



Key Concepts	Singing	Compose	Listening	Musicianship	Performing
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Key Concept	Y1	Y2	Y3	Y4	Y5	Y6
Singing	<ul style="list-style-type: none"> ♪ increasing control ♪ different styles (happy/sad) ♪ in time to steady beat (with actions) ♪ sing from memory ♪ accuracy of pitch – 3rd ♪ call and response 	<ul style="list-style-type: none"> ♪ accuracy of pitch - 5th ♪ words clearly using breath control in phrases ♪ echo sing accuracy of pitch ♪ Include dynamics and tempo in singing 	<ul style="list-style-type: none"> ♪ accuracy of pitch - 5th ♪ variety of styles; ♪ increasing awareness and shape and phrasing melodies; ♪ introduce posture, breathing, diction, structure (verse, chorus); ♪ rounds ♪ add a variety of dynamics ♪ Confident with actions ♪ Movement to aid tempo ♪ perform in school assemblies 	<ul style="list-style-type: none"> ♪ accuracy of pitch – 1 octave ♪ follow directions of dynamic control ♪ small group or solo aware – diction and posture; ♪ introduce small and large leaps in vocal harmony ♪ 2 part harmony ♪ rounds with different time signatures ♪ perform in school assemblies 	<ul style="list-style-type: none"> ♪ accuracy and expression with pitch, phrasing and style. ♪ broad range of repertoire ♪ Perform as an ensemble. ♪ sing a 3 part round ♪ understand verse/chorus structure ♪ understand song history and purpose. ♪ perform in school assemblies and performances. 	<ul style="list-style-type: none"> ♪ Sing confidently in wide variety of styles; including syncopated rhythms ♪ broad range of repertoire ♪ Perform as an ensemble. ♪ accuracy and expression with pitch, phrasing and style. ♪ sing a 3 or 4 part round ♪ sing a 3 part round Develop further listening skills, balance and vocal independence ♪ communicate the meaning and mood of the song ♪ maintain own part in a round or 2 part harmony; ♪ perform a song from memory; ♪ perform in school assemblies and performances.
Composing	<ul style="list-style-type: none"> ♪ Improvise simple vocal chants, using question and answer phrases. ♪ Create musical sound effects and short sequences of sounds in response to stimuli. ♪ Combine to make a story, choosing and playing classroom instruments or sound-makers. ♪ Understand the different between a 	<ul style="list-style-type: none"> ♪ Create music in response to a non-musical stimulus. ♪ Work with others to improvise simple question and answer phrases, sung and played on untuned percussion, creating a musical conversation. ♪ Use graphic symbols, dot notation and stick notation to keep a record of composed 	<ul style="list-style-type: none"> ♪ Become more skilled in improvising (in a range of contexts) inventing short ‘on-the-spot’ responses using a limited note-range. ♪ 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., 	<ul style="list-style-type: none"> ♪ 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). ♪ Begin to make compositional decisions about the overall structure of improvisations. ♪ Combine known rhythmic notation with letter names to create 	<ul style="list-style-type: none"> ♪ Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. ♪ Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics. ♪ Compose melodies made from pairs of phrases in either C major 	<ul style="list-style-type: none"> ♪ In small groups extend improvisation skills through creating 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. ♪ Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale.

