use musical vocabulary correctly when describing and evaluating the features of a piece of music.</li> <li>Evaluating how the venue, occasion and purpose affects the way a piece of music sounds.</li> </ul>	<ul style="list-style-type: none"> <li>Confidently using detailed musical vocabulary (related to the inter-related dimensions of music) to discuss and evaluate their own and others work.</li> </ul>	<ul style="list-style-type: none"> <li>Improvising coherently and creatively within a given style, incorporating given features.</li> <li>Composing a multi-layered piece of music from a given stimulus with voices, bodies and instruments.</li> <li>Composing an original song, incorporating lyric writing, melody writing and the composition of accompanying features, within a given structure.</li> <li>Developing melodies using rhythmic variation, transposition and changes in dynamics, pitch and texture.</li> <li>Recording own composition using appropriate forms of notation and/or technology and incorporating. Constructively critique their own and others' work, using musical vocabulary.</li> </ul>	<ul style="list-style-type: none"> <li>Singing songs in two or more secure parts from memory, with accuracy, fluency, control and expression.</li> <li>Working as a group to perform a piece of music, adjusting the interrelated dimensions of music as required, keeping in time with others and communicating with the group.</li> <li>Performing a solo or taking a leadership role within a performance.</li> <li>Performing with accuracy and fluency from graphic and staff notation and from their own notation.</li> <li>Performing by following a conductor's cues and directions.</li> </ul>

# Progression of skills – Singing

	Children will learn that...	Children will be able to...
Year 1	<ul style="list-style-type: none"> <li>•Everyone has a singing voice</li> <li>• The voice can be <b>pitched higher and lower</b></li> <li>•Pitch can be heard <b>internally</b> using the <b>'thinking voice'</b></li> <li>•Good vocal technique improves <b>vocal sound quality and control.</b></li> </ul>	<ul style="list-style-type: none"> <li>•Distinguish between and use <b>talking, whispering and singing voices.</b></li> <li>•Pitch-match with increasing accuracy within a limited range of notes e.g. <b>Major Scale steps 1-5</b></li> <li>•Sing in a <b>group and individually</b> as a soloist e.g. in a short 'call and response' or 'copycat' song.</li> <li>•Use <b>internal thinking voice</b> with some accuracy and control, to identify and place a starting or given pitch.</li> <li>•Sing with awareness of <b>posture, breath control and clear diction.</b></li> </ul>
Year 2	<ul style="list-style-type: none"> <li>•Good singing relies on the development of <b>accurate pitching</b> and use of <b>'thinking voice'</b></li> <li>•<b>Good vocal technique</b> improves vocal sound quality and control and <b>allows the voice to be expressive.</b></li> </ul>	<ul style="list-style-type: none"> <li>•Sing a variety of songs, pitch-match with increasing accuracy and control.</li> <li>•Sing songs which use within a widening range of pitches</li> <li>•e.g. <b>Major Scale steps 1 – 5/6</b></li> <li>•Use <b>internal thinking voice</b> with growing control to place the voice accurately and maintain own line in simple 2 part work (short rounds and canons).</li> <li>•Sing with awareness of <b>good posture, breath control and clear diction.</b></li> <li>•Sing confidently to communicate meaning with some control over <b>dynamic range and timbre.</b></li> </ul>
Year 3	<ul style="list-style-type: none"> <li>•Good singing relies on the development of <b>accurate pitching and use of 'thinking voice'</b></li> <li>•Good vocal technique improves <b>pitch range and control</b></li> <li>•The voice is an <b>expressive instrument.</b></li> </ul>	<ul style="list-style-type: none"> <li>•Sing a wide variety of songs, pitch-matching with accuracy and control.</li> <li>•Sing with a free vocal quality throughout their pitch range.</li> <li>•When singing, use one breath per melodic phrase.</li> <li>•Sing songs which use an increasingly wider pitch range</li> <li>•e.g. <b>Major and Minor Scale steps 1 – 6/8</b></li> <li>•<b>Hold own line</b> in simple rounds and canons with increasing accuracy, confidence and growing awareness of effect created.</li> <li>•Use the voice with awareness and control over <b>breathing, diction and posture.</b></li> <li>•Sing confidently to <b>communicate meaning</b> using an appropriate range of <b>timbre and dynamics.</b></li> </ul>
Year 4	<ul style="list-style-type: none"> <li>•Good vocal technique involves awareness of: <b>correct posture; good breath control; accurate intonation; clear diction (articulation); appropriate changes in tone quality (timbre) and texture.</b></li> <li>•The voice is an <b>expressive instrument</b> and can convey a range of emotions to <b>support and enhance the text.</b></li> <li>•An <b>understanding of the text</b> is an integral part of communicating the meaning of a song.</li> </ul>	<ul style="list-style-type: none"> <li>•Place the voice with increasing accuracy over a wider pitch range of <b>one octave - Major or Minor scale steps 1 – 8</b></li> <li>•Sing songs which contain <b>wider jumps (intervals) in pitch.</b></li> <li>•<b>Explore different parts of the voice</b> – 'head' and 'chest' – with some control and awareness.</li> <li>•Cultivate an <b>'unbroken' singing tone</b>, using one breath per melodic phrase.</li> <li>•Develop a <b>more focused singing tone</b> with good articulation and pitch-matching (intonation)</li> <li>•Use <b>dynamic contrast</b> ( e.g. crescendo / diminuendo) with growing awareness and control.</li> <li>•Sing rounds, canons and simple harmonic two part arrangements, <b>maintaining own part accurately</b> with growing confidence and awareness of the effect created.</li> </ul>

