

Tall Oaks Academy Trust Progression Map for Music

AUTUMN TERM		EYFS	1	2	3	4	5	6	
Charanga Unit	Communication and Language ELG: Listening, Attention and Understanding - Listen attentively and respond to what they hear with relevant questions. Expressive Arts and design ELG: Being imaginative and expressive - Sing a range of well-known nursery rhymes and songs; Perform songs, rhymes, poems and stories with others, and, when appropriate, try to move in time with music.	Introducing Beat. How can we make friends when we sing together? Adding rhythm and pitch How does Music Tell stories about the past?	Exploring simple patterns How does music help us to make friends? Focus on dynamics and tempo How does music teach us about the past?	How Does Music Bring Us Closer Together? Developing Notation Skills What Stories Does Music Tell Us About the Past? Enjoying Improvisation	How Does Music Bring Us Together? Interesting Time Signatures How Does Music Connect Us with Our Past? Combining Elements to Make Music	How Does Music Bring Us Together? Getting started with Music Tech How Does Music Connect Us with Our Past? Emotions and Musical Styles	How Does Music Bring Us Together? Developing Melodic Phrases How Does Music Connect Us with Our Past? Understanding Structure and Form		
	National Curriculum		Pupils should be taught to: <input type="checkbox"/> use their voices expressively and creatively by singing songs and speaking chants and rhymes <input type="checkbox"/> play tuned and untuned instruments musically <input type="checkbox"/> listen with concentration and understanding to a range of high-quality live and recorded music <input type="checkbox"/> 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: <input type="checkbox"/> play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression <input type="checkbox"/> improvise and compose music for a range of purposes using the inter-related dimensions of music <input type="checkbox"/> listen with attention to detail and recall sounds with increasing aural memory <input type="checkbox"/> use and understand staff and other musical notations <input type="checkbox"/> appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians					
Musicianship		Use body percussion, instruments and voices. In the key centres of: C major. Find and keep a steady beat together.	Use body percussion, instruments and voices. In the key centres of: C major, G major and A minor. Find and keep a steady beat. Complete vocal warm-ups with a copy back option to use Solfá. Sing short phrases independently.	Use body percussion, instruments and voices. In the key centres of: C major. In the time signatures of: 2/4, 4/4. Find and keep a steady beat. Copy back and improvise simple rhythmic patterns using minims, crotchets, quavers Copy back and improvise simple melodic patterns using the notes	Use body percussion, instruments and voices. In the key centres of: C major, F major In the time signatures of: 2/4 and 4/4. Find and keep a steady beat. Listen and copy rhythmic patterns made of minims, dotted crotchets, crotchets, quavers, semiquavers and their rests, by ear or from notation. Copy back melodic patterns using the notes:	Use body percussion, instruments and voices. In the key centres of: C major, G major. In the time signatures of: 2/4, 3/4, 4/4. Find and keep a steady beat.	Use body percussion, instruments and voices. In the key centres of: C major, G major. In the time signatures of: 2/4, 3/4, 4/4. Find and keep a steady beat.	Use body percussion, instruments and voices. In the key centres of: C major, G major. In the time signatures of: 2/4, 3/4, 4/4. Find and keep a steady beat.	
	Listening	. Find the steady beat. Talk about feelings created by the music. Describe tempo as fast or slow. Begin to understand about different styles of music.	Mark the beat of a listening piece (eg Bolero by Ravel) by tapping or clapping and recognising tempo, as well as changes in tempo. Identify the beat groupings in the music you sing and listen, eg 2-time. Move and dance with the music confidently. Describe tempo as fast or slow. Join in sections of the song, eg call and response. Start to talk about the style of a piece of music.	Share your thoughts and feelings about the music together. Find the beat or groove of the music. Talk about what the song or piece of music means. Identify if it's a male or female voice singing the song. Talk about the style of the music.	Talk about the words of a song. Think about why the song or piece of music was written. Find and demonstrate the steady beat. Identify 2/4, 4/4 metre. Recognise the style of music you are listening to. Discuss the structures of songs. Identify: • Call and response Recognise the following styles and any important musical features that distinguish the style: Use body percussion, instruments and voices. In the key centres of: C major, F major In the time signatures of: 2/4 and 4/4. Find and keep a steady beat. Listen and copy rhythmic patterns made of minims, dotted crotchets, crotchets, quavers, semiquavers and their rests, by ear or from notation. Copy back melodic patterns using the notes:	Talk about feelings created by the music. Justify a personal opinion with reference to Musical Elements. Find and demonstrate the steady beat. Identify 2/4, 3/4, 4/4. Identify the musical style of a song using some musical vocabulary to discuss its Musical Elements. Discuss the structure of the music with reference to verse, chorus, bridge and an instrumental break. Explain a bridge passage and its position in a song. Recall by ear memorable phrases heard in the music. Explain the role of a main theme in musical structure. Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestral, Gospel, Pop, Minimalism, Rock n' Roll, ...	Talk about feelings created by the music. Justify a personal opinion with reference to Musical Elements. Identify 2/4, 3/4, 4/4. Identify the musical style of a song using some musical vocabulary to discuss its Musical Elements. Discuss the structure of the music with reference to verse, chorus, bridge and an instrumental break. Explain a bridge passage and its position in a song. Recall by ear memorable phrases heard in the music. Explain the role of a main theme in musical structure. Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestral, Soul, Pop, ...		
