



Curriculum Progression Map

Music



Expressive Arts and Design - Being Imaginative and Expressive - Music

Foundation 1

	After one third of FI		After two thirds of FI		End of FI		Vocabulary
Music instrumental	I can make different sounds with my voice. I can explore instruments to make sounds with them.	I can create sounds by banging, tapping or shaking.	I can show an interest in the way musical instruments sound. I can talk about what I have heard.	I can play an instrument with increasing control to express a feeling or idea. I can listen with increased attention to sounds.	I can play instruments with increasing control to express my ideas and feelings. I can play an instrument in different ways. I can clap or tap to the pulse of the music following an adult.	I can tap out a simple repeated rhythm. I can explore how sounds can be changed.	Music, listen, hear, instrument, bang, tap, shake, sound, clap, tap, pat, drum, clave, triangle, tambourine, shaker
Singing	I can join in with songs and rhymes. I can take part in action rhymes.		I can remember and sing a simple song. I can sing to the pitch of a tone sung by another person. I can sing the melodic shape of familiar songs.		I can remember and sing an entire song. I can create my own song or improvise a song around one I know.	I can sing a few familiar songs.	Sing, song, words, rhyme, action, voice
Links to Curriculum Drivers	Diversity - looking at, exploring, listening to and playing instruments from around the world Aspiration - composer of the Month music Health and Wellbeing - expression through music, links to feelings						
Language	I like... That sounds like... Songs / rhymes / sounds / listen / clap / copy						

Foundation 2

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2	Vocabulary
Music instrumental	I can explore using a variety of instruments and hears the differences. I can copy a simple beat played by an adult on an instrument.	I can explore playing an instrument to change the sounds making it quicker, slower, louder and quieter.	I can imitate what is observed and do it spontaneously when the adult is not there.	I can create my own beat with an instrument.	I can perform my music in a group or solo.	ELG: Invent, adapt and recount narratives and stories with peers and their teacher, sing a range of well know nursery rhymes and songs, perform songs,	Instrument names, quicker, slower, beat, perform, audience, imagination

Singing	I can join in with singing sessions, copying actions and repeated frames. I can sing familiar simple repetitive songs. I can perform familiar songs in a group.	I can make up a song.	I can learn songs with subject specific vocabulary.	I can sing matching the pitch and following the melody.	I can perform songs with a group or solo.	rhymes poems and stories with others and (when appropriate) try to move in time with music.	Voice, perform, audience, imagination, pitch
Links to Curriculum Drivers	Diversity – looking at, exploring, listening to and playing instruments from around the world Aspiration – composer of the Month music Health and Wellbeing – expression through music, links to feelings						
Language	I made this ... “I like the way ...”. I’ve done ... “I can see you have ...”. I like this. I made ... I did this ... I changed ...						

Singing and performing

Year group	Key skills and ‘sticky’ knowledge	Key vocabulary	Links to curriculum drivers Cross curricular links VOCABULARY DIVERSITY ASPIRATION HEALTH AND WELL BEING (Including aspirational figures to be studied)
Year 1	<p>NC Pupils should be taught to use their voices expressively and creatively by singing songs and speaking chants and rhymes</p> <ul style="list-style-type: none"> Know that they can make different types of sounds with their voices, including singing and speaking Know how to follow instructions about when to play and sing. <p><i>Knowledge</i></p> <ul style="list-style-type: none"> -Know how to perform with an awareness of others -Copy and create patterns with their own voices <p><i>Skills</i></p> <ul style="list-style-type: none"> Demonstrate good singing posture Sing songs from memory Copy back intervals of an octave and fifth (high, low) Sing in unison -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. 	High, low, pitch, beat, pulse, rhythm, long, short, duration, loud, quiet, soft, unison, audience	<p>Well-being links with singing and group ensemble</p> <p>Importance of developing articulation when singing and chanting (links to reading, oracy and phonics) - getting mouth ready to speak/read/sing</p> <p>Genre styles: Old school hip hop, Reggae, Blues, Baroque Folk, Bossa Nova, Classical, Pop</p> <p>Diversity: singing songs: Latin, Bhangra</p> <p>The four seasons by Vivaldi linked to weather and seasons in Science.</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>		
Year 2	<p>NC Pupils should be taught to use their voices expressively and creatively by singing songs and speaking chants and rhymes</p> <ul style="list-style-type: none"> Know how to sing with an awareness of pulse, pitch, tempo and dynamics. <p><i>Knowledge:</i> 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) Recognise some band and orchestral instruments Describe tempo as fast or slow Begin to understand where the music fits in the world Begin to talk about and understand the style of the music</p> <p><i>Skills</i> Sing as part of a choir Demonstrate good singing posture Sing songs from memory and/or from notation Sing to communicate the meaning of the words Sing in unison and sometimes in parts Understand and follow the leader or conductor Add actions to a song Move confidently to a steady beat Talk about feelings created by the music/song Join in sections of the song eg. chorus</p>	<p>Pianissimo (quietly), forte (loud), loudly, softly, unison, tempo, rapping, warm up, rise, falls, voice, rhythm, melody, chorus, call and response, conductor, , pulse, stick notation</p> <ul style="list-style-type: none"> 	<p>Importance of diction when singing - links to speaking clearly, reading with clarity and fluency</p> <p>DIVERSITY Singing songs - Afropop, South African music</p>
Year 3	<p>NC Pupils should be taught to play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing fluency, control and expression</p> <ul style="list-style-type: none"> Know how to sing with increasing awareness of pitch and the inter-related musical dimensions Sing songs with different structures -ostinatos/rounds/call and response <p><i>Knowledge:</i> Sing with awareness of following the beat Sing expressively, with attention to the meaning of the words</p> <p><i>Skills</i> Sing as part of a choir Demonstrate good singing posture Sing unit songs from memory and/or from notation Sing with attention to clear diction Sing in unison Understand and follow the leader or conductor Copy back simple melodic phrases using the voice</p>	<p>Choir, conductor, ensemble, pulse, diaphragm, two-part songs, round, harmony</p>	<p>DIVERSITY Singing songs from a range of cultures <i>Birdsong</i> Chinese folk music, <i>Vaishnav</i> Java - A Hindu song</p> <p>Wellbeing - Know that songs can make you feel different things e.g happy, energetic or sad</p>

	<p>Sing a widening range of unison songs of varying styles and structures with a pitch range of do-so (e.g. Extreme Weather), tunelessly and with expression.</p> <p>Perform forte and piano, loud and soft.</p> <p>Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders).</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>		
Year 4	<p>NC Pupils should be taught to play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing, fluency, control and expression</p> <ul style="list-style-type: none"> • Sing songs with different structures and genres including songs from memory. • Perform musical melodies using the voice, from memory <p>Knowledge:</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>Skills:</p> <p>Rehearse and learn songs from memory and/or with notation</p> <p>Sing as part of a choir with awareness of size: the larger, the thicker and richer the musical texture</p> <p>Demonstrate good singing posture</p> <p>Demonstrate vowel, 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 (disjointed) and legato (smooth)</p> <p>Continue to sing a broad range of unison songs with the range of an octave (do-do) (e.g. One More Day-a traditional sea shanty) 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) (e.g. Our Dustbin) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony (e.g. Hear the Wind).</p> <p>Perform a range of songs in school assemblies.</p>	<p>Ostinato (repeating pattern), texture (layers of sound), solo, pitch, control, expression, tempo, dynamics, two-part songs, round, harmony</p>	<p>DIVERSITY Gospel music</p>
Year 5	<p>NC Pupils should be taught to play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing, fluency, control and expression</p> <ul style="list-style-type: none"> • Know how to sing 'part' songs and recognise the musical effect this has e.g. rounds, canons, harmonies, partner songs • Maintain own part whilst others are performing their parts <p>Knowledge:</p>	<p>Solo, lead vocal, backing vocals, rapping, unison, posture, 'in tune', expression, canon, harmony, clarity of projection</p>	<p>DIVERSITY Motown music</p>

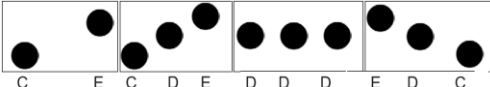
	<p>Talk about the different styles of singing used for different styles of song Talk confidently about how connected you feel to the music and how it connects in the world</p> <p><i>Skills:</i> Rehearse and learn songs from memory and/or with notation Sing in 2/4, 3/4, 4/4 and 6/8 time Sing in unison and 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 Respond to a leader or conductor Sing three-part rounds, partner songs, and songs with a verse and a chorus. Perform a range of songs in school assemblies and in school performance opportunities.</p>		
Year 6	<p>NC Pupils should be taught to play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing fluency, control and expression</p> <ul style="list-style-type: none"> • Sing in harmony and parts with increasing confidence and accuracy • Perform parts from memory applying knowledge of simple notation <p><i>Knowledge:</i> 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><i>Skills:</i> Rehearse and learn Year 6 Unit songs from memory and/or with notation Sing in 2/4, 4/4, 3/4, 5/4 and 6/8 Sing with and without an accompaniment 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 Lead a singing rehearsal Sing three- and four-part rounds (e.g. Calypso by Jan Holdstock) or partner songs, and experiment with positioning singers randomly within the group - i.e. no longer in discrete parts - in</p>	<p>Notation, directing, harmony (singing higher or lower than the main melody), clear diction, pulse, vocals, posture, conductor, rounds, descant parts (harmony), clarity of projection</p>	<p>DIVERSITY Neo soul music and urban gospel music</p>

	order to develop greater listening skills, balance between parts and vocal independence. Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.		
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Playing and performing

