

	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Singing</p> <p>-Sing simple songs such as nursery rhymes. -Start and stop following a visual direction. -Sing with controlled pitch.</p>	<p>-Sing simple songs, chants and rhymes from memory, singing collectively and at the same pitch, responding to simple visual directions (e.g. stop, start, loud, quiet) and counting in.</p> <p>-Begin with simple songs with a very small range, mi-so and then slightly wider. Include pentatonic songs.</p> <p>- Sing a wide range of call and response songs to control vocal pitch and to match the pitch they hear with accuracy.</p>	<p>-Sing songs regularly with a pitch range of do-so with increasing vocal control.</p> <p>-Sing songs with a small pitch range, pitching accurately.</p> <p>-Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause)</p>	<p>-Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so, tunefully and with expression. Perform forte and piano, loud and soft.</p> <p>-Perform actions confidently and in time to a range of action songs</p> <p>-Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</p> <p>-Perform as a choir in school assemblies.</p>	<p>Continue to sing a broad range of unison songs with the range of an octave (do–do) pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo).</p> <p>-Sing rounds and partner songs in different time signatures (2, 3 and 4 time) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony.</p> <p>-Perform a range of songs in school assemblies.</p>	<p>-Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style.</p> <p>-Sing three-part rounds, partner songs, and songs with a verse and a chorus.</p> <p>-Perform a range of songs in school assemblies and in school performance opportunities.</p>	<p>-Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style.</p> <p>-Continue to sing three- and four-part rounds or partner songs, and experiment with positioning singers randomly within the group (no longer in discrete parts) in order to develop greater listening skills, balance between parts and vocal independence.</p> <p>-Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.</p>	
<p>Listening</p> <p>The teaching of music is enriched by developing pupils' shared knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing.</p> <p>Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school.</p>	<p><u>Western Classics Traditions and Film</u></p> <p>-Dawn from Sea Interludes by Britten (classical) -March of the Toy Soldiers by Tchaikovsky (romantic)</p> <p><u>Popular Music</u></p> <p>-Food Glorious Food from Oliver (musical theatre) -Be our Guest from Beauty and the Beast (musical theatre/film) -Colonel Hathi March from The Jungle Book (musical theatre/film)</p>	<p><u>Western Classics Traditions and Film</u></p> <p>-Little Train to Caipira by Villa Lobos (20th century) -The Wagon Passes by Elgar (20th century). -633 Squadron by Goodwin (21st Century). -Short Ride in a Fast Machine by John Adams (21st Century). -Carnival of the Animals by Saint-Saens (Romantic) -Danse Macabre by Saint- Saens (Romantic)</p> <p><u>Popular Music</u></p> <p>- Supercalifragilisticexpialidocious from Mary Poppins (musical theatre/film) -Marble Machine by Wintergaton</p> <p><u>Musical Traditions</u></p> <p>-Fanfarra by Sergio Mendes and Carlinhos Brown</p>	<p><u>Western Classics Traditions and Film</u></p> <p>-Musica Ricerato by Gyorgy Ligeti (20th Century) -Drumming Part IV by Steve Reich -Morning Mood from Peer Gynt Suite No.1Grieg (19th Century) -Night Mail by Britten (20th Century)</p> <p><u>Popular Music</u></p> <p>-Born to be Wild by Mars Bonfire</p> <p><u>Musical Traditions</u></p> <p>-Mangrove