# Progression of skills – Singing

	Children will learn that...	Children will be able to...
Year 5	<ul style="list-style-type: none"> <li>•Good vocal technique involves awareness of: <b>correct posture; good breath control; accurate intonation and an even tone quality across a widening pitch range; clear diction (articulation); appropriate changes in tone quality (timbre) and texture</b></li> <li>•The voice is an <b>expressive instrument</b> and can convey a range of emotions to support and enhance the text</li> <li>•An <b>understanding of the text</b> is an integral part of communicating the meaning of a song</li> <li>•Specific <b>vocal techniques</b> can be used to capture different elements of a particular musical genre or style</li> </ul>	<ul style="list-style-type: none"> <li>•Place the voice with accuracy over a wider pitch range of an <b>Octave + e.g. a range of 11 or 12 pitches</b></li> <li>•Sing songs which contain wider jumps (intervals) in pitch</li> <li>•Explore different parts of the voice – ‘head’ and ‘chest’ – with growing control and awareness.</li> <li>•Use an ‘unbroken’, relaxed singing tone, using one breath per melodic phrase.</li> <li>•Develop a focused singing tone with good articulation, pitch-matching (intonation), phrasing and dynamic range.</li> <li>•Sing rounds, canons and simple harmonic two / three part arrangements, maintaining own part accurately with confidence and growing awareness of how the different parts fit together.</li> <li>•Show an understanding of how lyrics can reflect cultural and social meaning and use this to enhance their performances.</li> <li>•Sing songs from a wide range of musical genres and styles.</li> </ul>
Year 6	<ul style="list-style-type: none"> <li>•<b>Good vocal technique involves awareness of: correct posture; good breath control; accurate intonation and an even tone quality across a wide pitch range; clear diction (articulation); appropriate changes in tone quality (timbre) and texture.</b></li> <li>•<b>The voice is an expressive instrument and can convey a range of emotions to support and communicate the text</b></li> <li>•<b>An understanding of the text is an integral part of communicating the meaning of a song</b></li> <li>•<b>Specific vocal techniques can be used to capture different elements of a particular musical genre or style</b></li> </ul>	<ul style="list-style-type: none"> <li>•Place the voice with accuracy over a wider pitch range of <b>12 or 13 pitches.</b></li> <li>•Sing songs which contain wider jumps (intervals) in pitch and more complex pitch patterns e.g. use of ‘chromatic’ notes</li> <li>•Explore different parts of the voice – ‘head’ and ‘chest’ – with growing control and awareness.</li> <li>•Use an ‘unbroken’ singing tone, using one breath per melodic phrase.</li> <li>•Sing rounds, canons and simple harmonic two / three part arrangements, maintaining own part accurately with confidence and awareness of how the different parts fit together.</li> <li>•Show an understanding of how lyrics can reflect cultural and social meaning and use this to enhance their performances.</li> <li>•Sing songs , including their own simple compositions, from a wide range of musical genres and styles.</li> </ul>



# Progression of skills – Elements of Music – TIMBRE

	LEARNING OBJECTIVES: Children will learn that:	LEARNING OUTCOMES: Children will be able to:
YEAR 1	<ul style="list-style-type: none"> <li>Different sound sources produce different sound qualities – every instrument has its own unique ‘voice’ e.g. a violin sounds different from a trumpet; Dan’s voice sounds different from Sarah’s.</li> <li>A sound source can make a range of different sounds.</li> </ul>	<ul style="list-style-type: none"> <li>Begin to recognise and name different sound sources and describe them using appropriate vocabulary e.g. wobbly, squeaky, rough, smooth.</li> <li>Begin to identify how a sound has been produced e.g. by blowing, plucking, tapping, shaking.</li> <li>Use untuned percussion instruments and voices in different ways with growing awareness of the effect created.</li> </ul>
YEAR 2	<ul style="list-style-type: none"> <li>Different sound sources have different sound qualities.</li> <li>An instrument can make a range of different sounds depending on how it is played.</li> </ul>	<ul style="list-style-type: none"> <li>Recognise and name different untuned and tuned classroom percussion instruments.</li> <li>Begin to recognise and name different orchestral instruments according to their ‘family’: Brass; Wind; Strings; Percussion; Keyboard</li> <li>Describe an instrumental / vocal sound using appropriate descriptive vocabulary.</li> <li>Perform and compose simple accompaniments and short pieces that create a specific mood or effect or emphasise the message or story of the text.</li> </ul>
YEAR 3	<ul style="list-style-type: none"> <li>Every voice / instrument has its own unique sound quality</li> <li>Sounds can be selected and combined to produce a particular effect, mood or feeling.</li> </ul>	<ul style="list-style-type: none"> <li>Distinguish aurally between different sounds (vocal and instrumental) using appropriate descriptive and musical vocabulary.</li> <li>Select appropriate sounds in simple compositions and to accompany a variety of songs.</li> <li>Use own voice / instrument in different ways with increasing control.</li> <li>Use voice expressively in songs with some awareness of effect created.</li> </ul>
YEAR 4	<ul style="list-style-type: none"> <li>Every voice / instrument has its own unique sound quality</li> <li>Sounds can be selected and combined to produce a particular effect, mood or feeling.</li> </ul>	<ul style="list-style-type: none"> <li>Distinguish specifically between different sounds (vocal and instrumental) using appropriate descriptive and musical vocabulary.</li> <li>Select appropriate sounds in compositions and to accompany known songs.</li> <li>Use own voice / instrument / IT in different ways with good control.</li> <li>Use voice expressively in songs with awareness of effect created.</li> </ul>
YEAR 5	<ul style="list-style-type: none"> <li>Timbre is an expressive element in music that is used to achieve particular effects and moods and communicate meaning.</li> </ul>	<ul style="list-style-type: none"> <li>Continue to use the elements expressively in performances and composition with good control and awareness of their effect.</li> <li>Distinguish specifically between different sounds (vocal and instrumental) using appropriate descriptive and musical vocabulary.</li> <li>Select appropriate sounds in compositions and to accompany songs and pieces.</li> <li>Use own voice / instrument / IT in different ways with good control.</li> <li>Use voice expressively in songs with awareness of effect created.</li> </ul>
YEAR 6	<ul style="list-style-type: none"> <li>Timbre is an expressive element in music that is used to achieve particular effects and moods and communicate meaning.</li> </ul>	<ul style="list-style-type: none"> <li>Create and perform music that meets intentions and combines sounds imaginatively with awareness and understanding.</li> <li>Distinguish specifically between different sounds (vocal and instrumental) using appropriate descriptive and musical vocabulary.</li> <li>Use percussion (and other) instruments (including IT) in different ways with good control.</li> <li>Use voice expressively in songs with awareness of effect created.</li> <li>Describe and compare different kinds of music using appropriate musical vocabulary.</li> </ul>