Year group	Key skills and 'sticky' knowledge	Key vocabulary	Links to curriculum drivers VOCABULARY DIVERSITY ASPIRATION HEALTH AND WELL BEING (Including aspirational figures to be studied)
Year 1	<p>NC: Play tuned and untuned instruments musically Chime bars</p> <ul style="list-style-type: none"> Use instruments and body percussion to perform, selecting sounds to represent different things. <p><i>Knowledge:</i> Know some of the names of the instruments they are playing. Know how to treat instruments carefully and with respect. Know that a performance is sharing music with other people called an audience.</p> <p><i>Skills:</i> 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>	Audience, instrument names, tuned, un-tuned, leader, long, short, duration, perform, appraise, improve, feedback	Diversity Play instruments from other countries and cultures
Year 2	<p>NC: Play tuned and untuned instruments musically Glockenspiels</p> <ul style="list-style-type: none"> Play simple rhythmic patterns on an instrument. <p><i>Knowledge:</i> Know the names of untuned percussion instruments played in class. Know that a performance can be a special occasion and involve a class, a year group or a whole school. Talk about what the song means and why it was chosen to share Talk about the difference between rehearsing a song and performing it Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch). 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>Patterns, rhythm, names of notes being played, names of instruments being played, leader, performance, audience, tuned, un-tuned, glockenspiel, boom whackers, small group compositions, polish, refine</p> <ul style="list-style-type: none"> 	Diversity Play instruments from other countries and cultures- Kenya.

	<p>Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. Use music technology, if available, to capture, change and combine sounds.</p> <p><i>Skills:</i> 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</p>		
Year 3	<p>NC: Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression Glockenspiels and boomwackers</p> <ul style="list-style-type: none"> Know how to play clear notes on different instruments with an awareness of pitch and the quality of the sound made. Understand how to improve own work in simple terms. <p><i>Knowledge:</i> Talk about what the song means and why it was chosen to share Reflect on feelings about sharing and performing eg. excitement, nerves, enjoyment Reading Notation Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch. Introduce and understand the differences between crotchets and paired quavers. Apply word chants to rhythms, understanding how to link each syllable to one musical note.</p> <p><i>Skills:</i> Practise, rehearse and share a song that has been learned in the lesson, from memory, or with notation and with confidence Include any actions, instrumental parts/improvisatory ideas/composed passages within the rehearsal and in the performance Play tuned percussion or a melodic instrument such as violin or recorder. Play and perform melodies following staff notation using a small range (e.g. Middle C-E/do-re-mi) as a whole class or in small groups (e.g. trios and quartets). Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi (see illustration):</p>	Names of notes being played, names of instruments being played, audience, performance, composition, pentatonic scale (remove 4 th and 7 th note -F and B), iPads, laptops, appraise, polish, refine feedback	Diversity Play instruments from other countries and cultures

	 <p>Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases.</p>		
<p>Year 4</p>	<p>NC: Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression Bells, Boomwhackers and Glockenspiels</p> <ul style="list-style-type: none"> • Apply knowledge of notation when playing patterns on an instrument • Know a tune and play it from memory on an instrument. <p>Knowledge: Explain why the song was chosen, including its composer and the historical and the cultural context of the song 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>Reading Notation : Introduce and understand the differences between minims, crotchets, paired quavers and rests. Read and perform pitch notation within a defined range (e.g. C-G/do-so). Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.</p> <p>Skills: Rehearse and enjoy the opportunity to share what has been learned in the lessons Perform, with confidence, a song from memory or using notation Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance 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</p> <p>Instrumental Performance: 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>Names of notes being played, names of instruments being played, solo, ensemble, recorder, band, orchestra, audience, rehearse, leader, conductor, body percussion, record, video, playback, clear feedback, perform</p>	<p>Diversity Play instruments from other countries and cultures - Italy focus</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>		
Year 5	<p>NC: Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression Ukuleles, bells, boomwackers and glockenspiels (Plus Keyboards for composition)</p> <ul style="list-style-type: none"> Know how to improve the quality of sound when playing an instrument Know and understand simple notation eg graphic score, staff notation <p>Knowledge: Explain why the song was chosen, including its composer and the historical and the cultural context of the song 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>Reading Notation: Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers. Understand the differences between 2/4, 3/4 and 4/4 time signatures. Read and perform pitch notation within an octave (e.g. C-C'/do-do). Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.</p> <p>Skills: Create, rehearse and present a holistic performance for a specific purpose, for a friendly but unknown audience Perform from memory or with notation, with confidence and accuracy Include instrumental parts/improvisatory sections/composed passages within the rehearsal and performance A student leads part of the rehearsal and part of the performance Record the performance and compare it to a previous performance</p> <p>Instrumental Performance: Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave and</p>	<p>Names of notes being played, names of instruments being played, control, solo, ensemble, staff notation, symbols, orchestra, quaver, crotchet, minim, semibreve, rest, treble clef, line notes, space notes, time signature, small group, innovated composition, set rhythm, interrelated dimensions of music, appraise</p>	<p>Diversity Play instruments from other countries and cultures – Brazil and South Africa</p>

	<p>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. Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards.</p> <p>Perform simple, chordal accompaniments to familiar songs (e.g. Yellow Submarine by The Beatles).</p> <p>Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra.</p> <p>Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.</p>		
Year 6	<p>NC: Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression Recorders, ukuleles, bells, boomwackers and glockenspiels (Plus Keyboards for composition)</p> <ul style="list-style-type: none"> • Play instruments with increasing fluency and control <p><i>Knowledge:</i></p> <p>Understand the importance of the performing space and how to use it</p> <p>Create, rehearse, and present a holistic performance with detailed understanding of the musical, cultural and historical contexts</p> <p>Understand the value of choreographing any aspect of a performance</p> <p>Collect feedback from the audience and reflect how the audience believed in the performance</p> <p>Discuss how the performance might change if it was repeated in a larger/smaller performance space</p> <p>Reading Notation:</p> <p>Understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. 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> <p><i>Skills:</i></p> <p>Create, rehearse and present a holistic performance for a specific event, for an unknown audience</p> <p>Perform from memory or with notation</p> <p>A student or a group of students rehearse and lead parts of the performance</p>	<p>Names of notes being played, names of instruments being played, quaver, crochet, minim, semibreve, rest, treble clef, line notes, space notes, time signature, bar line, body percussion, constructively appraise</p>	<p>Diversity</p> <p>Play instruments from other countries and cultures</p>

	<p>Record the performance and compare it to a previous performance</p> <p>Instrumental Performance:</p> <p>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>Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion or tablets, or demonstrated at the board using an online keyboard.</p> <p>Engage with others through ensemble playing (e.g. school orchestra, band, 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>Transition Project: The end of Year 6 transition project provides a way to bring together what the pupils have learnt about reading notation, playing an instrument, composing melodies and singing as a class.</p>		
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Listen and Appraise

Year group	Key skills and 'sticky' knowledge	Key vocabulary	Links to curriculum drivers VOCABULARY DIVERSITY ASPIRATION HEALTH AND WELL BEING (Including aspirational figures to be studied)
Year 1	<p>NC: Listen with concentration and understanding to a range of high-quality live and recorded music</p> <ul style="list-style-type: none"> Say whether they like or dislike a piece of music using the simple music vocabulary taught. <p>Knowledge:</p> <p>Talk about feelings created by the music/song</p> <p>Recognise some band and orchestral instruments</p> <p>Begin to understand where the music fits in the world</p> <p>Begin to understand about different styles of music</p> <p>Develop 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>Skills:</p> <p>Move and dance with the music</p> <p>Find the steady beat</p> <p>Describe tempo as fast or slow</p> <p>Describe dynamics as loud and quiet</p>	<p>Audience, pulse, rhythms, effects, different emotions/feelings eg. happy, sad, excited, angry, scared, describe, because, dancing, marching, names of instruments heard, like, dislike, represent, composer, musicians, low pitched notes, high pitched notes, higher, lower, slowly, faster, repeats, hear, identify, layers up</p>	<p>PE moving in response to music.</p> <p>Vivaldi and four seasons - weather</p> <p>Aspiration (in addition to the modern and classical composers studied through Charanga)</p> <p>Composers studied: Tchaikovsky and The Waltz of the Flowers, Vivaldi and The Four seasons, Edward Elgar and Pomp and Circumstance</p>

