



BOURNE WESTFIELD PRIMARY ACADEMY MUSIC SKILLS PROGRESSION AND EXPECTED YEAR GROUP EXPECTATIONS
IN LINE WITH THE NMMC AND STATUTORY FRAMEWORK FOR EARLY YEARS FOUNDATION STAGE

Early years	Key stage 1	Key stage 2
<p>Invent, adapt and recount narratives and stories with peers and their teacher;</p> <p>Sing a range of well-known nursery rhymes and songs;</p> <p>Perform songs, rhymes, poems and stories with others, and – when appropriate – try to move in time with music.</p>	<p>Use their voices expressively and creatively by singing songs and speaking chants and rhymes.</p> <p>Play tuned and untuned instruments musically.</p> <p>listen with concentration and understanding to a range of high-quality live and recorded music.</p> <p>Experiment with, create, select and combine sounds using the inter-related dimensions of music.</p>	<p>Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.</p> <p>Pupils should be taught to:</p> <p>Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.</p> <p>Improvise and compose music for a range of purposes using the inter-related dimensions of music</p> <p>Listen with attention to detail and recall sounds with increasing aural memory.</p> <p>Use and understand staff and other musical notations</p> <p>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>Develop an understanding of the history of music.</p>

AREA OF STUDY: VOCAL PERFORMANCE							
	RECEPTION	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
REPERTOIRE	<ul style="list-style-type: none"> Sing a variety of songs both accompanied and unaccompanied including action songs <p>Speak/chant or sing short phrases/responses with an awareness of the pulse (steady beat)</p> <p>Sing songs as part of a presentation or assembly performance</p>	<ul style="list-style-type: none"> Speak/chant or sing short phrases/responses with increased accuracy and greater awareness of the pulse. Sing simple songs within a small range, chants and rhymes (e.g. Boom Chicka Boom) from memory, singing collectively in unison, responding to simple visual Directions (e.g. stop, start, loud, quiet) and counting in. Sing a wide range of call and response songs to control vocal pitch and to match the pitch they hear with accuracy Sing songs in different styles conveying different moods (happy, sad, angry etc) and with a sense of enjoyment. Have an opportunity to sing as part of a choir and within a school performance. 	<ul style="list-style-type: none"> Sing a variety of songs in different styles conveying different moods Speak/chant or sing longer phrases/ responses in a group or on their own with increased accuracy in time with the pulse Sing songs with a small pitch range (e.g. Rain, Rain Go Away), pitching accurately. Have an opportunity to sing as part of a choir and within a school performance. 	<ul style="list-style-type: none"> Sing a variety of songs in different styles with recognised structures such as call and response, verse/chorus and rounds. Perform actions confidently and in time to a range of action songs (e.g. Heads and Shoulders). Have an opportunity to sing as part of a choir and within a school performance. Sing a widening range of unison songs of varying styles and structures with a pitch range of do–so tunefully and with expression. Sing two part rounds with some confidence and accuracy of pitch. 	<ul style="list-style-type: none"> Sing a variety of songs in different styles with recognised structures such as call and response, verse/chorus and rounds Sing two or three part rounds with more confidence and increased accuracy of pitch. Continue to sing a broad range of unison songs with the range of an octave (do–do) following directions for getting louder (crescendo) and quieter (decrescendo). 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. Perform a range of songs in choirs and school assemblies. 	<ul style="list-style-type: none"> Sing a wide variety of songs in different styles with recognised structures including songs in two parts Sing a simple second part of a two part song with some confidence. 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. Sing three-part rounds, partner songs, and songs with a verse and a chorus. Perform a range of songs in a choir, school assemblies and in school performances 	<ul style="list-style-type: none"> Sing a wide variety of songs in different styles with recognised structures including songs in two parts and songs for special occasions Sing a harmony part of a two part song with increased confidence and awareness of pitch and balance. Sing a broad range of songs, including those that involve syncopated rhythms, with a sense of ensemble and performance. This should include observing rhythm, phrasing, accurate pitching and appropriate style. 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. Perform a range of songs as a choir in school assemblies and school performances.

TECHNIQUE	<ul style="list-style-type: none"> Identify singing voice and begin to develop an awareness of pitch using a limited range of notes Co-ordinate actions to go with a song 	<ul style="list-style-type: none"> Sing songs with a narrow range demonstrating increased vocal control; increased accuracy of pitches, appropriate breathing, standing position and improved diction. Perform and coordinate an action or a sound (clapping, stamping etc.) on the steady beat whilst singing 	<ul style="list-style-type: none"> Sing songs with a narrow range demonstrating greater vocal control; increased accuracy of pitch, appropriate breathing, standing position and improved and diction Echo sing a short melodic phrase from memory with accuracy of pitch. Be able to use breath control to effectively when counting in or beginning a song. Focus on breathing at the beginning of phrases and clarity of words. Be able to identifying if a pitch is higher/lower/staying the same and copy with voice. Perform an action or a sound (clapping, stamping etc.) on the steady beat whilst singing. 	<ul style="list-style-type: none"> Demonstrate increased vocal control using a wider range of pitches displaying an awareness of the shape of the melody and phrasing. Be able to use breath control effectively when counting in or beginning a song. Follow good breathing and diction practice in singing. Respond to relevant musical instruction using correct musical terminology. Be able to sing in time to an accompaniment Identify if the pitch is getting higher or lower, or staying the same and copy with their voices with increased accuracy and confidence. 	<ul style="list-style-type: none"> Demonstrate greater vocal control using a wider range of pitches displaying an awareness of the shape of the melody and tone of voice. Be able to show awareness of good diction/vocal mouth shapes with increased independence. Identify if the pitch moving by step or by leap and copy with their voices Be able to use breath control effectively when counting in or beginning a song, with increased independence with awareness of voice projection and vocal health. 	<ul style="list-style-type: none"> Perform a song from memory with attention to phrasing, dynamics and accuracy of pitch demonstrating an awareness of the intent of the lyrics. Follow and independently use good breathing, eye contact and diction practice in singing. Maintain own part in a song whilst others are singing a different part. Be able to use breath control for the purpose of phrasing. To have an awareness of vocal health and importance of warming up before singing. Understand and use articulation for expression within a song. 	<ul style="list-style-type: none"> Perform a song from memory with attention to phrasing, dynamics, articulation and accuracy of pitch demonstrating an awareness of the intent of the lyrics and appropriate expression. Maintain own part in a song whilst others are singing a different part with confidence. Follow and independently use good breathing, eye contact and presentation skills in singing. To understand basic vocal health and importance of warming up before singing.
EXPRESSION	<ul style="list-style-type: none"> Make changes in their voices to express different moods/feelings 	<ul style="list-style-type: none"> Sing with a sense of control of dynamics and tempo to express different moods/feelings 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) 	<ul style="list-style-type: none"> Sing with a sense of control of dynamics and tempo to convey the mood or meaning of a song Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and be able to demonstrate control of these when singing by responding to (a) the leader's directions and (b) visual symbols (e.g. crescendo, decrescendo, pause) 	<ul style="list-style-type: none"> Understand non- verbal ques and be able to respond to perform forte and piano, loud and soft Sing songs demonstrating an awareness of character or style in the performance. 	<ul style="list-style-type: none"> Sing songs with some confidence demonstrating an awareness of character or style in the performance. Respond to relevant musical instruction using correct musical terminology and non verbal ques. 	<ul style="list-style-type: none"> Respond to relevant musical instruction using correct musical terminology and non verbal ques. Sing songs with increased confidence demonstrating musical expression (tone of voice, phrasing, changes of tempi or dynamics) reflecting the mood and character of the song. 	<ul style="list-style-type: none"> Sing songs with greater confidence demonstrating musical expression (tone of voice, phrasing, changes of tempi or dynamics) reflecting the mood and character of the song and its context

AREA OF STUDY– INSTRUMENTAL PERFORMANCE							
	RECEPTION	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
INSTRUMENTS	<ul style="list-style-type: none"> Play percussion instruments by tapping, blowing, scraping, shaking, rattling etc. with a sense of purpose 	<ul style="list-style-type: none"> Play percussion instruments by tapping, blowing, scraping, shaking, rattling etc. with some control 	<ul style="list-style-type: none"> Play percussion instruments by tapping, blowing, scraping, shaking, rattling etc. with further control and coordination and understanding of how to get the best sound from the instrument. 	<ul style="list-style-type: none"> Learn to play and control the sound of a descant recorder. <ul style="list-style-type: none"> Use tuned and untuned instruments with control, coordination and understanding of their sound quality 	<ul style="list-style-type: none"> Further develop control and confidence on the descant recorder. <ul style="list-style-type: none"> Use tuned and untuned instruments with control, coordination and understanding of their sound quality 	<ul style="list-style-type: none"> Learn to play and control the sound of the ukulele. <ul style="list-style-type: none"> Play melodies on tuned percussion, melodic instruments or keyboards, following staff notation written on one stave and using notes within the Middle C–C'/do–do range. This should initially be done as a whole class with greater independence gained each lesson through smaller group performance. Perform with some confidence on a range of tuned and untuned instruments and in a variety of different ensembles 	<ul style="list-style-type: none"> Further develop control and confidence on the ukulele. <ul style="list-style-type: none"> Perform with increased confidence on a range of tuned and untuned instruments and in a variety of different ensembles
DIMENSIONS	<ul style="list-style-type: none"> Play with an awareness of contrasts in musical dimensions (e.g. loud/quiet, fast/slow, long/short etc.) 	<ul style="list-style-type: none"> Play with an awareness of changes in musical dimensions (getting louder/quieter, getting faster/slower, longer/shorter etc.) 	<ul style="list-style-type: none"> Play with an increased awareness of changes in musical dimensions (louder/medium/quieter, faster/medium/slower, longer/medium/shorter, staying the same etc.) 	<ul style="list-style-type: none"> Develop understanding of timbre and instrumental playing technique. Play with some awareness of the interrelated dimensions of music (including gradual and sudden changes in tempo and dynamics) 	<ul style="list-style-type: none"> Play with increased awareness of the interrelated dimensions of music (including gradual and sudden changes in tempo and dynamics) 	<ul style="list-style-type: none"> Play with increased awareness and use of the interrelated dimensions of music (including reading Italian Terms) and different playing techniques (e.g. <i>legato/staccato</i>, slurred/accented) 	<ul style="list-style-type: none"> Play with conscious awareness of the interrelated dimensions of music (including reading Italian Terms) and different playing techniques (e.g. <i>legato/staccato</i>, slurred/accented)
RHYTHM	<ul style="list-style-type: none"> Copy a simple rhythm played on an instrument and perform the rhythmic pattern of a word or phrase demonstrating a developing awareness of the pulse (steady beat) 	<ul style="list-style-type: none"> Perform rhythms which include: crotchets, minims, quavers and semibreves. Crotchet rests and whole bar rests in 4/4 time. Use body percussion, (e.g. clapping, tapping, walking) and classroom 	<ul style="list-style-type: none"> Perform and follow rhythms which include: Crotchets, minims, quavers, semibreves, crotchet rest and whole bar rests in 4/4 time. <ul style="list-style-type: none"> Respond to the pulse in recorded/live music through movement and dance, e.g. Stepping, Walking on tiptoes or through 	<ul style="list-style-type: none"> Perform and follow rhythms which include: crotchets, minims, dotted minims, quavers, semibreves, crotchet, whole bar and minim rests in ¾ and 4/4 time signatures. <ul style="list-style-type: none"> Respond to the pulse in recorded/live music through 	<ul style="list-style-type: none"> Perform and follow rhythms which include: crotchets, minims, dotted minims, quavers, semibreves, crotchet, whole bar and minim rests in ¾ and 4/4 time signatures with increased confidence. <ul style="list-style-type: none"> Respond to the pulse in recorded/live music through 	<ul style="list-style-type: none"> Perform and follow rhythms which include: crotchets, minims, dotted minims, quavers, semibreves, and their associated rests in ¾ and 4/4 time signatures. <ul style="list-style-type: none"> Respond to the pulse in an increased range of recorded/live music through movement and dance, or through playing classroom 	<ul style="list-style-type: none"> Perform and follow rhythms which include: crotchets, minims, dotted minims, quavers, semibreves, and their associated rests in ¾ and 4/4 time signatures. with increased confidence. <ul style="list-style-type: none"> Respond to the pulse in a wide range of recorded/live music in a range of genres/time signatures and styles

		<p>percussion (shakers, sticks and blocks, etc.) playing repeated rhythm patterns (ostinati) and short, pitched patterns on tuned instruments (e.g. glockenspiels or chime bars) maintaining a steady beat.</p> <ul style="list-style-type: none">• Respond to the pulse in recorded/live music through movement and dance, e.g. Stepping, Walking on tiptoes or through playing classroom percussion – keeping to a steady beat• Perform short copycat rhythm patterns accurately, led by the teacher.• Perform word-pattern chants (e.g. ca-ter-pil-lar crawl, fish and chips); create, retain and perform their own rhythm patterns.• Perform the rhythmic pattern of a group of words or sentence in time with the pulse demonstrating some accuracy	<p>playing classroom percussion – keeping to a steady beat</p> <ul style="list-style-type: none">• Rehearse using a rhythm accompaniment to a song using classroom percussion.• Use the rhythmic patterns of words or sentences to perform short ostinati in time with the pulse demonstrating increased accuracy	<p>movement and dance, or through playing classroom percussion – keeping to a steady beat</p> <ul style="list-style-type: none">• Perform different rhythms simultaneously to create polyrhythms while maintaining a steady pulse in a group or individually with some confidence.	<p>movement and dance, or through playing classroom percussion – keeping to a steady beat with increased accuracy.</p> <ul style="list-style-type: none">• Perform more complex rhythmic patterns including syncopation while maintaining a steady pulse in a group or individually with increased confidence	<p>percussion – keeping to a steady beat, show some awareness of anticipation of the beat.</p> <ul style="list-style-type: none">• Perform multiple rhythms simultaneously while maintaining a steady pulse in a group or individually with some accuracy	<p>through movement and dance, or through playing classroom percussion – keeping to a steady beat with accuracy and demonstrating anticipation of the beat.</p> <ul style="list-style-type: none">• Perform multiple rhythms simultaneously while maintaining a steady pulse in a group or individually with increased accuracy
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MELODY	<ul style="list-style-type: none"> Perform simple melodic patterns comprising of one or two notes 	Perform simple melodic patterns comprising of a limited range of notes that ascend/descend or stay the same	Perform simple melodic patterns comprising of a limited range of notes that ascend/descend	<ul style="list-style-type: none"> Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; allegro and adagio, fast and slow. Extend to question-and-answer phrases. Perform melodic sequences that move by steps and leaps derived from a specific scale. Be able to play a melody as part of a class ensemble or ensemble from letter names on the board 	<ul style="list-style-type: none"> Copy short melodic phrases including those using the pentatonic scale (e.g. C, D, E, G, A) Be able to follow a given melodic part from letter names with understanding of pitch. Perform melodic sequences that move by steps and leaps derived from a specific scale in major and minor keys. 	<ul style="list-style-type: none"> Perform melodies and accompaniments (including harmony and bass line) following specific chord sequences. <p>Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.</p>	<ul style="list-style-type: none"> Play a melody following staff notation written on one stave and using notes within an octave range (do–do); make decisions about dynamic range, including very loud (), very quiet (), moderately loud () and moderately quiet (). Perform melodies and accompaniments (including harmony and bass line) following specific chord sequences
DEVICES	<ul style="list-style-type: none"> Perform simple patterns by echoing/repeating. 	<ul style="list-style-type: none"> Perform a simple repeated rhythmic pattern (ostinato) and a single pitched note (drone) simultaneously. 	<ul style="list-style-type: none"> Rehearse and practice playing a two note melodic ostinato to accompany a song. Perform a more complex rhythmic ostinato and a two note melodic ostinato simultaneously. 	<ul style="list-style-type: none"> Maintain a simple accompaniment comprised of a rhythmic or melodic ostinato simultaneously with a different ostinato, drone and/or steady beat 	<ul style="list-style-type: none"> Maintain a more complex accompaniment comprised of a rhythmic or melodic ostinato simultaneously with a different ostinato, drone and/or steady beat incorporating improvisation 	<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. Maintain multiple parts (including harmony/ chords and bass line) supporting a melody derived from a specific scale with some accuracy 	<ul style="list-style-type: none"> Accompany a melody, using block chords or a bass line. Maintain multiple parts (including harmony/ chords and bass line) supporting a melody derived from a specific scale with increased accuracy
ENSEMBLE	<ul style="list-style-type: none"> Play instruments showing an awareness of others. 	<ul style="list-style-type: none"> Play a single pitched note (drone) to accompany a song <p>Maintain a simple part within a group with some control and awareness of what others in the group are playing</p>	<ul style="list-style-type: none"> Maintain a simple part within a group with increased control and awareness of what others in the group are playing 	<ul style="list-style-type: none"> Play and perform melodies following staff notation using a small range (e.g. Middle C–E/do–mi) as a whole class or in small groups (e.g. trios and quartets). Maintain own part with as awareness of how the different parts fit together and achieve an overall effect with some confidence 	<ul style="list-style-type: none"> Develop facility in playing as part of a whole class and smaller group ensemble. Individual/multiple parts played together with or without notation and developed through class discussion and individual input. Performances to include dynamics, appropriate instrument selection, timbre, articulation. Play and perform pieces in class ensembles or small groups keeping in time to a pulse with 2,3 or 4 beats in a bar. 	<ul style="list-style-type: none"> Perform a range of repertoire pieces and arrangements combining acoustic instruments to form mixed ensembles, including a school orchestra. Demonstrate awareness of own contribution in ensemble (leading others, taking solo part and/or providing rhythmic/melodic support/accompaniment) with some confidence 	<ul style="list-style-type: none"> 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. Reading Notation <p>Demonstrate awareness of own contribution in ensemble (leading others, taking solo part and/or providing rhythmic/melodic support/accompaniment)</p>