Singing	Sing, rap, rhyme, chant and use spoken word. Demonstrate good singing posture.	Demonstrate good singing posture. Sing songs from memory and/or from notation. Sing to communicate the meaning of the words. Talk about feelings created by the music/song. Recognise some band and orchestral instruments. Describe tempo as fast or slow. Join in sections of the song, eg chorus. Begin to understand where the music fits in the world. Begin to talk about and understand the style of the music.	Sing as part of a choir. Demonstrate good singing posture. Sing expressively, with attention to the meaning of the words. Understand and follow the leader or conductor.	Rehearse and learn songs from memory and/or with notation. Demonstrate good singing posture. Sing 'on pitch' and 'in time'. Sing expressively, with attention to breathing and phrasing. Talk about how the songs and their styles connect to the world.	Rehearse and learn songs from memory and/or with notation. Sing in 2/4, 3/4, 4/4. Sing in unison and parts, and as part of a smaller group. Sing expressively, with attention to dynamics and articulation. Develop confidence as a soloist. Talk about the different styles of singing used for different styles of song.	Rehearse and learn songs from memory and/or with notation. Sing in 2/4, 3/4, 4/4. Self-correct if lost or out of time. Sing expressively, with attention to breathing and phrasing. Sing expressively, with attention to dynamics and articulation. Develop confidence as a soloist. Talk about the different styles of singing used for different styles of song. Talk confidently about how connected you feel to the music and how it connects in the world.			
Curriculum Areas covered	Notation	Explore ways of representing high and low sounds, and long and short sounds,	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using minims, crotchets, quavers and simple combinations of: C, D, E, F, G, A, B Apply spoken word to rhythms, understanding how to link each syllable to one musical note.	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using minims, dotted crotchets, crotchets, quavers and simple combinations of: C, D, E, F, G, A, B, F, G, A, B, C, G, A, B, C, D, E. Read and respond to minims, dotted crotchets, crotchets, quavers and semiquavers.	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using minims, dotted crotchets, crotchets, quavers and semiquavers. C, D, E, F, G, A, B, F, G, A, B, C, G, A, B, C, D, E. Identify the staff and symbols on the staff (such as the treble clef), the name of the notes on lines and in spaces, barlines, a flat sign and a sharp sign.	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using dotted semibreves, dotted minims, minims, triplet crotchets, dotted crotchets, crotchets, dotted quavers, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B, F, G, A, B, C, D, E. Recognise how notes are grouped when notated.		
	Instruments	Rehearse and learn to play a simple melodic instrumental part by ear	Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, .	Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in G major	Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major	Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major. Play melodies on tuned percussion, following staff notation written on one staff and using notes within the middle C-C/do-do range. This should initially be done as a whole class, with greater independence gained each lesson through smaller group performance	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, major, D minor and F minor.		