	<p>Join in sections of the song eg. chorus</p> <p>Listen to recorded performances in order to comment on them</p> <p>Experience live music making in and out of school</p>		
Year 2	<p>NC: Listen with improved concentration and understanding to a range of high-quality live and recorded music</p> <ul style="list-style-type: none"> Make connections between notations and musical sounds they hear. <p><i>Knowledge:</i></p> <p>Develop 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>Talk about how the song makes you feel</p> <p>Start to talk about the style of a song</p> <p>Recognise some band and orchestral instruments</p> <p>Start to talk about where music might fit into the world</p> <p><i>Skills:</i></p> <p>Move and dance with the music confidently</p> <p>Find different steady beats</p> <p>Describe tempo as fast or slow</p> <p>Describe dynamics as loud and quiet</p> <p>Join in sections of the song eg. call and response</p> <p>Listen to recorded performances in order to comment on them</p> <p>Experience live music making in and out of school</p>	<p>Chorus, call and response, musical style, notations, timbre, (sound quality – smooth, crisp, scratchy, rattling, tinkling etc), dynamics, loud, quiet, tempo (fast and slow) and pitch (high and low), conductor, beginning, middle, end, retell, good, bad, scary, evil, kind, innocent, favourite,</p>	<p>Reading comprehension about famous musicians and composers</p> <p>Aspiration (in addition to the modern and classical composers studied through Charanga)</p> <p>Composers studied: Tchaikovsky and <i>The Waltz of the Flowers</i>, Vivaldi and <i>The Four seasons</i>, Edward Elgar and <i>Pomp and Circumstance</i></p>
Year 3	<p>NC: Listen with attention to detail and recall sounds with increasing aural memory</p> <p>NC: Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</p> <p>NC: Develop an understanding of the history of music</p> <ul style="list-style-type: none"> Listen carefully and recognise pitch, dynamics and tempo in a piece of music. Use musical words to describe a piece of music. Use musical words to describe what they like and don't like about a musical piece. <p><i>Knowledge:</i></p> <p>Develop 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>Share your thoughts and feelings about the music together</p> <p>Talk about what the song means</p> <p>Identify some instruments you can hear playing</p> <p>Identify if it's a male or female voice</p> <p>Talk about the style of the songs</p> <p><i>Skills:</i></p> <p>Find the beat or groove of the music</p>	<p>Composer, question and answer, chorus, verse, Lyrics, chorus, verse, musical dimensions – duration, timbre, pitch, dynamics, tempo, texture, structure, rhythm, phrase, pulse, emotions, feelings, reasons, describe, internalise, instrument families eg woodwind, brass, strings, sections, story, poem, visualise</p>	<p>Reading comprehension about famous musicians and composers</p> <p>Aspiration (in addition to the modern and classical composers studied through Charanga)</p> <p>Composers studied: Ten Pieces Handel : <i>Zadok the Priest</i></p> <p><i>The Lark Ascending</i> by Vaughan Williams (100+ years ago- Nationalism) and <i>Dance To Your Daddy</i> (English Folk Fishing Song, 200 years ago)?</p> <p>Mussorgsky: <i>A Night on the Bare Mountain</i></p>


	<p>Invent different actions to move in time with the music</p> <p>Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. These could include performances by other school ensembles or year groups.</p>		
Year 4	<p>NC: Listen with attention to detail and recall sounds with increasing aural memory</p> <p>NC: Appreciate and understand a range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.</p> <p>NC: Develop an understanding of the history of music</p> <ul style="list-style-type: none"> Explain why silence is often needed in music and explain what effect it has. Identify and describe the different purposes of music. <p>Knowledge:</p> <p>Talk about the words of a song</p> <p>Think about why the song was written</p> <p>Recognise the style of music you are listening to</p> <p>Discuss the structures of songs</p> <p>Identify:</p> <ul style="list-style-type: none"> -Call and response -A solo vocal or instrumental line and the rest of the ensemble -A change in texture -Articulation on certain words -Programme music <p>Explain what a main theme is and identify when it is repeated</p> <p>Know and understand what a musical introduction is and its purpose</p> <p>Recognise the following styles and any important musical features that distinguish the style: Disco, Funk, Hip Hop, Calypso, Folk, Mariachi, Gospel, Klezmer, Pop, Rock, Sea Shanty, Salsa, Reggae</p> <p>Skills:</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>Recall by ear memorable phrases heard in the music</p> <p>Identify major and minor tonality</p> <p>Recognise the sound and notes of the pentatonic scale by ear and from notation</p> <p>Describe legato and staccato</p>	<p>Names of some composers, long and short patterns, high, low, musical ideas, notation, notes, sequences, pulse, duration, timbre, pitch, dynamics, tempo, texture, structure, rhythm, metre, riff, ostinato, melody, harmony. orchestral family timbres, cyclic patterns, repeating phrases, different pitches, fast moving, melodic phrases, chords</p>	<p>Reading comprehension about famous musicians and composers</p> <p>Aspiration (in addition to the modern and classical composers studied through Charanga)</p> <p>Italian composers Rossini 179 2-1868</p> <p>Puccini 1858-1924</p> <p>Beethoven, Mozart and Elgar (Charanga)</p> <p>Science unit link: Sound</p>
Year 5	<p>NC: Listen with attention to detail and recall sounds with increasing aural memory</p> <p>NC: Appreciate and understand a wider range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</p> <p>NC: Develop an understanding of the history of music</p>	<p>Duration, timbre, pitch, dynamics, tempo, texture, structure, rhythm, metre, riff, ostinato, melody, harmony, chord, flat, sharp, dotted rhythm, staccato, legato, crescendo, diminuendo., call and response,</p>	<p>Reading comprehension about famous musicians and composers</p> <p>Aspiration (in addition to the modern and classical composers studied through Charanga)</p>

	<ul style="list-style-type: none"> Repeat and respond to a phrase from the music after listening intently. Describe, compare and evaluate music using musical vocabulary. Explain why they think music is successful or unsuccessful. <p><i>Knowledge:</i> Talk about feelings created by the song Justify a personal opinion with reference to musical concepts Discuss the structure of the music with reference to verse, chorus, bridge, call and response, repeat signs, chorus and final chorus, improvisation, call and response, and AB Explain a bridge passage and its position in a song Explain the role of a main theme in musical structure Know and understand what a musical introduction is and its purpose Explain rapping Recognise the following styles and any key musical features that distinguish the style: Folk, Pop, Gospel, Klezmer, Sea Shanty, Funk and Musicals</p> <p><i>Skills:</i> Find and demonstrate the steady beat Identify 2/4, 3/4, 6/8 and 5/4 metre Identify the musical style of a song Identify instruments by ear and through a range of media 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</p>	<p>ostinato, rhythmic accompaniment, harmonic accompaniment, melody, narrative, tastes, listen, appraise, preferences, contrast famous composer names</p>	<p>Composers studied: John Williams (Star Wars theme) Ten pieces: Jean Sibelius: Finlandia In The Hall of The Mountain King by Edvard Grieg (100 years ago- Nationalism) Ten pieces: Dvorak: Symphony 9 (Early 20- century)</p>
Year 6	<p>NC: Listen with attention to detail and recall sounds with increasing aural memory NC: Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians NC: Develop an understanding of the history of music</p> <ul style="list-style-type: none"> Accurately describe a small section of the music listened to and explain how this impacts on the overall piece. Evaluate how the venue, occasion and purpose affects the way a piece of music is created. <p><i>Knowledge:</i> Talk about feelings created by the song Justify a personal opinion with reference to musical concepts 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 Explain the role of a main theme in musical structure</p>	<p>Musical dimensions, duration, timbre, pitch, dynamics, tempo, texture, structure, rhythm, metre, riff, ostinato, melody, harmony, chord, flat, sharp, dotted rhythm, staccato, legato, crescendo, diminuendo, musical arrangements, swing, jazz, brass, woodwind, percussion, skipping rhythm, upbeat tempo, repeating refrain, theme tune, compare contrast names of famous composers, leadership, copy, respond, analyse, syncopated patterns, inventing, syncopation (off beat), notation, musical dimensions, duration, timbre, pitch, dynamics, tempo, texture, structure, rhythm, metre</p>	<p>Use the knowledge of how lyrics reflect cultural context and have social meaning to enhance own compositions.</p> <p>Reading comprehension about famous musicians and composers</p> <p>Aspiration (in addition to the modern and classical composers studied through Charanga) Composers studied: Ten Pieces: Bernstein: Mambo (Contemporary) Ten pieces: Bach: Toccata and Fugue in D Minor (Baroque) Dame Evelyn Elizabeth Ann Glennie (born 19 July 1965) a</p>

	<p>Know and understand what a musical introduction and outro is and its purpose</p> <p><i>Skills:</i> Identify 2/4, 4/4, 3/4, 6/8 and 5/4 Identify the musical style of a song using some musical vocabulary to discuss its musical concepts Identify the following instruments by ear and through a range of media: bass, electric guitar, percussion, sections of the orchestra such as brass, woodwind and strings, steel pans, congas, pianos, synthesizers and vocal techniques such as cackles Recall by ear memorable phrases heard in the music Identify major and minor tonality, triads I, IV and V, and intervals within a major scale Identify the sound of a Gospel choir and soloist, Rock band, symphony orchestra and a cappella groups</p>		Scottish virtuoso multi-percussionist (deaf).
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Composing

Year group	Key skills and 'sticky' knowledge	Key vocabulary	Links to curriculum drivers VOCABULARY DIVERSITY ASPIRATION HEALTH AND WELL BEING (Including aspirational figures to be studied)
Year 1	<p>NC: Experiment with, create, select and combine sounds using the inter-related dimensions of music.</p> <ul style="list-style-type: none"> Clap and repeat short rhythmic and melodic patterns. Make a sequence of sounds and respond to different moods in <p><i>Skills:</i> Explore improvisation within a major scale using the notes: C D E F G A Create a simple melody using crotchets and minims: C D C D E C D E F C D E F G Improvise simple vocal chants, using question and answer phrases. Create musical sound effects and short sequences of sounds in response to stimuli, e.g. a rainstorm or a train journey. Combine to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves). Understand the difference between creating a rhythm pattern and a pitch pattern.</p> <p><i>Knowledge</i></p>	<p>Repeat, melody, rhythm, notes, symbols, improvise, compose, long, short, duration, high and low - pitch; loud and quiet - dynamics; fast and slow - tempo; quality of the sound - smooth, crisp, scratchy, rattling, tinkling etc - timbre, melodic phrases</p> <p>Notation: tap a beat, speaking voice, thinking voice, rhythm, melody, rhythm, tap a rhythm</p>	