					<ul style="list-style-type: none">Maintain own part with as awareness of how the different parts fit together and achieve an overall effect with increased confidence		with increased confidence
NOTATION	<ul style="list-style-type: none">Follow Simple symbols to guide playing	<ul style="list-style-type: none">Follow pictures and symbols to guide singing and playing, e.g. 4 dots = 4 taps on the drum.<ul style="list-style-type: none">graphic score to follow a piece of music.	<ul style="list-style-type: none">Be able to clap and use traditional rhythmic notation to know when to play and what to play with guidance from a teacher/leader: Crotchets, minims and paired quavers – crotchet rests and repeats.Recognise traditional notation and match it to 3-note tunes played on tuned percussion.Devise non-standard symbols to indicate How, when and what to play and rest.	<ul style="list-style-type: none">Introduce the stave, lines and spaces, and treble clef. Use dot notation to show higher or lower pitch.Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes C-D-E/do-re-mi.Read and use notation which includes crotchets, paired quavers, minims, semibreves, crochet, minim and semibreve rests. Music which is several bars long in time signatures which can include 2/3 and 4/4, and use of repeat signs.Apply word chants to rhythms, understanding how to link each syllable to one musical note.<ul style="list-style-type: none">Recognise the notes EGBDF and FACE on the musical stave	<p>Read, 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> <ul style="list-style-type: none">Follow and perform simple rhythmic scores using minims, crotchets paired and single quavers, semibreves and respective rests to a steady beat: maintain individual parts accurately within the rhythmic texture, achieving a sense of ensemble. (bucket drumming)Be able to use notation cards to show a played rhythm or select the correct rhythm from a choice.<ul style="list-style-type: none">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	<ul style="list-style-type: none">Further understand the differences and use in musical context semibreves, minims, crotchets and crotchet rests, paired and single quavers and semiquavers and their rests.Further develop knowledge and use of 2/4, 3/4 and 4/4 time signatures within music making.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.Understand and use the # (sharp) and ♭ (flat) symbols. Understand the difference between major and minor keys.	<p>Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and their equivalent rests.</p> <ul style="list-style-type: none">Further develop the skills to read and perform pitch notation within an octave (e.g. C–C/ do–do).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.
LEADER	<ul style="list-style-type: none">Follow a leader, starting and stopping together, responding to verbal cues and hand signals	Follow a leader including hand signals to indicate pulse, start/stop, loud/quiet, and louder/quieter	<ul style="list-style-type: none">Follow a leader including hand signals to indicate pulse, start/stop, loud/quiet, louder/quieter and faster/slower	<ul style="list-style-type: none">Follow a leader including separate cues for entries of different parts with some confidence	<ul style="list-style-type: none">Follow a leader including separate non-verbal cues for entries of different parts with increased confidence	<ul style="list-style-type: none">Follow a leader including unplanned changes to performance or adjusting to others performers with some confidence	<ul style="list-style-type: none">Follow a leader including unplanned changes to performance or adjusting to others performers with increased confidence

AREA OF STUDY– EXPLORING MUSIC							
	RECEPTION	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
DYNAMICS	<ul style="list-style-type: none"> Explore loud and quiet sounds 	<ul style="list-style-type: none"> Explore percussion sounds to enhance storytelling, e.g. ascending xylophone notes to suggest Jack climbing the beanstalk, quiet sounds created on a rainstick/shakers to depict a shower, regular strong beats played on a drum to replicate menacing footsteps. <p>Explore loud and quiet sounds and dynamic shapes including getting louder and getting quieter</p>	<ul style="list-style-type: none"> Explore more frequent changes in dynamics (loud, medium and quiet) including when they stay the same. Use classroom percussion and experiment/practice playing a steady beat, responding to non-verbal cues for Tempo and Dynamics. Explore how effective silences enhance music 	<ul style="list-style-type: none"> Explore frequent changes in dynamics including gradual and sudden changes. Explore basic Italian terms to describe dynamics (<i>forte</i> and <i>piano</i>) 	<ul style="list-style-type: none"> Explore how different dynamic shapes can create contrasting moods/atmospheres 	<ul style="list-style-type: none"> Explore the use of more Italian terms to describe dynamics and dynamic changes (<i>fortissimo, forte, mezzo forte, mezzo piano, piano, pianissimo, crescendo and diminuendo</i>) 	<ul style="list-style-type: none"> Use Italian terms to describe dynamics and dynamic changes demonstrating greater understanding
TEMPO	<ul style="list-style-type: none"> Explore fast and slow sounds 	<ul style="list-style-type: none"> Explore fast and slow sounds and tempo arcs including getting faster and getting slower 	<ul style="list-style-type: none"> Explore more frequent changes in tempo (fast, moderate and quiet) including when it stays the same 	<ul style="list-style-type: none"> Explore frequent changes in tempo including gradual and sudden changes. 	<ul style="list-style-type: none"> Explore how different tempo arcs can create contrasting moods/atmospheres 	<ul style="list-style-type: none"> Explore the use of Italian terms to describe tempo (<i>adagio, andante, moderato, allegro and presto</i>) and tempo changes (<i>accelerando and rallentando</i>) 	<ul style="list-style-type: none"> Use Italian terms to describe tempo changes demonstrating greater understanding
RHYTHM	<ul style="list-style-type: none"> Explore the difference between the pulse (steady beat) and rhythm Explore long and short sounds Explore the use of words and syllables to represent rhythms 	<ul style="list-style-type: none"> Explore repeated rhythmic patterns (ostinati) and single notes accompaniments (drones) <p>Explore long and short sounds in relation to each other (e.g. a minim is longer than a crotchet and a quaver is shorter than a crotchet)</p> <p>Explore how the syllables of words can be used as rhythmic starting points</p>	<ul style="list-style-type: none"> 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. Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. Rehearse/respond and listen to beats and 	<ul style="list-style-type: none"> Explore how rhythmic patterns (ostinati) are combined to create rhythmic accompaniments (polyrhythms) 	<ul style="list-style-type: none"> Explore how different rhythmic ideas can create contrasting moods/atmospheres Explore more complex rhythm patterns including syncopation 	<ul style="list-style-type: none"> Explore how rhythmic ideas can be developed from pre-existing melodies 	<ul style="list-style-type: none"> Explore how different rhythm patterns are associated with different genres Explore how different rhythmic accompaniments can drastically change the mood/atmosphere of a song

			<p>music in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats.</p> <ul style="list-style-type: none"> Explore how long and short sounds are combined to create short repeated rhythmic patterns (ostinati) Rehearse using left and right to support coordination and shared movement with others. Explore the rhythm patterns of words and sentences. 				
PITCH	<ul style="list-style-type: none"> Explore high and low sounds Understand that the melody is the main tune in a piece of music 	<ul style="list-style-type: none"> Explore high and low sounds and pitch shapes including ascending (getting higher) and descending (getting lower) 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 	<ul style="list-style-type: none"> Explore differences in pitch (high, medium and low) including when they stay the same. Respond independently to pitch changes heard in short melodic phrases, indicating with actions (e.g. stand up/sit down, hands high/hands low). 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 melody. The melody could be played on a piano, acoustic instrument or backing track. <p>Explore how pitches are combined to make short melodic patterns/ostinati (repeated patterns)</p>	<ul style="list-style-type: none"> Explore differences in pitch including those that move by step (notes adjacent to each other) and those that move by leap (notes with gaps between them) Explore the difference between melody and accompaniment and musical devices such as ostinati, sequences, scales and drones 	<ul style="list-style-type: none"> Explore how different melodic shapes can create contrasting moods/atmospheres Explore melody, harmony, chords (major/minor), bass line and how they are used within given sequences/structures Explore improvisation as form of expression as well as a tool for developing melodic ideas 	<ul style="list-style-type: none"> Explore how melodic ideas can be developed from pre-existing melodies Further explore melody, harmony (concord/discord) and chords and how they are used within given structures Explore improvisation as form of expression as well as a tool for developing melodic ideas 	<ul style="list-style-type: none"> Explore how different melodic patterns are associated with different genres Explore how the use of different chord sequences can drastically change the mood/atmosphere of a song Explore improvisation as form of expression as well as a tool for developing melodic ideas

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TEXTURE	<ul style="list-style-type: none">Explore thick and thin textures	<ul style="list-style-type: none">Explore thick and thin textures including getting thicker and getting thinner	<ul style="list-style-type: none">Explore more frequent changes in texture (thick, medium and thin) including when it stays the same	<ul style="list-style-type: none">Explore frequent changes in texture including gradual and sudden changesExplore how music is created by layering different melodic and/or rhythmic ideas on top of each other (including melody and accompaniment)	<ul style="list-style-type: none">Explore how different texture changes can create contrasting moods/atmospheres	<ul style="list-style-type: none">Explore different types of ensembles (e.g. solo, duet, trio, quartet, orchestra, choir, rock band etc.) in relation to texture	<ul style="list-style-type: none">Explore how the use of texture changes between the different sections of a song can add interest and help to enhance its mood/atmosphere
TIMBRE	<ul style="list-style-type: none">Explore different sounds made by the voice, body and classroom percussionExplore the way in which instruments are played (tapped, blown, scraped, shaken etc.)Explore how different materials create different sounds (such as wood, metal and skin)	<ul style="list-style-type: none">Explore common orchestral instruments from the four main families (string, woodwind, brass and percussion)Begin to recognise instruments aurally	<ul style="list-style-type: none">Explore common orchestral instruments from the four main families (string, woodwind, brass and percussion)Develop ability to recognise instruments aurally.	<ul style="list-style-type: none">Explore how different instruments/sounds can be used to tell a story, paint a picture or create a moodExplore combining different sounds to achieve a desired effect	<ul style="list-style-type: none">Explore how different instruments/sounds can be used to reflect images or create an atmosphere.	<ul style="list-style-type: none">Explore different types of ensembles (e.g. solo, duet, trio, orchestra, choir, rock band etc.) in relation to timbreExplore how different playing techniques effect timbre (e.g. <i>legato</i>/<i>staccato</i>, slurred/ accented)	<ul style="list-style-type: none">Explore how the use of timbre changes between the different sections of a song can add interest and help to enhance its mood/atmosphere.

STRUCTURE	<ul style="list-style-type: none"> Explore basic structural concepts – repeat, echo, pattern and sequence Explore how sounds can be used in a particular order (sequence) for effect Explore how some sections of songs are the same (repeat) and some are different 	<ul style="list-style-type: none"> Explore how sound effects can be sequenced to follow a story line or match a picture Explore how repeating/echoing simple rhythms can create a pattern Explore how graphic symbols/notation can represent a simple structure 	<ul style="list-style-type: none"> Explore how pieces of music commonly have a defined structure (e.g. beginning, middle and end) Explore how rhythmic repetition (ostinati) can be used to develop simple structures 	<ul style="list-style-type: none"> Explore how music can be structured to tell a story, paint a picture or create a mood Explore structural devices (e.g. Question and Answer, Call and Response etc.) Explore simple musical structures (e.g. Binary Form (AB), Ternary Form (ABA), Round or Pop Song Structure) 	<ul style="list-style-type: none"> Explore music with a set structure related to its genre (e.g. Pop Song Structure, Samba Groove, 12 Bar Blues etc.) 	<ul style="list-style-type: none"> Explore structures within a variety of genres of music 	<ul style="list-style-type: none"> Explore structures within different genres of music and how they can be manipulated to reflect an intended style or change an intended effect
NOTATION	<ul style="list-style-type: none"> Explore the use of graphics/symbols to portray sounds and create a score Explore conventional notation; minim, crotchet, crotchet rest and quaver 	<ul style="list-style-type: none"> Explore sequencing graphic symbols/notation to create a simple structure and create a score Explore previously covered conventional notation and in addition; minim rest 	<ul style="list-style-type: none"> Explore sequencing graphic symbols/ notation to create a simple structure and create a score Explore previously covered conventional notation and in addition; semibreve and repeat marks 	<ul style="list-style-type: none"> Explore how to use a range of symbols (conventional or graphic) to record a composition and create a score Explore previously covered conventional notation and in addition; quaver rest, whole bar rest, stave, treble clef, bar, bar line, time signature, meter (2/3/4), identifying notes on the stave (lines and spaces), accidentals (sharps and flats), breath marks, dynamics (<i>forte</i> and <i>piano</i>) 	<ul style="list-style-type: none"> Explore sequencing graphic symbols/notation to make a smile structure to make a score Explore previously covered conventional notation 	<ul style="list-style-type: none"> Explore the use of conventional notation (relative to the genre) to realise musical scores Explore previously covered conventional notation and in addition; semiquaver, semiquaver rest, notes below the stave, tied notes, dotted notes, articulation (<i>legato</i>, <i>staccato</i> and accented notes) 	<ul style="list-style-type: none"> Explore the use of conventional notation (relative to the genre) to realise musical scores Explore previously covered conventional notation

AREA OF STUDY– COMPOSING MUSIC							
	RECEPTION	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
PIECE	<ul style="list-style-type: none"> Create a sequence of different sounds in response to a given stimuli 	<ul style="list-style-type: none"> Compose own sequence of sounds to a given stimuli without help and perform. Understand the difference between creating a rhythm pattern and a pitch pattern 	<ul style="list-style-type: none"> Compose a piece of music that has a beginning, middle and end (structure), using long and short sounds, and/or changes in tempo, timbre and dynamics 	<ul style="list-style-type: none"> Be able to discuss musical decisions using correct musical terminology 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. 	<ul style="list-style-type: none"> Be able to discuss musical decisions using correct musical terminology. Begin to make compositional decisions about the overall structure of improvisations Compose music that has a clearly defined plan and a recognisable structure, making adjustments to achieve the intended effect. 	<ul style="list-style-type: none"> Be able to discuss musical decisions using correct musical terminology with greater vocabulary and confidence. <p>Compose music that reflects given intentions (e.g. descriptive music, a rap, a melody with an ostinato accompaniment), refining own compositions after discussion.</p>	<ul style="list-style-type: none"> Extend improvisation skills through working in small groups to create music with multiple sections that include repetition and contrast. <p>Create own simple songs reflecting the meaning of the words, refining own compositions after discussion.</p>
EFFECT	<ul style="list-style-type: none"> Add chosen sound effects at an appropriate moment in a story or song 	<ul style="list-style-type: none"> Choose musical sound effects to follow a story line or match a picture or mood 	<ul style="list-style-type: none"> Compose music that conveys different moods Work with a partner to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch). 	<ul style="list-style-type: none"> Compose music that tells a story, paints a picture or creates a mood 	<ul style="list-style-type: none"> Include instruments played in whole-class/group/individual teaching to expand the scope and range of the sound palette available for composition work. Explore developing knowledge of musical components by composing music to create a specific mood, or atmosphere for example creating music to accompany a short film clip. 	<ul style="list-style-type: none"> Compose music that reflects the intended style and meaning. 	<ul style="list-style-type: none"> Compose idiomatic music that reflects the atmosphere and meaning of the words.
DEVICES	<ul style="list-style-type: none"> Create and manipulate different effects on a sound source or instrument 	<ul style="list-style-type: none"> Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns – both within a group and individually. <p>Create musical sound effects and short sequences of sounds in response to stimuli/picture e.g. a rainstorm or a train journey. Combine to make a</p>	<ul style="list-style-type: none"> Use and experiment with the speed of the beat to create a faster or slower musical idea or piece of music. Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion. Create rhythms using word phrases as a starting 	<ul style="list-style-type: none"> Improvise (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. Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. <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</p>	<ul style="list-style-type: none"> Use chord changes as part of an improvised sequence. Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape. Compose 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