# Progression of skills – Elements of Music – TEXTURE

	LEARNING OBJECTIVES: Children will learn that...	LEARNING OUTCOMES: Children will be able to...
YEAR 1	<ul style="list-style-type: none"> <li>Sounds can be combined in different ways to create different effects.</li> </ul>	<ul style="list-style-type: none"> <li>Identify aurally how many sounds (vocal and instrumental) have been combined or organised – one sound, several sounds or many sounds.</li> </ul>
YEAR 2	<ul style="list-style-type: none"> <li>Sounds can be combined in different ways to create different effects.</li> </ul>	<ul style="list-style-type: none"> <li>Sing a range of songs as a soloist and in a group in unison and simple harmony e.g. in a round or canon, a quodlibet (partner songs which fit together) or by using an ostinato pattern.</li> <li>Begin to maintain own melodic line in simple part work with increasing confidence and some awareness of the effect created.</li> </ul>
YEAR 3	<ul style="list-style-type: none"> <li>Pitched sounds can be layered in different ways to make harmony and create a particular mood or effect.</li> <li>Rhythms can be layered to create effective accompaniments and compositions.</li> </ul>	<ul style="list-style-type: none"> <li>Sing a range of songs as a soloist and in a group, in unison and simple harmony (2-part rounds and canons, quodlibets, use of ostinato phrases).</li> <li>Maintain own rhythmic and / or melodic line with growing confidence and control.</li> <li>Play and sing simple accompaniments to songs using devices like drone and ostinato (rhythmic and melodic).</li> <li>Select and combine sounds in simple rhythm and melodic compositions.</li> </ul>
YEAR 4	<ul style="list-style-type: none"> <li>Pitched sounds can be layered in a variety of ways to make different styles of harmony and create a particular mood or effect.</li> <li>Rhythms can be layered to create effective accompaniments and compositions.</li> </ul>	<ul style="list-style-type: none"> <li>Sing a range of songs as a soloist and in a group, in unison and 2 / 3- part harmony (rounds and canons, quodlibets, ostinato phrases, simple harmony lines e.g. in 3rds).</li> <li>Maintain own rhythmic and / or melodic line with confidence and control.</li> <li>Improvise and perform simple accompaniments to songs using devices like ostinato, drone and sequence.</li> <li>Select and combine sounds in more complex rhythmic and melodic compositions.</li> </ul>
YEAR 5	<ul style="list-style-type: none"> <li>Pitched sounds can be layered in different ways to make different styles of harmony and create a particular mood or effect.</li> <li>Groups of notes played simultaneously – ‘chords’ - can be used to harmonise a melody.</li> <li>Rhythms can be layered to create effective accompaniments and compositions.</li> </ul>	<ul style="list-style-type: none"> <li>Maintain own melodic and / or rhythmic line with confidence and control in 2 and 3- part harmony, with some awareness of the different harmonies produced, using rounds and canons, quodlibets, ostinato phrases, drones and simple harmony lines.</li> <li>Improvise and perform simple accompaniments to songs and pieces using devices like ostinato, simple chords and arpeggio patterns and sequence.</li> <li>Begin to show an aural understanding of how chords are constructed e.g. a simple 3 note triad e.g. Major Scale steps 1,3,5 // 2,4,6 / 3,5,7 etc).</li> </ul>
YEAR 6	<ul style="list-style-type: none"> <li>Harmony is produced using many different techniques and devices.</li> <li>Pitched sounds can be layered in different ways to make different styles of harmony and create a particular mood or effect.</li> <li>Groups of notes played simultaneously – ‘chords’ - can be used in different ways to harmonise a melody.</li> <li>Rhythms can be layered to create effective accompaniments and compositions.</li> </ul>	<ul style="list-style-type: none"> <li>Maintain own melodic line with confidence and control in 2 and 3- part harmony, with awareness of the different harmonies produced.</li> <li>Demonstrate a growing understanding of how chords are constructed and used in common harmonic sequences e.g. Chord 1 to Chord 4 to Chord 5 then back to Chord 1.</li> <li>Begin to identify aurally where chords change within a harmonic framework and describe the effect of simple cadences e.g. as ‘finished’ (Chord 5 to Chord 1) or ‘unfinished’ (Chord 5 to Chord 6.)</li> <li>Play simple accompaniments to songs and pieces using devices like ostinato, drone, sequence and simple chords and arpeggio patterns.</li> </ul>