	<p>Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns.</p> <p>Use music technology, if available, to capture, change and combine sounds.</p> <p>Recognise how graphic notation can represent created sounds.</p> <p>Explore and invent own symbols, for example:</p> 		
Year 2	<p>NC: Experiment with, create, select and combine sounds using the inter-related dimensions of music with more accuracy.</p> <ul style="list-style-type: none"> Order sounds to create an effect (structure - beginning, middle and an end). Create music in response to different starting points. Record music graphically. <p><i>Skills:</i></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>Create a simple melody using crotchets and minims: C D C D E C D E F C D E F G</p> <p>Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch).</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><i>Knowledge:</i></p> <p>Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.</p> <p>Use music technology, if available, to capture, change and combine sounds.</p>	<p>Patterns, rhythm, names of notes being played, names of instruments being played, leader, tuned, un-tuned, glockenspiel, boom whackers, improvising, composing, rehearsing, beginning, middle, end, small group, choir, noises, voices, body parts, sequence, timbre (sound quality - smooth, crisp, scratchy, rattling, tinkling etc), dynamics, loud, quiet, temp, (fast and slow) and pitch (high and low)</p> <p>Notation: tap a beat, singing, speaking voice, thinking voice, rhythm, melody, rhythm, tap a rhythm, stick notation, pause, rest symbol</p>	
Year 3	<p>NC: Improvise and compose music for a range of purposes using the inter-related dimensions of music</p> <p>NC: Use and understand staff and other musical notations</p> <ul style="list-style-type: none"> Combine different sounds to create a specific mood or feeling with increasing awareness of the inter-related musical dimensions and the effect they have. Record work graphically. <p><i>Skills:</i></p> <p>Explore improvisation within a major scale using the notes: C D E C D E G A G A B G A B D E F G A</p> <p>Create a simple melody using crotchets and minims: C D C D E C D E G C D E G A</p> <p>Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in whole-class/group/individual/instrumental teaching), inventing short 'on-the-spot' responses using a limited note-range.</p>	<p>Names of notes being played, names of instruments being played, audience, performance, composition, pulse, rhythm, texture, dynamics, call and response, compose, pentatonic music, five notes repeated, bars, beats, louder, softer, repeated patterns, steady beat, lyrics</p> <p>Notation: tap a beat, speaking voice, thinking voice, rhythm, melody, rhythm, tap a rhythm, stick notation, pause, rest symbol, pentatonic scale, five notes, stave</p>	

	<p>Structure musical ideas (e.g. using echo or 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 (paintings and photographs) and musical sources. Compose song accompaniments on untuned percussion using known rhythms and note values</p> <p><i>Knowledge</i> Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi).</p>		
Year 4	<p>NC: <i>Improvise and compose music for a range of purposes using the inter-related dimensions of music</i> NC: <i>Use and understand staff and other musical notations</i></p> <ul style="list-style-type: none"> Use notation to record compositions in a small group or individually. Use notation to record and interpret sequences and pitches. <p><i>Skills:</i> 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# A B D E F G A Create a simple melody using crotchets and minims: C D C D E C D E G C D E G A 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><i>Knowledge</i> Begin to make compositional decisions about the overall structure of improvisations. 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. 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> <div data-bbox="320 1145 734 1264"> </div> <p>Develop knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. Introduce major and minor chords. Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work.</p>	<p>Names of notes being played, names of instruments being played, solo, ensemble, recorder, band, orchestra, audience, rehearse, leader, conductor, improvisation, composition, tempo, dynamics, timbre, texture, pulse, rhythm, body percussion, body parts, represents, contrast, silent, loud crescendo, diminishing, direct, musicians, long and short patterns, high, low, musical ideas, notation, notes, sequences</p> <p>Notation: speaking voice, thinking voice, rhythm, melody, rhythm, tap a rhythm, stick notation, pause, rest symbol, pentatonic scale, five notes, stave, fixed notes, C,D,E,F,G,A,B, recorder, reading music, formal stave notation</p>	

	<p>Capture and record creative ideas using any of:</p> <ul style="list-style-type: none"> • graphic symbols • rhythm notation and time signatures • staff notation • technology. 		
Year 5	<p>NC: <i>Improvise and compose music for a range of purposes using the inter-related dimensions of music</i></p> <p>NC: <i>Use and understand staff and other musical notations</i></p> <ul style="list-style-type: none"> • Compose music which meets a specific criteria. • Use evaluation to improve an original piece they have composed. <p><i>Skills:</i></p> <p>Explore improvisation within a major scale using the notes: C D E\flat F G C D E F G C D E G A F G A B\flat C D E F G A</p> <p>Create a simple melody using crotchets and minims: C D C D E C D E G C D E G A</p> <p>Start and ending on the note C (Pentatonic on C) F G F G A F G A B\flat F G A B\flat C</p> <p>Start and ending on the note F (Pentatonic on F) G A G A B G A B C G A B C D</p> <p>Start and ending on the note G (G major) G A G A B G A B D G A B D E</p> <p>Start and ending on the note G (Pentatonic on G) D E D E F D E F G D E F G A</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>Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment.</p> <p>Working in pairs, compose a short ternary piece.</p> <p>Use chords to compose music to evoke a specific atmosphere, mood or environment. For example, La Mer by Debussy and The River Flows In You by Yiruma both evoke images of water. Create music to accompany a silent film or to set a scene in a play or book.</p> <p><i>Knowledge</i></p> <p>Capture and record creative ideas using any of:</p> <ul style="list-style-type: none"> • graphic symbols • rhythm notation and time signatures • staff notation • technology. 	<p>leadership, copy, respond, riff, syncopated patterns, inventing, names of notes being played, names of instruments being played, control, solo, ensemble, staff notation, symbols, orchestra, quaver, crochet, minim, semibreve, rest, treble clef, line notes, space notes, time signature, improvisation, composition, tempo, dynamics, timbre, texture, pulse, rhythm, innovation, key rhythmic patterns, memorable phrases, musical terminology, steady beat, rhythm combinations, long sounds, short sounds, pitch, high, low, fast, slow, loud, quiet, structure, plan, map, texture, combination, layering sounds, enhance</p> <p>Notation: stick notation, pause, rest symbol, pentatonic scale, five notes, stave, moveable, fixed notes, C,D,E,F,G,A,B, chord, reading music, formal stave notation, group of notes</p>	
Year 6	<p>NC: <i>Improvise and compose music for a range of purposes using the inter-related dimensions of music</i></p> <p>NC: <i>Use and understand staff and other musical notations</i></p>	<p>Names of notes being played, names of instruments being played, quaver, crochet, minim, semibreve, rest, treble clef, line notes, space notes, time signature, bar line, body percussion, improvisation,</p>	

	<ul style="list-style-type: none"> • Use a variety of different musical devices in composition including melody, rhythms and chords, with increasing accuracy. • Recognise the best sounds for certain parts of their composition. <p><i>Skills:</i> Explore improvisation within a major scale using the notes: C D E F G A B\flat C D G A B C D F G A C D Create a simple melody using crotchets and minims. 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> <p><i>Knowledge</i> 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. Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. Either of these melodies can be enhanced with rhythmic or chordal accompaniment. Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.</p>	<p>composition, tempo, dynamics, timbre, texture, pulse, rhythm, combinations, pitch, layering sounds, musical elements, interrelated dimensions of music</p> <p>Notation: stick notation, pause, rest symbol, pentatonic scale, five notes, stave, moveable, fixed notes, C,D,E,F,G,A,B, chord, reading music, formal stave notation, group of notes, accompanying notes</p>	
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Notation