		<p>story or for a story - choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves).</p> <p>Improvise simple vocal chants/body percussion/Instrumental playing using question and answer phrases.</p> <p>Compose rhythm patterns from words and melodic phrases from a narrow range of notes.</p>	<p>point (e.g. Hel-lo Si-mon or Can you come and play?).</p> <ul style="list-style-type: none"> Create and perform their own chanted rhythm patterns with stick notation. Compose short melodic phrases and short repeated rhythmic patterns (ostinati) 	<ul style="list-style-type: none"> Compose song accompaniments on untuned percussion using known rhythms and note values. Select instrumentation and playing technique to appropriately represent sounds or scenes within a story, poem or music. <p>Apply word chants to rhythms, understanding how to link each syllable to one musical note.</p> <p>Compose a simple melody from a selected group of notes (e.g. a pentatonic scale) accompanied by a simple rhythmic and melodic accompaniment using ostinato patterns and/or drones</p>	<p>sequences of 2-, 3- or 4-beat phrases, arranged into bars.</p> <p>Introduce major and minor chords</p> <p>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>Compose a melody from a selected group of notes (e.g. a blues scale) accompanied by a rhythmic and melodic accompaniment using ostinato patterns and/or drones.</p>	<p>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> <ul style="list-style-type: none"> Working in pairs/small group/class ensemble, compose a short ternary piece. Use chords to compose music to evoke a specific atmosphere, mood or environment. <p>Compose music that contains musical ideas associated with the given genre including an arranged accompaniment developed from ideas in the main melody</p>	<p>this melody on available tuned percussion and/or orchestral instruments. Notate this melody.</p> <ul style="list-style-type: none"> Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. Melodies can be enhanced with rhythmic or chordal accompaniment.
SCORES	<ul style="list-style-type: none"> Use graphics/symbols to portray the sounds they have made 	<ul style="list-style-type: none"> Use graphic notation to represent created sounds. Explore and invent own symbols and use music technology where appropriate to create original music and organise these symbols to make a simple score 	<ul style="list-style-type: none"> Use and experiment with graphic symbols, dot notation and stick notation, (Crotchets, minims, quavers and crotchet rests) as appropriate; to keep a record of composed pieces. Use and experiment with music technology, to capture, change and combine sounds. 	<ul style="list-style-type: none"> Use a range of symbols (conventional or graphic) to record compositions 	<ul style="list-style-type: none"> Capture and record creative ideas using any of: graphic symbols or rhythm notation and time signatures staff notation, technology. 	<ul style="list-style-type: none"> Capture and record creative ideas using any of: graphic symbols rhythm notation and time signatures, staff notation or technology. <p>Use conventional notation (relative to the genre) to realise musical scores to record their compositions</p>	<ul style="list-style-type: none"> Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved <p>Use conventional notation (relative to the genre) to realise musical scores to record their compositions</p>

AREA OF STUDY– LISTENING TO MUSIC

	RECEPTION	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
DIMENSIONS	<ul style="list-style-type: none"> Recognise and identify the key features of a piece of music including extreme dimensional contrasts (e.g. fast and slow) Listen to a piece of music and move in time to its steady beat 	<ul style="list-style-type: none"> Recognise and respond through movement/dance to the different musical characteristics and moods of music. Recognise and identify the key features of a piece of music including dimensional contrasts over a period of time (e.g. getting faster) 	<ul style="list-style-type: none"> Mark the beat of a listening piece by moving, 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. Listen with increased concentration Recognise and respond to different changes of speed (Tempo)/Volume(Dynamics)/and Pitch Respond through movement/dance to different musical characteristics and moods (Angrily, sadly, cheerfully, daintily etc) Recognise and identify the key features of a piece of music including dimensional contrasts over a period of time (e.g. getting faster) as well as when dimensions stay the same 	<ul style="list-style-type: none"> 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. Demonstrating anticipation for the beat. Use the terms: duration, timbre, pitch, beat, tempo, texture and use of silence to describe music. To be able to detect and describe layers of sound. Recognise and identify the key features of a piece of music including dimensional contrasts over a period of time using appropriate musical terms/language with some confidence 	<ul style="list-style-type: none"> Mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo. Accurately walk in time to the beat of a piece of music or song. Use the terms: duration, timbre, pitch, beat, tempo, texture and use of silence to describe music. To be able to detect and describe layers of sound. Recognise and identify the key features of a piece of music including dimensional contrasts over a period of time using appropriate musical terms/language with increased confidence 	<ul style="list-style-type: none"> Accurately mark the beat of a listening piece by tapping or clapping and recognising tempo as well as changes in tempo. Accurately walk in time to the beat of a piece of music or song. Use the terms: duration, timbre, pitch, beat, tempo, texture and use of silence to describe music. To be able to detect and describe layers of sound. Recognise and identify the interrelated dimensions of music within a piece of music using appropriate musical terms/language (including Italian Terms) in greater detail 	<ul style="list-style-type: none"> Accurately mark the beat of a listening piece (Range of styles and tempos) by tapping or clapping and recognising tempo as well as changes in tempo. Walk and move in time to the beat of a piece of music or song. Use the terms: duration, timbre, pitch, beat, tempo, texture and use of silence to describe music. To be able to detect and describe layers of sound. Recognise and identify the interrelated dimensions of music within a piece of music using appropriate musical terms/language (including Italian Terms) in greater detail and with more precision
STRUCTURE	<ul style="list-style-type: none"> Recognise and identify the pulse of a piece of music and when sections are the same and different <p><i>EYFS-Y6: Applied to a range of music styles and genres)</i></p>	<ul style="list-style-type: none"> Recognise and identify repeated patterns, echoes and sequences with some confidence 	<ul style="list-style-type: none"> Recognise and identify repeated patterns, echoes and sequences with increased confidence 	<ul style="list-style-type: none"> Recognise and identify simple musical structures and specifically where sections repeat 	<ul style="list-style-type: none"> Recognise and explore musical structures including those related to a specific genre 	<ul style="list-style-type: none"> Recognise and explore a variety of musical structures from different periods and genres with some confidence 	<ul style="list-style-type: none"> Recognise and explore a variety of musical structures from different periods and genres with increased confidence

INSTRUMENTS	<ul style="list-style-type: none"> Recognise the sound of, identify and name the percussion instruments used in the classroom 	<ul style="list-style-type: none"> Recognise the sound of, identify and name the instruments in the traditional orchestra as well as classroom Percussion 	<ul style="list-style-type: none"> Recognise the sounds of the percussion instruments used, their names how they are played and which ones can make high and low sounds Recognise how sounds are made – tapping, rattling, scraping, blowing etc Identify different qualities of sound such as smooth, scratchy, clicking, ringing – (Timbre) 	<ul style="list-style-type: none"> In addition to the instruments, recognise different types of male and female voices (soprano, alto, tenor and bass) 	<ul style="list-style-type: none"> In addition to the instruments, recognise different types of male and female voices (soprano, alto, tenor and bass) 	<ul style="list-style-type: none"> In addition to the instruments and voices, recognise different types of instrumental groupings/ensembles (e.g. solo, duet, trio, quartet, orchestra, choir, rock band etc.) 	<ul style="list-style-type: none"> In addition to the instruments and voices, recognise different types of instrumental groupings/ensembles (e.g. solo, duet, trio, quartet, orchestra, choir, rock band etc.)
GENRES/STYLES	<ul style="list-style-type: none"> Linking to curriculum content, music that they are singing and performing/playing and wider celebrations, events and festivals both local, national and global, develop a knowledge and understanding of the stories, origins, traditions, history and social context of these events/works through listening to connected music. Listening to recorded performances complemented by opportunities to experience live music making in and out of school. To include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles. Recognise and respond appropriately to a range of classroom songs (e.g. tidy up songs, circle time songs, line up songs) 	<ul style="list-style-type: none"> Linking to curriculum content, music that they are singing and performing/playing and wider celebrations, events and festivals both local, national and global, develop a knowledge and understanding of the stories, origins, traditions, history and social context of these events/works through listening to connected music. Listening to recorded performances complemented by opportunities to experience live music making in and out of school. To include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles. Recognise and respond appropriately to different musical characteristics and moods (sad, happy, angry etc.) 	<ul style="list-style-type: none"> Linking to curriculum content, music that they are singing and performing/playing and wider celebrations, events and festivals both local, national and global, develop a knowledge and understanding of the stories, origins, traditions, history and social context of these events/works through listening to connected music. Listening to recorded performances complemented by opportunities to experience live music making in and out of school. To include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles. Recognise and respond appropriately to different musical characteristics and moods (sad, happy, angry etc.) making connections with the musical features 	<ul style="list-style-type: none"> Linking to curriculum content, music that they are singing and performing/playing and wider celebrations, events and festivals both local, national and global, develop a knowledge and understanding of the stories, origins, traditions, history and social context of these events/works through listening to connected music. Listening to recorded performances complemented by opportunities to experience live music making in and out of school. To include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles. Begin to identify common characteristics in a variety of styles of music from different genres and countries 	<ul style="list-style-type: none"> Linking to curriculum content, music that they are singing and performing/playing and wider celebrations, events and festivals both local, national and global, develop a knowledge and understanding of the stories, origins, traditions, history and social context of these events/works through listening to connected music. Listening to recorded performances complemented by opportunities to experience live music making in and out of school. To include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles. Identify common characteristics in a variety of styles of music from different genres and countries identifying key elements that give it its unique sound 	<ul style="list-style-type: none"> Linking to curriculum content, music that they are singing and performing/playing and wider celebrations, events and festivals both local, national and global, develop a knowledge and understanding of the stories, origins, traditions, history and social context of these events/works through listening to connected music. Listening to recorded performances complemented by opportunities to experience live music making in and out of school. To include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles. Begin to use musical vocabulary and knowledge to talk about and discuss music from a variety of sources, traditions and cultures, including performances of their own and others' compositions 	<ul style="list-style-type: none"> Linking to curriculum content, music that they are singing and performing/playing and wider celebrations, events and festivals both local, national and global, develop a knowledge and understanding of the stories, origins, traditions, history and social context of these events/works through listening to connected music. Listening to recorded performances complemented by opportunities to experience live music making in and out of school. To include performances by other school ensembles or year groups, or provided by other Music Education Hubs partners, which may include local or national ensembles. Use musical vocabulary and knowledge to talk about and discuss music from a variety of sources, traditions and cultures, including performances of their own and others' compositions with increased confidence

AREA OF STUDY– APPRAISING MUSIC

	RECEPTION	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
RESPOND	<ul style="list-style-type: none"> Begin to respond using musical terms (e.g. loud/quiet) Begin to respond using the correct terminology to describe musical features (e.g. melody, pulse, rhythm) 	<ul style="list-style-type: none"> Respond using musical terms (e.g. loud/quiet, getting louder/getting quieter) Continue to develop the ability to respond using the correct terminology to describe simple musical features (e.g. drone, ostinato) 	<ul style="list-style-type: none"> Respond using musical terms (e.g. loud/quiet, getting louder/getting quieter) Respond using the correct terminology to describe simple musical features (e.g. drone, ostinato) 	<ul style="list-style-type: none"> Begin to respond using more advanced musical terms including basic Italian Terms Begin to respond using the correct terminology to describe more advanced musical features (e.g. bass line, accompaniment) 	<ul style="list-style-type: none"> Respond using more advanced musical terms including basic Italian Terms Continue to develop the ability to respond using the correct terminology to describe more advanced musical features (e.g. chords, harmony, improvisation) 	<ul style="list-style-type: none"> Begin to respond in greater detail using a wide variety of musical language including more advanced Italian Terms Begin to respond using the correct terminology to describe a variety of musical features and how they are combined 	<ul style="list-style-type: none"> Respond in greater detail using a wide variety of musical language including more advanced Italian Terms with greater confidence and precision Respond using the correct terminology to describe a variety of musical features and how they are combined with greater confidence and precision
EVALUATE	<ul style="list-style-type: none"> Evaluate the effectiveness of a chosen sound to represent a particular effect using basic musical language 	<ul style="list-style-type: none"> Evaluate the effectiveness of music composed to represent an effect, story or picture using basic musical language 	<ul style="list-style-type: none"> Evaluate the effectiveness of music composed to represent a mood using basic musical language 	<ul style="list-style-type: none"> Evaluate their own compositions and use musical language to describe what happens in them 	<ul style="list-style-type: none"> Evaluate their own compositions and use musical language to describe what happens in them and why they made those choices 	<ul style="list-style-type: none"> Evaluate their own compositions using musical knowledge to identify strengths and weaknesses 	<ul style="list-style-type: none"> Evaluate their own compositions using musical knowledge to help identify areas for development or refinement when composing

INTERRELATED DIMENSIONS OF MUSIC

	RECEPTION	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
DYNAMICS	<ul style="list-style-type: none">LOUD and QUIET	<ul style="list-style-type: none">LOUD and QUIETGETTING LOUDER and GETTING QUIETER	<ul style="list-style-type: none">LOUD, MEDIUM and QUIETGETTING LOUDER and GETTING QUIETERSTAYING THE SAME	<ul style="list-style-type: none">LOUD, MEDIUM and QUIETGETTING LOUDER and GETTING QUIETERSTAYING THE SAMEGRADUAL and SUDDEN CHANGES ITALIAN TERMS <ul style="list-style-type: none">FORTE (loud)PIANO (quiet)	<ul style="list-style-type: none">LOUD, MEDIUM and QUIETGETTING LOUDER and GETTING QUIETERSTAYING THE SAMEGRADUAL and SUDDEN CHANGES ITALIAN TERMS <ul style="list-style-type: none">FORTE (loud)PIANO (quiet)	<ul style="list-style-type: none">LOUD, MEDIUM and QUIETGETTING LOUDER and GETTING QUIETERSTAYING THE SAMEGRADUAL and SUDDEN CHANGES ITALIAN TERMS <ul style="list-style-type: none">FORTE (loud)FORTISSIMO (very loud)MEZZO FORTE (moderately loud)MEZZO PIANO (moderately quiet)PIANO (quiet)PIANISSIMO (VERY quiet)CRESCENDO (gradually getting louder)DIMINUENDO (gradually getting quieter)	<ul style="list-style-type: none">LOUD, MEDIUM and QUIETGETTING LOUDER and GETTING QUIETERSTAYING THE SAMEGRADUAL and SUDDEN CHANGES ITALIAN TERMS <ul style="list-style-type: none">FORTE (loud)FORTISSIMO (very loud)MEZZO FORTE (moderately loud)MEZZO PIANO (moderately quiet)PIANO (quiet)PIANISSIMO (VERY quiet)CRESCENDO (gradually getting louder)DIMINUENDO (gradually getting quieter)

