## Tall Oaks Academy Trust Progression Map for Music

AUTUM	IN TERM	EYFS				4	5	6
		Communication and Language ELG: Listening, Attention and Understanding - Listen attentively and respond to what they hear with relevant questions. Expressive Arts and design ELG: Being imaginative	Introducing Beat. How can we make make friends when we sing together? Adding rhythm and pitch How does Music Tell stories about the past?	Exploring simple patterns How deos music help us to make friends? Focus on dynamics and tempo How does music teach us about the past?	How Does Music Bring Us Closer Together? Developing Notation Skills What Stories Does Music Tell Us About the Past?	How Does Music Bring Us Together? Interesting Time Signatures How Does Music Connect Us with Our Past?	How Does Music Bring Us Together? Getting started with Music Tech  How Does Music Connect Us with Our Past?	How Does Music Bring Us Together? Developing Melodic Phrases  How Does Music Connect Us with Our Past?
		and expressive - Sing a range of well-known nursery rhymes and songs; Perform songs, rhymes, poems and stories with others, and, when appropriate, try to move in time with music.			Enjoying Improvisation	Combining Elements to Make Music	Emotions and Musical Styles	Understanding Structure and Form
National Curriculum			with concentration and understanding to a range of high-quality live and recorded music		Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and			
			Use body percussion, instruments and	Use body percussion, instruments and	Use body percussion, instruments and	Use body percussion, instruments and	Use body percussion, instruments and	Use body percussion, instruments and
	Musicianship		voices. In the key centres of: C major, Find and keep a steady beat together.	voices. In the key centres of: C major, G major and A minor. Find and keep a steady beat. Complete vocal warm-ups with a copy back to plon to use Solfa. Sing short phrases independently.	voices.  In the key centres of: C major In the time signatures of: 2/4, 4/4. Flind and kep a steady beat. Copy back and improvise simple rhythmic patterns using minims, crotchets, quavers Copy back and improvise simple metodic patterns using the notes	voices. In the key centres of: C major, F major In the time signatures of: 2/4 and 4/4. Find and kep a steady beat. Listen and copy rhythmic patterns made of minims, dotted crotchets, crotchets, quavers, semiquavers and their rests, by ear or from notation. Copy back melodic patterns using the notes:	voices. In the key centres of: C major, G major, In the time signatures of: 2/4, Find and keep a steady beat.	voices. In the key centres of: C major, G major, in the time signatures of: 2/4, 3/4, . Find and keep a steady beat. Listen and copy rhythmic patterns
	Listening		. Find the steady beat. Talk about feelings created by the music. Describe tempo as fast or slow Begin to understand about different styles of music.	Mark the beat of a listening piece (eg Boléro by Ravel) by tapping or clapping and recognising tempo, as well as changes in tempo. Identify the beat groupings in the music you sing and listen, eg 2-time, Move and dance with the music confidently. Describe tempo as fast or slow. L Jolin in sections of the song, eg call and response. Start to talk about the style of a piece of music.	music together. Find the beat or groove of the music.  Talk about what the song or piece of music means.  Identify if it's a male or female voice singing the song.  Talk about the style of the music.	Discuss the structures of songs. Identify:  • Call and response Recognise the following styles and any important musical features that distinguish the style:	steady beat. Identify 24, Identify the musical style of a song or piece of music. 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 annotes of the pentatonic and Blues scales, by ear and from notation. Explain the role of a main theme in musical structure. Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestral, Gospel, Pop, Minimalism, Rock nr Roll,	Talk about feelings created by the music. Justify a personal opinion with reference to Musical Elements. Identify 2/4, . Identify the musical style of a song using some musical vocabulary to discuss its Musical Elements. Discuss the structure of the music with reference to verse, chorus, bridge and an instrumental break. Explain a bridge passage and its position in a song. Recall by ear memorable phrases heard in the music. Explain the role of a main theme in musical structure. Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestral, Soul, Pop,
	Singing		Sing, rap, rhyme, chant and use spoken word. Demonstrate good singing posture.	Demonstrate good singing posture. Sing songs from memory and/or from notation. Sing to communicate the meaning of the words. Talk about feelings created by the music/song, Reognise some band and orchestral instruments. Describe tempo as fast or slow. Join in sections of the song, eg chorus. Begin to understand where the music fits in the world. Begin to talk about and understand the style of the music.	meaning of the words. Understand and follow the leader or conductor.	Rehearse and learn songs from memory and/or with notation	confidence as a soloist. Talk about the different styles of singing used for different styles of song.	Rehearse and learn songs from memory and/or with notation. Sing in 2/4, 3/4, Self-correct if lost or out of time. Sing expressively, with attention to breathing and phrasing. Sing expressively, with attention to dynamics and articulation. Develop confidence as a soloist. Talk about the different styles of singing used for different styles of song. Talk confidently about how connected you feel to the music and how it connects in the world.