	<p>rhythm pattern and a pitch pattern.</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. Pupils explore and invent own symbols.</p>	<p>pieces.</p> <p>♪ Use music technology, if available, to capture, change and combine sounds</p>	<p>stories, verse, images (paintings and photographs) and musical sources.</p> <p>♪ Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes.</p> <p>♪ Compose song accompaniments on untuned percussion using known rhythms and note values.</p>	<p>short pentatonic phrases using a limited range of 5 pitches.</p> <p>♪ Sing and play compositions.</p> <p>♪ Arrange individual notation cards of minims, crotchets, crotchet rests and paired quavers to create sequences of 2-, 3- or 4- beat phrases, arranged into bars.</p> <p>♪ Explore developing knowledge of musical components by composing music to create a specific mood.</p> <p>♪ Introduce major and minor chords.</p> <p>♪ Include instruments played in whole class teaching to include in composition work.</p> <p>♪ Capture and record creative ideas using graphic symbols, rhythm notation and time signatures, staff notation, technology.</p>	<p>or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment.</p> <p>♪ In pairs, compose a short ternary piece.</p> <p>♪ Compose music to evoke a specific atmosphere, mood or environment using chords.</p> <p>♪ Capture and record creative ideas using graphic symbols, rhythm notation and time signatures, staff notation, technology.</p> <p>♪ Create music to accompany a silent film or to set a scene in a play or book.</p> <p>♪ Capture and record creative ideas using graphic symbols, rhythm notation and time signatures, staff notation, technology.</p>	<p>♪ Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen.</p> <p>♪ Enhanced compositions by notating it down, using various instruments which feature rhythmic or chordal accompaniment.</p> <p>♪ Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved.</p>
Listening	<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. ♪ Listening to recorded performances should be complemented by opportunities to experience live music</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. ♪ Listening to recorded performances should be complemented by opportunities to experience live music</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. ♪ Listening to recorded performances should be complemented by opportunities to experience live music</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. ♪ Listening to recorded performances should be complemented by opportunities to experience live music making in and out of</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. ♪ Listening to recorded performances should be complemented by opportunities to experience live music making in and out of</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. ♪ Listening to recorded performances should be complemented by opportunities to experience live music making in and out of school. ♪ Chords / harmony —</p>

	<p>making in and out of school.</p> <ul style="list-style-type: none"> ♪ Explore musical dimensions – timbre; pitch; duration; dynamics; tempo; pitch shapes; rhythmic patterns 	<p>making in and out of school.</p> <ul style="list-style-type: none"> ♪ Explore how sounds can be changed using musical dimensions ♪ Long and short sounds and rhythmic sentences (rhythm – duration) ♪ Sounds in response to a stimulus (visual or aural) ♪ How sounds can be manipulated to convey different effects and moods 	<p>making in and out of school.</p> <ul style="list-style-type: none"> ♪ Further explore musical dimensions on tuned and untuned percussion and voices. ♪ Pitch notes moving by step and by leap ♪ Use graphic scores / traditional notation ♪ How sounds can represent pictures/stories/ moods ♪ How the musical elements can be combined to compose descriptive music 	<p>school.</p> <ul style="list-style-type: none"> ♪ The pentatonic scale and melodic phrases ♪ Music that describes feelings or moods ♪ Combining and controlling sounds to achieve a desired effect ♪ Music that incorporates effective silences (rests) ♪ Different groupings of beats (metre of 2/3) 	<p>school.</p> <ul style="list-style-type: none"> ♪ sounds and timbres on certain orchestral instruments ♪ Conventional and graphic notation ♪ Short rhythmic and melodic ostinatos through improvising ♪ Layering rhythmic and melodic ostinatos ♪ Different metres, syncopation ♪ Chords/ note clusters 	<p>concord and discord</p> <ul style="list-style-type: none"> ♪ Scales, such as PENTATONIC, RAG, BLUES ♪ Texture created by layering rhythmic and/or melodic ostinatos ♪ Developing ideas, using musical devices such as repetition, question and answer, ostinato. ♪ Characteristics of various styles, for example, Blues, Rap, Gospel, Folk, African etc. Improvising in a variety of styles
<p>Musicianship Pulse/Beat, Rhythm and Pitch</p>	<ul style="list-style-type: none"> ♪ 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 and classroom percussion playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments to maintain a steady beat. ♪ Respond to the pulse in recorded/live music through movement and dance. ♪ Perform short copycat rhythm patterns accurately, led by the teacher. ♪ Perform short repeating rhythm patterns (ostinati) while 	<ul style="list-style-type: none"> ♪ Short melodic phrases Short repeated rhythmic patterns (ostinati) ♪ Rhythm patterns from words ♪ Understand the context of changing the 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. ♪ Begin to group beats in twos and threes highlighting the first beat. ♪ Identify the beat groupings in familiar music that they sing 				
<p>Musicianship Pulse/Beat, Rhythm and Pitch</p>						