# Progression of skills – Elements of Music – PITCH

	LEARNING OBJECTIVES: Children will learn that...	LEARNING OUTCOMES: Children will be able to...
YEAR 1	<ul style="list-style-type: none"> <li>Pitch is frequency of sound: high / middle / low; higher or lower.</li> <li>Pitch can be represented aurally in different ways, including using SOLFA pitch names and hand signs.</li> </ul>	<ul style="list-style-type: none"> <li>Follow changing pitch movements with their hands or bodies, with developing accuracy.</li> <li>Follow pictures and symbols to guide singing and playing</li> <li>Use high, low and middle range voices with growing awareness of how each part of the voice ‘feels’ different.</li> <li>Explore percussion sounds e.g. to help tell a story or create a specific sound effect.</li> </ul>
YEAR 2	<ul style="list-style-type: none"> <li>Pitch can be represented aurally in different ways, including using SOLFA pitch names and hand signs.</li> <li>Pitch can be represented using various forms of notation, including graphic scores and the Western ‘stave’ pitch ladder (‘dot’ notation).</li> <li>In traditional Western music, pitches are names using the first 7 letters of the alphabet: ABCDEFG. This harmonic cycle then repeats an octave (8 steps) higher or lower.</li> </ul>	<ul style="list-style-type: none"> <li>Begin to recognise aurally differences in: pitch direction (up higher / down lower); intervals - big jump /smaller jump/steps).</li> <li>Continue to explore aurally the relationship between a limited number of pitches and show this e.g. using hands to indicate pitch movements or SOLFA hand signs and pitch names.</li> <li>Use simple graphic notation to represent different pitches and pitch patterns in compositions and arrangements.</li> <li>Begin to recognise ‘dot’ notation using a simplified pitch ‘ladder’ e.g. 3 or 4 pitches, placed on a 2 line stave.</li> </ul>
YEAR 3	<ul style="list-style-type: none"> <li>Pitch can be represented using various forms of notation, including graphic scores and the Western ‘stave’ pitch ladder (‘dot’ notation).</li> <li>In traditional Western music, pitches are names using with first 7 letters of the alphabet: ABCDEFG. This harmonic cycle then repeats an octave (8 steps) higher or lower</li> </ul>	<ul style="list-style-type: none"> <li>Recognise aurally differences in pitch, distinguishing more accurately between bigger and smaller intervals (jumps / leaps) and smaller steps.</li> <li>Recognise ‘dot’ notation using a simplified pitch ‘ladder’ e.g. 5 or 6 pitches, placed on a 3 line stave.</li> <li>Begin to sing and play short melodic phrases using ‘dot’ notation.</li> <li>Improvise and compose simple 3 - 4 note melodies and use ‘dot’ or graphic notation to document them.</li> </ul>
YEAR 4	<ul style="list-style-type: none"> <li>Pitch can be represented using various forms of notation, including graphic scores and the Western ‘Stave’ pitch ladder (‘dot’ notation).</li> <li>In traditional Western music, pitches are named using with first 7 letters of the alphabet: ABCDEFG. This harmonic cycle then repeats an octave (8 steps) higher or lower.</li> <li>Melodies are constructed using a variety of pitched patterns called scales.</li> <li>Pitched sounds can be layered in a variety of ways to make different styles of harmony and create a particular mood or effect.</li> </ul>	<ul style="list-style-type: none"> <li>Recognise aurally differences in pitch between bigger and smaller intervals (jumps/leaps) and steps.</li> <li>Begin to recognise ‘dot’ notation using the full 5- line stave ‘ladder’ over a range of 5 – 8 notes (up to a, octave)</li> <li>Sing and play short melodic phrases using ‘dot’ notation.</li> <li>Improvise and compose simple 4- 5 note melodies and use ‘dot’ notation to document them.</li> <li>Improvise and perform simple accompaniments to songs using harmonic devices like ostinato and drone</li> </ul>
YEAR 5	<ul style="list-style-type: none"> <li>Pitch can be represented using various forms of notation, including graphic scores and the Western ‘Stave’ pitch ladder (‘dot’ notation).</li> <li>In traditional Western music, pitches are named using with first 7 letters of the alphabet: ABCDEFG. This harmonic cycle then repeats an octave (8 steps) higher or lower.</li> <li>Melodies are constructed using a variety of pitched patterns called scales.</li> <li>There are many different forms of scale e. g major, minor, pentatonic and each has its own distinct sound and musical characteristics.</li> <li>Pitches can be raised or lowered using sharps (#) and flats (b)</li> <li>Pitched sounds can be layered in different ways to make different styles of harmony and create a particular mood or effect.</li> <li>Groups of notes played simultaneously – ‘chords’ - can be used to harmonise a melody.</li> </ul>	<ul style="list-style-type: none"> <li>Recognise aurally differences in pitch between bigger and smaller intervals (jumps) and steps.</li> <li>Begin to recognise ‘dot’ notation using the full 5- line stave ‘ladder’ over a range of 5 – 8 notes (up to a, octave)</li> <li>Sing and play short melodic phrases using ‘dot’ notation.</li> <li>Improvise and compose short melodies and use ‘dot’ notation to document them.</li> <li>Improvise and perform simple accompaniments to songs using harmonic devices like ostinato and drone</li> <li>Sing and play songs which use major, minor and pentatonic scales and begin to identify them aurally.</li> <li>Improvise and perform simple accompaniments to songs using devices like ostinato, simple chords and arpeggio patterns and sequence.</li> <li>Begin to show an aural understanding of how chords are constructed e.g. a simple 3 note triad e.g. Major Scale steps 1,3,5 // 2,4,6 / 3,5,7 etc).</li> </ul>
YEAR 6	<ul style="list-style-type: none"> <li>Pitch can be represented using SOLFA pitch names and hand signs.</li> <li>Pitch can be represented using stave notation.</li> <li>There are many different forms of scale including major, several types of minor, pentatonic, ‘blues’ and each has its own distinct sound and musical characteristics.</li> <li>Pitches can be raised or lowered using sharps (#) and flats (b)</li> <li>Harmony is produced using many different techniques and devices.</li> <li>Pitched sounds can be layered in different ways to make different styles of harmony and create a particular mood or effect.</li> <li>Groups of notes played simultaneously – ‘chords’ - can be used to harmonise a melody.</li> </ul>	<ul style="list-style-type: none"> <li>Read and perform more complex melodic phrases (vocal and instrumental)</li> <li>Sing and play songs which use major, minor, pentatonic and ‘blues’ scales and identify them aurally.</li> <li>Demonstrate a growing understanding of how chords are constructed and used in common harmonic sequences e.g. Chord 1 to Chord 4 to Chord 5 then back to Chord 1.</li> <li>Begin to identify aurally where chords change within a harmonic framework and describe the effect of simple cadences e.g. as ‘finished’ (Chord 5 to Chord 1) or ‘unfinished’ (Chord 5 to Chord 6).</li> <li>Play simple accompaniments to songs using devices like ostinato, drone, sequence and simple chords and arpeggio patterns.</li> </ul>