Year group	Key skills and 'sticky' knowledge	Key vocabulary	Links to curriculum drivers VOCABULARY DIVERSITY ASPIRATION HEALTH AND WELL BEING (Including aspirational figures to be studied)
Year 1	<p>NC: Listen with concentration and understanding to a range of high-quality live and recorded music</p> <p>-Say whether they like or dislike a piece of music.</p> <p>Knowledge and skills:</p> <p>Explore ways of representing high and low sounds, long and short sounds, symbols, and any appropriate means of notation</p> <p>Standard notation using crotchets, quavers and minims, and simple combinations of: C D E F G F G A D E F# G A</p>	<p>Audience, pulse, rhythms, effects, different emotions/feelings eg. happy, sad, excited, angry, scared, describe, because, dancing, marching, names of instruments heard, like, dislike, represent, composer, musicians, low pitched notes, high pitched notes, higher, lower, slowly, faster, repeats, hear, identify, layers up</p>	<p>PE moving in response to music.</p> <p>Vivaldi and four seasons - weather</p> <p>Aspiration (in addition to the modern and classical composers studied through Charanga)</p> <p>Composers studied: Tchaikovsky and <i>The Waltz of the Flowers</i>, Vivaldi and <i>The Four seasons</i>, Edward Elgar and <i>Pomp and Circumstance</i></p>
Year 2	<p>NC: Listen with improved concentration and understanding to a range of high-quality live and recorded music</p> <p>-Listen carefully and recall (perform) short rhythmic and melodic patterns.</p> <p>-Make connections between notations and musical sounds.</p> <p>-Evaluate and comment on own work. (It would be better if...)</p> <p>Knowledge and skills:</p> <p>Explore ways of representing high and low sounds, long and short sounds, symbols, and any appropriate means of notation</p> <p>Standard notation using crotchets, quavers, minims and semibreves, and simple combinations of: C D E F G A B G A B D E F# F G A Bb C D E</p> <p>Identify hand signals as notation and recognise music notation on a staff of five lines</p>	<p>Chorus, call and response, musical style, notations, timbre, (sound quality - smooth, crisp, scratchy, rattling, tinkling etc), dynamics, loud, quiet, tempo (fast and slow) and pitch (high and low), conductor, beginning, middle, end, retell, good, bad, scary, evil, kind, innocent, favourite,</p>	<p>Reading comprehension about famous musicians and composers</p> <p>Aspiration (in addition to the modern and classical composers studied through Charanga)</p> <p>Composers studied: Tchaikovsky and <i>The Waltz of the Flowers</i>, Vivaldi and <i>The Four seasons</i>, Edward Elgar and <i>Pomp and Circumstance</i></p>
Year 3	<p>NC: Listen with attention to detail and recall sounds with increasing aural memory</p> <p>NC: Develop an understanding of the history of music</p> <p>-Listen carefully and recognise high and low phrases.</p> <p>-Use musical words to describe a piece of music and compositions.</p> <p>Knowledge and skills:</p> <p>Explore ways of representing high and low sounds, long and short sounds, symbols, and any appropriate means of notation</p> <p>Standard notation using dotted crotchets, crotchets, semiquavers,</p>	<p>Composer, question and answer, chrus, verse, Lyrics, chorus, verse, musical dimensions - duration, timbre, pitch, dynamics, tempo, texture, structure, rhythm, phrase, pulse, emotions, feelings, reasons, describe, internalise, instrument families eg woodwind, brass, strings, sections, story, poem, visualise</p>	<p>Reading comprehension about famous musicians and composers</p> <p>Aspiration (in addition to the modern and classical composers studied through Charanga)</p> <p>Composers studied: Ten Pieces Handel : <i>Zadok the Priest</i></p> <p><i>The Lark Ascending</i> by Vaughan Williams (100+ years ago- Nationalism) and <i>Dance To Your Daddy</i> (English Folk Fishing Song, 200 years ago)?</p>

	<p>quavers, minims and semibreves, and simple combinations of: C D E F G A B F G A B\flat C G A B C D E E F\sharp G\sharp A B</p> <p>Reading and responding to minims, crotchets, and quavers</p> <p>Identifying: Stave Treble clef Time signature</p>		Mussorgsky: A Night on the Bare Mountain
Year 4	<p>NC: Listen with attention to detail and recall sounds with increasing aural memory</p> <p>-Explain why silence is often needed in music and explain what effect it has.</p> <p>Knowledge and skills:</p> <p>Explore ways of representing high and low sounds, long and short sounds, symbols, and any appropriate means of notation</p> <p>Standard notation using dotted crotchets, crotchets, semiquavers, quavers and minims, and simple combinations of: C D E F G A B F G A B\flat C G A B C D E F\sharp D E F\sharp G A B C</p> <p>Reading and responding to minims, crotchets, and quavers</p> <p>Identifying: Stave Treble clef Time signature</p>	<p>Names of some composers, long and short patterns, high, low, musical ideas, notation, notes, sequences, pulse, duration, timbre, pitch, dynamics, tempo, texture, structure, rhythm, metre, riff, ostinato, melody, harmony. orchestral family timbres, cyclic patterns, repeating phrases, different pitches, fast moving, melodic phrases, chords</p>	<p>Reading comprehension about famous musicians and composers</p> <p>Aspiration (in addition to the modern and classical composers studied through Charanga)</p> <p>Italian composers Rossini 179 2-1868 Puccini 1858-1924</p> <p>Beethoven, Mozart and Elgar (Charanga)</p>
Year 5	<p>NC: Listen with attention to detail and recall sounds with increasing aural memory</p> <p>-Repeat a phrase from the music after listening intently.</p> <p>-Describe, compare and evaluate music using musical vocabulary.</p> <p>Knowledge and skills:</p> <p>Explore ways of representing high and low sounds, long and short sounds, symbols, and any appropriate means of notation</p> <p>Standard notation using dotted crotchets, crotchets, semiquavers, quavers and minims, and simple combinations of: C D E F G A B F G A B\flat C D E G A B C D E F\sharp A\flat B\flat C D\flat E\flat F G G\sharp A B\flat C D E F G A B C</p> <p>Identifying: Stave Treble clef Time signature</p> <p>Reading and responding to minims, crotchets, quavers, dotted quavers, and semiquavers</p> <p>Recognising how notes are grouped when notated</p> <p>Identifying the stave and symbols on the stave such as the treble clef, the name of the notes on lines and in spaces, bar lines, a flat sign and a sharp sign</p>	<p>Duration, timbre, pitch, dynamics, tempo, texture, structure, rhythm, metre, riff, ostinato, melody, harmony, chord, flat, sharp, dotted rhythm, staccato, legato, crescendo, diminuendo, call and response, ostinato, rhythmic accompaniment, harmonic accompaniment, melody, narrative, tastes, listen, appraise, preferences, contrast famous composer names</p>	<p>Reading comprehension about famous musicians and composers</p> <p>Aspiration (in addition to the modern and classical composers studied through Charanga)</p> <p>Composers studied: John Williams (Star Wars theme)</p> <p>Ten pieces: Jean Sibelius: Finlandia In The Hall of The Mountain King by Edvard Grieg (100 years ago- Nationalism)</p> <p>Ten pieces: Dvorak: Symphony 9 (Early 20- century)</p>
Year 6	<p>NC: Listen with attention to detail and recall sounds with increasing aural memory</p> <p>-Accurately recall a part of the music listened to.</p> <p>-Identify and describe different genres of music through history. (e.g. Know the historical context of the songs: What else was going on at this time, musically and historically?)</p> <p>Knowledge and skills:</p> <p>Explore ways of representing high and low sounds, long and short sounds, symbols, and any appropriate means of notation</p> <p>Standard notation using dotted crotchets, crotchets, semiquavers, quavers, dotted minims, minims and semibreves, and simple combinations of: C D E F G A B F G A B\flat C D E F G A\flat B\flat C D</p>	<p>Musical dimensions, duration, timbre, pitch, dynamics, tempo, texture, structure, rhythm, metre, riff, ostinato, melody, harmony, chord, flat, sharp, dotted rhythm, staccato, legato, crescendo, diminuendo, musical arrangements, swing, jazz, brass, woodwind, percussion, skipping rhythm, upbeat tempo, repeating refrain, theme tune, compare contrast names of famous composers, leadership, copy, respond, analyse, syncopated patterns,</p>	<p>Use the knowledge of how lyrics reflect cultural context and have social meaning to enhance own compositions.</p> <p>Reading comprehension about famous musicians and composers</p> <p>Aspiration (in addition to the modern and classical composers studied through Charanga)</p> <p>Composers studied: Ten Pieces: Bernstein: Mambo (Contemporary)</p>

<p>E^b G A B^b C D E F G A B C D E F[#] D E F G A D E F[#] A B C[#] E F[#] G G[#] A B C C[#] E^b F G A^b B^b C D</p> <p>Identifying: Stave Treble clef Time signature</p> <p>Reading and responding to minims, crotchets, quavers, dotted quavers, and semiquavers</p> <p>Recognising how notes are grouped when notated</p> <p>Identifying the stave and symbols on the stave such as the treble clef, the name of the notes on lines and in spaces, bar lines, a flat sign and a sharp sign</p>	<p>inventing, syncopation (off beat), notation, musical dimensions, duration, timbre, pitch, dynamics, tempo, texture, structure, rhythm, metre</p>	<p>Ten pieces: Bach: Toccata and Fugue in D Minor (Baroque)</p> <p>Dame Evelyn Elizabeth Ann Glennie (born 19 July 1965) a Scottish virtuoso multi-percussionist (deaf).</p>
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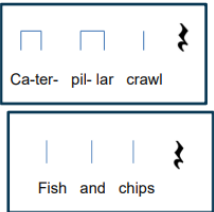
History of music