TEMPO	<ul style="list-style-type: none">FAST and SLOW	<ul style="list-style-type: none">FAST and SLOWGETTING FASTER and GETTING SLOWER	<ul style="list-style-type: none">FAST, MEDIUM and SLOWGETTING FASTER and GETTING SLOWERSTAYING THE SAME	<ul style="list-style-type: none">FAST, MEDIUM and SLOWGETTING FASTER and GETTING SLOWERSTAYING THE SAMEGRADUAL and SUDDEN CHANGES	<ul style="list-style-type: none">FAST, MEDIUM and SLOWGETTING FASTER and GETTING SLOWERSTAYING THE SAMEGRADUAL and SUDDEN CHANGES	<ul style="list-style-type: none">FAST, MEDIUM and SLOWGETTING FASTER and GETTING SLOWERSTAYING THE SAMEGRADUAL and SUDDEN CHANGES <p>ITALIAN TERMS</p> <ul style="list-style-type: none">ACCELERANDO (gradually getting faster)RALLENTANDO (gradually getting slower)ADAGIO (very slow)ANDANTE (slow)MODERATO (moderate)ALLEGRO (fast)PRESTO (very fast)	<ul style="list-style-type: none">FAST, MEDIUM and SLOWGETTING FASTER and GETTING SLOWERSTAYING THE SAMEGRADUAL and SUDDEN CHANGES <p>ITALIAN TERMS</p> <ul style="list-style-type: none">ACCELERANDO (gradually getting faster)RALLENTANDO (gradually getting slower)ADAGIO (very slow)ANDANTE (slow)MODERATO (moderate)ALLEGRO (fast)PRESTO (very fast)
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PITCH	<ul style="list-style-type: none">• HIGH and LOW• MELODY (main tune)	<ul style="list-style-type: none">• HIGH and LOW• MELODY (main tune)• DRONE (single note accompaniment)• ASCENDING (getting higher) and DESCENDING (getting lower)• RHYTHMIC OSTINATI (repeated patterns)	<ul style="list-style-type: none">• HIGH, MEDIUM and LOW• MELODY (main tune)• DRONE (single note accompaniment)• ASCENDING (getting higher) and DESCENDING (getting lower)• STAYING THE SAME RHYTHMIC OSTINATI (repeated patterns)• MELODIC PATTERNS• MELODIC OSTINATI (repeated patterns)	<ul style="list-style-type: none">• HIGH, MEDIUM and LOW• MELODY (main tune)• DRONE (single note accompaniment)• ASCENDING (getting higher) and DESCENDING (getting lower)• STAYING THE SAME MOVING BY STEP (notes adjacent to each other)• MOVING BY LEAP (notes with gaps between them)• RHYTHMIC OSTINATI (repeated patterns)• MELODIC PATTERNS• MELODIC OSTINATI (repeated patterns)• ACCOMPANIMENT• BASS LINE• MELODIC SEQUENCES• SCALES	<ul style="list-style-type: none">• HIGH, MEDIUM and LOW• MELODY (main tune)• DRONE (single note accompaniment)• ASCENDING (getting higher) and DESCENDING (getting lower)• STAYING THE SAME MOVING BY STEP (notes adjacent to each other)• MOVING BY LEAP (notes with gaps between them)• RHYTHMIC OSTINATI (repeated patterns)• MELODIC PATTERNS• MELODIC OSTINATI (repeated patterns)• ACCOMPANIMENT• BASS LINE• MELODIC SEQUENCES• SCALES• HARMONY• CHORDS (MAJOR and MINOR)• CHORD SEQUENCES• IMPROVISATION	<ul style="list-style-type: none">• HIGH, MEDIUM and LOW• MELODY (main tune)• DRONE (single note accompaniment)• ASCENDING (getting higher) and DESCENDING (getting lower)• STAYING THE SAME MOVING BY STEP (notes adjacent to each other)• MOVING BY LEAP (notes with gaps between them)• RHYTHMIC OSTINATI (repeated patterns)• MELODIC PATTERNS• MELODIC OSTINATI (repeated patterns)• ACCOMPANIMENT• BASS LINE• MELODIC SEQUENCES• SCALES• HARMONY• CHORDS (MAJOR and MINOR)• CHORD SEQUENCES• IMPROVISATION• CONCORD and DISCORD	<ul style="list-style-type: none">• HIGH, MEDIUM and LOW• MELODY (main tune)• DRONE (single note accompaniment)• ASCENDING (getting higher) and DESCENDING (getting lower)• STAYING THE SAME MOVING BY STEP (notes adjacent to each other)• MOVING BY LEAP (notes with gaps between them)• RHYTHMIC OSTINATI (repeated patterns)• MELODIC PATTERNS• MELODIC OSTINATI (repeated patterns)• ACCOMPANIMENT• BASS LINE• MELODIC SEQUENCES• SCALES• HARMONY• CHORDS (MAJOR and MINOR)• CHORD SEQUENCES• IMPROVISATION• CONCORD and DISCORD
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TIMBRE	<ul style="list-style-type: none">• SOUND• VOICE• INSTRUMENT• PERCUSSION (various classroom percussion instruments)• BODY PERCUSSION• TECHNIQUES: Tapping, Blowing, Scraping, Shaking and Rattling• MATERIALS: Wood, Metal and Skin	<ul style="list-style-type: none">• SOUND• VOICE• INSTRUMENT• PERCUSSION (various classroom percussion instruments)• BODY PERCUSSION• TEQUNIKUES: Tapping, Blowing, Scraping, Shaking and Rattling• MATERIALS: Wood, Metal and Skin• FAMILIES OF INSTRUMENTS: STRING: violin, viola, cello, double bass and harp• WOODWIND: piccolo, flute, oboe, clarinet and bassoon• BRASS: trumpet, French horn, trombone and tuba• PERCUSSION: various classroom and orchestral percussion	<ul style="list-style-type: none">• SOUND• VOICE• INSTRUMENT• PERCUSSION (various classroom percussion instruments)• BODY PERCUSSION• TEQUNIKUES: Tapping, Blowing, Scraping, Shaking and Rattling• MATERIALS: Wood, Metal and Skin• FAMILIES OF INSTRUMENTS: STRING: violin, viola, cello, double bass and harp• WOODWIND: piccolo, flute, oboe, clarinet and bassoon• BRASS: trumpet, French horn, trombone and tuba• PERCUSSION: various classroom and orchestral percussion	<ul style="list-style-type: none">• SOUND• VOICE• INSTRUMENT• PERCUSSION (various classroom percussion instruments)• BODY PERCUSSION• TEQUNIKUES: Tapping, Blowing, Scraping, Shaking and Rattling• MATERIALS: Wood, Metal and Skin• FAMILIES OF INSTRUMENTS: STRING: violin, viola, cello, double bass and harp• WOODWIND: piccolo, flute, oboe, clarinet and bassoon• BRASS: trumpet, French horn, trombone and tuba• PERCUSSION: various classroom and orchestral percussion• TYPES OF VOICES: soprano, alto, tenor and bass	<ul style="list-style-type: none">• SOUND• VOICE• INSTRUMENT• PERCUSSION (various classroom percussion instruments)• BODY PERCUSSION• TEQUNIKUES: Tapping, Blowing, Scraping, Shaking and Rattling• MATERIALS: Wood, Metal and Skin• FAMILIES OF INSTRUMENTS: STRING: violin, viola, cello, double bass and harp• WOODWIND: piccolo, flute, oboe, clarinet and bassoon• BRASS: trumpet, French horn, trombone and tuba• PERCUSSION: various classroom and orchestral percussion• TYPES OF VOICES: soprano, alto, tenor and bass	<ul style="list-style-type: none">• SOUND• VOICE• INSTRUMENT• PERCUSSION (various classroom percussion instruments)• BODY PERCUSSION• TEQUNIKUES: Tapping, Blowing, Scraping, Shaking and Rattling• MATERIALS: Wood, Metal and Skin• FAMILIES OF INSTRUMENTS: STRING: violin, viola, cello, double bass and harp• WOODWIND: piccolo, flute, oboe, clarinet and bassoon• BRASS: trumpet, French horn, trombone and tuba• PERCUSSION: various classroom and orchestral percussion• TYPES OF VOICES: STRING: soprano, alto, tenor and bass• ARTICULATION: SLURRED and ACCENTEDITALIAN TERMS<ul style="list-style-type: none">• LEGATO (smooth)• STACCATO (short and detached)	<ul style="list-style-type: none">• SOUND• VOICE• INSTRUMENT• PERCUSSION (various classroom percussion instruments)• BODY PERCUSSION• TEQUNIKUES: Tapping, Blowing, Scraping, Shaking and Rattling• MATERIALS: Wood, Metal and Skin• FAMILIES OF INSTRUMENTS: STRING: violin, viola, cello, double bass and harp• WOODWIND: piccolo, flute, oboe, clarinet and bassoon• BRASS: trumpet, French horn, trombone and tuba• PERCUSSION: various classroom and orchestral percussion• TYPES OF VOICES: STRING: soprano, alto, tenor and bass• ARTICULATION: SLURRED and ACCENTEDITALIAN TERMS<ul style="list-style-type: none">• LEGATO (smooth)• STACCATO (short and detached)
RHYTHM	<ul style="list-style-type: none">• PULSE (steady beat)• RHYTHM• LONG and SHORT	<ul style="list-style-type: none">• PULSE (steady beat)• RHYTHM• LONG and SHORT• LONGER NOTES and SHORTER NOTES	<ul style="list-style-type: none">• PULSE (steady beat)• RHYTHM• LONG and SHORT• LONGER NOTES and SHORTER NOTES• RHYTHMIC• OSTINATO/OSTINATI (repeated patterns)	<ul style="list-style-type: none">• PULSE (steady beat)• RHYTHM• LONG and SHORT• LONGER NOTES and SHORTER NOTES• OSTINATO/OSTINATI (repeated patterns)• POLYRHYTHMS	<ul style="list-style-type: none">• PULSE (steady beat)• RHYTHM• LONG and SHORT• LONGER NOTES and SHORTER NOTES• OSTINATO/OSTINATI (repeated patterns)• POLYRHYTHMS• SYNCOPATION	<ul style="list-style-type: none">• PULSE (steady beat)• RHYTHM• LONG and SHORT• LONGER NOTES and SHORTER NOTES• OSTINATO/OSTINATI (repeated patterns)• POLYRHYTHMS• SYNCOPATION	<ul style="list-style-type: none">• PULSE (steady beat)• RHYTHM• LONG and SHORT• LONGER NOTES and SHORTER NOTES• OSTINATO/OSTINATI (repeated patterns)• POLYRHYTHMS• SYNCOPATION

STRUCTURE	<ul style="list-style-type: none">•• STRUCTURE•• SECTIONS• SAME and DIFFERENT REPEAT/ECHO PATTERN/SEQUENCE	<ul style="list-style-type: none">•• STRUCTURE•• SECTIONS• SAME and DIFFERENT REPEAT/ECHO PATTERN/SEQUENCE	<ul style="list-style-type: none">•• STRUCTURE•• SECTIONS• SAME and DIFFERENT REPEAT/ECHO PATTERN/SEQUENCE	<ul style="list-style-type: none">•• STRUCTURE•• SECTIONS•• SAME and DIFFERENT REPEAT/ECHO PATTERN/SEQUENCE• QUESTION and ANSWER CALL & RESPONSE• BINARY FORM (AB)• TERNARY FORM (ABA)• RONDO FORM (ABACA)• ROUND• POP SONG STRUCTURE	<ul style="list-style-type: none">•• STRUCTURE•• SECTIONS•• SAME and DIFFERENT REPEAT/ECHO PATTERN/SEQUENCE• QUESTION and ANSWER CALL & RESPONSE• BINARY FORM (AB)• TERNARY FORM (ABA)• RONDO FORM (ABACA)• ROUND• POP SONG STRUCTURE• SAMBA GROOVE• STRUCTURE• 12 BAR BLUES• STRUCTURE	<ul style="list-style-type: none">•••• STRUCTURE•••• SECTIONS•••• SAME and DIFFERENT REPEAT/ECHO PATTERN/SEQUENCE• QUESTION and ANSWER CALL & RESPONSE• BINARY FORM (AB)• TERNARY FORM (ABA)• RONDO FORM (ABACA)• ROUND• POP SONG STRUCTURE• SAMBA GROOVE• STRUCTURE• 12 BAR BLUES• STRUCTURE	<ul style="list-style-type: none">•••• STRUCTURE•••• SECTIONS•••• SAME and DIFFERENT REPEAT/ECHO PATTERN/SEQUENCE• QUESTION and ANSWER CALL & RESPONSE• BINARY FORM (AB)• TERNARY FORM (ABA)• RONDO FORM (ABACA)• ROUND• POP SONG STRUCTURE• SAMBA GROOVE• STRUCTURE• 12 BAR BLUES• STRUCTURE
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NOTATION	<ul style="list-style-type: none">• SYMBOLS/GRAPHICS• SCORE• QUAVER (1/2 beat)• CROTCHET (1 beat)• MINIM (2 beats)• CROTCHET REST	<ul style="list-style-type: none">• SYMBOLS/GRAPHICS• SCORE• QUAVER (1/2 beat)• CROTCHET (1 beat)• MINIM (2 beats)• CROTCHET REST• MINIM REST	<ul style="list-style-type: none">• SYMBOLS/GRAPHICS• SCORE• QUAVER (1/2 beat)• CROTCHET (1 beat)• MINIM (2 beats)• SEMIBREVE (4 beats)• CROTCHET REST• MINIM REST• REPEAT MARKS	<ul style="list-style-type: none">• SYMBOLS/GRAPHICS• SCORE• QUAVER (1/2 beat)• CROTCHET (1 beat)• MINIM (2 beats)• SEMIBREVE (4 beats)• QUAVER REST• CROTCHET REST• MINIM REST• WHOLE BAR REST• REPEAT MARKS• STAVE• TREBLE CLEF• BARS and BAR LINES• TIME SIGNATURES• METER (2/3/4)• NOTES ON THE STAVE:<ul style="list-style-type: none">• Lines (E,G,B,D,F)• Spaces (F,A,C,E)• ACCIDENTALS:<ul style="list-style-type: none">• Sharps and Flats• BREATH MARKS• DYNAMICS:<ul style="list-style-type: none">• Forte (F) and Piano (P)	<ul style="list-style-type: none">• SYMBOLS/GRAPHICS• SCORE• QUAVER (1/2 beat)• CROTCHET (1 beat)• MINIM (2 beats)• SEMIBREVE (4 beats)• QUAVER REST• CROTCHET REST• MINIM REST• WHOLE BAR REST• REPEAT MARKS• STAVE• TREBLE CLEF• BARS and BAR LINES• TIME SIGNATURES• METER (2/3/4)• NOTES ON THE STAVE:<ul style="list-style-type: none">• Lines (E,G,B,D,F)• Spaces (F,A,C,E)• ACCIDENTALS:<ul style="list-style-type: none">• Sharps and Flats• BREATH MARKS• DYNAMICS:<ul style="list-style-type: none">• Forte (F) and Piano (P)	<ul style="list-style-type: none">• SYMBOLS/GRAPHICS• SCORE• SEMIQUAVER• QUAVER (1/2 beat)• CROTCHET (1 beat)• MINIM (2 beats)• SEMIBREVE (4 beats)• SEMIQUAVER REST• QUAVER REST• CROTCHET REST• MINIM REST• WHOLE BAR REST• REPEAT MARKS• STAVE• TREBLE CLEF• BARS and BAR LINES• TIME SIGNATURES• METER (2/3/4)• NOTES ON THE STAVE:<ul style="list-style-type: none">• Lines (E,G,B,D,F)• Spaces (F,A,C,E)• NOTES BELOW THE STAVE – Ledger Lines• ACCIDENTALS:<ul style="list-style-type: none">• Sharps and Flats• BREATH MARKS• DYNAMICS:<ul style="list-style-type: none">• Forte (F) and Piano (P)• TIED and DOTTED NOTES• ARTICLUATION:<ul style="list-style-type: none">• Legato, Staccato and Accented	<ul style="list-style-type: none">• SYMBOLS/GRAPHICS• SCORE• SEMIQUAVER• QUAVER (1/2 beat)• CROTCHET (1 beat)• MINIM (2 beats)• SEMIBREVE (4 beats)• SEMIQUAVER REST• QUAVER REST• CROTCHET REST• MINIM REST• WHOLE BAR REST• REPEAT MARKS• STAVE• TREBLE CLEF• BARS and BAR LINES• TIME SIGNATURES• METER (2/3/4)• NOTES ON THE STAVE:<ul style="list-style-type: none">• Lines (E,G,B,D,F)• Spaces (F,A,C,E)• NOTES BELOW THE STAVE – Ledger Lines• ACCIDENTALS:<ul style="list-style-type: none">• Sharps and Flats• BREATH MARKS• DYNAMICS:<ul style="list-style-type: none">• Forte (F) and Piano (P)• TIED and DOTTED NOTES• ARTICLUATION:<ul style="list-style-type: none">• Legato, Staccato and Accented
MUSIC EXPECTATIONS – RECEPTION							
VOCAL PERFORMANCE			EXPLORING MUSIC			LISTENING TO MUSIC	