	Notation		Explore ways of representing high and low sounds, and long and short sounds,	sounds, and long and short sounds, using symbols and any appropriate means of notation.	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using minims, crotchets, quavers and simple combinations of: C. D., E. F. G. A. B. Apply spoken word to rhythms, understanding how to link each syllable to one musical note.	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.  Explore standard notation, minims, dotted crotchets, crotchets, quavers, and simple combinations of C, D, E, F, G, A, B F, G, A, B, C, G, A, B, C, D, E, Read and respond to minims, dotted crotchets, crotchets, quavers and semiquavers.	and semiquavers, C, D, E, F, G, A, B F, G, A, Bs, C, G, A, B, C, D, E, Identify the stave and symbols on the stave (such as the treble cleft), the name of the notes on lines and in spaces, barlines, a flat sign and a sharp sign.	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using dotted semibreves, dotted minims, minims, triplet crotchets, dotted crotchets, crotchets, dotted quavers, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A, B F, C, D, E, F, G, A, B F, G, A, B, C, D, E, Recognise how notes are grouped when notated.
Curriculum Areas covered Skills / Knowledge	Instruments		Rehearse and learn to play a simple melodic instrumental part by ear	Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major		Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major	instrumental part by ear or from notation, in C major, F major, G major, Play melodies	

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

## Tall Oaks Academy Trust Progression Map for Music

SPRI	NG TERM	EYFS						6
Nationa	l Curriculum							
Chai	anga Unit		Introducing Tempo and Dynamics. How does music make the world a better place? Combining Pulse Rhythm and Pitch How does music help us understand our neighbours?	Exploring feelings through music How does Music make the world a better place Inventing a musical story How does music teach us about our neighbourhood?	How Does Music Make the World a Better Place? Composing Using Your Imagination How Does Music Help Us Get to Know Our Community? Sharing Musical Experiences	Developing Pulse and Groove Through Improvisation  How Does Music Teach Us About Our Community?	How Does Music Improve Our World? Exploring Key & Time Signatures How Does Music Teach Us About Our Community? Introducing chords	How Does Music Improve Our World? Gaining Confidence through Performance How Does Music Teach Us About Our Community? Exploring Notation further
	Musicianship		Use body percussion, instruments and voices. In the key centres of: C major, E major and A minor. Find and keep a steady beat together. Understand the difference between creating a rhythm pattern and a pitch pattern. Copy back simple rhythmic patterns using bng and short. Copy back simple melodic patterns using high and low.	Use body percussion, instruments and voices. In the key centres of: C major, G major and A minor. Find and keep a steady beat. Copy back simple rhythmic patterns using long and short Sing short phrases independently.	Use body percussion, instruments and voices.  In the key centres of: F major, G major. In the time signatures of: 3/4 and 4/4. Find and kep a steady beat. Copy back and improvise simple rhythmic patterns using minims, crotchets, quavers Copy back and improvise simple melodic patterns using the notes: C, D, E G, A, B	Coatine Simple Meladrico Tacather Use body percussion, instruments and voices. In the key centres of: G major. In the time signatures of: 2/4, 3/4 and 4/4. Find and keep a steady beat. Listen and copy rhythmic patterns made of minims, dotted crotchets, quavers, semiquavers and their rests, by ear or from notation. Copy back melodic patterns using the notes: G, A, B	Listen and copy rhythmic patterns made of dotted minims, minims, dotted crotchets, crotchets, triplet quavers, quavers	Use body percussion, instruments and voices. In the key centres of: C major, G major, E major, E major and D minor. In the time signatures of: 24, 3/4, 4/4, 5/4 and 6/8. Find and keep a steady beat. Listen and copy rhythmic patterns made of minims, dotted crotchets, crotchets, dotted quavers, triplet quavers, currently end continuous, semiquavers and their rests, by ear or from notation. Copy back melodic patterns using the notes: C, D, E, F, G, A, B, D, E, F, G, A, B, C