Year group	Key skills and 'sticky' knowledge	Key vocabulary	Links to curriculum drivers VOCABULARY DIVERSITY ASPIRATION HEALTH AND WELL BEING (Including aspirational figures to be studied)
Year 1	<p>NC: Listen with concentration and understanding to a range of high-quality live and recorded music</p> <ul style="list-style-type: none"> Know that music can be played through iPhones and discs etc. <p>Knowledge: Experience listening to different forms of music. Know that music can be played through iPhones and discs etc.</p>	<p>Audience, pulse, rhythms, effects, different emotions/feelings eg. happy, sad, excited, angry, scared, describe, because, dancing, marching, names of instruments heard, like, dislike, represent, composer, musicians, low pitched notes, high pitched notes, higher, lower, slowly, faster, repeats, hear, identify, layers up</p>	<p>Aspiration (in addition to the modern and classical composers studied through Charanga)</p> <p>Composers studied: Tchaikovsky and <i>The Waltz of the Flowers</i>, Vivaldi and <i>The Four seasons</i>, Edward Elgar and <i>Pomp and Circumstance</i> Composer of the month</p>
Year 2	<p>NC: Listen with improved concentration and understanding to a range of high-quality live and recorded music</p> <ul style="list-style-type: none"> Hear music from a range of different composers and in different styles. <p>Knowledge: Experience listening to a range of music from different periods of history.</p>	<p>Chorus, call and response, musical style, notations, timbre, (sound quality - smooth, crisp, scratchy, rattling, tinkling etc), dynamics, loud, quiet, tempo (fast and slow) and pitch (high and low), conductor, beginning, middle, end, retell, good, bad, scary, evil, kind, innocent, favourite,</p>	<p>Aspiration (in addition to the modern and classical composers studied through Charanga)</p> <p>Composers studied: Tchaikovsky and <i>The Waltz of the Flowers</i>, Vivaldi and <i>The Four seasons</i>, Edward Elgar and <i>Pomp and Circumstance</i> Composer of the month</p>
Year 3	<p>NC: Develop an understanding of the history of music</p> <p>NC: Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</p> <ul style="list-style-type: none"> Recognise the work of at least one famous composer. <p>Knowledge:</p>	<p>Composer, question and answer, chrus, verse, Lyrics, chorus, verse, musical dimensions - duration, timbre, pitch, dynamics, tempo, texture, structure, rhythm, phrase, pulse, emotions, feelings, reasons, describe, internalise, instrument families eg woodwind, brass, strings, sections, story, poem, visualise</p>	<p>Aspiration (in addition to the modern and classical composers studied through Charanga)</p> <p>Composers studied: Ten Pieces Handel : <i>Zadok the Priest</i> <i>The Lark Ascending</i> by Vaughan Williams (100+ years ago- Nationalism) and <i>Dance To Your Daddy</i> (English Folk Fishing Song, 200 years ago)? Mussorgsky: <i>A Night on the Bare Mountain</i> Composer of the month</p>

	Become familiar with music from a range of different composers and in different styles, e.g. western classical music and traditional music from around the world.		
Year 4	<p><i>NC: Develop an understanding of the history of music</i> <i>NC: Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</i></p> <ul style="list-style-type: none"> • Begin to identify the style of work from famous composers e.g. Beethoven or Mozart. <p><i>Knowledge:</i> Be able to recognise the music of a specific composer e.g. Mozart or Beethoven.</p>	Names of some composers, long and short patterns, high, low, musical ideas, notation, notes, sequences, pulse, duration, timbre, pitch, dynamics, tempo, texture, structure, rhythm, metre, riff, ostinato, melody, harmony, orchestral family timbres, cyclic patterns, repeating phrases, different pitches, fast moving, melodic phrases, chords	<p><i>Aspiration (in addition to the modern and classical composers studied through Charanga)</i> Italian composers Rossini 179 2-1868 Puccini 1858-1924</p> <p><i>Beethoven, Mozart and Elgar (Charanga)</i></p> <p><i>Science unit link: Sound</i> <i>Composer of the month</i></p>
Year 5	<p><i>NC: Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</i> <i>NC: Develop an understanding of the history of music</i></p> <ul style="list-style-type: none"> • Contrast the work of a famous composer with another and explain preferences using musical vocabulary. <p><i>Knowledge:</i> Be able to identify the style of a specific composer they have been studying. Recognise music from other traditions.</p>	Duration, timbre, pitch, dynamics, tempo, texture, structure, rhythm, metre, riff, ostinato, melody, harmony, chord, flat, sharp, dotted rhythm, staccato, legato, crescendo, diminuendo., call and response, ostinato, rhythmic accompaniment, harmonic accompaniment, melody, narrative, tastes, listen, appraise, preferences, contrast famous composer names	<p><i>Aspiration (in addition to the modern and classical composers studied through Charanga)</i> Composers studied: John Williams (Star Wars theme) Ten pieces: Jean Sibelius: Finlandia In The Hall of The Mountain King by Edvard Grieg (100 years ago- Nationalism) Ten pieces: Dvorak: Symphony 9 (Early 20- century) <i>Composer of the month</i></p>
Year 6	<p><i>NC: Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians</i> <i>NC: Develop an understanding of the history of music</i></p> <ul style="list-style-type: none"> • Compare and contrast the impact that different composers from different times have had on people of that time. <p><i>Knowledge:</i> Compare the works of two composers and use appropriate musical terms to describe the differences between them.</p>	Musical dimensions, duration, timbre, pitch, dynamics, tempo, texture, structure, rhythm, metre, riff, ostinato, melody, harmony, chord, flat, sharp, dotted rhythm, staccato, legato, crescendo, diminuendo, musical arrangements, swing, jazz, brass, woodwind, percussion, skipping rhythm, upbeat tempo, repeating refrain, theme tune, compare contrast names of famous composers, leadership, copy, respond, analyse, syncopated patterns, inventing, syncopation (off beat), notation, musical dimensions, duration, timbre, pitch, dynamics, tempo, texture, structure, rhythm, metre	<p>Use the knowledge of how lyrics reflect cultural context and have social meaning to enhance own compositions.</p> <p><i>Aspiration (in addition to the modern and classical composers studied through Charanga)</i> Composers studied: Ten Pieces: Bernstein: Mambo (Contemporary) Ten pieces: Bach: Toccata and Fugue in D Minor (Baroque) Dame Evelyn Elizabeth Ann Glennie (born 19 July 1965) a Scottish virtuoso multi-percussionist (deaf). <i>Composer of the month</i></p>

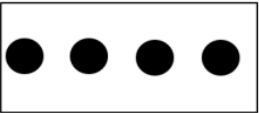

Musical Concepts (Inter-related musical dimensions)

Pulse, Beat, Metre					
Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Watch, follow and feel a steady beat Find and enjoy moving to music in different ways</p> <p>Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. 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. Respond to the pulse in recorded/live music through movement and dance, e.g. jumping or walking on tiptoes.</p>	<p>Watch and follow a steady beat Find a steady beat Recognise the time signature 4/4 by ear and notation</p> <p>Understand that the speed of the beat can change, creating a faster or slower pace (tempo). Mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo. Walk in time to the beat of a piece of music or song. Know the difference between left and right to support coordination and shared movement with others. Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats. Identify the beat groupings in familiar music that they sing regularly and listen to.</p>	<p>Recognise and move in time with the beat Play the steady beat on percussion instruments Recognise the 'strong' beat Play in time with a steady beat in 2/4, 4/4 and 3/4</p>	<p>Recognise and move in time with a steady beat Play in time with a steady beat and identify the metres 2/4, 4/4 and 3/4 Respond to the 'offbeat' or 'backbeat' Identify 2/4, 3/4 and 4/4</p>	<p>Recognise and move in time with the changing speed of a steady beat Play in time with a steady beat and identify the metre 2/4, 4/4, 3/4 and 6/8 Respond to the 'offbeat' or 'backbeat' Identify 2/4, 4/4, 3/4 and 6/8</p>	<p>Recognise and move in time with the changing speed of a steady beat Play in time with a steady beat and identify the metre 2/4, 4/4, 3/4, 6/8, 5/4 Identify syncopation and swing Identify 2/4, 4/4, 3/4, 6/8, 5/4.</p>
Rhythm					
Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Recognise and clap long sounds and short sounds and simple combinations</p> <p>Perform short copycat rhythm patterns accurately, led by the teacher. Perform short repeating rhythm patterns (ostinati) while keeping in time</p>	<p>Recognise long sounds and short sounds and match them to syllables and movement</p> <p>Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. Create rhythms using word phrases as a starting point</p>	<p>Recognise by ear and notation: minims, crotchets, quavers and their rests Copy simple rhythm patterns created from minims, crotchets, quavers and their rests Create simple rhythm patterns by ear and using simple notation</p>	<p>Recognise by ear and notation: Semibreves, minims, crotchets, quavers, and semiquavers Dotted minims and dotted crotchets Dotted rhythm in melodies Copy simple rhythm patterns created from semibreves, minims,</p>	<p>Recognise by ear and notation: Minims, dotted crotchets, crotchets and quavers, and their rests Recognise by ear and notation: Dotted crotchets, dotted quavers, and dotted semiquavers Recognise by ear and notation: 6/8 rhythm patterns</p>	<p>Recognise by ear and notation: Minims, crotchets, quavers, semiquavers and their rests Recognise by ear and notation: Dotted crotchets, dotted quavers Recognise by ear and notation: 6/8 rhythm patterns Dotted crotchets,</p>

<p>with a steady beat. Perform word-pattern chants (e.g. ca-ter-pil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns</p>  <p>The image shows two examples of stick notation. The first example is for the phrase 'Ca-ter-pil-lar crawl', with three vertical lines representing the words 'Ca-ter', 'pil-lar', and 'crawl', followed by a double bar line. The second example is for 'Fish and chips', with three vertical lines representing the words 'Fish', 'and', and 'chips', followed by a double bar line.</p>	<p>(e.g. Hel-lo Si-mon or Can you come and play?). Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers and crotchets rests. Create and perform their own chanted rhythm patterns with the same stick notation.</p>	<p>from minims, crotchets, quavers and their rests Alternate between a steady beat and rhythm</p>	<p>crotchets, quavers and rests Create rhythm patterns by ear and using simple notation that use semibreves, minims, crotchets, quavers Understand and explain the difference between beat and rhythm Recall the most memorable rhythms in a song or piece of music</p>	<p>Dotted crotchets, triplet quavers, dotted quavers, and their rests Dotted rhythm in melodies Copy simple rhythm patterns using the above rhythms Create rhythm patterns by ear and using simple notation that use the above rhythm patterns Recall the most memorable rhythms in a song or piece of music</p>	<p>triplet quavers, dotted triplet quavers, quavers and their rests Recognise by ear and notation: 9/8 rhythm patterns Dotted crotchets, triplet quavers and quaver notes and their rests Dotted rhythm in melodies Copy simple rhythm patterns using the above rhythms Create rhythm patterns by ear and using simple notation that use the above rhythm patterns Recall the most memorable rhythms in a song or piece of music</p>
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Pitch: Melody