# Progression of skills – Elements of Music – TEMPO

	LEARNING OBJECTIVES: Children will learn that...	LEARNING OUTCOMES: Children will be able to...
YEAR 1	<ul style="list-style-type: none"> <li>Tempo in music means speed – fast; walking pace; slow; getting faster; getting slower</li> <li>Tempo is set by the speed of the pulse</li> <li>Tempo can change</li> </ul>	<ul style="list-style-type: none"> <li>Recognise aurally changes in tempo in a short song or instrumental piece.</li> <li>Set changes in pulse with developing awareness and control using familiar songs.</li> <li>Identify and mark the pulse in different ways (walk it; tap it; clap it; use body percussion and simple untuned classroom percussion).</li> </ul>
YEAR 2	<ul style="list-style-type: none"> <li>Tempo is set and maintained by the speed of the pulse</li> </ul>	<ul style="list-style-type: none"> <li>Set changes in tempo with increasing confidence by controlling the speed of the pulse.</li> <li>Identify, mark and maintain the desired tempo in songs and other pieces (including recorded extracts) using body percussion and untuned classroom instruments.</li> <li>Experiment using changes of tempo in simple compositions.</li> </ul>
YEAR 3	<ul style="list-style-type: none"> <li>Tempo is an expressive element in music that is used to achieve particular effects and moods.</li> </ul>	<ul style="list-style-type: none"> <li>Recognise how tempo has been used in a piece (song or instrumental) and its effect (e.g. to create excitement or calm).</li> <li>Make informed choices about its use in their own simple compositions.</li> <li>Describe and compare different kinds of music using appropriate musical vocabulary (e.g. Allegro; Andante; Adagio).</li> </ul>
YEAR 4	<ul style="list-style-type: none"> <li>Tempo is an expressive element in music that is used to achieve particular effects and moods and communicate meaning.</li> </ul>	<ul style="list-style-type: none"> <li>Continue to use tempo expressively in performances and their own compositions with good control and awareness of its effect.</li> <li>Continue to describe and compare different kinds of music using appropriate musical vocabulary (e.g. A Tempo; Accelerando; Rallentando; Ritenuto; Presto).</li> </ul>
YEAR 5	<ul style="list-style-type: none"> <li>Tempo is an expressive element in music that is used to achieve particular effects and moods and communicate meaning.</li> </ul>	<ul style="list-style-type: none"> <li>Use tempo expressively in performances and composition with control and awareness of its effect.</li> <li>Describe and compare different kinds of music using appropriate musical vocabulary.</li> <li>Create and perform music that meets intentions and combines sounds imaginatively with awareness and understanding.</li> </ul>
YEAR 6	<ul style="list-style-type: none"> <li>Tempo is an expressive element in music that is used to achieve particular effects and moods and communicate meaning</li> </ul>	<ul style="list-style-type: none"> <li>Use tempo expressively in performances and composition with control and awareness of its effect.</li> <li>Describe and compare different kinds of music using appropriate musical vocabulary.</li> <li>Create and perform music that meets intentions and combines sounds imaginatively with awareness and understanding.</li> </ul>

# Progression of skills – Elements of Music – DURATION/RHYTHM

<p><b>YEAR 1</b></p>	<ul style="list-style-type: none"> <li>Duration of a sound (or silence) means length - how long or short the sound lasts for.</li> <li>Rhythm is a pattern of sounds and silences of different lengths.</li> <li>In much music, the rhythm of the piece fits around a steady pulse.</li> <li>In a song, the rhythm fits with the syllables of the words (lyrics).</li> <li>The length of a sound (or silence) can be represented using simple written symbols.</li> </ul>	<ul style="list-style-type: none"> <li>Identify aurally longer and shorter sounds (and silences) using voices and percussion.</li> <li>Clap back short rhythmic patterns (phrases) given aurally.</li> <li>Identify and mark the pulse and / or the rhythm of a song (tap, clap and use percussion).</li> <li>Tap out the rhythm of familiar songs and chants (use two fingers on palm of the hand).</li> <li>Use simple written symbols e.g. Morse Code or SOLFA stick notation, to notate and perform patterns of longer and shorter sounds.</li> </ul>
<p><b>YEAR 2</b></p>	<ul style="list-style-type: none"> <li>Note lengths and silences can be represented by rhythmic syllables.</li> <li>Rhythm can be represented using written notation of different kinds e.g. Morse Code or SOLFA symbols</li> <li>Rhythms can be added to songs to provide effective accompaniments</li> <li>In Western 'stave' notation, notes of different lengths are called:</li> </ul> <p>Crotchet: 1 beat (corresponds with the Pulse) Quaver: ½ beat (the crotchet pulse beat is divided into 2 even halves)</p>	<ul style="list-style-type: none"> <li>Recognise aurally and speak short phrases e.g. using SOLFA rhythmic syllables for 1 and ½ beat notes – 'ta' and 'te-te' - and mark 1 beat rests (silently tap shoulders), to repeat, improvise and compose short rhythmic patterns (initially in 4- beat phrases)</li> <li>Read, compose and perform short rhythmic phrases (1-2 bars in length) e.g. using SOLFA rhythmic symbols for crotchets, paired quavers and 1 beat rests.</li> <li>Perform simple rhythmic accompaniments to known songs using percussion instruments</li> </ul>
<p><b>YEAR 3</b></p>	<ul style="list-style-type: none"> <li>Note lengths and silences can be represented by rhythmic syllables.</li> <li>Rhythm can be represented using written notation of different kinds.</li> <li>Rhythms can be divided into small sections – bars - according to the 'metre' – the grouping of pulse beats e.g. in 2s, 3s, 4s, 5s etc</li> <li>Rhythms can be added to songs to provide effective accompaniments</li> <li>In Western 'stave' notation, notes of different lengths are called:</li> </ul> <p>Crotchet: 1 beat (corresponds with the pulse) Quaver: ½ beat (the crotchet pulse beat is divided into 2 even halves). Minim: 2 beats (2 crotchet beats are joined together to make a longer sound)</p>	<ul style="list-style-type: none"> <li>Recognise aurally and speak 'SOLFA' rhythmic syllables for 2, 1, ½ beat notes and 1 and 2 beat rests (ta-ah, ta, te-te) to copy, improvise and compose short rhythmic phrases.</li> <li>Read, perform and compose short rhythm patterns 1-2 bars in length, using written rhythmic symbols for minims, crotchets, paired quavers and rests</li> <li>Begin to identify aurally metres of 2,3 and 4 beats in a bar</li> <li>Devise and perform layered rhythmic accompaniments to known songs using percussion instruments and appropriate Music Technology.</li> </ul>