<ul style="list-style-type: none">• Sing a variety of songs both accompanied and unaccompanied• including action songs• Speak/chant or sing short phases/responses with an awareness of the pulse (steady beat)• Identify singing voice and begin to develop an awareness of pitch• using a limited range of notes• Co-ordinate actions to go with a song• Make changes in their voices to express different moods/feelings	<ul style="list-style-type: none">• Explore loud and quiet sounds• Explore fast and slow sounds• Explore the difference between the pulse (steady beat) and rhythm• Explore long and short sounds• Explore the use of words and syllables to represent rhythms• Explore high and low sounds• Understand that the melody is the main tune in a piece of music• Explore thick and thin textures• Explore different sounds made by the voice, body and classroom percussion• Explore the way in which instruments are played (tapped, blown, scraped, shaken etc.)• Explore how different materials create different sounds (such as wood, metal and skin)• Explore basic structural concepts – repeat, echo, pattern and sequence• Explore how sounds can be used in a particular order (sequence) for effect• Explore how some sections of songs are the same (repeat) and some are different• Explore the use of graphics/symbols to portray sounds and create a score• Explore conventional notation; minim, crotchet, crotchet rest and quaver	<ul style="list-style-type: none">• Recognise and identify the key features of a piece of music including• extreme dimensional contrasts (e.g. fast and slow)• Recognise and identify the pulse of a piece of music and when sections are the same and different• Recognise the sound of, identify and name the percussion instruments used in the classroom• Recognise and respond appropriately to a range of classroom songs (e.g. tidy up songs, circle time songs, line up songs)
INSTRUMENTAL PERFORMANCE	COMPOSING MUSIC	APPRAISING MUSIC
<ul style="list-style-type: none">• Play percussion instruments by tapping, blowing, scraping, shaking, rattling etc. with a sense of purpose• Play with an awareness of contrasts in musical dimensions (e.g. loud/quiet, fast/slow, long/short etc.)• Copy a simple rhythm played on an instrument and perform the rhythmic pattern of a word or phrase demonstrating a developing awareness of the pulse (steady beat)• Perform simple melodic patterns comprising of one or two notes• Perform simple patterns by echoing/repeating• Play instruments showing an awareness of others• Follow a leader, starting and stopping together, responding to verbal cues and hand signals	<ul style="list-style-type: none">• Create a sequence of different sounds in response to a given stimuli• Add chosen sound effects at an appropriate moment in a story or song• Create and manipulate different effects on a sound source or instrument• Use graphics/symbols to portray the sounds they have made	<ul style="list-style-type: none">• Begin to respond using musical terms (e.g. loud/quiet)• Begin to respond using the correct terminology to describe musical features (e.g. melody, pulse, rhythm)• Evaluate the effectiveness of a chosen sound to represent a particular effect using basic musical language

MUSIC MEDIUM TERM PLAN – YEAR EYFS

TERM 1	TERM 2	TERM 3
<u>Me and my world</u> All about me Singing songs/ Responding to music/percussion instruments/Listening Familiar Songs Birthdays School Home Autumn	<u>Twinkle Twinkle</u> Singing songs/ Responding to music/percussion instruments/Listening Firework song (Pumpkin Soup/Bonfire night) Indian Music(Divali) Down in the meadow (Owl Babies) Christmas carols and songs	<u>Brr its cold</u> Singing songs/ Responding to music/percussion instruments/Listening Winter songs(Winter and seasons) Arctic and the Antarctic song (Animals in the polar regions) Chinese Instruments and composition/song: Chinese Dragon song and New Year song(Chinese New Year
TERM 4	TERM 5	TERM 6
<u>On the Farm</u> Singing songs/ Responding to music/percussion instruments/Listening Old Macdonald had a farm song and percussion (Farm Farm vehicles and baby animals) 5 little bunnies/Hot cross buns song (Easter and Spring)	<u>How does your garden grow</u> Singing songs/ Responding to music/percussion instruments/Listening I’m a little bean song Growing plants song Jack and the Beanstalk and Hungry Caterpillar Superworm and minibeast: singing/percussion/Listening(Literacy: Jack and the Beanstalk, superworm and The Hungry caterpillar)	<u>When we grow up</u> Singing songs/ Responding to music/percussion instruments/Listening Growing up: Singing/composition/Percussion/Listening(Knowledge and Understanding of the world: Growing up and moving on)

THE INTERRELATED DIMENSIONS OF MUSIC – RECEPTION							
DYNAMICS	TEMPO	PITCH	TEXTURE	TIMBRE	RHYTHM	STRUCTURE	NOTATION
<ul style="list-style-type: none"> LOUD and QUIET 	<ul style="list-style-type: none"> FAST and SLOW 	<ul style="list-style-type: none"> HIGH and LOW MELODY (main tune) 	<ul style="list-style-type: none"> THICK and THIN 	<ul style="list-style-type: none"> SOUND VOICE INSTRUMENT PERCUSSION (various classroom percussion instruments) • BODY PERCUSSION TECHNIQUES: Tapping, Blowing, Scraping, Shaking and Rattling MATERIALS: Wood, Metal and Skin 	<ul style="list-style-type: none"> PULSE (steady beat) RHYTHM LONG and SHORT 	<ul style="list-style-type: none"> STRUCTURE SECTIONS SAME and DIFFERENT REPEAT/ECHO PATTERN/ SEQUENCE 	<ul style="list-style-type: none"> SYMBOLS/ GRAPHICS SCORE QUAVER (1/2 beat) CROTCHET (1 beat) MINIM (2 beats) CROTCHET REST

MUSIC EXPECTATIONS – YEAR 1

VOCAL PERFORMANCE	EXPLORING MUSIC	LISTENING TO MUSIC
<ul style="list-style-type: none"> Take part in singing, accurately following the melody. Make and control long and short sounds, using voice and instruments. Imitate changes in pitch. Children will understand basic presentation skills, standing position, breathe control for voice projection, eyes to the audience. Children will have performance opportunities both curricular and extra curricular. To play a range of classroom percussion instruments by tapping, scraping, banging etc Children develop aural skills Develop ensemble skills Follow instructions on how and when to sing and controlling long and short sounds. Imitate changes in pitch. Children will be able to sing simple songs from memory with attention to diction and good breathing technique. To be able to sing with a sense of pulse and to a steady beat. Be able to perform an action (stamping, clapping etc) whilst singing. Sing a variety of songs in different styles Speak/chant or sing short phrases/responses with increased accuracy and greater awareness of the pulse Sing songs with a narrow range demonstrating increased vocal control; increased accuracy of pitches, appropriate breathing and improved diction Perform an action or a sound (clapping, stamping etc.) on the steady beat whilst singing Sing with a sense of control of dynamics and tempo to express different moods/feelings 	<ul style="list-style-type: none"> Building awareness vocabulary and use of the interrelated dimensions of music. Explore loud and quiet sounds and dynamic shapes including getting louder and getting quieter Explore fast and slow sounds and tempo arcs including getting faster and getting slower Explore long and short sounds in relation to each other (e.g. a minim is longer than a crotchet and a quaver is shorter than a crotchet) Explore how the syllables of words can be used as rhythmic starting points Explore high and low sounds and pitch shapes including ascending (getting higher) and descending (getting lower) Explore repeated rhythmic patterns (ostinati) and single notes accompaniments (drones) Explore thick and thin textures including getting thicker and getting thinner Explore common orchestral instruments from the four main families (string, woodwind, brass and percussion) Begin to recognise instruments aurally Explore how sound effects can be sequenced to follow a story line or match a picture Explore how repeating/echoing simple rhythms can create a pattern Explore how graphic symbols/notation can represent a simple structure Explore sequencing graphic symbols/notation to create a simple structure and create a score Explore previously covered conventional notation and in addition; minim rest 	<ul style="list-style-type: none"> Children will listen to a diverse range of music from across a wide spectrum of genres, timeline, and cultures. Children will understand the influences and evolution of music. Children will be able to make informed choices about their own personal musical preferences. Children will begin to be able to discuss and identify music with knowledge of instrumentation, genre, timeline, influence and cultural meaning/impact and the interrelated dimensions of music. Describing music using terminology: loud/quiet and higher lower and how changes of tempo, pitch and dynamics effect the mood of a piece. Children will be able to listen with focus and respect to a wide range of music. Children will be able to Identify and respond to the beat of a piece of music. Recognise and identify the key features of a piece of music including dimensional contrasts over a period of time (e.g. getting faster) Recognise and identify repeated patterns, echoes and sequences with some confidence Recognise the sound of, identify and name the instruments in the traditional orchestra as well as classroom percussion Recognise and respond appropriately to different musical characteristics and moods (sad, happy, angry etc.)
INSTRUMENTAL PERFORMANCE	COMPOSING MUSIC	APPRAISING MUSIC
<ul style="list-style-type: none"> Follow instructions on how and when to sing or play an instrument. Make and control long and short sounds, using voice and instruments. Imitate changes in pitch. Children will understand basic presentation skills, standing position, breathe control for voice projection, eyes to the audience. Children will have performance opportunities both curricular and extra curricular. To play a range of classroom percussion instruments by tapping, scraping, banging etc Children develop aural skills Develop ensemble skills Play percussion instruments by tapping, blowing, scraping, shaking, rattling etc. with some control Play with an awareness of changes in musical dimensions (getting louder/quieter, getting faster/slower, longer/shorter etc.) Perform the rhythmic pattern of a group of words or sentence in time with the pulse demonstrating some accuracy 	<ul style="list-style-type: none"> Children will be able to select create and sequence a mixture of different sounds (long and short, loud and quiet, high and low), to create an effect. Children will be able to create short, musical patterns and rhythmic phrases. Children will be able to use symbols to represent a composition and use them to help with a performance. Children will be able to Identify the beat of a piece of music and use this effectively within a composition. Make and control long and short sounds, using voice and instruments. Children will be able to use music technology to capture, change and combine sounds. 	<ul style="list-style-type: none"> Respond using musical terms (e.g. loud/quiet, getting louder/getting quieter) Continue to develop the ability to respond using the correct terminology to describe simple musical features (e.g. drone, ostinato) Evaluate the effectiveness of music composed to represent an effect, story or picture using basic musical language

<ul style="list-style-type: none"> • Perform simple melodic patterns comprising of a limited range of notes that ascend/descend or stay the same • Perform a simple repeated rhythmic pattern (ostinato) and a single pitched note (drone) simultaneously • Maintain a simple part within a group with some control and awareness of what others in the group are playing • Follow a leader including hand signals to indicate pulse, start/stop, loud/quiet, and louder/quieter 	<ul style="list-style-type: none"> • Compose own sequence of sounds to a given stimuli without help and perform • Choose musical sound effects to follow a story line or match a picture or mood • Compose rhythm patterns from words and melodic phrases from a narrow range of notes • Sequence graphic symbols/notation to make a simple structure 	
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MUSIC MEDIUM TERM PLAN – YEAR 1		
TERM 1 Linked to R.E -God and creation Science – Parts of the human body	TERM 2 Linked to R.E: Christmas Linked to History: The Gunpowder plot	TERM 3 Linked to Geography: Countries (Anthems) Linked to History: Queen Elizabeth II
Warm up – Body parts song and body percussion He’s got the whole world in his hands	Songs linked to the story of ‘The Gunpowder plot’	The national anthem of Great Britain and other countries Bucket drumming: We will rock you
TERM 4 Linked to History: Grace Darling	TERM 5 Linked to Geography: Adventurers and explorers	TERM 6 Linked to science: Animals
Sea shanties	Songs in other languages and music from around the world	Carnival of the animals

THE INTERRELATED DIMENSIONS OF MUSIC – YEAR 1

DYNAMICS	TEMPO	PITCH	TEXTURE	TIMBRE	RHYTHM	STRUCTURE	NOTATION
<ul style="list-style-type: none"> LOUD and QUIET GETTING LOUDER and GETTING QUIETER 	<ul style="list-style-type: none"> FAST and SLOW GETTING FASTER and GETTING SLOWER 	<ul style="list-style-type: none"> HIGH and LOW MELODY (main tune) DRONE (single note accompaniment) • ASCENDING (getting higher) and DESCENDING (getting lower) RHYTHMIC OSTINATI (repeated patterns) 	<ul style="list-style-type: none"> THICK and THIN GETTING THICKER and GETTING THINNER 	<ul style="list-style-type: none"> SOUND VOICE INSTRUMENT PERCUSSION (various classroom percussion instruments) • BODY PERCUSSION TECHNIQUES: Tapping, Blowing, Scraping, Shaking and Rattling • MATERIALS: Wood, Metal and Skin FAMILIES OF INSTRUMENTS: STRING: violin, viola, cello, double bass and harp WOODWIND: piccolo, flute, oboe, clarinet and bassoon BRASS: trumpet, French horn, trombone and tuba PERCUSSION: various classroom and orchestral percussion 	<ul style="list-style-type: none"> PULSE (steady beat) RHYTHM LONG and SHORT LONGER NOTES and SHORTER NOTES 	<ul style="list-style-type: none"> STRUCTURE SECTIONS SAME and DIFFERENT REPEAT/ECHO • PATTERN/SEQUENCE 	<ul style="list-style-type: none"> SYMBOLS/ GRAPHICS SCORE QUAVER (1/2 beat) CROTCHET (1 beat) MINIM (2 beats) CROTCHET REST MINIM REST

MUSIC EXPECTATIONS – YEAR 2

VOCAL PERFORMANCE	EXPLORING MUSIC	LISTENING TO MUSIC
<ul style="list-style-type: none"> Sing a variety of songs in different styles conveying different moods Speak/chant or sing longer phrases/ responses in a group or on their own with increased accuracy in time with the pulse. Sing songs regularly with a narrow range demonstrating greater vocal control; increased accuracy of pitch, appropriate breathing and improved diction. Follow instructions on how and when to sing and the use of dynamics. Children will be able to sing simple songs from memory with attention to diction and good breathing technique. Take part in singing, accurately following the pitch of the melody and memorising lyrics. Make and control long and short sounds, using voice and instruments. Imitate changes in pitch. Children will understand basic presentation skills, standing position, breathe control for voice projection, eyes to the audience. Children will have performance opportunities both curricular and extra curricular. Understand that the speed of the beat can change, creating a faster or slower pace (tempo).Be able to respond to this change in tempo. Be able to follow a teacher/music lead starting and stopping together. Demonstrate some confidence in performing as a group/individual. Perform an action or a sound (clapping, stamping etc.) on the steady beat whilst singing. Sing with a sense of control of dynamics and tempo to convey the mood or meaning of a song. 	<p>Explore more frequent changes in dynamics (loud, medium and quiet) including when they stay the same.</p> <p>Explore more frequent changes in tempo (fast, moderate and quiet) including when it stays the same.</p> <ul style="list-style-type: none"> Explore how long and short sounds are combined to create short repeated rhythmic patterns (ostinati) Explore the rhythm patterns of words and sentences. Explore how effective silences enhance music. Explore differences in pitch (high, medium and low) including when they stay the same. Develop knowledge use and vocabulary on the interrelated dimensions of music. Developing aural, practical skills. Explore how pitches are combined to make short melodic patterns/ostinati (repeated patterns) Explore more frequent changes in texture (thick, medium and thin) including when it stays the same Explore common orchestral instruments from the four main families (string, woodwind, brass and percussion) Develop ability to recognise instruments aurally Explore how pieces of music commonly have a defined structure (e.g. beginning, middle and end) Explore how rhythmic repetition (ostinati) can be used to develop simple structures Explore sequencing graphic symbols/ notation to create a simple structure and create a score Explore previously covered conventional notation and in addition; semibreve and repeat marks 	<ul style="list-style-type: none"> Recognise and identify the key features of a piece of music including dimensional contrasts over a period of time (e.g. getting faster) as well as when dimensions stay the same. Children will listen to a diverse range of music from across a wide spectrum of genres, timeline, and cultures. Children will understand the influences and evolution of music. Children will be able to make informed choices about their own personal musical preferences. Recognise and identify repeated patterns, echoes and sequences with increased confidence Recognise the sound of, identify and name the instruments in the traditional orchestra as well as classroom percussion Recognise and respond appropriately to different musical characteristics and moods (sad, happy, angry etc.) making connections with the musical features
INSTRUMENTAL PERFORMANCE	COMPOSING MUSIC	APPRAISING MUSIC