	Listening		Move and dance with the music. Find the steady beat. Talk about feelings created by the music. Recognies some band and orchestral instruments. Describe tempo as fast or slow. Describe dynamics as loud and quiet. Join in sections of the song, eg chorus. Begin to understand where the music fits in the world. Begin to understand about different styles of music.	Mark the beat of a listening piece (eg Boléro by Rave) by tapping or clapping and recognising tempo, as well as changes in tempo. Walk in time to the beat of a piece of music. Identify the beat groupings in the music you sing and listen, eg 2-time, 3-time etc. Move and dance with the music confidently. Talk about how the music makes you feel. Find different steady beats. Describe tempo as fast or slow. Describe dynamics as loud or quiet. Join in sections of the song, eg call and response. Start to talk about the style of a piece of music.	Share your thoughts and feelings about the music together. Find the beat or groove of the music. Talk about what the song or piece of music means. Identify some instruments you can hear playing, Identify if is a male or female voice singing the song.  Talk about the style of the music.	Talk about the words of a song. Think about why the song or piece of music was written. Find and demonstrate the steady beat. Identify 2/4, 3/4, and 4/4 metre. Identify the tempo as fast, slow or steady. Recognise the style of music you are listening to. Discuss the structures of songs. Explain what a main theme is and identify when it is repeated. Recall by ear memorable phrases heard in the music. Recognise the following styles and any important musical features that distinguish the style: 20th and 21st Century, Soul, , Classical	Musical Elements. Find and demonstrate the steady beat. Identify 2/4.3 (4/6.) Lentify the musical style of a song or piece of music. Identify instruments by ear and through a range of media. Discuss the structure of the music with reference to verse, chorus, bridge, repeat signs, chorus and final chorus, i Recall by ear memorabe phrases heard in the music. Identify major and minor tonality. Recognise the sound and notes of the pentatonic and Blues scales, by ear and from notation. Explain the role of a main theme in musical structure. Explain rapping. Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestral, Gospel, Pop, Minimalism, Rock in Yolk, South	the musical style of a song using some musical vocabulary to discuss its Musical Elements. Identify the following instruments by ear and through a range of media: bass guitar, electric guitar, percussion, sections of the orchestra such as brass, woodwind and strings, electric organ, Discuss the structure of the music with reference to verse, chorus, bridge and an instrumental break. Recall by ear memorable phrases heard in the music.
	Singing		Sing, rap, rhyme, chant and use spoken word. Demonstrate good singing posture. Sing songs from memory.	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, and with more pitching accuracy. 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. Recognise some band and orchestral instruments. Describe tempo as fast or slow.	Sing expressively, with attention to the	Rehearse and learn songs from memory and/or with notation. Sing in different time signatures: 2/4, 3/4 and 4/4. Demonstrate good singing posture. Sing 'on pitch' and 'in time'. Sing expressively, with attention to breathing and phrasing. Talk about how the songs and their styles connect to the world.	part of a smaller group. Sing 'on pitch' and 'in time'. Sing a second part in a song. Self-correct if lost or out of time. Sing expressively, with attention to breathing and phrasing. Sing expressively, with attention to dynamics and articulation. Develop confidence as a soloist. Talk about the different styles of singing used for different styles of singing used for different styles of song. Talk confidently about how connected you feel to the music and how it connects in the world.	songs as part of a choir, including those that involve syncopated rhythms, with a good sense of ensemble and performance.  Continue to sing in parts where appropriate.  Sing in 2/4, 4/4, Sing syncopated melodic

Curriculu Areas cove Skills / Knowlede	red	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation.  Rehearse and learn to play a simple melodic.	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using crotchets, quavers, minims and semibreves, Identify hand signals as notation, and recognise music notation on a stave of five lines.  Pehearse and learn to play a simple melodic.	crotchets, quavers	Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using semilbreves, minims, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of C, D, E, F, G, A, B, C. Read and respond to semibreves, minims, dotted crotchets, crotchets, quavers and semiquavers. Follow and perform simple rhythmic scores to a steady beat:	sounds, and long and short sounds, using symbols and any appropriate means of notation. Explore standard notation, using minims, dotted crotchets, crotchets, quavers and semiquavers, and simple combinations of C, D, E, F, G, A, B, F, G, A, B, B, C, D, E, E, C, G, A, B, B, G, G, A, B, C, D, E, F, G, A, B, C, E, F, G, A, B, C, C, D, Identify. Stave - Treble clef - Time signature Read and respond to minims, crotchets,	and simple combinations of C, D, E, F, G, A, B, F, G, A, B, C, D, E, F, C, A, B, C, D, E, F, C, A, B, C, D, E, F, G, G, G, A, B, C, C, E, F, G, G, A, B, C, C, E, F, G, G, A, B, C, C, E, F, G, G, A, B, C, C, E, E, G, G, A, B, C, C, E, E, G, G, A, B, C, C, C, E, E, F, G, Ab, B, C, D