# Progression of skills – Elements of Music – DURATION/RHYTHM

<p><b>YEAR 4</b></p>	<ul style="list-style-type: none"> <li>Note lengths and silences can be represented by rhythmic syllables.</li> <li>Rhythm can be represented using written notation of different kinds.</li> <li>Rhythms can be divided into small sections – bars - according to the ‘metre’ – the grouping of pulse beats e.g. in 2s, 3s, 4s , 5s etc</li> <li>Rhythms can be added to songs to provide effective accompaniments</li> <li>In Western ‘stave’ notation, notes of different lengths are called: Dotted Minim: 3 beats (3 crotchet beats are joined together to make a longer sound) Minim: 2 beats (2 crotchet beats are joined together to make a longer sound) Crotchet:1 beat (corresponds with the pulse Quaver: ½ beat (the crotchet pulse beat is divided in 2 even halves).</li> <li>Rhythm can be combined with pitch to make melody and provide harmonic accompaniments</li> </ul>	<ul style="list-style-type: none"> <li>Recognize aurally and speak rhythmic patterns e.g. using combinations of SOLFA rhythmic syllables: ta -ah-ah; ta-ah, ta, te-te, and 1 and 2 beat rests. (dotted minim, minim; crotchet; paired quavers)</li> <li>Improvise and compose rhythmic patterns 2-4 bars in length and combine these to make longer phrases.</li> <li>Read and perform rhythmic patterns e.g. using simple combinations of SOLFA written rhythmic symbols for: 3, 2, 1, ½ beat notes and 1 and 2 beat rests</li> <li>Identify aurally metres of 2,3 and 4 beats in a bar</li> <li>Begin to combine rhythmic patterns with a limited number of pitches to create simple melodies and provide accompaniments (vocal and instrumental and using appropriate Music Technology)</li> </ul>
<p><b>YEAR 5</b></p>	<ul style="list-style-type: none"> <li>Note lengths and silences can be represented by rhythmic syllables.</li> <li>Rhythm can be represented using written notation of different kinds.</li> <li>Rhythms can be divided into small sections – bars - according to the ‘metre’ – the grouping of pulse beats e.g. in 2s, 3s, 4s , 5s etc</li> <li>Rhythms can be added to songs to provide effective accompaniments</li> <li>In Western ‘stave’ notation, notes of different lengths are called: Semi-breve: 4 beats (4 crotchet beats are joined together to make a longer sound) Dotted Minim: 3 beats (3 crotchet beats are joined together to make a longer sound) Minim: 2 beats (2 crotchet beats are joined together to make a longer sound) Crotchet:1 beat (corresponds with the pulse) Quaver: ½ beat (the crotchet pulse beat is divided into 2 even halves Semi-quaver: ¼ beats (the crotchet pulse beat is Divided into 4 even quarters)</li> <li>Rhythm can be combined with pitch to make melody and provide harmonic accompaniments</li> </ul>	<ul style="list-style-type: none"> <li>Recognize aurally and speak rhythmic patterns e.g. using combinations of SOLFA rhythmic syllables: ta-ah-ah-ah, ta-ah-ah, ta-ah, ta, te-te, ti-ri-ti-ri and rests.</li> <li>Improvise and compose more complex rhythmic patterns and combine these to make longer phrases and rhythm pieces.</li> <li>Identify aurally metres of 2,3 and 4 beats in a bar.</li> <li>Compose, read and perform rhythmic patterns e.g. using simple combinations of SOLFA written rhythmic symbols for: 4, 3, 2, 1, ½ and ¼ beat notes</li> <li>Begin to combine rhythm / pitch notation using a simplified stave (2 or 3 lines) to compose and perform short melodies using a limited range of pitches e.g. Steps 1-5 of the Major or Minor scale or the Pentatonic scale (vocal and instrumental and using appropriate Music Technology)</li> </ul>
<p><b>YEAR 6</b></p>	<ul style="list-style-type: none"> <li>Note lengths and silences can be represented by rhythmic syllables.</li> <li>Rhythm can be represented using written notation of different kinds.</li> <li>Rhythms can be divided into small sections – bars - according to the ‘metre’ – the grouping of pulse beats e.g. in 2s, 3s, 4s , 5s etc</li> <li>Rhythms can be added to songs to provide effective accompaniments</li> <li>In Western ‘stave’ notation, notes of different lengths are called: Semi-breve: 4 beats (4 crotchet beats are joined together to make a longer sound) Dotted Minim: 3 beats (3 crotchet beats are joined together to make a longer sound) Minim: 2 beats (2 crotchet beats are joined together to make a longer sound) Crotchet:1 beat (corresponds with the pulse) Quaver: ½ beat (the crotchet pulse beat is divided into 2 even halves Semi-quaver: ¼ beats (the crotchet pulse beat is Divided into 4 even quarters)</li> <li>Rhythm can be combined with pitch to make melody and provide harmonic accompaniments</li> </ul>	<ul style="list-style-type: none"> <li>Recognize aurally and speak rhythmic patterns e.g. using combinations of SOLFA rhythmic syllables: ta-ah-ah-ah, ta-ah-ah, ta-ah, ta, te-te, ti-ri-ti-ri and rests.</li> <li>Begin to recognise aurally simple syncopated rhythms e.g. te-ta-te</li> <li>Improvise and compose more complex rhythmic patterns and combine these to make longer phrases and rhythm pieces.</li> <li>Identify aurally metres of 2,3 and 4 beats in a bar.</li> <li>Compose, read and perform rhythmic patterns e.g. using simple combinations of SOLFA written rhythmic symbols for 4, 3, 2, 1, ½ and ¼ beat notes</li> <li>Begin to combine rhythm / pitch notation using a simplified stave (4-5 lines) to compose and perform short melodies using a limited range of pitches e.g. Steps 1-5 of the Major or Minor scale or the Pentatonic scale (vocal and instrumental and using appropriate Music Technology)</li> </ul>