Twilight by May (Calypso) -Calypso Queen by Calypso Rose -Same Boat by Calypso Rose -Watina by Calypso Rose -Pan in A minor by Lord Kitchner -Four White Horses (traditional) -My Voice is Really Funky by Jessie Grooves -Splanky by Count Bassie Orchestra</p>	<p><u>Western Classics Traditions and Film</u></p> <p>-Pink Pantha Theme by Henry Mancini (20th Century)</p> <p><u>Popular Music</u></p> <p>-This Little Light of Mine (Gospel) -Joyful, Joyful (Gospel)</p> <p><u>Musical Traditions</u></p> <p>-Skye Boat Song (Folk) -Desert Blue (African) -Busy Weaving by Lui Tiaigi</p>	<p><u>Western Classics Traditions and Film</u></p> <p>-Rosewood Gratuity by Lily Mae -Piano Sonata No 16 in C by Mozart (Classical). <u>Popular Music</u> -Shackles by Mary Mary (Gospel) -Watermelon Man by Herbie Hancock (Jazz) <u>Musical Traditions</u> -What shall we do with the Drunken Sailor? -Wellerman (Sea Shanty) -Wade in the Water (Gospel) -Why we Sing by Kirk Franklin (Gospel) -What kind of Man is This performed by Ray Charles (Gospel) -Manhanga kutapira ('Sweet pumpkins') Traditional Zimbabwean, Rachid Ouguini by Toumani and Sidiki Diabaté, -Mandina tun Nabi (Islamic)</p>	<p><u>Western Classics Traditions and Film</u></p> <p>-Theme from Chariots of Fire by Vbangelis (20st Century) -Hey Mr Miller by Glen Miller (Jazz) -It don't mean a Thing performed by Ella Fitzgerald (Jazz) -Under the sea by Howard Ashman and Alan Menken -'Will you be there' (theme from Free Willy) by Michael Jackson. <u>Popular Music</u> <u>Musical Traditions</u></p> <p>-Calypso solèy levé by Lily May -Carnival tabanca by Bunji Garlin,</p>	
<p>Composing</p> <p>-Devise own movements to a song.</p> <p>-Create an accompaniment to a piece of music using untuned percussion.</p> <p>-Choose a percussion instrument to represent an animal.</p>	<p>-Improvise simple vocal chants, using question and answer phrases.</p> <p>-Create musical sound effects and short sequences of sounds in response to stimuli, e.g. a menu. Combine to make a story, choosing and playing classroom instruments.</p> <p>-Understand the difference between creating a rhythm pattern and a pitch pattern.</p> <p>-Invent, retain and recall rhythm and pitch patterns and</p>	<p>-Create music in response to a non-musical stimulus (e.g. an animal).</p> <p>-Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation.</p> <p>-Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.</p> <p>-Use music technology to capture, sounds.</p>	<p><u>Improvising</u></p> <p>-Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in whole class/group/individual inventing short 'on-the-spot' responses using a limited note-range.</p> <p>-Structure musical ideas (e.g. using question and answer phrases) to create music that has a beginning, middle and end. -Compose in response to different stimuli, e.g. stories, verse, images (railway) and musical sources.</p>	<p><u>Improvising</u></p> <p>-Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato).</p> <p>-Begin to make compositional decisions about the overall structure of improvisations. Continue this process in the composition tasks below.</p>	<p><u>Improvising</u></p> <p>-Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments.</p> <p>-Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; 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><u>Improvising</u></p> <p>-Extend improvisation skills through working in small groups to:</p> <ul style="list-style-type: none"> •Create music with multiple sections that include repetition and contrast. • Use chord changes as part of an improvised sequence. • Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape. 	