	instruments	Instrumental part by ear or from simple notation, in C major, F major, D major and D minor.	instrumental part by ear or from notation, in C	instrumental part by ear or from notation, in F	instrumental part by ear or from notation, in G major and D major	instrumental part by ear or from notation, in C major, F major, G minor and D minor. Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave and using notes within the middle	differentiated instrumental parts by ear or from notation, in the tonal centres of C major, F major, G major, D major, E major, A major, Eb major, D minor and F minor. Play a melody following staff notation written on one
	Creating - composing	Explore and create graphic scores: Create musical sound effects and short sequences of sounds in response to music and video stimulus. Create a story, choosing and playing classroom instruments and/or soundmakers.	Explore and create graphic scores: Create musical sound effects and short sequences of sounds in response to music and video stimulus. Use graphic symbols, dot notation and stok notation, as appropriate, to keep a record of composed pieces. Create a story, choosing and playing classroom instruments.	Compose over a simple groove. Start to use simple structures within compositions, eg introduction, verse, chorus or AB form. Use simple dynamics. Compose song accompaniments on tuned and unturned percussion, using known rhythms and note values. Start and end on the note G (Pentatonic on G)	for the instruments being learnt. Create music in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Start to use simple structures within compositions, e.g introduction, verse, chorus or AB form.  Use simple dynamics.  Compose song accompaniments on tuned and untuned percussion, using known rhythms and note values.  Start and end on the note C (Pentatonic on C) C, C, D, C, P, C, D, E, F, G  Start and end on the note G (Pentatonic on G)	Start to use structures within compositions, eg introduction, multiple verse and chorus sections, AB form or ABA form (ternary form). Use chords to compose music to evoke a specific almosphere, mood or environment. Create a melody using orotchets, quavers and minims, and perhaps semibreves and semiquavers, plus all equivalent rests. Use a pentathonic and a full scale. Use major and minor tonality, F, G, F, G, A, F, G, A, B, F, G, A, B, G, Start and end on the note F (F major) G, A, G, A, B, G,	using the pentatonic scale (eg C, D, E, G, A), Play this melody on available funed percussion. Create a simple chord progression discussing how musical contrasts are achieved. Create music in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Start to use structures within compositions, eg introduction, multiple verse and chorus sections, AB form or ABA form (ternary form). Use simple dynamics. Use rhythmic variety. S. Use a wider range of dynamics, including fortissimo (ver) quiet), mezzo forte (moderately loud) and mezzo piano (moderately quiet). Create a melody using crotchets, quavers and minms. Use a pentatonic and a full scale. Use major and minor tonality. C, D C, D, E C, D, E, F, G, Start and end on the note C (C major) G, A G, A, B G, A, B, D G, A, B, D, G, A, B, D, G, Rentatonic on G (Pentatonic on G
	Creating - improvising	F, G, A D, F, G Improvise simple vocal patterns using 'Question and Answer' phrases. m.	Explore improvisation within a major scale using the notes: C, D, E, C, A, G, A, B, F, G, A. Work with a partner and in the class to improvise simple 'Question and Answer' phrases, to be sung and played on untuned percussion,	Explore improvisation within a major scale using the notes: G, A, B, C, D, 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.	Improvise over a groove.	using the notes: C, D, El, F, G C, D, E, F, G C, D, E, G, A F, G, A, Bl, C D, E, F, G, A Improvise over a simple groove, responding to the beat and creating a satisfying melodic	Explore improvisation within a major scale, using the notes: C, D, E, F, G G, A, Bis, C, D G, A, B, C, D F, G, A, C, D Improvise over a groove, responding to the beat, creating a satisfying melodic shape with varied dynamics and articulation.