# Progression of skills – Elements of Music – PULSE

	LEARNING OBJECTIVES: Children will learn that...	LEARNING OUTCOMES: Children will be able to...
YEAR 1	<ul style="list-style-type: none"> <li>Pulse is a continuous, regular, steady beat that can be felt internally, like a musical 'heart-beat'.</li> </ul>	<ul style="list-style-type: none"> <li>Feel and mark the pulse in different ways using the voice, body (walk it, tap knees, clap hands) and percussion.</li> <li>Move rhythmically to the pulse of the music.</li> </ul>
YEAR 2	<ul style="list-style-type: none"> <li>Pulse sets the tempo of the music.</li> <li>Pulse can vary in tempo.</li> <li>Pulse continues even when the rhythm 'rests'.</li> </ul>	<ul style="list-style-type: none"> <li>Identify, mark and maintain a steady pulse when singing or performing.</li> <li>Feel and mark the pulse in different ways using the voice, body and using percussion.</li> <li>Begin to identify aurally and mark the 'strongest' pulse beat (usually Beat 1) in each group (known as a 'bar').</li> <li>Set and maintain a new starting tempo in a song or percussion piece.</li> <li>Identify aurally 'rest' in rhythm using familiar songs.</li> </ul>
YEAR 3	<ul style="list-style-type: none"> <li>Pulse can be organised into strong and weak beats and grouped in different ways (metre).</li> </ul>	<ul style="list-style-type: none"> <li>Begin to identify and separate rhythm and pulse e.g. mark the pulse whilst another group taps the rhythm of a song.</li> <li>Feel the strong beat, demonstrating a developing sense of metre (grouping of pulse in 2s, 3s or 4s).</li> <li>Mark the strong beats in different ways e.g. tapping, walking, using percussion.</li> <li>Set and maintain a steady pulse when playing and singing.</li> <li>Identify and separate rhythm from pulse e.g. mark the pulse whilst another group taps the rhythm of a song, with awareness of when a rest in the rhythm occurs.</li> </ul>
YEAR 4	<ul style="list-style-type: none"> <li>The pulse continues through rests in the rhythm.</li> <li>The pulse beat can be sub- divided into 2s or 4s – Simple Time.</li> </ul>	<ul style="list-style-type: none"> <li>Feel the strong beat, demonstrating a developing sense of metre (grouping of pulse in 2s, 3s, 4s, 5s etc).</li> <li>Mark the strong beats in different ways e.g. tapping, walking, using percussion.</li> <li>Set and maintain a steady pulse when playing and singing.</li> <li>Identify and separate rhythm from pulse i.e. mark the pulse whilst another group taps the rhythm of a song, with awareness of when a rest in the rhythm occurs.</li> <li>Use pulse to help develop the sense of phrase in rhythm and melody (how many pulse beats there are in each phrase).</li> <li>Accurately identify aurally how the pulse has been grouped e.g. in 2s, 3s, 4s, 5s etc</li> </ul>

# Progression of skills – Elements of Music – PULSE

	LEARNING OBJECTIVES: Children will learn that...	LEARNING OUTCOMES: Children will be able to...
YEAR 5	<ul style="list-style-type: none"> <li>Pulse can be organised into strong and weak beats and this can help characterise a musical genre and style e.g. to create the feel of a march ( 2 /4 or 4/4 ) or a waltz ( 3/4 )</li> </ul>	<ul style="list-style-type: none"> <li>Feel and mark the strong beats e.g. as part of an instrumental accompaniment to a known song.</li> <li>Maintain the pulse accurately in vocal and instrumental performances and compositions.</li> <li>Identify aurally how the pulse has been grouped (metre) e.g. in 2s, 3s, 4s etc.</li> <li>Identify aurally well-known musical 'styles' which are partly defined by how the pulse is grouped and marked e.g. march, waltz, lullaby, reggae.</li> </ul>
YEAR 6	<ul style="list-style-type: none"> <li>Pulse can be grouped in different ways (metre)</li> <li>The pulse beat can be sub-divided into 3s – Compound Time</li> </ul>	<ul style="list-style-type: none"> <li>Feel and mark the strong beats e.g. as part of an instrumental accompaniment to a known song.</li> <li>Maintain the pulse accurately in vocal and instrumental performances and compositions.</li> <li>Identify aurally how the pulse has been grouped (metre) e.g. in 2s, 3s or 4s.</li> <li>Identify aurally well-known musical 'styles' which are partly defined by how the pulse is grouped and marked e.g. march, waltz, lullaby, reggae</li> <li>Begin to identify aurally between examples of Simple Time ( 2/4 ; 3/ 4 ; 4/4 ) and Compound Time ( 6/8; 9/8; 12/8).</li> </ul>



# Progression of skills – Elements of Music – DYNAMICS

	LEARNING OBJECTIVES: Children will learn that...	LEARNING OUTCOMES: Children will be able to...
YEAR 1	<ul style="list-style-type: none"> <li>Dynamics means volume of sound – loud or soft - and degrees of dynamic: louder; softer; getting louder; getting softer.</li> <li>Changes in dynamics are used to add contrast or create a particular mood or effect.</li> </ul>	<ul style="list-style-type: none"> <li>Recognise aurally the degree of a dynamic (loud; medium; soft) and identify simple changes of dynamics (sudden; gradual) in a song or instrumental piece.</li> <li>Sing songs expressively using appropriate changes in dynamics to add expression and make sense of the lyrics (bring the story to life).</li> <li>Play simple percussion instruments with growing control using a range of dynamics (loud; medium; soft; getting louder; getting softer).</li> </ul>
YEAR 2	<ul style="list-style-type: none"> <li>Changes in dynamics are used to add contrast or create a particular effect.</li> </ul>	<ul style="list-style-type: none"> <li>Recognise aurally changes of dynamics in a song or instrumental piece (loud/medium/soft; sudden / gradual)</li> <li>Sing songs and play percussion instruments with improved control using a wider range of dynamics and gradations</li> <li>Sing songs expressively using appropriate changes in dynamics e.g. to add expression and emphasise or make sense of the lyrics.</li> <li>Use appropriate musical language when describing dynamic changes (piano; forte; mezzo forte; crescendo; diminuendo).</li> </ul>
YEAR 3	<ul style="list-style-type: none"> <li>Dynamics are expressive elements in music that are used to achieve particular effects and moods.</li> </ul>	<ul style="list-style-type: none"> <li>Identify aurally how and why a range of dynamics effects have been used in a piece (vocal or instrumental) and make choices about the use of dynamics in simple their own compositions and performances.</li> </ul>
YEAR 4	<ul style="list-style-type: none"> <li>Dynamics are expressive elements in music that are used to achieve particular effects and moods</li> </ul>	<ul style="list-style-type: none"> <li>Continue to use dynamics expressively in performances and compositions (vocal and instrumental) with growing control and awareness of their effect.</li> <li>Identify aurally how and why dynamics have been used in compositions, using appropriate musical and descriptive vocabulary.</li> </ul>
YEAR 5	<ul style="list-style-type: none"> <li>Dynamics are expressive elements in music that are used to achieve particular effects and moods</li> </ul>	<ul style="list-style-type: none"> <li>Continue to use dynamics expressively in performances and compositions (vocal and instrumental) with growing control and awareness of their effect.</li> <li>Identify aurally how and why dynamics have been used in compositions, using appropriate musical and descriptive vocabulary ( e.g. fortissimo; pianissimo; mezzo piano; mezzo forte).</li> </ul>
YEAR 6	<ul style="list-style-type: none"> <li>Dynamics are expressive elements in music that are used to achieve particular effects and moods.</li> </ul>	<ul style="list-style-type: none"> <li>Use a wide range of dynamic contrast expressively in performances and composition (vocal and instrumental) with good control and awareness of their effect.</li> <li>Identify aurally and using simple notation how and why dynamics have been used in compositions, using appropriate musical and descriptive vocabulary</li> <li>Describe and compare different kinds of music using appropriate musical and descriptive vocabulary.</li> <li>Create and perform music that meets intentions and combines sounds imaginatively with awareness and understanding.</li> </ul>