Creating/ Composing		Explore and create graphic scores: Create musical sound effects and short sequences of sounds in response to music and video stimulus.	Explore and create graphic scores: Create musical sound effects and short sequences of sounds in response to music and video stimulus. Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.	Create music and/or sound effects in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Compose over a simple chord progression. Start to use simple structures within compositions, eg introduction, verse, chorus or AB form. Use simple dynamics. Compose song accompaniments on untuned percussion, using known rhythms and note values. Start and end on the note C (Pentatonic on C) Start and end on the note C (C major)	Combine known rhythmic notation with letter names, to create short, pentatonic phrases Compose over a groove. Create music in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Start to use simple structures within compositions, eg introduction, verse, chorus or AB form. Use simple dynamics. Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values. Start and end on the note A (A minor)	Create music in response to music and video stimulus. Use simple dynamics. Use rhythmic variety. Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, plus all equivalent rests. Use a pentatonic and a full scale. Use major and minor tonality: F, G, F, G, A, F, G, A, B, F, G, A, B, C Start and end on the note F (F major) G, A, G, A, B, G, A, B, C G, A, B, C, D Start and end on the note G (G major) G, A, G, A, B, G, A, B, D, G, A, B, D, E Start and end on the note G (Pentatonic on G)	Plan and compose an 8 or 16-beat melodic phrase, using the pentatonic scale (eg C, D, E, G, A), and incorporate rhythmic variety and interest. Play this melody on available tuned percussion. Notate this melody. Either of these melodies can be enhanced with rhythmic or simple chordal accompaniment. Create music in response to music and video stimulus. Use rhythmic variety. Use full scales in different keys. Create a melody using crotchets, quavers and minims, and perhaps semibreves and semiquavers, and all equivalent rests. Use a pentatonic and a full scale. Use major and minor tonality: C, D, C, D, E, C, D, E, F, C, D, E, F, G Start and end on the note C (C major) G, A, G, A, B, G, A, B, D, G,
Creating/improvising		Explore improvisation within a major and minor scale using the notes: C, D, E. Improvise simple vocal patterns using	Explore improvisation within a major scale using the notes: C, D, E, C, G, A, G, A, B, F, G, A	Explore improvisation within a major scale using the notes: C, D, E, G, A. Compose over a simple groove. Structure musical ideas (eg using echo or 'Question and Answer' phrases) to create music that has a beginning, middle and end.	Explore improvisation within a major scale using the notes: C, D, E, C, D, E, G, A. Improvise over a groove.	Explore improvisation within a major scale, using the notes: C, D, E, F, G, C, D, E, F, G, C, D, E, G, A, F, G, A, B, C, D, E, F, G, A. Improvise over a simple groove, responding to the beat and 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).	Explore improvisation within a major scale, using the notes: C, D, E, F, G, G, A, B, C, D, G, A, B, C, D, F, G, A, C, D. Improvise over a groove, responding to the beat, creating a satisfying melodic shape with varied dynamics and articulation.
Performing		Enjoy and have fun performing. Choose a song/songs to perform to a well-known audience. Prepare a song to perform.	Practise, rehearse and share a song that has been learned in the lesson with notation. Decide on any actions, into be practised and included in the performance. Talk about what the song means and why it was chosen to share. Talk about the difference between rehearsing a song and performing it	Practise, rehearse and share a song that has been learned in the lesson, from memory or with notation, and with confidence. Talk about what the song means	Rehearse and enjoy the opportunity to share what has been learned in the lessons. Perform, with confidence, a song from memory or using notation. Play and perform melodies following staff notation, using a small range, as a whole class or in small groups. Explain why the song was chosen, including its composer and the historical and cultural context of the song. Reflect on the performance and how well it suited the occasion. Discuss and respond to any feedback; consider how future performances might be different.	Create, rehearse and present a holistic performance for a specific purpose, for a friendly but unknown audience. Perhaps perform in smaller groups, as well as the whole class. Perform a range of repertoire pieces and arrangements combining acoustic instruments, to form mixed ensembles, including a school orchestra. Perform from memory or with notation, with confidence and accuracy. Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance. Explain why the song was chosen, including its composer and the historical and cultural context of the	Create, rehearse and present a holistic performance for a specific event, for an unknown audience. Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience. Perform from memory or with notation. Understand the value of choreographing any aspect of a performance. Understand the importance of the performing space and how to use it. Record the performance and compare it to a previous performance.