		<p>perform these for others, taking turns.</p> <p>-Recognise how graphic notation can represent created sounds.</p>		<p><u>Composing</u></p> <p>-Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi).</p> <p>-Compose song accompaniments on untuned percussion using known rhythms and note values.</p>	<p><u>Composing</u></p> <p>-Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions.</p> <p>-Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.</p> <p>-Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip.</p> <p>-Introduce major and minor chords.</p> <p>-Capture and record creative ideas using graphic symbols and rhythm notation.</p>	<p><u>Composing</u></p> <p>-Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen.</p> <p>-Working in pairs, compose a short ternary piece.</p> <p>-Capture and record creative ideas using rhythm notation.</p>	<p><u>Composing</u></p> <p>-Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody.</p>
<p>Musicianship (YR-Y2)</p> <p>Performing (Y3-Y6)</p>	<p>-Play instruments in a loud and quiet way.</p> <p>-Clap to the beat.</p> <p>-Identify high and low sounds on a glockenspiel.</p>	<p><u>Pulse/Beat</u></p> <p>-Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</p> <p>-Use body percussion, (e.g. clapping, tapping, walking) and classroom percussion (shakers, sticks and blocks, etc.), playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments (e.g. glockenspiels or chime bars) to maintain a steady beat.</p> <p>-Respond to the pulse in recorded/live music through movement and dance, e.g. Stepping.</p> <p><u>Rhythm</u></p> <p>-Perform short copycat rhythm patterns accurately, led by the teacher.</p> <p>-Perform short repeating rhythm patterns (ostinati) while keeping in time with a steady beat.</p> <p>-Perform word-pattern chants (e.g. ca-ter-pil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns.</p> <p><u>Pitch</u></p> <p>-Explore percussion sounds to enhance storytelling.</p> <p>-Listen to sounds in the local school environment, comparing high and low sounds.</p> <p>-Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum</p>	<p><u>Pulse/Beat</u></p> <p>-Understand that the speed of the beat can change, creating a faster or slower pace (tempo).</p> <p>-Mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo.</p> <p>-Walk in time to the beat of a piece of music or song.</p> <p>-Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.</p> <p><u>Rhythm</u></p> <p>-Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.</p> <p>-Create rhythms using word phrases as a starting point.</p> <p>-Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests.</p> <p>-Create and perform their own chanted rhythm patterns with the same stick notation.</p> <p><u>Pitch</u></p> <p>-Sing short phrases independently within a singing game or short song.</p> <p>-Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low).</p> <p>-Recognise dot notation and match it to 3-note tunes played on tuned percussion.</p>	<p><u>Performing</u></p> <p>-Develop facility in playing tuned percussion.</p> <p>-Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups.</p> <p>-Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi.</p> <p>-Individually copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases.</p> <p><u>Reading Notation</u></p> <p>-Introduce the staff, lines and spaces, and clef. Use dot notation to show higher or lower pitch.</p> <p>-Introduce and understand the differences between crotchets and paired quavers.</p> <p>-Apply word chants to rhythms, understanding how to link each syllable to one musical note.</p>	<p><u>Performing</u></p> <p>-Develop facility in the basic skills of a selected musical instrument over a sustained learning period.</p> <p>-Play and perform melodies following staff notation using a small range (e.g. Middle C–G/do–so) as a whole-class or in small groups.</p> <p>-Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts.</p> <p>-Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A).</p> <p><u>Reading Notation</u></p> <p>-Introduce and understand the differences between minims, crotchets, paired quavers and rests.</p> <p>-Read and perform pitch notation within a defined range (e.g. C–G/do–so).</p>	<p><u>Performing</u></p> <p>-Play melodies on tuned percussion, following staff notation written on one staff and using notes within the Middle C–C'/do–do range</p> <p>-Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs -Perform a range of repertoire pieces and arrangements.</p> <p>-Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.</p> <p><u>Reading Notation</u></p> <p>-Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers.</p> <p>-Read and perform pitch notation within an octave (e.g. C–C'/do–do).</p> <p>-Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.</p>	<p><u>Performing</u> -Play a melody following staff notation written on one staff and using notes within an octave range (do–do); make decisions about dynamic range, including very loud (ff), very quiet (pp), moderately loud (mf) and moderately quiet (mp).</p> <p>-Engage with others through ensemble playing (e.g. mixed ensemble) with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental, could be chords or a single-note bass line.</p> <p><u>Reading Notation</u></p> <p>-Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests.</p> <p>-Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do).</p> <p>-Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations.</p> <p>-Read and play from notation a four-bar phrase, confidently identifying note names and durations.</p>