# Progression of skills – Elements of Music – STRUCTURE

	LEARNING OBJECTIVES: Children will learn that...	LEARNING OUTCOMES: Children will be able to...
YEAR 1	<ul style="list-style-type: none"> <li>Pieces of music are organised in different ways, to give them shape – a beginning, middle and end.</li> <li>Phrase is an important element of musical structure and helps to give the music a sense of direction – setting out and arriving.</li> </ul>	<ul style="list-style-type: none"> <li>Sing a variety of songs with growing awareness of the overall shape - plan - of the music (beginning, middle, end).</li> <li>Begin to identify aurally the length of a phrase in a simple song by marking the number of pulse beats.</li> <li>Begin to feel and show phrase in a simple song e.g. by using an ‘arch’ hand movement out and back, to mark the start of each new phrase.</li> <li>Begin to recognise aurally where the rhythm or melody of a phrase is repeated or changed.</li> <li>Begin to identify simple structures like verse and chorus (ABAB) and ‘ABA’ (Turnary form - musical ‘sandwich’).</li> </ul>
YEAR 2	<ul style="list-style-type: none"> <li>Pieces of music are organised in different ways, to give them shape – a beginning, middle and end.</li> <li>Phrase is an important element of musical structure and helps to give the music a sense of direction – setting out and arriving.</li> </ul>	<ul style="list-style-type: none"> <li>Sing a variety of songs with improving awareness of the overall plan of the music.</li> <li>Identify aurally the length of a phrase in a simple song by marking the number of pulse beats.</li> <li>Feel and show phrase in a song</li> <li>Recognise where the rhythm or melody of a phrase is repeated or changed and begin to describe simple changes e.g. “The last note is longer than before.”</li> <li>Identify simple structures like verse and chorus (ABAB), AB and ‘ABA’ (a “musical ‘sandwich’).</li> <li>Improvise and compose short pieces showing an awareness of simple structures e.g. Verse and Chorus; AB; ABA</li> </ul>
YEAR 3	<ul style="list-style-type: none"> <li>A phrase is a melodic or rhythmic pattern, which functions as part of a musical sentence, giving the piece a sense of direction.</li> <li>In a song, phrase length is usually determined by the meaning of the words and the punctuation used (comma, full stop)</li> <li>Musical ideas can be improvised, fixed and organised in different ways - composition.</li> </ul>	<ul style="list-style-type: none"> <li>Determine the length of a phrase (number of pulse beats in the phrase) and relate this to the overall structure of a song.</li> <li>Begin to analyse aurally the melodic and / or rhythmic structure of a simple song, noting use of repetition or changes: e.g. in melodic shape – ‘Phrase 1 goes up but Phrase 2 comes down’; in rhythmic shape – ‘Phrase 1 has the same rhythm as Phrase 3, but the rhythms of phrases 2 and 4 are different’.</li> <li>Recognise aurally simple musical structures e.g. canon, round, verse and chorus, ABA and use of devices like drone and ostinato.</li> <li>Improvise and compose simple pieces and accompaniments using given structures and devices.</li> </ul>
YEAR 4	<ul style="list-style-type: none"> <li>Musical ideas can be improvised, fixed and organised in different ways - composition.</li> </ul>	<ul style="list-style-type: none"> <li>Determine the length of a phrase (number of pulse beats in the phrase) and relate this to the overall structure of a song.</li> <li>Continue to analyse aurally the melodic and / or rhythmic structure of a simple song or instrumental piece, noting use of repetition or changes and devices like drone, ostinato and sequence.</li> <li>Begin to recognise aurally the use of scales – major, minor and pentatonic and note their effect</li> <li>Recognise aurally simple musical structures e.g. canon, round, verse and chorus, ABA, Rondo (ABACAD etc)</li> <li>Improvise and compose pieces and accompaniments using given structures and devices.</li> </ul>
YEAR 5	<ul style="list-style-type: none"> <li>Musical ideas can be improvised, fixed and organised in different ways - composition.</li> </ul>	<ul style="list-style-type: none"> <li>Analyse aurally the melodic and rhythmic structure of a simple song or instrumental piece, noting use of repetition or changes and devices like drone, ostinato, and sequence.</li> <li>Recognise aurally simple musical structures e.g. canon, round, verse and chorus, rondo, ABA and AABA</li> <li>Continue to recognise aurally the use of different scales – major, minor and pentatonic and note the effect created.</li> <li>Improvise and compose pieces and accompaniments using given structures and devices.</li> <li>Use notation as a support for creative work and performance.</li> </ul>
YEAR 6	<ul style="list-style-type: none"> <li>Musical ideas can be improvised, fixed and organised in different ways – the process of composition.</li> </ul>	<ul style="list-style-type: none"> <li>Analyse aurally the melodic and rhythmic structure of a simple song or instrumental piece, noting use of repetition or changes and devices like drone, ostinato, and sequence.</li> <li>Recognise aurally simple musical structures e.g. canon, round, verse and chorus, rondo, AABA, theme and variations</li> <li>Continue to recognise aurally the use of different scales – major, minor and pentatonic and note the effect created.</li> <li>Improvise and compose pieces and accompaniments using given structures and devices.</li> <li>Use notation as a support for creative work and performance.</li> </ul>

# Reading in Music...



# Black History in Music...