	Performing	Enjoy and have fun performing. Choose a song/songs to perform to a well-known audience. Prepare a song to perform. Communicate the meaning of the song. Add actions to the song. Play some simple instrumental parts	been learned in the lesson, from memory or with notation, and with confidence. Decide	with notation, and with confidence. Reflect on feelings about sharing and performing, eg excitement, nerves, enjoyment	Rehearse and enjoy the opportunity to share what has been learned in the lessons. Perform, with confidence, a song from memory or using notation. Play and perform melodies following staff notation, using a small range, as a whole class or in small groups. Explain why the song was chosen, including its composer and the historical and cultural context of the song. Communicate the meaning of the words and articulate them clearly. Talk about what the rehearsal and performance has taught the student. Reflect on the performance and how well it suited the occasion.		Record the performance and compare it to a

## Tall Oaks Academy Trust Progression Map for Music

SUM	IMER TERM	EYFS	1	2	3	4	5	6	
301	IMER TERM	Communication and Language ELG: Listening, Attention and Understanding - Listen attentively and respond to what they hear with relevant guestions.	Key stage 1 Pupils should be taught to: ☐ use their ve speaking chants and rhymes ☐ play tuned and untune and understanding to a range of high-quality live and r	oices expressively and creatively by singing songs and d instruments musically □ listen with concentration ecorded music □ experiment with, create, select and	Key stage 2 Pupils should be taught to sing and play musically with reproducing sounds from aural memory.	increasing confidence and control. They should develop	op an understanding of musical composition, organising	and manipulating ideas within musical structures and	
Nation	al Curriculum	Expressive Arts and design Et.G: Being imaginative and expressive - Sing a range of well- known nursery rhymes and songs; Perform songs, rhymes, poems and stories with others, and, when appropriate, try to move in time with music.	combine sounds using the inter-related dimensions of		Pupils should be taught to:    Pupils should be taught to:   Pupil				
CI			Combining pulse rhythm and pitch What songs can we sing to help us through the	Music that makes you dance How does music make us happy?	Day?	How Does Music Shape Our Way of Life? Connecting Notes and Feelings	How Does Music Shape Our Way of Life? Words, Meaning & Expression	How Does Music Shape Our Way of Life? Using Chords & Structure	
	Musician-ship		Idav2 Use body percussion, instruments and voices. In the key centres of: C major, F major, G major and A minor. Find and keep a steady beat together. Understand the difference between creating a rhythm pattern and a pitch pattern. Copy back simple inhythmic patterns using ling and short. Copy back simple midote patterns using high and low. Complete vocal warm-ups with a copy back option to use Solfa.	Use body percussion, instruments and voices. In the key centres of: C major, G major and A minor. Find and keep a steady beat. Copy back simple nythmic patterns using long and short. Copy back simple melodic patterns using high and low. Complete vocal warm-ups with a copy back option to use Sofar. Sing	Learning More About Muscal Styles  Use body percusion, instruments and voices, In the time signatures of: 24.  Find and keep a steady beat.  Copy back and improvise simple rhythmic patterns using minims, crotches, quavers and their rests.  Copy back and improvise simple metodic patterns using the notes: C, D, E	Use body percussion, instruments and voices. In the key centree of: C major, F major, G major and A minor. In the time signatures of: 2/4, 3/4 and 4/4. Find and keep a steady beat. Listen and copy rhythmic patterns made of semithreves, minims, dotted crotchets, crotchets, quawers, semiquawers and their rests, by ear or from notation. Copy back melodic patterns using the notes: C, D, E A, B, C, D, E, F, G	Use body percussion, instruments and voices.  In the key centres of: C major, D major in the time signatures of: ,4/4, Find and keep a steady beat. Listen and copy rhythmic patterns made of dotted minims, minims, Copy back medioc patterns using the notes:  C D, E, F, G, A, B	Use body percussion, instruments and voices. In the key centres of D minor. In the time signatures of: 444, 544 and 64; Find and keep a steady beat. Listen and copy rhythmic patterns made of, dotted crotchets, triple quavers, quavers, Copy back melodic patterns using the notes: G, A, B, C, D, E, F2	