<ul style="list-style-type: none">Follow non-verbal instructions on how and when to sing/move to music or play an instrument.Make and control long and short sounds, using voice and instruments.Imitate changes in pitch.Children will have performance opportunities both curricular and extra curricular.Children will be able to perform as part of a small group or class ensemble with a given part or a composed part.Understand that the speed of the beat can change, creating a faster or slower pace (tempo).Be able to respond to this change in tempo.Play classroom percussion with increased control, maintaining a steady beat, getting faster or slower, getting louder or quieter as directed using non-verbal ques.Perform a sequence of sounds using a graphic score.Demonstrate some confidence in performing as a group/individual.Play percussion instruments by tapping, blowing, scraping, shaking, rattling etc. with controlPlay with an increased awareness of changes in musical dimensions (louder/medium/quieter, faster/medium/slower, longer/medium/shorter, staying the same etc.)Use the rhythmic patterns of words or sentences to perform short ostinati in time with the pulse demonstrating increased accuracy Perform simple melodic patterns comprising of a limited range of notes that ascend/descend or stay the samePerform a more complex rhythmic ostinato and a two note melodic ostinato simultaneouslyMaintain a simple part within a group with increased control and awareness of what others in the group are playingFollow a leader including hand signals to indicate pulse, start/stop, loud/quiet, louder/quieter and faster/slower	<ul style="list-style-type: none"><ul style="list-style-type: none">Compose a piece of music that has a beginning, middle and end (structure), using long and short sounds, and/or changes in tempo, timbre and dynamics.Children will be able to select create and sequence a mixture of different sounds (long and short, loud and quiet, high and low, Loud/Quiet sounds), to create an effect or represent a non-music stimulus.Children will be able to create short, melodic and rhythmic phrases, which follow a Q&A form (long / short sounds, High/Low sounds) using percussion, voice and clapping/body percussion.Children will be able to select symbols/Technology or traditional rhythmic notation to represent a composition and use them to help with a performance.Children will be able to Identify the beat of a piece of music and use this effectively within a composition.Children will be able to express their own individual original ideas in order to contribute to a class ensemble.Create music that conveys different moods.Compose short melodic phrases and short repeated rhythmic patterns (ostinati)	<ul style="list-style-type: none"><ul style="list-style-type: none">Respond using musical terms (e.g. loud/quiet, getting louder/getting quieter)Children will begin to be able to discuss and identify music with knowledge of instrumentation, genre, timeline, influence and cultural meaning/impact and the interrelated dimensions of music.Children will be able to listen with focus and respect to a wide range of music.Children will be able to Identify and respond to the beat of a piece of music.Children will be able to recognise and respond to the mood of a piece of music and begin to use terminology when describing how the mood is created (i.e the mood is sad because the music is played very slowly and quietly)Respond using the correct terminology to describe simple musical features (e.g. drone, ostinato)Evaluate the effectiveness of music composed to represent a mood using basic musical language
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MUSIC MEDIUM TERM PLAN – YEAR 2

TERM 1 Linked to Geography: Map skills Linked to PSHE: Rights and responsibilities	TERM 2 Linked to Geography: Kenya	TERM 3 Linked to History: Great fire of London
Musical maps: Graphic scores and composition UNICEF song: 'My rights'	Kenyan songs and traditional African instruments	Great fire of London song in a round and music of the Baroque period.
TERM 4 Linked to English: Roald Dahl	TERM 5 Linked to RE: Islam	TERM 6 Linked to science: Plants
The Twits song and composition/Film music	Composition based on the Islamic story of 'The prophet and the ants'	Vocal and Instrumental performance linked to 'What a plant needs to grow and stay healthy'

THE INTERRELATED DIMENSIONS OF MUSIC – YEAR 2

DYNAMICS	TEMPO	PITCH	TEXTURE	TIMBRE	RHYTHM	STRUCTURE	NOTATION
<ul style="list-style-type: none"> LOUD, MEDIUM and QUIET GETTING LOUDER and GETTING QUIETER STAYING THE SAME 	<ul style="list-style-type: none"> FAST, MEDIUM and SLOW GETTING FASTER and GETTING SLOWER STAYING THE SAME 	<ul style="list-style-type: none"> HIGH, MEDIUM and LOW MELODY (main tune) DRONE (single note accompaniment) ASCENDING (getting higher) and DESCENDING (getting lower) STAYING THE SAME RHYTHMIC OSTINATI (repeated patterns) MELODIC PATTERNS MELODIC OSTINATI (repeated patterns) 	<ul style="list-style-type: none"> THICK, MEDIUM and THIN GETTING THICKER and GETTING THINNER STAYING THE SAME 	<ul style="list-style-type: none"> SOUND VOICE INSTRUMENT PERCUSSION (various classroom percussion instruments) BODY PERCUSSION TECHNIQUES: Tapping, Blowing, Scraping, Shaking and Rattling MATERIALS: Wood, Metal and Skin FAMILIES OF INSTRUMENTS: <ul style="list-style-type: none"> STRING: violin, viola, cello, double bass and harp WOODWIND: piccolo, flute, oboe, clarinet and bassoon BRASS: trumpet, French horn, trombone and tuba PERCUSSION: various classroom and orchestral percussion 	<ul style="list-style-type: none"> PULSE (steady beat) RHYTHM LONG and SHORT LONGER NOTES and SHORTER NOTES RHYTHMIC OSTINATO/OSTINATI (repeated patterns) 	<ul style="list-style-type: none"> STRUCTURE SECTIONS SAME and DIFFERENT REPEAT/ECHO PATTERN/SEQUENCE 	<ul style="list-style-type: none"> SYMBOLS/ GRAPHICS SCORE QUAVER (1/2 beat) CROTCHET (1 beat) MINIM (2 beats) SEMIBREVE (4 beats) CROTCHET REST MINIM REST REPEAT MARKS

MUSIC EXPECTATIONS – YEAR 3		
VOCAL PERFORMANCE	EXPLORING MUSIC	LISTENING TO MUSIC
<ul style="list-style-type: none">• Take part in singing and playing musical instruments regularly.• Singing will mainly be in pitch.• Follow instructions on how and when to sing or play an instrument, with a sound understanding of non-verbal ques.• Children will understand basic presentation skills, standing position, breathe control for voice projection, eyes to the audience.• Children will have performance opportunities both curricular and extra curricular.• Children will be able to perform as part of a class ensemble with a given part or a composed part.• Follow instructions on how and when to sing and the use of dynamics.• Demonstrate an understanding of control of voice, awareness of others and good singing technique.• Children will be able to sing unison songs from memory with attention to diction, pitch and good breathing technique.• To build a working knowledge of the language of music.• Sing regularly with opportunities for solos and ensemble singing in class and to a wider audience.• Maintain a simple part within a group with or without an accompaniment.• Sing a variety of songs in different styles with recognised structures such as call and response, verse/chorus and rounds• Sing two part rounds with some confidence and accuracy of pitch Demonstrate increased vocal control using a wider range of pitches displaying an awareness of the shape of the melody and phrasing• Identify if the pitch is getting higher or lower, or staying the same and copy with their voices• Sing songs demonstrating an awareness of character or style in the performance	<p>Explore frequent changes in dynamics including gradual and sudden changes Explore basic Italian terms to describe dynamics (<i>forte</i> and <i>piano</i>) Explore frequent changes in tempo including gradual and sudden changes Explore how rhythmic patterns (ostinati) are combined to create rhythmic accompaniments (polyrhythms)</p> <ul style="list-style-type: none">• Explore differences in pitch including those that move by step (notes adjacent to each other) and those that move by leap (notes with gaps between them)• Explore the difference between melody and accompaniment and musical devices such as ostinati, sequences, scales and drones• Explore frequent changes in texture including gradual and sudden changes• Explore how music is created by layering different melodic and/or rhythmic ideas on top of each other (including melody and accompaniment)• Explore how different instruments/sounds can be used to tell a story, paint a picture or create a mood• Explore combining different sounds to achieve a desired effect• Explore how music can be structured to tell a story, paint a picture or create a mood• Explore structural devices (e.g. Question and Answer, Call and Response etc.)• Explore simple musical structures (e.g. Binary Form (AB), Ternary Form (ABA), Round or Pop Song Structure)• Explore how to use a range of symbols (conventional or graphic) to record a composition and create a score• Explore previously covered conventional notation and in addition; quaver rest, whole bar rest, stave, treble clef, bar, bar line, time signature, meter (2/3/4), identifying notes on the stave (lines and spaces), accidentals (sharps and flats), breath marks, dynamics (<i>forte</i> and <i>piano</i>)•	<ul style="list-style-type: none">• Children will listen to a diverse range of music from across a wide spectrum of genres, timeline, and cultures.• Children will understand the influences and evolution of music.• Children will be able to make informed choices about their own personal musical preferences.• Children will be able to listen with focus and respect to a wide range of music.• Children will be able to Identify and respond to the beat of a piece of music.
INSTRUMENTAL PERFORMANCE	COMPOSING MUSIC	APPRAISING MUSIC

<ul style="list-style-type: none">• Take part in singing and playing musical instruments regularly.• Follow instructions on how and when to sing or play an instrument, with a sound understanding of non-verbal ques.• Children will have performance opportunities both curricular and extra curricular.• Children will be able to perform as part of a class ensemble with a given part or a composed part.• Children will be able to use standard and graphic score notation to play a piece of music.• To be able to play with a greater control and awareness of others.• Use tuned and untuned instruments with some confidence• Play with some awareness of the interrelated dimensions of music (including gradual and sudden changes in tempo and dynamics) <p>Perform different rhythms simultaneously to create polyrhythms while maintaining a steady pulse in a group or individually with some confidence</p> <p>Perform melodic sequences that move by steps and leaps derived from a specific scale</p> <ul style="list-style-type: none">• Maintain a simple accompaniment comprised of a rhythmic or melodic ostinato simultaneously with a different ostinato, drone and/or steady beat <p>Maintain own part with as awareness of how the different parts fit together and achieve an overall effect with some confidence</p> <ul style="list-style-type: none">• Follow a leader including separate cues for entries of different parts with some confidence .• Learn to play the descant recorder.•	<ul style="list-style-type: none">• Children will be able to express their own individual original ideas in order to contribute to a class ensemble.• Compose and perform melodic songs.• Use sound to create abstract effects.• Create repeated patterns with a range of instruments.• Create accompaniments for tunes.• Use drones as accompaniments.• Choose, order, combine and control sounds to create an effect.• Use digital technologies to compose pieces of music.• Children will be able to use knowledge of instrumentation and timbres and playing technique to make musical choices.• Children are able to use knowledge on traditional and graphic score notation to record their own original pieces.• Compose music that has a recognisable structure (beginning, middle and end or verse/chorus) and uses repetition/echo• Compose music that tells a story, paints a picture or creates a mood• Compose a simple melody from a selected group of notes (e.g. a pentatonic scale) accompanied by a simple rhythmic and melodic accompaniment using ostinato patterns and/or drones• Use a range of symbols (conventional or graphic) to record compositions•	<ul style="list-style-type: none">• Children will begin to be able to discuss with appropriate terminology and identify music with knowledge of instrumentation, genre, timeline, influence and cultural meaning/impact and the interrelated dimensions of music• Begin to respond using more advanced musical terms including basic Italian Terms• Begin to respond using the correct terminology to describe more advanced musical features (e.g. bass line, accompaniment)• Evaluate their own compositions and use musical language to describe what happens in them• Children will be able to comment on their own emotional engagement with music.• .Recognise and identify the key features of a piece of music including dimensional contrasts over a period of time using appropriate musical terms/language with some confidence• Recognise and identify simple musical structures and specifically where sections repeat• In addition to the instruments, recognise different types of male and female voices (soprano, alto, tenor and bass)• Begin to identify common characteristics in a variety of styles of music from different genres and countries
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MUSIC MEDIUM TERM PLAN – YEAR 3		
TERM 1 LMS: Tutti curriculum: Unit 1: Stamp, clap step sing +Descant recorder	TERM 2 LMS: Tutti curriculum: Unit 2: Magical marches +Descant recorder	TERM 3 LMS: Tutti curriculum: Unit 3: Who’s turn is it now? +Descant recorder
Sing a variety of styles of song, adding actions, creating body percussion patterns with a focus on balance and breath control.	Composing simple rhythmic accompaniment using ostinato and staff notation. Lyric composition Instrumental improvisation	<div>Singing songs with a recognised structure Staff notation Improvisation and composition to tell a story.</div>
TERM 4 LMS: Tutti curriculum: Unit 4: Up and down and back again +Descant recorder	TERM 5 LMS: Tutti curriculum: Unit 5: Distant mountains +Descant recorder	TERM 6 LMS: Tutti curriculum: Unit 5: Recycling revolution +Descant recorder
Singing songs with a recognised structure Improvisation.	Sing songs in a variety of styles and traditions. Tuned and untuned percussion	Singing 2 part songs Composition.

THE INTERRELATED DIMENSIONS OF MUSIC – YEAR 3

DYNAMICS	TEMPO	PITCH	TEXTURE	TIMBRE	RHYTHM	STRUCTURE	NOTATION
<ul style="list-style-type: none"> LOUD, MEDIUM and QUIET GETTING LOUDER and GETTING QUIETER STAYING THE SAME GRADUAL and SUDDEN CHANGES <p>ITALIAN TERMS</p> <ul style="list-style-type: none"> <i>FORTE</i> (loud) <i>PIANO</i> (quiet) 	<ul style="list-style-type: none"> FAST, MEDIUM and SLOW GETTING FASTER and GETTING SLOWER STAYING THE SAME GRADUAL and SUDDEN CHANGES 	<ul style="list-style-type: none"> HIGH, MEDIUM and LOW MELODY (main tune) DRONE (single note accompaniment) ASCENDING (getting higher) and DESCENDING (getting lower) STAYING THE SAME MOVING BY STEP (notes adjacent to each other) MOVING BY LEAP (notes with gaps between them) RHYTHMIC OSTINATI (repeated patterns) MELODIC PATTERNS MELODIC OSTINATI (repeated patterns) ACCOMPANIMENT BASS LINE MELODIC SEQUENCES SCALES 	<ul style="list-style-type: none"> THICK, MEDIUM and THIN GETTING THICKER and GETTING THINNER STAYING THE SAME GRADUAL and SUDDEN CHANGES MELODY and ACCOMPANIMENT 	<ul style="list-style-type: none"> SOUND VOICE INSTRUMENT PERCUSSION (various classroom percussion instruments) BODY PERCUSSION TEQUINQUES: Tapping, Blowing, Scraping, Shaking and Rattling MATERIALS: Wood, Metal and Skin FAMILIES OF INSTRUMENTS: <ul style="list-style-type: none"> STRING: violin, viola, cello, double bass and harp WOODWIND: piccolo, flute, oboe, clarinet and bassoon BRASS: trumpet, French horn, trombone and tuba PERCUSSION: various classroom and orchestral percussion TYPES OF VOICES: soprano, alto, tenor and bass 	<ul style="list-style-type: none"> PULSE (steady beat) RHYTHM LONG and SHORT LONGER NOTES and SHORTER NOTES OSTINATO/OSTINATI (repeated patterns) POLYRHYTHMS 	<ul style="list-style-type: none"> STRUCTURE SECTIONS SAME and DIFFERENT REPEAT/ECHO PATTERN/SEQUENCE QUESTION and ANSWER CALL & RESPONSE BINARY FORM (AB) TERNARY FORM (ABA) RONDO FORM (ABACA) ROUND POP SONG STRUCTURE 	<ul style="list-style-type: none"> SYMBOLS/ GRAPHICS SCORE QUAVER (1/2 beat) CROTCHET (1 beat) MINIM (2 beats) SEMIBREVE (4 beats) QUAVER REST CROTCHET REST MINIM REST WHOLE BAR REST REPEAT MARKS STAVE TREBLE CLEF BARS and BAR LINES TIME SIGNATURES METER (2/3/4) NOTES ON THE STAVE: <ul style="list-style-type: none"> Lines (E,G,B,D,F) Spaces (F,A,C,E) ACCIDENTALS: Sharps and Flats BREATH MARKS DYNAMICS: <i>For</i>te (F) and <i>Piano</i> (P)

