

By the end of ... pupils will have had the opportunity to...	Singing
Reception	Sing a range of well-known nursery rhymes and songs.
Year 1	<p>Sing simple songs, chants and rhymes, at the same pitch, responding to simple visual directions.</p> <p>Simple songs with a very small range, mi-so. Include pentatonic songs.</p> <p>Sing a wide range of call and response songs, to control pitch and to match the pitch they hear with accuracy.</p> <p>Sing for Pleasure: Boom Chicka Boom • Voices Foundation: Have you Brought your Whispering Voice? • Voices Foundation: Hello, How are You • Bance: Copy Kitten • Voicelinks: I'm a Train • Bounce High, Bounce Low • Singing Sherlock: Dr Knickerbocker • Dragon Dance • Trad Bangladesh: Mo matchi (Song of the Bees) • Trad. Ghana: Kye Kye Kule • Trad. England: An Acre of Land</p>
Year 2	<p>Sing songs regularly with a pitch range of do-so with increasing vocal control.</p> <p>Sing songs with a small pitch range (eg, rain rain go away) pitching accurately.</p> <p>Know the meaning of dynamics and tempo and be able to demonstrate these when singing following leader's directions and visual symbols (crescendo, decrescendo pause).</p> <p>Good repertoire for this age group:</p> <ul style="list-style-type: none"> • Little Sally Saucer • Trad. Star Light, Star Bright, First Star I See Tonight • Trad. Hey, Hey, Look at Me • Trad. Rain, Rain Go Away • Trad. Acka Backa • Voicelinks: The King is in the Castle • Young Voiceworks: Ebenezer Sneezer • Trad. Oats and Beans and Barley Grow • Singing Sherlock 1: Teddy Bear Rock n Roll • Trad. Oliver Cromwell • Trad. Lovely Joan • Trad. Searching for Lambs • Voicelinks: Fireworks • Trad. Bangladesh: Hatti – ma tim tim (An Imaginary Bird) • Trad. Bangladesh: Charti Kula beng (Four Fat Frogs) • Trad. Australia: I Got Kicked by a Kangaroo • Trad. America: Built My Lady a Fine Brick House • Sing Up: Paintbox
Year 3	<p>Sing a widening range of unison songs of varying styles and structures with a pitch range of do-so, tunefully and with expression. Perform forte and piano, loud and soft.</p> <p>Perform actions confidently and in time to a range of action songs.</p> <p>Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.</p> <p>Perform as a choir in school assemblies.</p> <p>Good repertoire for this age group:</p> <ul style="list-style-type: none"> • Sing Up: Heads and Shoulders • Singing Sherlock 2: Si, Si, Si • Flying a Round: To stop the train • Trad. Japan: Kaeru no uta • Trad. Morocco: A ram sam sam/Pease Pudding Hot • Trad. Bangladesh: Now charia de (A Boatman's Song) • Junior Songscape: Listen to the Rain