Tall Oaks Academy Trust Progression Map for Music

SPRING TERM		EYFS	1	2	3	4	5	6
National Curriculum		<p>Communication and Language ELG: Listening, Attention and Understanding - Listen attentively and respond to what they hear with relevant questions. Expressive Arts and design ELG: Being imaginative and expressive - Sing a range of well-known nursery rhymes and songs; Perform songs, rhymes, poems and stories with others, and, when appropriate, try to move in time with music.</p>	<p>Pupils should be taught to: <input type="checkbox"/> use their voices expressively and creatively by singing songs and speaking chants and rhymes <input type="checkbox"/> play tuned and untuned instruments musically <input type="checkbox"/> listen with concentration and understanding to a range of high-quality live and recorded music <input type="checkbox"/> experiment with, create, select and combine sounds using the inter-related dimensions of music</p>	<p>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: <input type="checkbox"/> play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression <input type="checkbox"/> improvise and compose music for a range of purposes using the inter-related dimensions of music <input type="checkbox"/> listen with attention to detail and recall sounds with increasing aural memory <input type="checkbox"/> use and understand staff and other musical notations <input type="checkbox"/> appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians <input type="checkbox"/> develop an understanding of the history of music</p>	<p>How Does Music Make the World a Better Place? Composing Using Your Imagination</p> <p>How Does Music Help Us Get to Know Our Community? Sharing Musical Experiences</p>	<p>How Does Music Improve Our World? Developing Pulse and Groove Through Improvisation</p> <p>How Does Music Teach Us About Our Community? <i>Croatian, Spanish, Maltese, Texan</i> Use body percussion, instruments and voices. In the key centres of: G major. In the time signatures of: 2/4, 3/4 and 4/4. Find and keep a steady beat. Listen and copy rhythmic patterns made of minims, dotted crotchets, quavers, semiquavers and their rests, by ear or from notation. Copy back melodic patterns using the notes: G, A, B</p>	<p>How Does Music Improve Our World? Exploring Key & Time Signatures</p> <p>How Does Music Teach Us About Our Community? Introducing chords</p>	<p>How Does Music Improve Our World? Gaining Confidence through Performance</p> <p>How Does Music Teach Us About Our Community? Exploring Notation further</p>
Charanga Unit			<p>Introducing Tempo and Dynamics. How does music make the world a better place? Combining Pulse Rhythm and Pitch How does music help us understand our neighbours?</p>	<p>Exploring feelings through music How does Music make the world a better place Inventing a musical story How does music teach us about our neighbourhood?</p>	<p>How Does Music Make the World a Better Place? Composing Using Your Imagination</p> <p>How Does Music Help Us Get to Know Our Community? Sharing Musical Experiences</p>	<p>How Does Music Improve Our World? Developing Pulse and Groove Through Improvisation</p> <p>How Does Music Teach Us About Our Community? <i>Croatian, Spanish, Maltese, Texan</i> Use body percussion, instruments and voices. In the key centres of: G major. In the time signatures of: 2/4, 3/4 and 4/4. Find and keep a steady beat. Listen and copy rhythmic patterns made of minims, dotted crotchets, quavers, semiquavers and their rests, by ear or from notation. Copy back melodic patterns using the notes: G, A, B</p>	<p>How Does Music Improve Our World? Exploring Key & Time Signatures</p> <p>How Does Music Teach Us About Our Community? Introducing chords</p>	<p>How Does Music Improve Our World? Gaining Confidence through Performance</p> <p>How Does Music Teach Us About Our Community? Exploring Notation further</p>
Musicianship		<p>Use body percussion, instruments and voices. In the key centres of: C major, F major, G major and A minor. Find and keep a steady beat together. Understand the difference between creating a rhythm pattern and a pitch pattern. Copy back simple rhythmic patterns using long and short. Copy back simple melodic patterns using high and low.</p>	<p>Use body percussion, instruments and voices. In the key centres of: C major, F major and A minor. Find and keep a steady beat. Copy back simple rhythmic patterns using long and short. Sing short phrases independently.</p>	<p>Use body percussion, instruments and voices. In the key centres of: F major, G major. In the time signatures of: 3/4 and 4/4. Find and keep a steady beat. Copy back and improvise simple rhythmic patterns using minims, crotchets, quavers Copy back and improvise simple melodic patterns using the notes: C, D, E, G, A, B</p>	<p>Use body percussion, instruments and voices. In the key centres of: G major. In the time signatures of: 2/4, 3/4 and 4/4. Find and keep a steady beat. Listen and copy rhythmic patterns made of minims, dotted crotchets, quavers, semiquavers and their rests, by ear or from notation. Copy back melodic patterns using the notes: G, A, B</p>	<p>Use body percussion, instruments and voices. In the key centres of: C major, G major. In the time signatures of: 2/4, 3/4, 4/4 and 6/8. Find and keep a steady beat. Listen and copy rhythmic patterns made of dotted minims, minims, dotted crotchets, crotchets, triplet quavers, quavers</p>	<p>Use body percussion, instruments and voices. In the key centres of: C major, G major, D major, E major F major and D minor. In the time signatures of: 2/4, 3/4, 4/4, 5/4 and 6/8. Find and keep a steady beat. 