MUSIC EXPECTATIONS – YEAR 4

VOCAL PERFORMANCE	EXPLORING MUSIC	LISTENING TO MUSIC
<ul style="list-style-type: none">• Take part in singing and playing musical instruments regularly.• Singing will mainly be in pitch.• Follow instructions and anticipate how and when to sing or play an instrument, with a sound understanding non-verbal cues or conductor and the group. Demonstrating understanding of the building blocks to the piece of work.• Children will understand basic presentation skills, standing position, breathe control for voice projection, eyes to the audience.• Children will have performance opportunities both curricular and extra curricular.• Children will be able to perform as part of a class ensemble with a given part or a composed part.• Children will be able to use standard and graphic score notation to play a piece of music.• Follow instructions on how and when to sing and the use of dynamics.• Demonstrate an understanding of control of voice, awareness of others and good singing technique.• Children will be able to sing unison songs from memory with attention to diction, pitch and good breathing technique.• To build a working knowledge of the language of music.• Sing regularly with opportunities for solos and ensemble singing in class and to a wider audience.• Maintain a simple part within a group with or without an accompaniment.• Sing a variety of songs in different styles with recognised structures such as call and response, verse/chorus and rounds• Sing two or three part rounds with more confidence and increased accuracy of pitch• Demonstrate greater vocal control using a wider range of pitches displaying an awareness of the shape of the melody and tone of voice• Identify if the pitch moving by step or by leap and copy with their voices• Sing songs with some confidence demonstrating an awareness of character or style in the performance	<p>Explore how different dynamic shapes can create contrasting moods/atmospheres</p> <p>Explore how different tempo arcs can create contrasting moods/atmospheres</p> <p>Explore how different rhythmic ideas can create contrasting moods/atmospheres</p> <p>Explore more complex rhythm patterns including syncopation</p> <p>Explore how different melodic shapes can create contrasting moods/atmospheres</p> <p>Explore melody, harmony, chords (major/minor), bass line and how they are used within given sequences/structures</p> <p>Explore improvisation as form of expression as well as a tool for developing melodic ideas</p> <p>Explore how different texture changes can create contrasting moods/atmospheres</p> <p>Explore how different instruments/sounds can be used to reflect images or create an atmosphere</p> <ul style="list-style-type: none">• Explore music with a set structure related to its genre (e.g. Pop Song Structure, Samba Groove, 12 Bar Blues etc.)• Explore sequencing graphic symbols/notation to make a score structure to make a score• Explore previously covered conventional notation•••••	<ul style="list-style-type: none">• Children will listen to a diverse range of music from across a wide spectrum of genres, timeline, and cultures.• Children will understand the influences and evolution of music.• Children will be able to make informed choices about their own personal musical preferences.• Children will be able to listen with focus and respect to a wide range of music.• Children will be able to identify and respond to the beat of a piece of music.
INSTRUMENTAL PERFORMANCE	COMPOSING MUSIC	APPRAISING MUSIC

<ul style="list-style-type: none">• Further develop skills on the descant recorder.• Follow instructions and anticipate how and when to sing or play an instrument, with a sound understanding non-verbal cues or conductor and the group. Demonstrating understanding of the building blocks to the piece of work.• Children will have performance opportunities both curricular and extra curricular.• Children will be able to perform as part of a class ensemble with a given part or a composed part.• To be able to play with a greater control and awareness of others.• To have greater confidence and knowledge in the use of traditional notation to either play a given piece or notate original ideas <ul style="list-style-type: none">• Use tuned and untuned instruments with increased confidence• Play with some awareness of the interrelated dimensions of music (including gradual and sudden changes in tempo and dynamics) Perform more complex rhythmic patterns including syncopation while maintaining a steady pulse in a group or individually with increased confidence.• Perform melodic sequences that move by steps and leaps derived from a specific scale in major and minor keys• Maintain a more complex accompaniment comprised of a rhythmic or melodic ostinato simultaneously with a different ostinato, drone and/or steady beat incorporating improvisation• Maintain own part with as awareness of how the different parts fit together and achieve an overall effect with increased confidence Follow a leader including separate cues for entries of different parts with increased confidence.	<ul style="list-style-type: none">• Children will be able to express their own individual original ideas in order to contribute to a class ensemble.• Compose and perform melodic songs.• Use sound to create abstract effects.• Create repeated patterns with a range of instruments.• Create accompaniments for tunes.• Use drones as accompaniments.• Choose, order, combine and control sounds to create an effect.• Use digital technologies to compose pieces of music.• Children will be able to use knowledge of instrumentation and timbres and playing technique to make musical choices.• Children are able to use knowledge on traditional and graphic score notation to record their own original pieces.• Compose music that has a clearly defined plan and a recognisable structure, making adjustments to achieve the intended effect Compose music that reflects images or creates an atmosphere Compose a melody from a selected group of notes (e.g. a blues scale) accompanied by a rhythmic and melodic accompaniment using ostinato patterns and/or drones .	<ul style="list-style-type: none">• Recognise and identify the key features of a piece of music including dimensional contrasts over a period of time using appropriate musical terms/language with increased confidence.• Recognise and explore musical structures including those related to a specific genre.• In addition to the instruments, recognise different types of male and female voices (soprano, alto, tenor and bass)• Identify common characteristics in a variety of styles of music from different genres and countries identifying key elements that give it its unique sound.• Children will begin to be able to discuss with appropriate terminology and identify music with knowledge of instrumentation, genre, timeline, influence and cultural meaning/impact and the interrelated dimensions of music.• Respond using more advanced musical terms including basic Italian Terms.• Evaluate their own compositions and use musical language to describe what happens in them and why they made those choices• Children will be able to comment on their own emotional engagement with music
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MUSIC MEDIUM TERM PLAN – YEAR 4

TERM 1 Linked to English and History: Anglo Saxons and their music/instruments /Beowulf	TERM 2 Linked to science: What is sound? Linked to History: Vikings	TERM 3 Linked to science: Electricity
Learning songs /composing instrumental accompaniment which tell the story of Beowulf Descant recorder	Learning songs about viking life and learning about traditional viking instruments and music from Scandanavia: Abba What is a sound wave? Body percussion using different sounds. Descant recorder	Song and instrumental performance to teach how an electrical circuit works Descant recorder
TERM 4 Linked to Science: Water cycle	TERM 5 Linked to History: Egyptians	TERM 6 Linked to Geography: ‘The Globe’
Song and instrumental performance on the Water cycle. Descant recorder	Song and instrumental performance to teach key learning points of Egyptian life. Descant recorder	Music from around the world: songs and instrumentals Descant recorder

THE INTERRELATED DIMENSIONS OF MUSIC – YEAR 4

DYNAMICS	TEMPO	PITCH	TEXTURE	TIMBRE	RHYTHM	STRUCTURE	NOTATION
<ul style="list-style-type: none"> LOUD, MEDIUM and QUIET GETTING LOUDER and GETTING QUIETER STAYING THE SAME <ul style="list-style-type: none"> GRADUAL and SUDDEN CHANGES <p>ITALIAN TERMS</p> <ul style="list-style-type: none"> <i>FORTE</i> (loud) <i>PIANO</i> (quiet) 	<ul style="list-style-type: none"> FAST, MEDIUM and SLOW GETTING FASTER and GETTING SLOWER STAYING THE SAME <ul style="list-style-type: none"> GRADUAL and SUDDEN CHANGES 	<ul style="list-style-type: none"> HIGH, MEDIUM and LOW MELODY (main tune) DRONE (single note accompaniment) • ASCENDING (getting higher) and DESCENDING (getting lower) STAYING THE SAME <ul style="list-style-type: none"> MOVING BY STEP (notes adjacent to each other) MOVING BY LEAP (notes with gaps between them) • RHYTHMIC <ul style="list-style-type: none"> OSTINATI (repeated patterns) MELODIC PATTERNS MELODIC OSTINATI (repeated patterns) ACCOMPANIMENT BASS LINE • MELODIC SEQUENCES SCALES HARMONY CHORDS (MAJOR and MINOR) CHORD SEQUENCES IMPROVISATION 	<ul style="list-style-type: none"> THICK, MEDIUM and THIN GETTING THICKER and GETTING THINNER STAYING THE SAME <ul style="list-style-type: none"> GRADUAL and SUDDEN CHANGES • MELODY and ACCOMPANIMENT 	<ul style="list-style-type: none"> SOUND VOICE INSTRUMENT PERCUSSION (various classroom percussion instruments) • BODY PERCUSSION TEQUINQUES: Tapping, Blowing, Scraping, Shaking and Rattling • MATERIALS: Wood, Metal and Skin FAMILIES OF INSTRUMENTS: <ul style="list-style-type: none"> STRING: violin, viola, cello, double bass and harp WOODWIND: piccolo, flute, oboe, clarinet and bassoon BRASS: trumpet, French horn, trombone and tuba PERCUSSION: various classroom and orchestral percussion TYPES OF VOICES: soprano, alto, tenor and bass 	<ul style="list-style-type: none"> PULSE (steady beat) RHYTHM LONG and SHORT LONGER NOTES and SHORTER NOTES OSTINATO/OSTINATI (repeated patterns) POLYRHYTHMS SYNCOPATION 	<ul style="list-style-type: none"> STRUCTURE SECTIONS SAME and DIFFERENT REPEAT/ECHO PATTERN/SEQUENCE QUESTION and ANSWER CALL & RESPONSE BINARY FORM (AB) TERNARY FORM (ABA) RONDO FORM (ABACA) ROUND POP SONG STRUCTURE SAMBA GROOVE STRUCTURE 12 BAR BLUES STRUCTURE 	<ul style="list-style-type: none"> SYMBOLS/ GRAPHICS SCORE QUAVER (1/2 beat) CROTCHET (1 beat) MINIM (2 beats) SEMIBREVE (4 beats) QUAVER REST CROTCHET REST MINIM REST WHOLE BAR REST REPEAT MARKS STAVE TREBLE CLEF BARS and BAR LINES TIME SIGNATURES METER (2/3/4) NOTES ON THE STAVE: <ul style="list-style-type: none"> Lines (E,G,B,D,F) Spaces (F,A,C,E) ACCIDENTALS: Sharps and Flats BREATH MARKS DYNAMICS: <ul style="list-style-type: none"> <i>For</i>te (<i>F</i>) and <i>Pi</i>ano (<i>P</i>)

MUSIC EXPECTATIONS – YEAR 5

VOCAL PERFORMANCE	EXPLORING MUSIC	LISTENING TO MUSIC
<ul style="list-style-type: none"> Take part in singing and playing musical instruments regularly. Singing will mainly be in pitch. Follow instructions and anticipate how and when to sing or play an instrument, with a sound understanding non-verbal cues or conductor and the group. Demonstrating understanding of the building blocks to the piece of work. Children will understand basic presentation skills, standing position, breathe control for voice projection, eyes to the audience. Children will have performance opportunities both curricular and extra curricular. Children will be able to perform as part of a class ensemble with a given part or a composed part. Use and understand simple time signatures. Sing or play from memory with confidence. Perform solos or play regularly as part of an ensemble. Sing or play expressively and in tune. Perform demonstrating knowledge and skill. Follow instructions and show understanding of the use of dynamics, expression and phrasing within a song conveying the connection between the lyrics and the melody and the message of the song. Demonstrate an understanding of control of voice, awareness of others and good singing technique. To build a working knowledge of the language of music. Sing regularly with opportunities for solos and ensemble singing in class and to a wider audience. Sing from memory with confidence. Hold a part within a round or a two part melody/harmony accurately and in tune. Sing a wide variety of songs in different styles with recognised structures including songs in two parts Sing a simple second part of a two part song with some confidence Perform a song from memory with attention to phrasing, dynamics and accuracy of pitch demonstrating an awareness of the intent of the lyrics and mood/character of the song. 	<p>Explore the use of more Italian terms to describe dynamics and dynamic changes (<i>fortissimo, forte, mezzo forte, mezzo piano, piano, pianissimo, crescendo</i> and <i>diminuendo</i>)</p> <p>Explore the use of Italian terms to describe tempo (<i>adagio, andante, moderato, allegro</i> and <i>presto</i>) and tempo changes (<i>accelerando</i> and <i>rallentando</i>)</p> <p>Explore how rhythmic ideas can be developed from pre-existing melodies</p> <p>Explore how melodic ideas can be developed from pre-existing melodies</p> <p>Further explore melody, harmony (concord/ discord) and chords and how they are used within given structures</p> <ul style="list-style-type: none"> Explore improvisation as form of expression as well as a tool for developing melodic ideas Explore different types of ensembles (e.g. solo, duet, trio, quartet, orchestra, choir, rock band etc.) in relation to texture Explore different types of ensembles (e.g. solo, duet, trio, orchestra, choir, rock band etc.) in relation to timbre Explore how different playing techniques effect timbre (e.g. <i>legato/staccato</i>, slurred/accented) Explore structures within a variety of genres of music Explore the use of conventional notation (relative to the genre) to realise musical scores Explore previously covered conventional notation and in addition; semiquaver, semiquaver rest, notes below the stave, tied notes, dotted notes, articulation (<i>legato, staccato</i> and accented notes) 	<ul style="list-style-type: none"> Children will listen to a diverse range of music from across a wide spectrum of genres, timeline, and cultures. Children will understand the influences and evolution of music. Children will be able to make informed choices about their own personal musical preferences. Children will be able to listen with focus and respect to a wide range of music. Children will be able to Identify and respond to the beat of a piece of music. Children will be able to comment on their own emotional engagement with music.
INSTRUMENTAL PERFORMANCE	COMPOSING MUSIC	APPRAISING MUSIC

<ul style="list-style-type: none">• Learn basic chords on the ukulele.• Take part in singing and playing musical instruments regularly.• Follow instructions and anticipate how and when to sing or play an instrument, with a sound understanding non-verbal cues or conductor and the group. Demonstrating understanding of the building blocks to the piece of work.• Children will have performance opportunities both curricular and extra curricular.• Children will be able to perform as part of a class ensemble with a given part or a composed part.• Children will be able to use standard and graphic score notation to play a piece of music.• To be able to play with a greater control and awareness of others.• To have greater confidence and knowledge in the use of traditional notation to either play a given piece or notate original ideas.• Use the standard musical notation of crotchet, minim and semibreve to indicate how many beats to play.• Read and create notes on the musical stave.• Understand the purpose of the treble and bass clefs and use them in transcribing compositions.• Use and understand simple time signatures.• Sing or play from memory with confidence.• Perform solos or play regularly as part of an ensemble.• Sing or play expressively and in tune.• Sustain a drone or a melodic ostinato to accompany singing.• Perform demonstrating knowledge and skill.• Perform with some confidence on a range of tuned and untuned instruments and in a variety of different ensembles• Play with some awareness of the interrelated dimensions of music• (including reading Italian Terms) and different playing techniques• (e.g. <i>legato/staccato</i>, slurred/accented)• Perform multiple rhythms simultaneously while maintaining a steady pulse in a group or individually with some accuracy• Perform melodies and accompaniments (including harmony and bass line) following specific chord sequences• Maintain multiple parts (including harmony/ chords and bass line) supporting a melody derived from a specific scale with some accuracy• Demonstrate awareness of own contribution in ensemble (leading others, taking solo part and/or providing rhythmic/melodic support/accompaniment) with some confidence• Follow a leader including unplanned changes to performance or adjusting to others performers with some confidence•	<ul style="list-style-type: none">• Children will be able to express their own individual original ideas in order to contribute to a class ensemble.• Compose and perform melodic songs.• Create accompaniments for tunes.• Use drones as accompaniments.• Children are able to use knowledge on traditional and graphic score notation to record their own original pieces.• Create music with verses and a chorus, and intro’s/outros.• Demonstrate knowledge to select elements for a piece in order to gain a defined effect including melody, rhythm, chords and the interrelated elements of music.• Use drones and melodic ostinati (based on the pentatonic scale).• Convey the relationship between the lyrics and the melody.• Use digital technologies to compose, edit and refine pieces of music.• Compose music that reflects given intentions (e.g. descriptive music, a rap, a melody with an ostinato accompaniment), refining own compositions after discussion• Compose music that reflects the intended style <p>Compose music that contains musical ideas associated with the given genre including an arranged accompaniment developed from ideas in the main melody</p> <p>Use conventional notation (relative to the genre) to realise musical scores to record their compositions</p>	<ul style="list-style-type: none">•• Recognise and identify the interrelated dimensions of music within a piece of music using appropriate musical terms/language (including Italian Terms) in greater detail.• Recognise and explore a variety of musical structures from different periods and genres with some confidence• In addition to the instruments and voices, recognise different types of instrumental groupings/ensembles (e.g. solo, duet, trio, quartet, orchestra, choir, rock band etc.)• Begin to use musical vocabulary and knowledge to talk about and discuss music from a variety of sources, traditions and cultures, including performances of their own and others’ compositions• Children will begin to be able to discuss with appropriate terminology and identify music with knowledge of instrumentation, genre, timeline, influence and cultural meaning/impact and the interrelated dimensions of music.• Begin to respond in greater detail using a wide variety of musical language including more advanced Italian Terms• Begin to respond using the correct terminology to describe a variety of musical features and how they are combined• Evaluate their own compositions using musical knowledge to identify strengths and weaknesses
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TERM 1 LMS Tutti curriculum Unit 1 : Travel in style	TERM 2 LMS Tutti curriculum Unit 2 : Winter Tales	TERM 3 LMS Tutti curriculum Unit 3: Marvellous melodies
Tuned/untuned instrumental ensemble Improvisation using musical devices to create effects. Ukelele	Singing in 2 or 3 part harmony Tuned percussion playing using a stave Improvise, experimenting with musical dimensions: dynamics and texture Ukelele	Composing to match lyrics to melody Understand and perform music written in $\frac{3}{4}$ Ukelele
TERM 4 LMS Tutti curriculum Unit 4 : Spring into harmony	TERM 5 LMS Tutti curriculum Unit 5 : Fabulous fanfares	TERM 6 LMS Tutti curriculum Unit 6: Eco warriors
Perform songs with attention to phrasing and pitch accuracy Playing by ear on pitched instruments Maintain a rhythmic or melodic accompaniment to a song Compose melodies over chords Ukelele	Explore characteristics of various styles and traditions of music Compose music with chords that reflects given intentions Use musical vocabulary and knowledge to help identify areas for development Use technology to keep a record of work. Ukelele	Sing a wide variety of songs with expression Perform compositions to an audience Use scales Read and play rhythms from graphic and known staff notation Ukelele