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Recognise, sing and play high and low pitched notes Explore singing and playing C D E from the C major scale Explore singing and playing F G A from the F major scale</p> <p>Listen to sounds in the local school environment, comparing high and low sounds. Sing familiar songs in both low and high voices and talk about the difference in sound. Explore percussion sounds to enhance storytelling, e.g. o ascending xylophone notes to suggest Jack climbing the beanstalk, o quiet sounds</p>	<p>Identify the high notes and low notes in a melody Join in part of a melody Rehearse and play a simple instrumental melody as a part to go with a song Identify the names of the notes on a glockenspiel: C D E F G A B C Use body percussion and untuned and tuned percussion instruments with a song, and listen to how the sounds blend together Identify and play by ear or notation notes in the tonality of C major</p> <p>Play a range of singing games based on the cuckoo interval (so-mi, e.g. Little Sally Saucer) matching voices accurately, supported by a leader playing the</p>	<p>Show the shape of a melody as rising and falling in pitch Learn to sing a melody by ear or from notation Learn to rehearse and play a melodic instrumental part by ear or from notation Identify the names of the pitched notes on a stave: C D E F F# G A B Bb C Identify the scales of: C major G major F major Identify if a scale is major or minor Copy simple melodies by ear or from reading notation Create melodies by ear and notate them</p>	<p>Identify and explain what a melody is Learn to sing and follow a melody by ear and from notation Understand melodic movement up and down as pitch Learn to play one or more of four differentiated melodic instrumental parts by ear and from notation Identify the names of the pitched notes on a stave: C D E Eb F# G A B Bb C C# D Identify the scales of: C major F major D major F major G major A minor by ear or from notation Copy simple melodies by ear or from reading notation</p>	<p>Identify and explain steps, jumps and leaps in the pitch of a melody Learn to sing and follow a melody by ear and from notation Learn to play one or more of four differentiated melodic instrumental parts by ear and from notation Identify the names of the pitched notes on a stave: C D E Eb F# G A B Bb C C# D Identify the scales of: C major F major D minor G major Eb major C minor by ear or from notation Copy simple melodies by ear or from reading notation Create melodies by ear and notate them</p>	<p>Identify major and minor by ear and from notation Learn to play one or more of four differentiated melodic instrumental parts by ear and from notation Identify the names of the pitched notes on a stave: C D E Eb F# G A B Bb C C# D Identify the scales of: A minor G major D major D minor F major by ear or from notation Identify an interval of a major triad: 3rd, 5th Identify an octave by ear or notation Copy simple melodies by ear or from reading notation Create melodies by ear and notate them Use</p>

<p>created on a rainstick/shakers to depict a shower, or regular strong beats played on a drum to replicate menacing footsteps. Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum.</p> 	<p>melody. The melody could be played on a piano, acoustic instrument or backing track. Sing short phrases independently within a singing game or short song. Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low). Recognise dot notation and match it to 3-note tunes played on tuned percussion, for example:</p> 	<p>Explore and play by ear or from notation: 5-note scale Pentatonic scale</p>	<p>Create melodies by ear and notate them Identify and talk about the way vocals are used in a song Identify and explain: Harmony: two or more notes heard at the same time Second part: a second part, usually a melodic line, that creates harmony Explore chords I, IV and V in instrumental accompaniments Intervals of 3rd, 5th and octaves Identify the tonal centres of: C major F major G major A minor by ear or from notation Identify and demonstrate a major and minor scale Screen reader support enabled. Identify and explain what a melody is Learn to sing and follow a melody by ear and from notation Understand melodic movement up and down as pitch Learn to play one or more of four differentiated melodic instrumental parts by ear and from notation Identify the names of the pitched notes on a staff: C D E F# G A B Bb C C# D Identify the scales of: C major F major G major A minor by ear or from notation</p>	<p>Add new chords II and VI from a given tonality Identify tone by ear or from notation Identify intervals 3rd, 5th and 7th Identify the tonal centres of: C major and C minor F major D minor and D major Eb major Identify and demonstrate: Major scale Minor scale Pentatonic scale by ear and from notation</p>	<p>chords C F G and A minor by ear or from notation Identify the tonal centres of: A minor G major D major D minor F major Identify and demonstrate: Major scale Minor scale Pentatonic scale Blues scale by ear and from notation</p>
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			<p>Copy simple melodies by ear or from reading notation</p> <p>Create melodies by ear and notate them</p> <p>Identify and talk about the way vocals are used in a song</p> <p>Identify and explain:</p> <p>Harmony: two or more notes heard at the same time</p> <p>Second part: a second part, usually a melodic line, that creates harmony</p> <p>Explore chords I, IV and V in instrumental accompaniments</p> <p>Intervals of 3rd, 5th and octaves</p> <p>Identify the tonal centres of: C major F major G major A minor by ear or from notation</p> <p>Identify and demonstrate a major and minor scale</p>		
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Tempo

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Recognise the difference between the speed of a steady beat, a fast beat and a slow beat	<p>Recognise the difference between the speed of a steady beat, a fast beat and a slow beat</p> <p>Change the speed of a steady beat moving from fast to slow, slow to fast</p>	<p>Recognise the difference between the speed of a steady beat, a fast beat and a slow beat</p> <p>Change the speed of a steady beat moving from fast to slow, slow to fast</p> <p>Control the speed of a steady beat getting faster and getting slower</p>	<p>Recognise the difference between the speed of a steady beat, a fast beat and a slow beat</p> <p>Change the speed of a steady beat moving from fast to slow, slow to fast</p> <p>Control the speed of a steady beat getting faster and getting slower</p> <p>Direct the class in controlling the speed of a steady beat in a class performance</p>	<p>Recognise the difference between the speed of a steady beat, a fast beat and a slow beat</p> <p>Change the speed of a steady beat moving from fast to slow, slow to fast</p> <p>Control the speed of a steady beat getting faster and getting slower</p> <p>Direct the class in controlling the speed of a steady beat in a class performance</p> <p>The connection between tempo and musical styles</p>	<p>Recognise the difference between the speed of a steady beat, a fast beat and a slow beat</p> <p>Change the speed of a steady beat moving from fast to slow, slow to fast</p> <p>Control the speed of a steady beat getting faster and getting slower</p> <p>Direct the class in controlling the speed of a steady beat in a class performance</p> <p>The connection between tempo and musical styles</p>

				The connection between tempo and musical styles	Effective use of tempo at the end of a song
Dynamics					
Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Talk about loud sounds and quiet sounds and give some examples	Identify loud sections of music and quiet sections of music. Discuss what makes the music loud and quiet Understand the meaning of loud and quiet (forte and piano)	Listen out and respond to forte sections of music Identify loudly played instruments from listening to the music Use dynamics to help communicate the meaning of a song	Identify gradation of dynamics and use the correct vocabulary to describe crescendo and diminuendo	Dynamics and how they change the mood and feel of music: forte, piano, mezzo forte, crescendo and diminuendo	Identify how dynamics change the mood and feel of music using vocabulary: forte, piano, mezzo forte, crescendo, and diminuendo Identify how dynamics can support the structure of a song or piece of music eg. diminuendo leading into a new section and change of mood Identify the connection between dynamics and texture eg. adding more players and/or singers makes the music louder
Timbre					
Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Identify different sounds in the environment, indoors and outside Identify the sounds of the instruments played in school Identify some of the sounds of the instruments heard when listening to music	Know the difference between a speaking voice and a singing voice Identify friends from the sound of their voice	Choose particular instruments for rehearsal and performing Identify the sound of different tuned and untuned percussion instruments	Explain tone colour: the instruments or voices heard that can be recognised by their unique qualities Recognise the following groups of instruments: a marching band, a symphonic orchestra and its separate families: woodwind, brass, percussion and strings Identify the following instruments by ear and through a range of media: banjo, acoustic guitar, tuned and untuned percussion, steel pans, clarinet, trombone, trumpet,	Recognise the following ensembles: Gospel choir and soloist Rock band Symphony orchestra A cappella group Identify the following instruments by ear and through a range of media: drum kit, electric guitar, electric bass guitar, acoustic guitar, keyboard or Hammond organ, synthesizer, saxophone, trumpet, harmonica, banjo, accordion, tuned and untuned percussion, steel pans and instruments of the orchestra such as	Recognise the following ensembles: Pop group A cappella group Gospel choir Identify instruments that add particular colour to a song or piece of music Identify the following instruments by ear and through a range of media: - Band instruments such as keyboard, electric or Hammond organ, saxophone, trumpet, electric guitar, electric bass guitar, drum kit, vocals, drum machine and synthesizer

			piano, keyboard, bass drums, tuba, piccolo, bass guitar, synthesizer, electric guitar Recognise the difference between the sound of male and female voices Understand the importance of the vocal warm-up and its impact on the tone of the voice	clarinet, tuba, violin, trombone and flute. Recognise the difference between the sound of male and female voices Tone colour and rapping	- Instruments of the orchestra from the strings, woodwind, brass and tuned and untuned percussion families, particularly piano, cello, flute, clarinet, trumpet, piano, trombone, double bass, saxophone, drums, violin, flute, French horn and tuba - Other instruments such as steel pans, harmonica, banjo and accordion
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Texture