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. Copy back melodic patterns using the notes: C, D, E, F, G, A, B, D, E, F, G, A, D, E, F, G, A, B, C</p>	<p>Use body percussion, instruments and voices. In the key centres of: C major, G major, D major, E major F major and D minor. In the time signatures of: 2/4, 3/4, 4/4, 5/4 and 6/8. Find and keep a steady beat. 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. Copy back melodic patterns using the notes: C, D, E, F, G, A, B, D, E, F, G, A, D, E, F, G, A, B, C</p>
Listening		<p>Move and dance with the music. Find the steady beat. Talk about feelings created by the music. Recognise some band and orchestral instruments. Describe tempo as fast or slow. Describe dynamics as loud and quiet. Join in sections of the song, eg chorus. Begin to understand where the music fits in the world. Begin to understand about different styles of music.</p>	<p>Mark the beat of a listening piece (eg Boléro by Ravel) by tapping or clapping and recognising tempo, as well as changes in tempo. Walk in time to the beat of a piece of music. Identify the beat groupings in the music you sing and listen, eg 2-time, 3-time etc. Move and dance with the music confidently. Talk about how the music makes you feel. Find different steady beats. Describe tempo as fast or slow. Describe dynamics as loud or quiet. Join in sections of the song, eg call and response. Start to talk about the style of a piece of music.</p>	<p>Share your thoughts and feelings about the music together. Find the beat or groove of the music. Talk about what the song or piece of music means. Identify some instruments you can hear playing. Identify if it's a male or female voice singing the song. Talk about the style of the music.</p>	<p>Talk about the words of a song. Think about why the song or piece of music was written. Find and demonstrate the steady beat. Identify 2/4, 3/4, and 4/4 metre. Identify the tempo as fast, slow or steady. Recognise the style of music you are listening to. Discuss the structures of songs. Explain what a main theme is and identify when it is repeated. Recall by ear memorable phrases heard in the music. Recognise the following styles and any important musical features that distinguish the style: 20th and 21st Century, Soul, Classical</p>	<p>Talk about feelings created by the music. Justify a personal opinion with reference to Musical Elements. Find and demonstrate the steady beat. Identify 2/4, 3/4, 4/4, 5/4 and 6/8. Identify the musical style of a song or piece of music. Identify instruments by ear and through a range of media. Discuss the structure of the music with reference to verse, chorus, bridge, repeat signs, chorus and final chorus. Recall by ear memorable phrases heard in the music. Identify major and minor tonality. Recognise the sound and notes of the pentatonic and Blues scales, by ear and from notation. Explain the role of a main theme in musical structure. Explain rapping. Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestral, Gospel, Pop, Minimalism, Rock n' Roll, South African, Contemporary Jazz, Reggae,</p>	<p>Talk about feelings created by the music. Justify a personal opinion with reference to Musical Elements. Identify 2/4, 4/4, 5/4 and 6/8. Identify the musical style of a song using some musical vocabulary to discuss its Musical Elements. 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. Discuss the structure of the music with reference to verse, chorus, bridge and an instrumental break. Recall by ear memorable phrases heard in the music. Explain the role of a main theme in musical structure. Know and understand what a musical introduction and outro is, and its purpose. Identify the sound of a Gospel choir and soloist, Rock band, symphony orchestra and A Cappella groups. 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,</p>	
Singing		<p>Sing, rap, rhyme, chant and use spoken word. Demonstrate good singing posture. Sing songs from memory.</p>	<p>Sing as part of a choir. Demonstrate good singing posture. Sing songs from memory and/or from notation. Sing with awareness of following the beat. Sing with attention to clear diction. Sing expressively, with attention to the meaning of the words. Sing in unison. Recognise some band and orchestral instruments. Describe tempo as fast or slow.</p>	<p>Sing as part of a choir. Demonstrate good singing posture. Sing songs from memory and/or from notation. Sing with awareness of following the beat. Sing with attention to clear diction. Sing expressively, with attention to the meaning of the words. Sing in unison. Understand and follow the leader or conductor.</p>	<p>Rehearse and learn songs from memory and/or with notation. Sing in different time signatures: 2/4, 3/4 and 4/4. Demonstrate good singing posture. Sing 'on pitch' and 'in time'. Sing expressively, with attention to breathing and phrasing. Talk about how the songs and their styles connect to the world.