	Listening		Talk about feelings created by the music. Recognise some band and crohestal instruments. Describe tempo as fast or slow. Describe dynamics as loud and quiet. Join in sections of the scong, eg chorus. Begin to understand where the music fits in the world. Begin to understand about different styles of music.	piece of music. Identify the bast groupings in the music you sing and listen, eg-2 time, 3-time etc. Move and dance with the music considerable with the music makes you feel. Find different steady beats. Describe tempo as fast or slow. Describe dynamics as loud or quiet. Join in sections of the song, eg call and response. Start to talk about the stope of piece of music. Recognise some band and orchestal instruments. Start to talk about where music might fit into the world.	Sing a widening range of unison songs, of varying styles and structures.  Demonstrate good singing posture.  Perform actions confidently and in time to a range of action songs.  Sing songs from memory and/or from notation.  Sing	ensemble Articulation on cortain words Explain what a main theme is and identify when it is repeated. Know and understand what a musical introduction is and its purpose. Recall by ear memorable phrases heard in the music. Recall by ear memorable phrases heard in the music. Recall the following styles and any important musical features that distinguish the style: Classical, Gospel,	song or piece of music. Identify instruments by ear and through a range of media. Discuss the structure of the music with reference to verse, chorus, bridge, repeat signs, chous and final chorus, improvisation, call and response, and AB form. Explain a bridge passage and its position in a song. Recall by ear memorable phrases heard in the music. Identify major and minor tonsility, Recognise the sound and notes of the peritationic and Buies scales, by ear and from notation. 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 silipse and any key musical features that distinguish the silipse. 20th and 21st Century Orichestral, Pop., Funk,	chorus, bridge and an instrumental break. Explain a bridge passage and its position in a song. Recall by ear memorable phrases heard in the music. Identify major and minor tonally, chord tridast, I/V and V, and intervals within a major scale. Explain the role of a main theme in musical structure. Know and understand what a musical altroduction and outro is, and its purpose. Identify the sound of a Gospel choir and soloist, Rock band, symphony orchestra and A Cappella groups. Recognise the following styles and any key musical features that distinguish the style: 20th and 21st Century Orchestral, Soul, Pop. Hip Hop, Jazz: Swing, Rock, Disco, Romantic, Umbabwean Pop. R&B, Folk, Gospel, Salsa, Reggae, Musicals and Film Music	
	Singing		Sing, rap, rhyme, chant and use spoken word. Demonstrate good singing posture. Sing songs from memory. Copy back intervals of an octave and fifth (high, low). Sing in unison.	confidently to a steady beat. Talk about feelings created by the music/song. Recognise some band and orchestral instruments. Describe tempo as fast or slow. Join in sections of the song, eg chorus. Begin to understand where the music fits in the world. Begin to	action songs. Sing songs from memory and/or from notation. Sing with awareness of following the beat. Sing with attention to clear diction. Sing expressively, with attention to the meaning of the	Rehearse and learn songs from memory and/or with notation. Sing in different time signatures: 2/4, 3/4 and 4/4. Sing as part of a choir with awareness of size: the larger, the thicker and richer the musical texture. Demonstrate yood singing posture. Demonstrate vowel sounds, blended sounds and consonants. Sing on pitch' and in time. Sing expressively, with attention to breathing and phrasting. Talk about the different styles of singing used for Talk about how the songs and their styles connect to the world.	Self-correct if lost or out of time. Sing expressively, with attention to breathing and phrasing. Sing expressively, with attention to dynamics and articulation. Develop confidence as a soloist. Talk about the different styles of singing used for different	Rehearse and learn songs from memory and/or with notation. Sing a broad range of songs as part of a choir, including those that involve syncopated rhythms, with a good sense of ensemble and performance. This should include observing rhythm, phrasing, accurate piching and appropriate style. Confinue to sing in parts where appropriate. Sing in 24, 44, 34, 64 and 618. Sing with and without an accompaniment. Sing syncopated melodic patterns. Demonstrate and maintain good posture and breath control whilst singing. Sing expressively, with a standard control whilst singing. Sing expressively, attention to breathing and phrasing. Sing expressively, attention to breathing and privately of the singing used for the different syles of singing used for the different syles of singing used for the different syles of songs sum 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.	