	<ul style="list-style-type: none"> • Voicelinks: Extreme Weather • Sing Up: Skye Boat Song • Trad. Ireland: Be Thou My Vision • Junior Voiceworks 1: Now The Sun Is Shining • Voiceworks 1: Candle Light • Singing Sherlock 2: Shadow • Singing Express 3: Mirror • Trad. England: Ah! Poor bird/Hey, Ho! Nobody home/Rose
Year 4	<p>Continue to sing a broad range of unison songs with the range of an octave pitching the voice accurately and following directions for getting louder (crescendo) and quieter (decrescendo).</p> <p>Sing rounds and partner songs in different time signatures (2, 3 and 4 time) and begin to sing repertoire with small and large leaps as well as a simple second part to introduce vocal harmony.</p> <p>Perform a range of songs in school assemblies.</p> <p>Good repertoire for this age group includes:</p> <ul style="list-style-type: none"> • Junior Voiceworks 1: Calypso • Junior Voiceworks 2: Our Dustbin • Voiceworks 1: Hear the Wind • Kendrick: Servant King • Happy Birthday • Great Weather Songs: Long Journey • Great Celebration Songs: World in Union • Sing up: Just like a Roman • Trad. Ghana: Namuma • Sing for Pleasure: Ghosts • Sing for Pleasure: Lost in Space
Year 5	<p>Sing a broad range of songs from an extended repertoire with a sense of ensemble and performance. This should include observing phrasing, accurate pitching and appropriate style.</p> <p>Sing three-part rounds, partner songs, and songs with a verse and a chorus.</p> <p>Perform a range of songs in school assemblies and in school performance opportunities.</p> <p>Good repertoire for this age group includes:</p> <ul style="list-style-type: none"> • Trad. Ireland: Danny Boy • Kodaly: Rocky Mountain • Kodaly: My paddle • High Low Chickalo • Ally Ally O • Trad. Caribbean, Four White Horses • Trad, Uganda: Dipidu • Are you ready? • Row, Row, Row your boat
Year 6	<p>Sing a broad range of songs, including those that involve syncopated rhythms, as part of a choir, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style.</p> <p>Continue to sing three and four part rounds or partner songs, and experiment with positioning singers randomly within the group (i.e. no longer in discrete parts) in order to develop greater listening skills, balance between parts and vocal independence.</p> <p>Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience.</p> <p>Good repertoire for this age group includes:</p> <ul style="list-style-type: none"> • Trad. South Africa: Siyahamba • Junior Voiceworks 1: Calypso • Sing up: Touch the Sky • Sing up: Dona Nobis Pacem • Sing up: We are the champions • British National Anthem- God Save the Queen • Sing up: We go Together • Trad. Ghana: Senwa De Dende • Sing up: Be the Change • Sing up: One Moment, One people • Sing up : There's a Power in the Music

By the end of ... pupils will have had the opportunity to...	Listening – the teaching and learning of music is enriched by developing pupils’ knowledge and understanding of the stories, origins, traditions, history and social context of the music they are listening, singing and playing.
Reception	Listen attentively and respond to what they hear with relevant questions, comments and actions. Make comments about what they have heard.
Year 1	Listen to recorded performances, including live music making in and out of school. Examples of pieces to listen to: Western Classical Tradition and Film <ul style="list-style-type: none"> • Rondo alla Turca, Mozart, Classical. • Mars from The Planets, Holst, 20th Century. Popular Music <ul style="list-style-type: none"> • Art pop, Wild man, Kate Bush. • Blues, Runaway Blues, Ma Rainey. Musical Traditions <ul style="list-style-type: none"> • Brazil, Samba, Fanfarra (Cabua-Le-Le) Sergio Mendes/Carlinhos Brown
Year 2	Listen to recorded performances, including live music making in and out of school. Examples of pieces to listen to: Western Classical Tradition and Film <ul style="list-style-type: none"> • Night Ferry, Anna Clyne, 21st Century • Bolero, Ravel, 20th Century • Ronda alla Turca, Mozart, Classical • Mars from The Planets, Holst, 20th Century Popular Music <ul style="list-style-type: none"> • Rock n Roll, Hound Dog, Elvis Presley • Pop, With a little help from My friends, The Beatles • Art Pop, Wild Man, Kate Bush • Blues, Runaway Blues, Ma Rainey Musical Traditions <ul style="list-style-type: none"> • Indonesia, Gamelan, Baris, Gong Kebyar of Peliatan • Brazil, Samba, Fanfarra (Cabua-Le-Le), Sergio Mendes/Carlinhos Brown
Year 3	Listen to recorded performances, including live music making in and out of school. Examples of pieces to listen to: Western Classical Tradition and Film <ul style="list-style-type: none"> • Hallelujah from Messiah, Handel, Baroque • Night on a Bare Mountain 3, Mussorgsky, Romantic • Jai Ho from Slumdog Millionaire, A.R.Rahman, 21st Century • Rondo all Turca, Mozart, Classical • Mars from The Planets, Holst, 20th Century • Bolero, Ravel, 20th Century • Night Ferry, Anna Clyne, 21st Century Popular Music <ul style="list-style-type: none"> • Funk, I got you (I feel good), James Brown • Disco, Le Freak, Chic • Rock n Roll, Hound Dog, Elvis Presley • Pop, With a little help from My friends, The Beatles • Art Pop, Wild Man, Kate Bush • Blues, Runaway Blues, Ma Rainey Musical Traditions <ul style="list-style-type: none"> • India, Indian Classical, Sahela Re, Kishori Amonkar • Indonesia, Gamelan, Baris, Gong Kebyar of Peliatan • Brazil, Samba, Fanfarra (Cabua-Le-Le), Sergio Mendes/Carlinhos Brown
Year 4	Examples of pieces to listen to: Western Classical Tradition and Film <ul style="list-style-type: none"> • Symphony No.5, Beethoven, Classical • O Eucharisti, Hildegard, Early • For the Beauty of the Earth. Rutter, 20th Century • Hallelujah from Messiah, Handel, Baroque • Night on a Bare Mountain 3, Mussorgsky, Romantic • Jai Ho from Slumdog Millionaire, A.R.Rahman, 21st Century • Rondo all Turca, Mozart, Classical