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Sing together Listen out for combinations of instruments together	Singing and playing together creates a musical texture Add body percussion accompaniments	Singing and playing together creates a musical texture Add body percussion accompaniments Listen to the accompaniment to a song Identify large numbers of people playing and singing Listen out for solo players	Identify and explain texture: the number of voices or instruments playing and the richness of the sound they create Identify male and female solo voices and backing vocals, and talk about the different textures they create in the music Understand and demonstrate the effect that repeated rhythmic or melodic patterns (as riffs/ostinati) have on the texture of a piece of music Explain the term 'unison' and the difference between unison and solo	Sing and play instruments in different sized groups Identify solos and instrumental breaks in songs and music Talk about solo voices, backing vocals, and different vocal textures Identify changes in texture Talk about the different textures created by intervals and chords	Sing and play instruments in different sized groups Identify solos and instrumental breaks in songs and music Talk about solo voices, backing vocals and different vocal textures Refer to repeated rhythmic or melodic patterns as riffs/ostinato Talk about the different textures created by intervals and chords Understand how texture builds throughout a piece as voices are layered

Structure (Form)

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Add movement to key sections of a song Understand when to sing in a verse and a chorus	Join in with a repeated section of a song: the chorus, the response Join in with the main tune when it is repeated	Show the different sections of a song structure or piece of music through actions	Identify and explain the structural terms: verse, chorus, bridge, call and response, repeat signs, chorus and final chorus, improvisation, call and	Identify and explain the structural terms: verse, chorus, bridge, call and response, repeat signs, chorus and final chorus,	Talk about how musical styles often have the same musical structure eg. Folk music: verse and chorus; Rock and Pop music: verse, chorus,

			response, and AB within musical structures Identify the instrumental break and its purpose in a song Recognise phrases and repeated sections Discuss the purpose of a bridge section	improvisation, call and response and AB within musical structures Identify the instrumental break and its purpose in a song Recognise phrases and repeated sections Discuss the purpose of a bridge section	bridge and instrumental break Talk about the purpose of musical structures Identify where changes in texture and tonality help emphasise the contrasting sections in a song Changing the tonality of a song at differing points within the song creates different sections to the structure
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Musical Vocabulary

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Pulse, rhythm, pitch, rap, improvise, compose, melody, bass guitar, drums, decks, perform, singers, keyboard, percussion, trumpets, saxophones, Blues, Baroque, Latin, Irish Folk, Funk, pulse, rhythm, pitch, groove, audience, imagination.	Keyboard, drums, bass, electric guitar, saxophone, trumpet, pulse, rhythm, pitch, improvise, compose, audience, question and answer, melody, dynamics, tempo, perform/performance, audience, rap, Reggae, glockenspiel.	Structure, intro/introduction, verse, chorus, improvise, compose, pulse, rhythm, pitch, tempo, dynamics, bass, drums, guitar, keyboard, synthesizer, hook, melody, texture, structure, electric guitar, organ, backing vocals, hook, riff, melody, Reggae, pentatonic scale, imagination, Disco.	Keyboard, electric guitar, bass, drums, improvise, compose, melody, pulse, rhythm, pitch, tempo, dynamics, texture, structure, compose, improvise, hook, riff, melody, solo, pentatonic scale, unison, rhythm patterns, musical style, rapping, lyrics, choreography, digital/electronic sounds, turntables, synthesizers, by ear, notation, backing vocal, piano, organ, acoustic guitar, percussion, birdsong, civil rights, racism, equality.	Rock, bridge, backbeat, amplifier, chorus, bridge, riff, hook, improvise, compose, appraising, Bossa Nova, syncopation, structure, Swing, tune/head, note values, note names, Big bands, pulse, rhythm, solo, ballad, verse, interlude, tag ending, strings, piano, guitar, bass, drums, melody, cover, Old-school Hip Hop, Rap, riff, synthesizer, deck, backing loops, Funk, scratching, unison, melody, cover, pitch, tempo, dynamics, timbre, texture, Soul, groove, riff, bass line, brass section, harmony, melody.	style indicators, melody, compose, improvise, cover, pulse, rhythm, pitch, tempo, dynamics, timbre, texture, structure, dimensions of music, Neo Soul, producer, groove, Motown, hook, riff, solo, Blues, Jazz, improvise/improvisation, by ear, melody, riff, solo, ostinato, phrases, unison, Urban Gospel, civil rights, gender equality, unison, harmony.

The Interrelated Dimensions of Music (Dimensions) Vocabulary

- Pulse - the regular heartbeat of the music; its steady beat.
- Rhythm - long and short sounds or patterns that happen over the pulse.
- Pitch - high and low sounds.
- Tempo - the speed of the music; fast or slow or in-between.
- Dynamics - how loud or quiet the music is.
- Timbre - all instruments, including voices, have a certain sound quality e.g. the trumpet has a very different sound quality to the violin.
- Texture - layers of sound. Layers of sound working together make music very interesting to listen to.
- Structure - every piece of music has a structure e.g. an introduction, verse and chorus ending.
- Notation - the link between sound and symbol.

Connecting Across The Curriculum

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Counting Days of the week Parts of the body Counting backwards from 10 Animals from around the world Insects Our planets PSHE Stories Shapes	The importance of communication Working and playing together Stories Caring about other people Music from different parts of the world Playing in a band together Nature: the sun Identity and accepting one another	Your place in your family Making friends and understanding each other Using your imagination Life in different countries The way people lived Families Nature, the environment Connections with the past	Friends and people we meet How people and children used to live Connecting with the past Music from different cultures Music and dancing Music and freedom	School Heroes The solar system Space Freedom	Understanding feelings Friendship, kindness, respect Standing up for democracy and eliminating oppression Knowing our cultural roots Engaging to protect and care for our planet earth: ecosystems, recycling, etc.

Overview of Music content (Key Composers/Periods of Music History).

We study the composers set out in Charanga and also look at a Key Composers. As a whole school we have a composer of the month which we listen to and appreciate in assemblies.

Year group	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2

F1	Ongoing. Children learn a range of traditional and modern songs and nursery rhymes. These are planned out on the reading spine.					
F2	Charanga: Me!	Charanga: My Stories	Charanga: Everyone	Charanga: Our World	Charanga: Big Bear Funk	Charanga: Reflect rewind and replay
Year 1	Charanga: Introducing Beat	Charanga: Christmas Nativity eg Little Angel gets her wings. Four Seasons by Vivaldi (Baroque)	Charanga: Adding Rhythm & Pitch Elgar Pomp and circumstance March No.1. and National Anthem (British Romantic composer)	Charanga: In the Groove.	Charanga: Round and about Tchaikovsky: Waltz of the flowers	Charanga: Your imagination
Year 2	Charanga: Exploring Simple Patterns Gustav Holst and <i>The Planet Suite</i>	Charanga: Ho Ho Ho	Charanga: Focus on Dynamics & Tempo Camille Saint Saens, and <i>The Carnival of the Animals</i>	Charanga: Zootime	Charanga: Friendship Song Sergei Prokofiev and <i>Peter and the Wolf</i>	Charanga: Reflect, rewind and replay Claude Debussy and <i>La Mer</i>
Year 3	Charanga: Developing Notation Skills	Charanga: Enjoying Improvisation Mussorgsky: <i>A Night on the Bare Mountain</i>	Charanga: Three Little birds	Charanga: The Dragon Song The Lark Ascending by Vaughan Williams (100+ years ago- Nationalism) and Dance To Your Daddy (English Folk Fishing Song, 200 years ago)?	Charanga: Bringing us together	Charanga: Reflect, rewind and replay Ten Pieces Handel : Zadok the Priest
Year 4	Charanga: Interesting Time Signatures	Charanga: Combining Elements to Make Music Tchaikovsky: <i>The Nutcracker</i>	Charanga: Stop! Beethoven: Symphony No.5?	Charanga: Lean on me.	Charanga: Blackbird Tocata And Fugue in D Minor by J.S.Bach (Baroque- 350 years ago and Greensleeves (Tudor Lute version- Renaissance- 500 years ago)?	Charanga: Reflect, rewind and replay

Year 5	<p>Charanga: Getting Started with Music Tech</p> <p>John Williams (Star Wars theme)</p>	<p>Charanga: Emotions and Musical Styles</p> <p>Ten pieces: Jean Sibelius: Finlandia</p>	<p>Charanga: Make you feel my love</p> <p>In The Hall of The Mountain King by Edvard Grieg (100 years ago- Nationalism)</p>	<p>Charanga: The Fresh Prince of Bell Air</p>	<p>Charanga: Dancing in the street</p>	<p>Charanga: Reflect, rewind and replay</p> <p>Ten pieces: Dvorak: Symphony 9 (Early 20th century)</p>
Year 6	<p>Charanga: Developing Melodic Phrases:</p>	<p>Charanga: Understanding Structure & Form</p> <p>Ten Pieces: Bernstein: Mambo (Contemporary)</p>	<p>Charanga: A New Year Carol (Benjamin Britain)</p>	<p>Charanga: You've got a friend</p>	<p>Charanga: Music and me</p> <p>Ten pieces: Bach: Toccata and Fugue in D Minor (Baroque)</p>	<p>Charanga: Reflect, rewind and replay</p> <p>Dame Evelyn Elizabeth Ann Glennie (born 19 July 1965) a Scottish virtuoso multi-percussionist.</p>