Curriculun Areas covered Skills /	Notation		Explore ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. If appropriate, explore standard notation, using crotchets, quevers and minims,	C. D. E Identify hand signals as notation, and recognise music notation on a stave of five lines.	Identify:  - Stave  - Treble day  - Treble day  - Ines and spaces on the stave  Identify and understand the differences between  crotchest and paired quavers.  - Apply spoken word to rhythms, understanding how to  link each syllable to one musical note.	Expice ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Expire satisfants notation, using semitreves, minims, dotted cortichets, crotchets, quavers and semiquavers, and simple combinations of: C, D, E, F, G, A. Read and respond to semitreves, minims, dotted crotchets, crotchets, expired semigravers, literative semigravers, and semigravers. It is a semigravers and semigravers. It is a semigravers and semigravers. It is a semigravers and semigravers and semigravers. It is a semigravers and semigravers. It is a semigravers and semigravers and semigravers. It is a semigravers and semigravers and semigravers and semigravers and semigravers and semigravers and semigravers. It is a semigravers and semigravers and semigravers are semigravers and semigravers and semigravers and semigravers and semigravers and semigravers. It is a semigravers and semigravers and semigravers and semigravers and semigravers and semigravers and semigravers. It is a semigravers and semigravers and semigravers and semigravers and semigravers and semigravers and semigravers. It is a semigravers and semigravers. It is a semigravers and semig	D. E. F.Z. C. A. M. Bi G. G. X. A. Bi N. C. D. E. F. G. A. B. C. E. J. F. A. M. B. C. D. H. E. T. Silve. *Treble clef* Time signature Read and respond to minims, crotchels, quawes, dotted quawers and semiquawers. Recognise how notes are grouped when notated lidentify the stawe and symbols on the stawe (such as the treble clef), the name of the notes on lines and in spaces, barliers, a flat sign and a sharp sign. Further understand the differences between sembreves, minims, crotchets and crotcher tests, paired quawers and semiquawers. Understand the differences between piles, 43 and 444 time signatures. Read and perform pitch notation within an octave (eg. C-Cródo-do).	Expice ways of representing high and low sounds, and long and short sounds, using symbols and any appropriate means of notation. Expicer standard notation, using dotted enablerees, dotted minims, minims, triplet crotchets, dotted crotchets, crotchets, dotted quavers, cauwers and semiquavers, and simple combinations of: C, D, E, F, G, A, B, F, C, D, E, F, G, A, B, C, G, E, B, F, G, A, B, C, D, E, F, C, E, F, G, A, B, C, D, Lentify, Stave Trable clef - Time signature Read and respond to minims, crotchets, quavers, dotted quavers and semiquavers. Recognise how notes are grouped when notated. Identify the stave and symbols on the stave (such as the treble clef), the name of the notes on lines and in spaces, barlines, a flat sign and a sharp sign	
Skills / Knowledge	Instruments		Rehearse and learn to play a simple metodic instrumental part by ear or from simple notation, in C major, F major, D major and D minor.	Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major and G major.	Rehearse and learn to play a simple melodic instrumental part by ear of rom notation. Develop facility in playing tuned percussion or a melodic instrument.	Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major and D major	Rehearse and learn to play a simple melodic instrumental part by ear or from notation, in C major, F major, G major, Et major, C minor and D minor. Play melodies on tuned percussion, melodic instruments or Keyboards, following staff notation written on one stave and using notes within the middle C-C76-och drage. This should initially be done as a whole class, with greater independence inselned acts his cent his variety and the contract of the	Rehearse and learn to play one of four differentiated instrumental parts by ear or from notation, in the tonal centres of C major, F major, G major, D major, E major, C major, E major	

Creating - composing	sou rese cho sou rep ow cap not cro	und effects and short sequences of sounds in spoones to music and video stimulus. Create a story, cooling and playing classroom instruments and/or undmakers. Recognise how graphic notation can present created sounds. Explore and invarious manuscream created sounds. Explore and invarious manuscream created sounds. Explore and invarious created sounds. Support and invarious control to plure, change and combine sounds. Use simple latent of appropriate. Create as airpula reliady using schelast and minimis: C, D C, D, E C, D, E, F C, D, F, G	Expiore and create graphic scores. Create musical sound effects and short sequences of sounds in response to music and video stimulus. Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. Create a story, choosing and playing classroom instruments. Create and perform your own rhythm patterns with stick notation, including crotchets, quawers and minims. Use music technology, if available, to capture, change and combine sounds. Use notation if appropriate	Create music and/or sound affects in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Compose ower a simple groove. Start to use simple structures within compositions, eg introduction, verse, chorus or AB form. Use simple dynamics. Compose song accompaniments on tuned and unturned percussion, using known rhythms and note values.	lo create short, pentatoric phrases using a limited range of five piches, suitable for the instruments being learnt. Compose over a simple chord progression. Compose over a groove. Compose over a groove. Create music in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Create music in response to music explorations, epithematic composes from a combine sounds. Use simple dynamics. Compose song accompaniments on tuned and unturned percussion, using known rhythms and note values. Create a melody using crotchets, minims, quavers and their resists.  