	<ul style="list-style-type: none"> • Mars from The Planets, Holst, 20th Century • Bolero, Ravel, 20th Century • Night Ferry, Anna Clyne, 21st Century <p>Popular Music</p> <ul style="list-style-type: none"> • Jazz, Take the 'A' Train, Billy Staryhorn/Duke Ellington Orchestra • 90s Indie, Wonderwall, Oasis • Funk, I got you (I feel good), James Brown • Disco, Le Freak, Chic • Rock n Roll, Hound Dog, Elvis Presley • Pop, With a little help from My friends, The Beatles • Art Pop, Wild Man, Kate Bush • Blues, Runaway Blues, Ma Rainey <p>Musical Traditions</p> <ul style="list-style-type: none"> • Punjab/Uk, Bhangra, Bhabie Akh Larr Gayee, Bhujhangy Group • Trinidad, Calypso, Tropical Bird, Trinidad Steel Band • India, Indian Classical, Sahela Re, Kishori Amonkar • Indonesia, Gamelan, Baris, Gong Kebyar of Peliatan • Brazil, Samba, Fanfarra (Cabua-Le-Le), Sergio Mendes/Carlinhos Brown
Year 5	<p>Examples of pieces to listen to:</p> <p>Western Classical Tradition and Film</p> <ul style="list-style-type: none"> • English Folk Song Suite, Vaughan Williams, 20th Century • Symphonic Variations on an African Air, Coleridge-Taylor, 20th Century • This Little Babe from Ceremony of Carols, Britten, 20th Century • Symphony No.5, Beethoven, Classical • O Euchari, Hildegard, Early • For the Beauty of the Earth. Rutter, 20th Century • Hallelujah from Messiah, Handel, Baroque • Night on a Bare Mountain 3, Mussorgsky, Romantic • Jai Ho from Slumdog Millionaire, A.R.Rahman, 21st Century • Rondo all Turca, Mozart, Classical • Mars from The Planets, Holst, 20th Century • Bolero, Ravel, 20th Century • Night Ferry, Anna Clyne, 21st Century <p>Popular Music</p> <ul style="list-style-type: none"> • 90s Singer/Songwriter, Play Dead, Bjork • 80s Synth/Pop, Smalltown Boy, Bronski Beat • Jazz, Take the 'A' Train, Billy Staryhorn/Duke Ellington Orchestra • 90s Indie, Wonderwall, Oasis • Funk, I got you (I feel good), James Brown • Disco, Le Freak, Chic • Rock n Roll, Hound Dog, Elvis Presley • Pop, With a little help from My friends, The Beatles • Art Pop, Wild Man, Kate Bush • Blues, Runaway Blues, Ma Rainey <p>Musical Traditions</p> <ul style="list-style-type: none"> • Nigeria, Drumming, Jin-Go-La-Ba (Drums of Passion), Babtunde Olatunji • South Africa, Choral, Inkanyezi Nezazi, Ladysmith Black Mambazo • Punjab/Uk, Bhangra, Bhabie Akh Larr Gayee, Bhujhangy Group • Trinidad, Calypso, Tropical Bird, Trinidad Steel Band • India, Indian Classical, Sahela Re, Kishori Amonkar • Indonesia, Gamelan, Baris, Gong Kebyar of Peliatan • Brazil, Samba, Fanfarra (Cabua-Le-Le), Sergio Mendes/Carlinhos Brown
Year 6	<p>Those already covered in previous years and:</p> <p>Western Classical Tradition and Film</p> <ul style="list-style-type: none"> • 1812 Overture, Tchaikovsky, Romantic • Connect It, Anna Meredith, 21st Century <p>Popular Music</p> <ul style="list-style-type: none"> • 90s R n B, Say My Name, Destiny's Child <p>Musical Traditions</p> <ul style="list-style-type: none"> • Middle East, Folk, Sprinting Gazelle, Reem Kelani • England, Folk, Sea Shanties, Various • Poland, Folk, Mazurkas Op.24, Chopin • Argentina, Tango, Libertango, Piazzolla