THE INTERRELATED DIMENSIONS OF MUSIC – YEAR 5

DYNAMICS	TEMPO	PITCH	TEXTURE	TIMBRE	RHYTHM	STRUCTURE	NOTATION
<ul style="list-style-type: none"> LOUD, MEDIUM and QUIET GETTING LOUDER and GETTING QUIETER STAYING THE SAME <ul style="list-style-type: none"> GRADUAL and SUDDEN CHANGES <p>ITALIAN TERMS</p> <ul style="list-style-type: none"> <i>FORTE</i> (loud) <i>FORTISSIMO</i> (very loud) <i>MEZZO FORTE</i> (moderately loud) <i>MEZZO PIANO</i> (moderately quiet) <i>PIANO</i> (quiet) <i>PIANISSIMO</i> (VERY quiet) <i>CRESCENDO</i> (gradually getting louder) <i>DIMINUENDO</i> (gradually getting quieter) 	<ul style="list-style-type: none"> FAST, MEDIUM and SLOW GETTING FASTER and GETTING SLOWER STAYING THE SAME <ul style="list-style-type: none"> GRADUAL and SUDDEN CHANGES <p>ITALIAN TERMS</p> <ul style="list-style-type: none"> <i>ACCELERANDO</i> (gradually getting faster) <i>RALLENTANDO</i> (gradually getting slower) <i>ADAGIO</i> (very slow) <i>ANDANTE</i> (slow) • <i>MODERATO</i> (moderate) <i>ALLEGRO</i> (fast) <i>PRESTO</i> (very fast) 	<ul style="list-style-type: none"> HIGH, MEDIUM and LOW MELODY (main tune) DRONE (single note accompaniment) • ASCENDING (getting higher) and DESCENDING (getting lower) STAYING THE SAME <ul style="list-style-type: none"> MOVING BY STEP (notes adjacent to each other) MOVING BY LEAP (notes with gaps between them) • <p>RHYTHMIC</p> <ul style="list-style-type: none"> OSTINATI (repeated patterns) MELODIC PATTERNS MELODIC OSTINATI (repeated patterns) ACCOMPANIMENT BASS LINE • MELODIC SEQUENCES SCALES HARMONY CHORDS (MAJOR and MINOR) CHORD SEQUENCES IMPROVISATION CONCORD and DISCORD 	<ul style="list-style-type: none"> THICK, MEDIUM and THIN GETTING THICKER and GETTING THINNER STAYING THE SAME <ul style="list-style-type: none"> GRADUAL and SUDDEN CHANGES MELODY and ACCOMPANIMENT <p>ENSEMBLES</p> <ul style="list-style-type: none"> Solo Duet Trio Quartet Orchestra Choir Rock Band Other Ensembles 	<ul style="list-style-type: none"> SOUND VOICE INSTRUMENT PERCUSSION (various classroom percussion instruments) • BODY PERCUSSION TEQUINQUES: Tapping, Blowing, Scraping, Shaking and Rattling MATERIALS: Wood, Metal and Skin FAMILIES OF INSTRUMENTS: <ul style="list-style-type: none"> STRING: violin, viola, cello, double bass and harp WOODWIND: piccolo, flute, oboe, clarinet and bassoon BRASS: trumpet, French horn, trombone and tuba PERCUSSION: various classroom and orchestral percussion TYPES OF VOICES: <ul style="list-style-type: none"> STRING: soprano, alto, tenor and bas ARTICULATION: SLURRED and ACCENTED <p>ITALIAN TERMS</p> <ul style="list-style-type: none"> <i>LEGATO</i> (smooth) <i>STACCATO</i> (short and detached) 	<ul style="list-style-type: none"> PULSE (steady beat) RHYTHM LONG and SHORT LONGER NOTES and SHORTER NOTES OSTINATO/OSTINATI (repeated patterns) POLYRHYTHMS SYNCPATION 	<ul style="list-style-type: none"> STRUCTURE SECTIONS SAME and DIFFERENT REPEAT/ECHO • PATTERN/SEQUENCE QUESTION and ANSWER CALL & RESPONSE BINARY FORM (AB) TERNARY FORM (ABA) RONDO FORM (ABACA) ROUND POP SONG STRUCTURE SAMBA GROOVE STRUCTURE 12 BAR BLUES STRUCTURE 	<ul style="list-style-type: none"> SYMBOLS/ GRAPHICS SCORE SEMIQUAVER QUAVER (1/2 beat) CROTCHET (1 beat) MINIM (2 beats) SEMIBREVE (4 beats) SEMIQUAVER REST QUAVER REST CROTCHET REST MINIM REST WHOLE BAR REST REPEAT MARKS STAVE TREBLE CLEF BARS and BAR LINES TIME SIGNATURES METER (2/3/4) NOTES ON THE STAVE: <ul style="list-style-type: none"> Lines (E,G,B,D,F) Spaces (F,A,C,E) NOTES BELOW THE STAVE – Ledger Lines ACCIDENTALS: Sharps and Flats BREATH MARKS DYNAMICS: <ul style="list-style-type: none"> <i>Forte</i> (F) and <i>Piano</i> (P) TIED and DOTTED NOTES ARTICULATION: <i>Legato</i>, <i>Staccato</i> and <i>Accented</i>

MUSIC EXPECTATIONS – YEAR 6		
VOCAL PERFORMANCE	EXPLORING MUSIC	LISTENING TO MUSIC
<ul style="list-style-type: none">• 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.• Continue to 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 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.• Sing a wide variety of songs in different styles with recognised structures including songs in two parts and songs for special occasions• Sing a simple second part of a two part song with increased confidence• Perform a song from memory with attention to phrasing, dynamics and accuracy of pitch demonstrating an awareness of the intent of the lyrics and appropriate expression• Maintain own part in a song whilst others are singing a different part with confidence• Sing songs with greater confidence demonstrating musical expression (tone of voice, phrasing, changes of tempi or dynamics) reflecting the mood and character of the song and its context	<p>Use Italian terms to describe dynamics and dynamic changes</p> <ul style="list-style-type: none">• demonstrating greater understanding <p>Use Italian terms to describe tempo changes demonstrating greater</p> <ul style="list-style-type: none">• understanding <p>Explore how different rhythm patterns are associated with different</p> <ul style="list-style-type: none">• genres <p>Explore how different rhythmic accompaniments can drastically change</p> <ul style="list-style-type: none">• the mood/atmosphere of a song <p>Explore how different melodic patterns are associated with different</p> <ul style="list-style-type: none">• genres <p>Explore how the use of different chord sequences can drastically change</p> <ul style="list-style-type: none">• the mood/ atmosphere of a song <p>Explore improvisation as form of expression as well as a tool for</p> <ul style="list-style-type: none">• developing melodic ideas <p>Explore how the use of texture changes between the different sections of a song can add interest and help to enhance its mood/atmosphere</p> <ul style="list-style-type: none">• Explore how the use of timbre changes between the different sections of a song can add interest and help to enhance its mood/atmosphere <p>Explore structures within different genres of music and how they can be manipulated to reflect an intended style or change an intended effect</p> <ul style="list-style-type: none">• Explore the use of conventional notation (relative to the genre) to realise musical scores <p>Explore previously covered conventional notation</p>	<ul style="list-style-type: none">• Recognise and identify the interrelated dimensions of music within a piece of music using appropriate musical terms/language (including Italian Terms) in greater detail and with more precision• Recognise and explore a variety of musical structures from different periods and genres with increased confidence• In addition to the instruments and voices, recognise different types of instrumental groupings/ensembles (e.g. solo, duet, trio, quartet, orchestra, choir, rock band etc.)• Use musical vocabulary and knowledge to talk about and discuss music from a variety of sources, traditions and cultures, including performances of their own and others’ compositions with increased confidence
INSTRUMENTAL PERFORMANCE	COMPOSING MUSIC	APPRAISING MUSIC
<ul style="list-style-type: none">• Play a melody following staff notation written on one stave and using notes within an octave range (do–do); make decisions about dynamic range, including very loud (), very quiet (), moderately loud () and moderately quiet ().• Accompany this same melody, and others, using block chords or a bass line. This could be done using keyboards, tuned percussion.• 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.• 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 (e.g. C–C/ do–do).• 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.• Further develop skills on the ukulele.• Perform with increased confidence on a range of tuned and untuned instruments and in a variety of different ensembles• Play with some awareness of the interrelated dimensions of music (including reading Italian Terms) and different playing techniques (e.g. <i>legato/staccato</i>, slurred/accented)	<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.• 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. Create own simple songs reflecting the meaning of the words, refining own compositions after discussion• Compose idiomatic music that reflects the atmosphere and meaning of the words.• Compose idiomatic music that contains musical ideas associated with the given genre including an appropriately arranged	<ul style="list-style-type: none">• Respond in greater detail using a wide variety of musical language including more advanced Italian Terms with greater confidence and precision• Respond using the correct terminology to describe a variety of musical features and how they are combined with greater confidence and precision• Evaluate their own compositions using musical knowledge to help identify areas for development or refinement when composing

<ul style="list-style-type: none">• Perform multiple rhythms simultaneously while maintaining a steady pulse in a group or individually with increased accuracy• Perform melodies and accompaniments (including harmony and bass line) following specific chord sequences• Maintain multiple parts (including harmony/ chords and bass line) supporting a melody derived from a specific scale with increased accuracy• Demonstrate awareness of own contribution in ensemble (leading others, taking solo part and/or providing rhythmic/melodic support/accompaniment) with increased confidence• Follow a leader including unplanned changes to performance or adjusting to others performers with increased confidence	accompaniment. Use conventional notation (relative to the genre) to realise musical scores to record their compositions.	
MUSIC MEDIUM TERM PLAN – YEAR 6		
TERM 1 Intrumental and composition unit Linked to PSHE: Being me in my world: Democracy	TERM 2 Linked to History: Victorians	TERM 3 Linked to history: World War II
Ukelele: Chords and composition Vocal performance: ‘Brave’	The romantic era: Music from the music halls Ukelele	Songs and music from War time Britain Ukelele
TERM 4 Linked to History: World War II /Production songs	TERM 5 Production	TERM 6 Linked to English: ‘Where the river runs Gold’
Songs and music from War time Britain/production songs Ukelele	Production songs	Songs and composition inspired by Environmental change. Ukelele

THE INTERRELATED DIMENSIONS OF MUSIC – YEAR 6

DYNAMICS	TEMPO	PITCH	TEXTURE	TIMBRE	RHYTHM	STRUCTURE	NOTATION
<ul style="list-style-type: none"> LOUD, MEDIUM and QUIET GETTING LOUDER and GETTING QUIETER STAYING THE SAME <ul style="list-style-type: none"> GRADUAL and SUDDEN CHANGES <p>ITALIAN TERMS</p> <ul style="list-style-type: none"> <i>FORTE</i> (loud) <i>FORTISSIMO</i> (very loud) <i>MEZZO FORTE</i> (moderately loud) <i>MEZZO PIANO</i> (moderately quiet) <i>PIANO</i> (quiet) <i>PIANISSIMO</i> (VERY quiet) <i>CRESCENDO</i> (gradually getting louder) <i>DIMINUENDO</i> (gradually getting quieter) 	<ul style="list-style-type: none"> FAST, MEDIUM and SLOW GETTING FASTER and GETTING SLOWER STAYING THE SAME <ul style="list-style-type: none"> GRADUAL and SUDDEN CHANGES <p>ITALIAN TERMS</p> <ul style="list-style-type: none"> <i>ACCELERANDO</i> (gradually getting faster) <i>RALLENTANDO</i> (gradually getting slower) <i>ADAGIO</i> (very slow) <i>ANDANTE</i> (slow) <i>MODERATO</i> (moderate) <i>ALLEGRO</i> (fast) <i>PRESTO</i> (very fast) 	<ul style="list-style-type: none"> HIGH, MEDIUM and LOW MELODY (main tune) and DRONE (single note accompaniment) ASCENDING (getting higher) and DESCENDING (getting lower) STAYING THE SAME MOVING BY STEP (notes adjacent to each other) MOVING BY LEAP (notes with gaps between them) RHYTHMIC OSTINATI (repeated patterns) MELODIC PATTERNS MELODIC OSTINATI (repeated patterns) ACCOMPANIMENT BASS LINE MELODIC SEQUENCES SCALES HARMONY CHORDS (MAJOR and MINOR) CHORD SEQUENCES IMPROVISATION CONCORD and DISCORD 	<ul style="list-style-type: none"> THICK, MEDIUM and THIN GETTING THICKER and GETTING THINNER STAYING THE SAME GRADUAL and SUDDEN CHANGES MELODY and ACCOMPANIMENT ENSEMBLES <ul style="list-style-type: none"> Solo Duet Trio Quartet Orchestra Choir Rock Band Other Ensembles 	<ul style="list-style-type: none"> SOUND VOICE INSTRUMENT PERCUSSION (various classroom percussion instruments) BODY PERCUSSION TEQUINQUES: <ul style="list-style-type: none"> Tapping, Blowing, Scraping, Shaking and Rattling MATERIALS: Wood, Metal and Skin FAMILIES OF INSTRUMENTS: <ul style="list-style-type: none"> STRING: violin, viola, cello, double bass and harp WOODWIND: piccolo, flute, oboe, clarinet and bassoon BRASS: trumpet, French horn, trombone and tuba PERCUSSION: various classroom and orchestral percussion TYPES OF VOICES: <ul style="list-style-type: none"> STRING: soprano, alto, tenor and bass ARTICULATION: <ul style="list-style-type: none"> SLURRED and ACCENTED <p>ITALIAN TERMS</p> <ul style="list-style-type: none"> <i>LEGATO</i> (smooth) <i>STACCATO</i> (short and detached) 	<ul style="list-style-type: none"> PULSE (steady beat) RHYTHM LONG and SHORT LONGER NOTES and SHORTER NOTES OSTINATO/OSTINATI (repeated patterns) POLYRHYTHMS SYNCOPATION 	<ul style="list-style-type: none"> STRUCTURE SECTIONS <ul style="list-style-type: none"> SAME and DIFFERENT REPEAT/ECHO PATTERN/SEQUENCE QUESTION and ANSWER CALL & RESPONSE BINARY FORM (AB) TERNARY FORM (ABA) RONDO FORM (ABACA) ROUND POP SONG STRUCTURE SAMBA GROOVE STRUCTURE 12 BAR BLUES STRUCTURE 	<ul style="list-style-type: none"> SYMBOLS/GRAPHICS SCORE SEMIQUAVER QUAVER (1/2 beat) CROTCHET (1 beat) MINIM (2 beats) SEMIBREVE (4 beats) SEMIQUAVER REST QUAVER REST CROTCHET REST MINIM REST WHOLE BAR REST REPEAT MARKS STAVE TREBLE CLEF BARS and BAR LINES TIME SIGNATURES METER (2/3/4) NOTES ON THE STAVE: <ul style="list-style-type: none"> Lines (E,G,B,D,F) Spaces (F,A,C,E) NOTES BELOW THE STAVE – Ledger Lines ACCIDENTALS: Sharps and Flats BREATH MARKS DYNAMICS: <ul style="list-style-type: none"> <i>Forte (F)</i> and <i>Piano (P)</i> TIED and DOTTED NOTES ARTICLUATION: <ul style="list-style-type: none"> <i>Legato</i>, <i>Staccato</i> and Accented