	<p>keeping in time with a steady beat.</p> <p>♪ Perform word-pattern chants; create, retain, and perform their own rhythm patterns.</p> <p>Listen to sounds in the local school environment, comparing high and low sounds.</p> <p>♪ Sing familiar songs in both low and high voices and talk about the difference in sound.</p> <p>♪ Explore percussion sounds to enhance storytelling.</p> <p>♪ Follow pictures and symbols to guide singing and playing.</p>	<p>regularly and listen to.</p> <p>♪ Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion.</p> <p>♪ Create rhythms using word phrases as a starting point.</p> <p>♪ Read and respond to chanted rhythm patterns, and represent them with stick notation including crotchets, quavers, and crotchets rests.</p> <p>♪ Create and perform their own chanted rhythm patterns with the same stick notation.</p> <p>♪ Play a range of singing games based on the cuckoo interval.</p> <p>♪ Sing short phrases independently.</p> <p>♪ Respond independently to pitch changes heard in short melodic phrases, indicating with actions</p> <p>♪ Recognise dot notation and match it to 3-note tunes played on tuned percussion.</p>				
			<p>♪ Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder.</p>	<p>♪ Develop facility in the basic skills of a selected musical instrument over a sustained learning period using whole-class</p>	<p>♪ Play melodies on tuned percussion, melodic instruments, or keyboards, following staff notation.</p> <p>♪ This should initially be</p>	<p>♪ Play a melody following staff notation written on one staff and using notes within an octave range, make</p>

<p>Performing Notation, Instrumental</p>			<ul style="list-style-type: none"> ♪ Play and perform melodies following staff notation using a small range as a whole class or in small groups ♪ Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes . ♪ Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast, and slow. Extend to question-and-answer phrases. ♪ 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. ♪ Crotchets, Paired quavers, Minims, Fast (allegro), slow (adagio), Stave, lines and spaces, clef, reading dot notation, Loud (forte), Quiet (piano) 	<p>instrumental teaching.</p> <ul style="list-style-type: none"> ♪ Play and perform melodies following staff notation using a small range) as a whole-class or in small groups. ♪ Perform in two or more parts from simple notation using instruments played in whole class teaching. Identify static and moving parts. ♪ Copy short melodic phrases including those using the pentatonic scale. ♪ Introduce and understand the differences between minims, crotchets, paired quavers, and rests. ♪ Read and perform pitch notation within a defined. ♪ Follow and perform simple rhythmic scores to a steady beat ♪ Maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble. ♪ Crotchets, Paired quavers, Minims, Rests, getting faster (accelerando), getting slower (rallentando), Fast (allegro), slow (adagio), Stave, lines and spaces, clef, reading dot notation. Loud (forte), Quiet (piano), Getting louder (crescendo), Getting softer (decrescendo) 	<p>done as a whole class with greater independence gained each lesson through smaller group performance.</p> <ul style="list-style-type: none"> ♪ Understand how triads are formed, and play them on tuned percussion, melodic instruments, or keyboards. ♪ Perform simple, chordal accompaniments to familiar songs. ♪ Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra. ♪ Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. ♪ 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. ♪ Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note 	<p>decisions about dynamic range, including very loud, very quiet, moderately loud and moderately quiet.</p> <ul style="list-style-type: none"> ♪ Accompany this same melody, and others, using block chords or a bass line using keyboards, tuned percussion or technology. ♪ Engage with others through ensemble playing with pupils taking on melody or accompaniment roles. ♪ Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests. ♪ Further develop the skills to read and perform pitch notation within an octave. ♪ Read and play confidently from rhythm notation cards and rhythmic scores in up to 4 parts that contain known rhythms and note durations. ♪ Read and play from notation a four-bar phrase, confidently identifying note names and durations.
<p>Performing Notation, Instrumental</p>						

					<p> durations. ♪ Crotchets, Paired quavers, Minims, Rests, Semibreves, Semiquavers, Time signatures 2/4, 3/4 and 4/4, getting faster (accelerando), getting slower (rallentando), Fast (allegro), slow (adagio), Stave, lines and spaces, clef, reading dot notation - do-me Range of a 3rd, Loud (forte), Quiet (piano), Getting louder (crescendo), Getting softer (decrecendo).</p>	
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