Use a pentitatoric scale: C, D C, D, E, C, D, E, G, D, E, G, A, E, G, A and not not note C (Pentatonic on C) C, D C, D, E, C, D, E, F, C, D, E, F, C, D, E, F, C, D, E, F, C, S, Start and end on the note C (Pentatonic on C).	evoke a specific atmosphere, mood or environment. Use simple dynamics. Use rhythmic variety. Compose song accompaniments be perhaps using basic chords. Use a wider range of dynamics, including fortissismo (very loud), pianissimo (very quied), mezzo forte (moderately loud) and mezzo piano (moderately quiet). Use full scales in different keys. Understand how chord tridas are formed and play them on tuned percussion, melodic instruments or keyboards. Perform simple, chordal accompaniments. Create a melody using crotichets, quawrs and minims, and perhaps semitrees and semiquents, plus all equivalent reds. Use a protitation cure, plus all equivalent reds. Use a protitation cure in the protitation cure of the plus of the companies of the plus of th	piece; use available music softwarefapos to create and record it, discussing how musical contrasts are achieved. Create music in response to music and video stimulus. Use music technology, if available, to capture, change and combine sounds. Start to use structures within compositions, eg introduction, multiple verse and chorus sections, AB form or ABA form (tenary form). Use simple dynamics. Use rinythmic variety. Compose song accompaniments, perhaps using basic chords. Use a wider range of dynamics, including fortistemio (very loud), plantissimor pieces, including fortissimor (very loud), pariessimor pieces, including or technologies, and control to the co
Creating - improvising	usir Imp Ans	ing the notes: C, D, E D, E, A F, G, A D, F, G provise simple vocal patterns using 'Question and iswer' phrases. Understand the difference between	Explore improvisation within a major scale using the notes: C, D, E, G, A, G, A, B, F, A, Work with a partner and in the class to improvise simple 'Question and Answer' phrases, to be sung and played on untuned percussion, creating a musical conversation.	tuned and untuned percussion, and instruments	Explore improvisation within a major scale using the notes: C., P. E. O., D. E. G. A Improvise on a limited range of pitches on the instrument you are now learning improvise over a simple chord progression. Improvise over a groove.	Explore improvisation within a major scale, using the notes: C, D, E, F, G, C, D, E, F, G, C, D, E, G, AF, G, A, Bi, C, D, E, G, AF, E, G, A, Bi, C, D, E, F, G, A Bingrovise over a simple groove, responding to the beat and creating a satisfying metodic shape. Experiment with using a wider range of dynamics, including very loud (flortissimo), very quiet (plainsisimo), moderately loud (mezzo forte) and moderately quiet (mezzo piano).	Explore improvisation within a major scale, using the notes: C, D. E., F. G. A, B., C. D. F. G. A, B. C. D. F. G. A, B. C. D. F. G. A. C. D. Thereovise over a groove, responding to the beat, creating a satisfying melodic shape with varied dynamics and articulation.
Performing	to p to p Ado	perform. Communicate the meaning of the song. Id actions to the song. Play some simple strumental parts	learned in the lesson, from memory or with notation, and with confidence. Decide on any actions, instrumental parts/improvisatory ideas/composed passages to be practised and included in the performance. Talk about what the song means and	Practise, rehearse and share a song that has been learned in the lesson, from memory or with notation, and with confidence. Play and perform melodies following staff notation, using a small range, as a whole class or in small groups. Include any actions, instrumental parts/improvisatory include any actions, instrumental parts/improvisatory indeas/composed passages within the rehearsal and in the performance. Task about what the song means and why it was chosen to share. Reflect on feelings about sharing and performing, eg excitement, nerves, enjoyment	been learned in the lessons.  Perform, with confidence, a song from memory or using notation.  Play and perform melodies following staff notation, using a small range, as a whole class or in small groups.	for a specific purpose, for a friendly but unknown audience. Perhaps perform in smaller groups, as well as the whole class. Perform a range of repetriorle pieces and arrangements combining acoustic instruments, to form mixed ensembles, including a school crochestra. Perform from memory or with notation, with confidence and accuracy, Include instrumental partisimprovisatory sections/composed passages within the rehearsal and performance. Explain why; the song was chosen, including its composer and the historical and cultural context of the song. A student leads part of the rehearsal and	Create, rehearse and present a holistic performance for a specific event, for an unknown audience. Perform a range of songs as a choir in school assemblies, school performance opportunities and to a wider audience. Create, rehearse and present a holistic performance, with a detailed understanding of the musical, cultural and historical contexts. Perform from memory or with notation. Understand the value of choreographing any spect of a performance. A student or a group of students rehearse and lead pasts of the performance in Understand the importance of the performance space and now to use it. Record the performance and compare it to a previous performance. Description of the performance is one of the performance of the performance. Onlike testing the specific performance in the purpose of the performance is performance. Onlike the specific performance is performance might change if it was repeated in a I