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By the end of ... pupils will have had the opportunity to...	Composing
Reception	
Year 1	Improvise simple vocal chants, using question and answer phrases.

	<p>Create musical sound effects and short sequences of sounds.</p> <p>Understand the difference between creating rhythm pattern and pitch pattern.</p> <p>Invent, retain and recall rhythm and pitch patterns and perform these.</p> <p>Recognise how graphic notation can represent created sounds.</p> <p>Explore and invent own symbols.</p>
Year 2	<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 in untuned percussion, creating a musical conversation.</p> <p>Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces.</p> <p>Use music technology, if available, to capture, change and combine sounds.</p>
Year 3	<p>Improvise 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>Structure musical ideas (e.g. using echo or question and answer phrases) to create music that has a beginning, middle and end. Pupils should compose in response to different stimuli, e.g stories, verse, images (paintings and photographs) and musical sources.</p> <p>Compose Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi).</p> <p>Compose song accompaniments on untuned percussion using known rhythms and note values.</p>
Year 4	<p>Improvise Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato).</p> <p>Begin to make compositional decisions about the overall structure of improvisations.</p> <p>Compose Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions.</p> <p>Arrange individual notation cards of known note value (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2, 3 or 4 beat phrases, arranged into bars.</p> <p>Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip.</p> <p>Introduce major and minor.</p> <p>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>Capture and record creative ideas using :</p> <ul style="list-style-type: none"> • Graphic symbols • Rhythm notation and time signatures • Staff notation • Technology
Year 5	<p>Improvise 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 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 an image of water. Equally, pupils might 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 any of:</p> <ul style="list-style-type: none"> • Graphic symbols • Rhythm notation and time signatures • Staff notation • Technology
Year 6	<p>Improvise</p> <p>Extend improvisation skills through working in small groups to:</p> <ul style="list-style-type: none"> • Create music with multiple sections that include repetition and contrast • Use chord changes as part of an improvised sequence • Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape <p>Compose</p> <p>Plan and compose an 8 or 16 beat melodic phrase using the pentatonic scale (e.g. C,D,E,G,A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody.</p> <p>Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen.</p> <p>Either of these melodies can be enhanced with 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>

By the end of ... pupils will have had the opportunity to...	Musicianship
Reception	Perform songs, rhymes, poems and stories with others, and, when appropriate, try to move in time with music.
Year 1	Pulse/Beat