</p>	<p>Rehearse and learn songs from memory and/or with notation. Sing in 2/4, 3/4, 4/4 and 6/8 time. Sing in unison and parts, and as part of a smaller group. Sing 'on pitch' and 'in time'. Sing a second part in a song. Self-correct if lost or out of time. Sing expressively, with attention to breathing and phrasing. Sing expressively, with attention to dynamics and articulation. Develop confidence as a soloist. Talk about the different styles of singing used for different styles of song. Talk confidently about how connected you feel to the music and how it connects in the world.</p>	<p>Rehearse and learn songs from memory and/or with notation. 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. Continue to sing in parts where appropriate. Sing in 2/4, 4/4. Sing syncopated melodic patterns. Demonstrate and maintain good posture and breath control whilst singing. Sing expressively, with attention to breathing and phrasing. Sing expressively, with attention to dynamics and articulation. Talk about the different styles of singing used for the different styles of songs sung in this year. Discuss with others how connected you are to the music and songs, and how the songs and styles are connected to the world.</p>	

<p>Creating - composing</p>		<p>Explore and create graphic scores: Create musical sound effects and short sequences of sounds in response to music and video stimulus. Create a story, choosing and playing classroom instruments and/or soundmakers. Recognise how graphic notation can represent created sounds. Explore and invent your own symbols. Use music technology, if available, to capture, change and combine sounds. Use simple notation if appropriate. Create a simple melody using crochets and minims: C, D, C, D, E, C, D, E, F, C, D, E, F, G</p>	<p>Explore and create graphic scores: Create musical sound effects and short sequences of sounds in response to music and video stimulus. Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. Create a story, choosing and playing classroom instruments. Create and perform your own rhythm patterns with stick notation, including crochets, quavers and minims. Use music technology, if available, to capture, change and combine sounds. Use notation if appropriate</p>	<p>Create music and/or sound effects in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Compose over a simple groove. Start to use simple structures within compositions, eg introduction, verse, chorus or AB form. Use simple dynamics. Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values.</p>	<p>Combine known rhythmic notation with letter names, to create short, pentatonic phrases using a limited range of five pitches, suitable for the instruments being learnt. Compose over a simple chord progression. Compose over a groove. Create music in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Start to use simple structures within compositions, eg introduction, verse, chorus or AB form. Use simple dynamics. Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values. Create a melody using crochets, minims, quavers and their rests. Use a pentatonic scale: C, D, C, D, E, C, D, E, G, C, D, E, G, A. Start and end on the note C (Pentatonic on C), C, D, C, D, E, F, C, D, E, F, G. Start and end on the note G (Pentatonic on G)</p>	<p>Create music in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Start to use structures within compositions, eg introduction, multiple verse and chorus sections, AB form or ABA form (ternary form). Use chords to compose music to evoke a specific atmosphere, mood or environment. Use simple dynamics. Use rhythmic variety. Compose song accompaniments, perhaps using basic chords. Use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet). Use full scales in different keys. Understand how chord triads are formed and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments. Create a melody using crochets, quavers and minims, and perhaps semibreves and semiquavers, plus all equivalent rests. Use a pentatonic and a full scale. Use major and minor tonality: F, G, F, G, A, F, G, A, B; F, G, A, B; C. Start and end on the note F (F major), G, A, G, A, B, G, A, B, C, D. Start and end on the note G (G major), G, A, G, A, B, G, A, B, D, G, A, B, D, E. Start and end on the note G (Pentatonic on G)</p>	<p>Plan and compose an 8 or 16-beat melodic phrase, using the pentatonic scale (eg 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. Either of these melodies can be enhanced with rhythmic or simple chordal accompaniment. Create a simple chord progression. Compose a ternary (ABA form) piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved. Create music in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Start to use structures within compositions, eg introduction, multiple verse and chorus sections, AB form or ABA form (ternary form). Use simple dynamics. Use rhythmic variety. Compose song accompaniments, perhaps using basic chords. Use a wider range of dynamics, including fortissimo (very loud), pianissimo (very quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet). Use full scales in different keys. Create a melody using crochets, quavers and minims, and perhaps semibreves and semiquavers, and all equivalent rests. Use a pentatonic and a full scale. Use major and minor tonality: C, D, C, D, E, C, D, E, F, C, D, E, F, G. Start and end on the note C (C major), G, A, G, A, B, G, A, B, D, G, A, B, D, E. Start and end on the note G (Pentatonic on G)</p>