	<p>Walk, move or clap a steady beat, changing the speed as the tempo changes.</p> <p>Use body percussion, classroom percussion, playing repeated rhythm patterns and short, pitched patterns on tuned instruments.</p> <p>Respond to the pulse in recorded/ live music through movement and dance: stepping, jumping, walking on tiptoes.</p> <p>Rhythm Perform short copycat rhythm patterns accurately.</p> <p>Perform short repeating rhythm patterns whilst keeping in time with a steady beat.</p> <p>Perform word-pattern chants. Create, retain and perform their own rhythm patterns.</p> <p>Pitch Listen to sounds and compare high and low sounds.</p> <p>Sing familiar songs in both low and high voices and talk about difference.</p> <p>Explore percussion sounds to enhance storytelling.</p> <p>Follow pictures and symbols to guide singing and playing – eg. 4 dots = 4 taps on a drum.</p>
Year 2	<p>Pulse/Beat Understand that the speed of the beat can change, creating a faster or slower pace (tempo).</p> <p>Mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo.</p> <p>Walk in time to the beat of a piece of music or song.</p> <p>Know the difference between left and right to support coordination and shared movement with others.</p> <p>Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.</p> <p>Identify the beat groupings in familiar music that they sing regularly and listen to.</p> <p>Rhythm 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>Pitch Play a range of singing games based on the cuckoo interval matching voices accurately, supported by a leader playing the melody. The melody could be played on a piano, acoustic instrument or backing track.</p> <p>Sing short phrases independently within a singing game or short song. Respond independently to pitch changes heard in short melodic phrases indicating with actions (stand up/sit down, hands high/hands low).</p> <p>Recognise dot notation and match it to 3-note tunes played on tuned percussion.</p>
Performing	
Year 3	<p>Develop facility in playing tuned percussion or a melodic instrument such as violin or recorder. Play and perform melodies following staff notation using a small range (Middle C) as a whole class or in small groups (e.g. trios and quartets).</p> <p>Use listening skills to correctly order phrases using dot notation showing different arrangements of notes C-D-E.</p> <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>Reading Notation Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch.</p>

	<p>Introduce and understand the differences between crotchets and paired quavers.</p> <p>Apply word chants to rhythms, understanding how to link each syllable to one musical note.</p>
Year 4	<p>Instrumental Performance Develop facility in the basic skills of a selected musical instrument over a sustained learning period.</p> <p>Play and perform melodies following staff notation using small range (Middle C-G) as a whole class or in small groups.</p> <p>Perform in two or more parts (e.g. melody and accompaniment or a duet) from simple notation using instruments played in whole class teaching. Identify static and moving parts.</p> <p>Copy short melodic phrases including those using a pentatonic scale (e.g. C, D, E, G, A).</p> <p>Reading Notation Introduce and understand the difference between minims, crotchets, paired quavers and rests.</p> <p>Read and perform pitch notation with a defined range (e.g. C-G).</p> <p>Follow and perform simple rhythmic scores to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble.</p>
Year 5	<p>Instrumental Performance Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one staff and using notes within the Middle C-C range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance.</p> <p>Understand how triads are formed, and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments to familiar songs (e.g. Yellow submarine)</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 similar melodies.</p> <p>Reading Notation Further understand the differences between semibreves, minims, crotchets and crotchet rests, paired quavers and semiquavers.</p> <p>Understand the difference between 2/4, 3/4 and 4/4 time signatures.</p> <p>Read and perform pitch notation within an octave.</p> <p>Read and play short rhythmic phrases at sight from prepared cards, using conventional symbols for known rhythms and note durations.</p>
Year 6	<p>Instrumental Performance Play a melody following staff notation written on one staff and using notes within an octave range, make decisions about dynamic range, including very loud, very quiet, moderately loud and moderately quiet.</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 with pupils taking on melody or accompaniment roles. The accompaniment, if instrumental could be chords or single-note bass line.</p> <p>Reading Notation Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests.</p> <p>Further develop the skills to read and perform pitch notation within an octave.</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>