<p>Creating - improvising</p>		<p>Explore improvisation within a major and minor scale using the notes: C, D, E, D, E, A, F, G, A, D, F, G. Improvise simple vocal patterns using 'Question and Answer' phrases. Understand the difference between creating a rhythmic pattern and a pitch pattern.</p>	<p>Explore improvisation within a major scale using the notes: C, D, E, G, A, C, A, B, F, G, A. Work with a partner 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: F, G, A, F, G, A, C, D. Become more skilled in improvising (using voices, tuned and untuned percussion, and instruments teaching), inventing short 'on-the-spot' responses using a limited note-range. Compose over a simple groove. Compose over a drone. Structure musical ideas (eg using echo or 'Question and Answer' phrases) to create music that has a beginning, middle and end.</p>	<p>Explore improvisation within a major scale using the notes: C, D, E, C, D, E, C, A. Improvise on a limited range of pitches on the instrument you are now learning. Improvise over a simple chord progression. Improvise over a groove.</p>	<p>Explore improvisation within a major scale, using the notes: G, D, E; F, G, C, D, E, F, G, C, D, E, G, A, F, G, A, B; C, D, E, F, G, A. Improvise over a simple groove, responding to the beat and 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>Explore improvisation within a major scale, using the notes: C, D, E, F, G, A, B; C, D, G, A, B, C, D, F, G, A, C, D. Improvise over a groove, responding to the beat, creating a satisfying melodic shape with varied dynamics and articulation.</p>
<p>Performing</p>		<p>Enjoy and have fun performing. Choose a song/songs to perform to a well-known audience. Prepare a song to perform. Communicate the meaning of the song. Add actions to the song. Play some simple instrumental parts</p>	<p>Practise, rehearse and share a song that has been learned in the lesson, from memory or with notation, and with confidence. Decide on any actions, instrumental parts/improvisatory ideas/composed passages to be practised and included in the performance. Talk about what the song means and why it was chosen to share. Talk about the difference between rehearsing a song and performing it</p>	<p>Practise, rehearse and share a song that has been learned in the lesson, from memory or with notation, and with confidence. Play and perform melodies following staff notation, using a small range, as a whole class or in small groups. Include any actions, instrumental parts/improvisatory ideas/composed passages within the rehearsal and in the performance. Talk about what the song means and why it was chosen to share. Reflect on feelings about sharing and performing, eg excitement, nerves, enjoyment</p>	<p>Rehearse and enjoy the opportunity to share what has been learned in the lessons. Perform, with confidence, a song from memory or using notation. Play and perform melodies following staff notation, using a small range, as a whole class or in small groups. Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance. Explain why the song was chosen, including its composer and the historical and cultural context of the song. Communicate the meaning of the words and articulate them clearly. Use the structure of the song to communicate its mood and meaning in the performance. Talk about what the rehearsal and performance has taught the student. Understand how the individual fits within the larger group ensemble. Reflect on the performance and how well it suited the occasion. Discuss and respond to any feedback; consider how future performances might be different.</p>	<p>Create, rehearse and present a holistic performance for a specific purpose, for a friendly but unknown audience. Perhaps perform in smaller groups, as well as the whole class. Perform a range of repertoire pieces and arrangements combining acoustic instruments, to form mixed ensembles, including a school orchestra. Perform from memory or with notation, with confidence and accuracy. Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance. Explain why the song was chosen, including its composer and the historical and cultural context of the song. A student leads part of the rehearsal and part of the performance. Record the performance and compare it to a previous performance; explain how well the performance communicated the mood of each piece. Discuss and talk musically about the strengths and weaknesses of a performance. Collect feedback from the audience and reflect how future performances might be different.</p>	<p>Create, rehearse and present a holistic performance for a specific event, for an unknown audience. Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience. Create, rehearse and present a holistic performance, with a detailed understanding of the musical, cultural and historical contexts. Perform from memory or with notation. Understand the value of choreographing any aspect of a performance. A student or a group of students rehearse and lead parts of the performance. Understand the importance of the performing space and how to use it. Record the performance and compare it to a previous performance. Collect feedback from the audience and reflect how the audience believed in the performance. Discuss how the performance might change if it was repeated in a 1</p>